

MEDIAWEEK

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LAJRA JONES, ASSISTANT MGR
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WB To Take On Must-See TV

Family Affair remake hopes to steal viewers from NBC's *Friends* PAGE 6

NETWORK TV

Fox Will Start Its Fall in Sept.
Premieres will air before World Series next season

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CABLE TV

Scatter Tight On Niche Nets
Economic rebound and makegoods fill up avails

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NCTA REPORT

VOD Is Cable's New Battle Cry
Industry hopes to stave off digital churn and DBS

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Mediaweek Magazine Monitor PAGE 48



MARKET INDICATORS

NATIONAL TV: QUIET
Media buyers are in New York this week for the unveiling of next season's schedules, so very little scatter buying will take place. Brand wars continue in the soft drink, auto and fast-food categories.

NET CABLE: HEATING
Makegoods are putting the squeeze on second-qttr scatter inventory desired by youth-chasing advertisers. Beer, movies, soda and auto are driving the activity.

SPOT TV: ACTIVE
Advertising recovery is under way. Many stations are full up for May, driven by auto, politicals, movies and telecom. June and July inventory is working in states with high-profile political races.

RADIO: BUILDING
Radio ad rates are firming up as inventory tightens in May across most markets. Inventory for June and July is moving apace, driven by auto, telecom, food and retail categories.

MAGAZINES: SLOW
Publishers are hopeful about ad pages picking up soon, but realistically they do not expect a rebound until fourth quarter at the earliest.



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TERRY COLON



It's About A Relationship

It's About Environment

It's About Programming...



At Deadline

■ DIAGEO GOES UNWIRED TO RUN LIQUOR ADS

Diageo, which planned to spend \$200 million a year for the next five years on network television to promote its liquor brands but had to change its plans after NBC decided not to carry liquor ads, will instead spend that money with an amalgamation of TV stations and cable channels that agree to run the spots. Mediacom, which handles TV media buying for Diageo's U.S. liquor brands (Captain Morgan's, Smirnoff, Bailey's and Tanqueray), will put together its own "unwired network" of broadcast affiliates, independents and cable networks, and run the ad across each of them. The campaign is scheduled to launch this summer, and despite not having broadcast network reach, it is expected to cover about 85 percent of the country.

■ NBC NBA PLAYOFF RATINGS FLAT

NBC's NBA playoff games scored a 4.2 rating/10 share through the first 16 games, earning the exact same household ratings as last season. Meanwhile, Turner networks TNT and TBS are averaging a 2.3 rating through 26 games of coverage, which includes four second-round games. Turner's ratings increased 10 percent over the same period last year.

■ PAX TV RENEWS FOUR SERIES

PAX TV announced renewals of four series last week. The family-oriented broadcast network picked up medical drama *Doc*, starring recording artist Billy Ray Cyrus, for a third season; *It's a Miracle*, hosted by Richard Thomas, for a fifth season; spinoff *Miracle Pets*, narrated by Alan Thicke, for a third season; and a second season of original *Candid Camera* episodes. The network will announce its slate of new series during its May 15th upfront presentation.

■ MAG AD REVENUE DOWN IN APRIL

Magazine advertising revenue in April increased 11 percent over March, according to the Publishers Information Bureau. However, April over the same month last year was down 2.5 percent in revenue. Ad pages were down 10.8 percent from last year and flat compared to a 10 percent decrease last month. Year-to-date ad revenue fell 5 percent, and ad pages were down 13.1 percent. Six of 12 ad categories showed positive growth, particularly drugs and remedies, up 20.1 percent, and household furnishings and supplies, up 12 percent. The financial, insurance and real estate category was still weak, down 22.3 percent, while technology was down 22.1 percent.

■ ABC ORDERS *DRAGNET* FOR MIDSEASON

ABC has ordered 13 episodes of Dick Wolf's new *Dragnet* for midseason 2002-03. Based on Jack Webb's classic police drama, the new one-hour version reportedly will film in Los Angeles and so far has no cast attached. Wolf, the creator of NBC's *Law & Order* franchise, will write the pilot script. No word yet on whether Webb's character, Sgt. Joe Friday, will return in the updated version. ABC, in finalizing its fall schedule, has added a number of new family shows for the 8-9 p.m. hour. They include sitcoms: *The Johnny Chronicles*, *A Few Simple Rules* (renamed from *Eight Simple Rules for Dating My Daughter*), *The Funkhausers*, *Legally Blonde* and a Bonnie Hunt project. Its dramas are *Nancy Drew* and *Push, Nevada*.

■ BRAD GREY HOOKS UP WITH 20TH

Brad Grey Television has struck a three-year deal with 20th Century Fox Television to develop prime-time series for the networks. The TV unit of Brillstein Grey Entertainment had been aligned with Sony's Columbia Tristar Television since 1991, but that deal was due to expire this summer. The new deal calls for 20th to cover deficit financing on all of BGTV's projects and gives 20th a first-look option on cable series where distribution rights are available for syndication. BGTV's current programs include HBO's *The Sopranos*, ABC's *According to Jim* and NBC's *Just Shoot Me*.

■ NIELSEN TAGGED TO VNU UNITS

The Nielsen TV ratings brand name is being extended to all of parent company VNU's entertainment information businesses in the U.S. and globally, the company announced last week. *Mediaweek* is also owned by VNU. The branding move unites Nielsen Media Research, the U.S. TV ratings company, and ACNielsen Media International, which provides media research services in 40 countries, under the brand name Nielsen Media Research. The Nielsen name will also be attached to VNU's entertainment information businesses. Nielsen Entertainment will include Nielsen EDI (former-

ly ACNielsen EDI), Nielsen NRG (The National Research Group), Nielsen VideoScan (VideoScan), Nielsen SoundScan (SoundScan), Nielsen BookScan (BookScan), Nielsen BDS (Broadcast Data Systems), Nielsen EMS (Entertainment Marketing Solutions) and Nielsen ReelResearch (ACNielsen ReelResearch). VNU purchased Nielsen Media Research for \$2.7 billion in 1999, followed by ACNielsen for \$2.3 billion last year. (continued on page 50)

INSIDE MEDIaweek



FRANK COHEN/FELSTE/WB

What I Like About You, with Amanda Bynes, takes over for *Sabrina on the WB* p. 6

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NBC Leads Ratings Midway Through Sweeps

Following a virtual tie in total viewers during the first week of May sweeps, NBC overtook CBS in household ratings and led in all major ratings categories midway through the ratings period.

NBC moved up from an 8.6 rating/14 share in households the first week to an 8.9/16 through the second week (May 2-May 8), bolstered by a strong showing for its *75th Anniversary Special* (12.7/21) on May 5. NBC was also the midway sweeps leader in adults 18-49, with an average 5.4/15.

CBS dropped from an 8.7/14 in households during the first week to an 8.3/14 through the second week. CBS was also second in 18-49, with a 3.7/10, and in viewers, with 12.6 million.

ABC ranked third in total ratings with a 6.0/10, followed by Fox (4.8/8), the WB (2.8/5) and UPN (2.5/14). Fox was third in adults 18-49, with a 3.6/10, followed by ABC (3.4/9), the WB (1.8/5) and UPN (1.7/5). —*John Consoli*

Advertisers Split on '02 Spending: Adweek Survey

A majority of advertisers expect to increase their total media spending this year, but the decision to spend more or less this year was quite close, particularly in magazines and broadcast TV.

The findings, released this week in the second annual *Adweek/Morgan Anderson Consulting Media Survey*, indicate that while clients may not reduce their spending, they will spend more selectively in a down economy.

Cable and spot TV appear to stand the best chance of all media to expect increased spending. Nearly two-fifths of study respondents (38 percent) said they will spend more in cable, while 20 percent said they will spend less. Likewise, 36 percent said they will spend more in spot TV, with 20 percent expecting to spend less.

Closer splits came in other media: While 36 percent of respondents indicated they will spend more in magazines, 31 percent said they would decrease spending. And in (continued on page 8)

The WB Will Target NBC on Thursdays

Net to schedule new comedy block aimed at family viewers this fall

TV PROGRAMMING By John Consoli

The WB, which has carved out a niche by targeting teens and young adults, will take direct aim at NBC's huge, older-skewing audience this fall by scheduling an updated version of the 1960's hit *Family Affair* at 8 p.m. on Thursdays, opposite the powerhouse *Friends*. After having mixed results with dramas on Thursday nights over the past few seasons, the WB has decided to devote the night to comedies and go head-to-head with NBC. The strategy, to be announced when the WB unveils its fall programming schedule tomorrow, is to woo some teen and young-adult viewers away from NBC with shows that are less racy than the Peacock's lineup of sitcoms.

"*Family Affair* leading off Thursday nights is as total a counterprogramming piece to *Friends* as you can put on," said Jordan Levin, the WB's entertainment president. "It's a real safe harbor for advertisers and will produce a multientry level of audience." *Family Affair*, starring Tim Curry as Mr. French, is a new product of the Family Friendly Programming Forum, which also gave its seal of approval to the WB's hit drama *The Gilmore Girls*.

"We believe [*Family Affair*] can help us establish an audience for comedies on our network for Thursday night that could grow even more once *Friends* goes off the air after next season," Levin said.

Because AOL Time Warner unit Turner Television is producing *Family Affair*, AOL (parent of the WB) is assuming all of the risk in putting the show up against TV's top-rated sitcom. Another studio would probably have strongly opposed the idea of taking on *Friends* in its final season. "The goal is to be patient



Let's do the time warp: An updated *Family Affair*, starring Tim Curry as Mr. French, will take on *Friends* at 8 p.m.

with [*Family Affair*] and give it a few seasons to establish itself and our Thursday night," Levin said. The WB expects the show to reach an older audience, in addition to its traditional 12-34 target.

The WB will follow *Family Affair* at 8:30 p.m. Thursday with another new family-oriented sitcom—either *Do Over*, about a 34-year-old man who returns to live in his hometown as a 14 year old (executive produced by former NBC entertainment president Warren Littlefield) or *The O'Keefes*, about unconventional parents who home-school their kids. At 9 p.m. Thursdays, the WB will relocate Sunday night variety/reality program *The Jamie Kennedy Experiment*. At press time last Friday, WB executives were still deciding between two sitcoms for the 9:30 p.m. slot, *House Blend* and *St. Sass* (starring Delta Burke).

While turning Thursday into a comedy night, the WB will also continue to air sitcoms on Friday. *Sabrina, the Teenage Witch* will be

shuffled back from 8 to 8:30 p.m., replaced as the night's lead-off show by *What I Like About You*, starring Amanda Bynes and Jennie Garth. This season's freshman hit *Reba* will keep its 9 p.m. slot, followed by *Greetings From Tucson*, a family sitcom with a Mexican American father and an Irish American mother.

The WB will do an about-face on Sundays, converting it from an all-sitcom night to a drama night. In the network's new 5 to 7 p.m. block on Sundays, the WB will air repeats of one new drama and one veteran drama each week. From 7 to 8 p.m., the network will rebroadcast the first season of one of its more popular veteran shows, likely *The Gilmore Girls*. Levin noted that the WB a few years ago picked up new viewers for *7th Heaven* by airing repeats of that show's first season on Sunday nights, helping to make *7th* the network's top-rated show.

Entering the weekend, WB executives were still deciding whether to slot the *Batman* spinoff *Birds of Prey*, about three young female crime-fighters in Gotham City, or the much-hyped *Everwood*, starring Treat Williams as a big-city surgeon who moves his family to a small Western town following the death of his wife, at 8 p.m. on Sunday. *Charmed*, displaced from its Thursday 9 p.m. slot, was being considered for 9 p.m. Sunday, along with *Angel*, which could be moved from Monday at 9 p.m.

7th Heaven will once again lead off Monday night and be followed by either *Everwood* or *Birds of Prey*, whichever doesn't air on Sunday.

The WB's Tuesday night will remain intact, with hits *Gilmore Girls* at 8 p.m. and *Smallville* at 9 p.m.

New WB shows from last season not coming back this fall are *Raising Dad*, *Off Centre*, *Maybe Its Me* and *Men Women and Dogs*. Also not returning are veterans *Nikki*, *Steve Harvey*, *Felicity* and *Popstars*.

Levin said the network has yet to talk with sibling AOL Time Warner unit Turner Broadcasting about multicasting of any of its shows this season on Turner's cable networks. Those discussions will take place after the upfront, Levin said.

The WB, which dropped *Buffy, the Vampire Slayer* after the 2000-2001 season to cut costs, is increasing its spending on programming for next season, Levin noted. "We had to pass on some good shows because we just didn't have enough time slots," he said. "It's not about cutting back good shows to reach profitability." Levin added that the repurposing of shows from 5 to 8 p.m. Sundays will help the WB's bottom line, which is being scrutinized like those of all other units of AOL Time Warner. ■

Fox's Fall to Start in Sept.

Teen girls, adults 35-49 to be targeted; NBC will add 3 sitcoms, 2 dramas

NETWORK TV By John Consoli

In trying to recover from its 16 percent decline in household ratings this season and 11 percent drop in ratings for adults 18-49, Fox will reach out to female teens and the older end of the 18-49 audience. And for the first time in four seasons, Fox will introduce a portion of its new prime-time schedule in September, rather than premiering in November after World Series baseball telecasts.

As the network's executives worked on putting together the 2002-2003 lineup late last week, their goals were to more aggressively pursue Thursday night and to produce a better night-by-night audience flow.

"This network speaks very clearly to male teens, but we have to try to bring more female teens back to the network; and with a lot of shows [targeting that audience on the WB] aging, we believe next season presents a good opportunity," said a Fox executive, who spoke on condition of anonymity. "We also reach a solid 18-34 audience but are looking to reach the upper portion of the 18-49 demo."

The fall schedule is also being put together with a better flow of audience in mind, the executive said, conceding that this season's Tuesday night comedies, for example, might not have been the best lead-ins for the network's critically acclaimed drama *24*.



The Cedric Show, featuring Cedric the Entertainer (left), may be paired with *Bernie Mac*.

Fox is expected to offer between five and six hours of new shows this fall. Two pilots vying to replace the departing *The X-Files—Firefly* and *Time Tunnel*—could make the schedule, but not necessarily on Sunday. *Girl's Club*, a David E. Kelley drama about three female attorneys in San Francisco, appears to be a lock. Another show getting serious looks is sitcom *Boarding School*, about an all-girls school in Vermont, which also could draw more young women.

Though Fox executives would not discuss specific shows for the fall, one night that will most likely return intact is Saturday, where staples *America's Most Wanted* and a double run of *Cops* have run for more than a decade. The Fox executive also confirmed that *Futurama* will return this fall. Fox could have up to 12 comedies on the schedule, including new entrants *The Cedric Show* (which may be paired with Fox's most successful new entry this season, *The Bernie Mac Show*, on Wednesday nights), *The Pitts*, *Ricky Blitt* and *The Grubbs*.

In addition to *Ally McBeal* and *The X-Files*, other Fox shows not expected to return are *Greg the Bunny*, *That '80s Show* and *Titus*. There also will not be a third installment of *Temptation Island*, at least not on the fall schedule. Shows that are still "on the bubble" include *Andy Richter Rules the Universe*, *Grounded for Life*, *Undeclared* and *24*.

Meanwhile at NBC, network executives are expected to add only about three-and-a-half new hours to the fall schedule—three comedies and two dramas, according to one NBC executive, who declined to speak for attribution. Two sitcoms will fill the 8-9 p.m. Tuesday slot, and the third will follow *Friends* on Thursdays at 8:30 p.m. One drama will fill a slot opened up by *The Weakest Link*, although not necessarily in *Link*'s Monday slot (*Link* will air as a special during the sweeps). The other drama will replace *UC: Undercover* Sundays at 10 p.m. The executive confirmed that *Fear Factor* will return this fall and *Dateline* will come back three times a week.

A priority for NBC, said the executive, will be to make Sunday "a night of quality TV," but he conceded that could take two years. On Saturdays, NBC will slate a three-hour movie block but could cut it back to two hours at mid-season, adding a drama at 10 p.m. Dramas *Ed*, *Third Watch* and *Providence* are all expected to return. Among the sitcoms being considered for new slots on NBC are *Class of '06*, *Good Morning Miami* and a Chevy Chase vehicle. ■

network TV, 29 percent said they will spend more, but 25 percent indicated they will reduce spending.

Faring the worst were newspapers and outdoor, the only media in which respondents who predicted lower spending (29 percent and 18 percent, respectively) outnumbered those who said they plan to increase their outlays.

Among the ad categories planning to spend more, retail ranked No.1, with 60 percent saying they'll increase spending. Just over one-third of automotive, telecommunications and entertainment/publishing/services expect to spend less in 2002. All of the packaged goods respondents expect spending to be flat, compared to half of the respondents in the pharmaceutical, financial services and entertainment categories. Of respondents who said they will spend more in 2002, the average estimated increase was 25 percent; among those spending less, the decline averaged 31 percent.

The survey—conducted in April by Adweek, management firm Morgan Anderson Consulting and research specialist Mediamark Research Inc.—received more than 100 responses from executives responsible for ad spending at companies including Nike and General Motors. —Jack Feuer, Adweek

KCAL's Corsini Tapped to Run Viacom's L.A. Duopoly

Don Corsini, president and general manager of KCAL-TV, Young Broadcasting's independent station in Los Angeles, will head up Viacom's duopoly in the market after the media giant closes on its \$650 million acquisition of the station (expected by May 31). David Woodcock, vp/gm of KCBS-TV, Viacom's CBS owned-and-operated station in Los Angeles, resigned last week after only eight months on the job.

Corsini's appointment came shortly after the Federal Communications Commission approved Viacom's purchase of KCAL last week. The FCC stipulated that within six months Viacom must divest one of its seven radio stations in L.A. to comply with the radio/TV cross-ownership rule, which allows companies to own up to two TV and six radio stations in a market. —Katy Bachman

Niche Networks Tighten Up

Improving economy, broadcast makegoods speed third-quarter scatter sales

CABLE TV By Megan Larson

Due to a scarcity of rating points targeting viewers aged 18-49, midtier niche cable networks that cater to that demographic report they are close to selling out second-quarter scatter inventory and could move a significant portion of their third-quarter business before their upfront deals are completed.

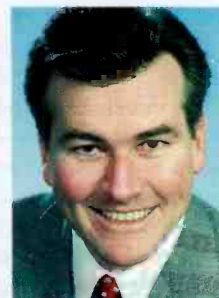
The tightening of the marketplace for networks like E!, Comedy Central and Bravo is due largely to a return of money held during the height of the recession. But the lack of inventory available on broadcast networks like Fox, the WB and ABC and cable net VH1 has also driven beer, movie and fast food categories elsewhere. The activity is pushing cost-per-thousand rates [CPMs] north of upfront prices, cable executives said. "When you look at what is out there with a quality demo, it's a short list; add good programming, it's even shorter," said Dave Cassaro, executive vp of sales and distribution for the young-skewing E! Networks.

Media buyers who have had to haggle with cable networks over the inventory pricing chalk a lot of the sales optimism up to upfront posturing, but Cassaro's point is on target. "The sell-out rate is driven by the fact that there are fewer rating points to buy, and some networks have that demographic that a lot of very targeted advertisers find attractive," said Mel Berning, president of U.S. broadcast for Mediavest, noting that the

larger more broad-based cable networks that have more rating points are not tightening up at the same rate as the targeted networks.

"A lot of the networks that play for young money have less rating points to sell," said Hank Close, executive vp of ad sales for Comedy Central. "But a recovery is evident in most economic factors outside of unemployment. GDP is up, manufacturing is up, and consumer spending is on target. This [marketplace] looks like it has some solid legs under it."

Underdelivery by Fox, ABC and VH1 has forced them to give makegood inventory that has squeezed their scatter avails. And there is broad category strength coming from the typical youthful summer categories, in addition to automotive, telecommunications and even a tiny bit of dot-com money. Moreover, there is a lot of promotion spending by networks on other networks. Added Arlene Manos, president of Rainbow National Network Advertising Sales: "In second quarter we are practically done with all our networks, and third quarter looks active." ■



Comedy's Close is bullish on 3d quarter.

Circ Slips at a Few Dailies

Losers cite various factors for dips; most major-market papers post gains

NEWSPAPERS By Joe Strupp, Editor & Publisher

While most big dailies reported gains to the Audit Bureau of Circulations for the six-month period ended March 31, a handful of large newspapers saw significant drops that left their publishers scrambling for explanations.

In the latest ABC FAS-FAX report, revised as of May 3 to fix errors that appeared in the initial release, *USA Today* remained the highest-circulation daily, despite a 3.4 percent decline from the previous year. *USA Today* representative Steve Anderson blamed the loss on a reduction in bulk sales due to the nationwide

drop in travel following Sept. 11.

Editor & Publisher estimates that the *Los Angeles Times*' daily circ shrank by 5.3 percent (the *Times* changed the way it reports circ, from weekday and Saturday periods to Monday-through-Wednesday and Thursday-through-Saturday, so ABC did not compare year-to-year figures). A *Times* representative linked some of the decline to a single-copy price increase—to 50 cents from 25—that took effect in February 2001. She also said the paper cut much of its subscription discounting in the last six months.

The Orange County Register in Santa Ana,

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-Jack McCallum, SPORTS ILLUSTRATED
3/11/02

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TOP TEN DAILY NEWSPAPERS

SIX MONTHS ENDED MARCH 31

	AVERAGE DAILY CIRC.	% CHANGE FROM 2001
USA TODAY (M-Th)	2,120,357	-3.5%
THE WALL STREET JOURNAL (M-F)	1,820,525	+0.1%
THE NEW YORK TIMES (M-F)	1,194,491	+3.8%
LOS ANGELES TIMES (Th-Sat)	1,011,732*	NA
THE WASHINGTON POST (M-F)	811,925	+0.7%
DAILY NEWS (New York) (M-F)	733,099	+2.2%
CHICAGO TRIBUNE (W-F)	689,026**	+1.6%
NEWSDAY (Long Island) (M-F)	577,796	+0.1%
NEW YORK POST (M-F)	562,639	+15.4%
HOUSTON CHRONICLE (M-Sat)	545,727	+0.1%

*Six-day average, as calculated by Editor & Publisher: 985,798 (-5.3%).

**Six-day average, as calculated by Editor & Publisher: 618,006 (+0.8%).

Source: Audit Bureau of Circulations

Calif., lost 10.9 percent of its weekday circulation. Ron Redfern, senior vp of sales, said half the loss came from distribution cutbacks in fringe areas, which affected about 15,000 copies each day. "We've also refocused our promotional approach away from newspaper event sponsorship and telemarketing," he added.

At *The Philadelphia Inquirer*, which dropped

3 percent in weekday circ, publisher Robert Hall said the slide was due to cutbacks in promotion, telemarketing, and other marketing efforts in fourth quarter 2001 due to cost-cutting. He said the paper had actually seen gains in the first quarter of this year.

One paper, the *Honolulu Star-Bulletin*, became so fed up with what it calls harassment by ABC that it declined to submit a publisher's statement and severed all ties with the organization. The paper announced KPMG will conduct future audits. The change comes after months of disputes with *The Honolulu Advertiser* and its owner, Gannett Co. *Star-Bulletin* executives contend that Gannett has influenced ABC's decision to delay issuing *Star-Bulletin* audit information and conduct investigations into *Star-Bulletin* promotional programs. An ABC representative declined comment. ■

Rallying Against Replay TV

Court order helps studios, nets' claim that ad-skipping infringes on copyrights

TELEVISION By Todd Shields

Networks and studios, deeply suspicious of the ReplayTV 4000, a digital video recorder that lets television viewers skip through commercials, have obtained a court order to find out how consumers use the new technology.

The development marks the latest stage in the battle over emerging digital technologies that allow ad-skipping, as well as quick and accurate copying of shows or movies. This round involves NBC, ABC, CBS, UPN and studios including: Disney, Paramount, MGM, Universal and Columbia. All have joined in a lawsuit in U.S. District Court in Los Angeles. Their goal: to stop sales of the ReplayTV 4000, the marketing of which promises users they can "enjoy your favorite shows commercial-free." The \$999 device, sold by SONICblue of Santa Clara, Calif., can also send recorded programs to others over the Internet. No trial date has been set.

The studios and the networks say Replay's features violate copyright law. Automatically skipping commercials so undermines the economic model for free television that it deprives content creators of payment, the plaintiffs say. "Advertisers will not pay...when the advertisements will be invisible," the companies said in court filings. ReplayTV rival TiVo, of San Jose, Calif., lets users skip commercials, too, but they

must do so manually. Unlike ReplayTV, TiVo doesn't allow customers to e-mail shows.

SONICblue says it's merely in the business of letting people watch TV when and how they want. "If dodging commercials is against the law, you'd have to strap people in their chairs and snatch the remote out of their hands," said SONICblue attorney Laurence Pulgram. SONICblue plans to appeal a magistrate's order on April 26 that the company collect data on how customers use the devices. The networks claim that information will demonstrate the device is used to infringe on copyrights.

The Consumer Electronics Association said the order raises the prospect of chilling "Big Brother" tactics. "The studios' agenda remains clear: to curtail home recording and fair-use rights," said CEA CEO Gary Shapiro.

Digital video recorders are in about 1 million of the nation's 98 million television homes, according to the CEA. TiVo, which launched in 1999, now boasts 380,000 subscribers, who buy machines from various manufacturers (at prices ranging from \$80 to \$600) and pay a monthly fee of about \$12.95. SONICblue, which does not charge a separate monthly fee, has sold about 100,000 units via direct order and is to move into retail stores in coming weeks, said its chief technology officer Andy Wolfe. ■

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Art Director: Dorothy Szemiot
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Production Coordinator: Eileen Cotto

Circ. Dir: Mary Barnes Circ. Mgr: Richard Chung
List Rental Info: JJ Single (845) 731-2731
Subscriber Services: 1-800-722-6658
Customer Service: bpi@realtimepubinc.com

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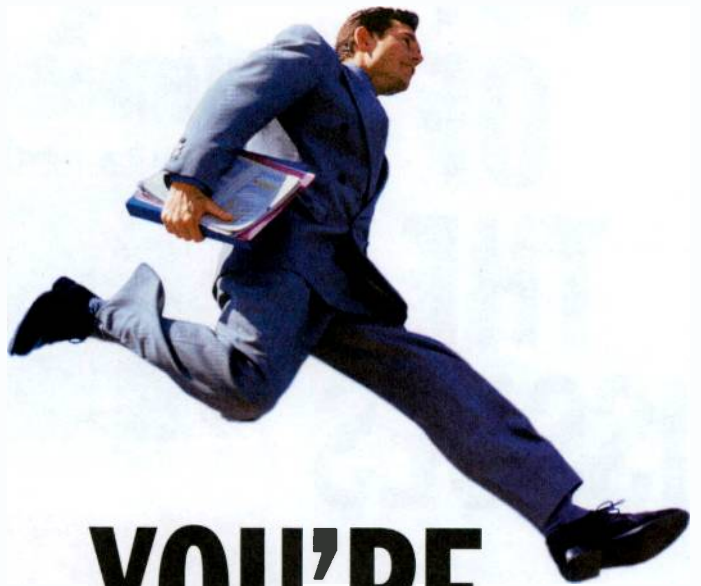
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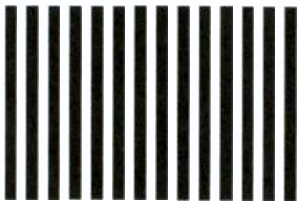
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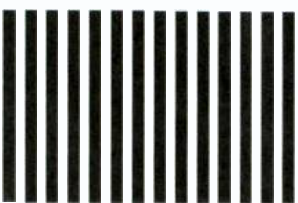
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MSNBC	54	\$58,077
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Discovery hopes advertisers will embrace Discover Sponsor Cinema on its digital VOD platform.

measured we're crazy," said Jamie Kellner, chairman of Turner Broadcasting System.

In light of advertising and measurement issues, offering SVOD as a premium service may be the most effective way to make money with the on-demand model near term. But despite the great unknown surrounding VOD, broadcast and cable networks are jumping in. News Corp. president Peter Chernin announced last week that FX's *The Shield* and Fox's *24* will be offered as free-video on-demand on Cablevision's iO digital platform. Also last week, NBC announced it would offer VOD versions of the *Today* show and *The NBC Nightly News With Tom Brokaw* to Comcast to roll out to its Philadelphia-area VOD customers starting this fall. "It's something that our affiliates want to drive digital penetration and we want to help them. Our position is: let's experiment, let's learn because nobody really knows," said Matthew Murphy, ESPN's vp of alternative technologies/new media sales. In addition to its SVOD product EXPN, ESPN has packaged 130 shows including old sporting events, original documentaries and news for VOD. A&E is packaging its signature series *Biography* as well as documentaries and series like *Modern Marvels*. Comedy Central is looking at *South Park* and other original product.

"We can't wish away the technology—on demand programming is coming [but] its in everybody's interest to see digital penetration grow," added Discovery's vp of new media Clint Stinchcomb, noting that Discovery, like

other media giants, have myriad digital networks to push in that arena.

Whether VOD is truly the killer app or not remains to be seen. But according to Kagan's Gerbrandt, once the consumer starts to take to the technology, "it could be revolutionary." The future is hazy but digital cable will grow and likely drag VOD along with it.

According to Salomon Smith Barney analyst Niraj Gupta, digital will amount to 39 percent of all cable homes by 2005. "The product needs marketing support and the product needs product," said Gupta. "Comcast with its 22 million subscribers is pretty patched into this right now and I hope [president] Brian Roberts will facilitate conversation between programmers and get the guys like [Viacom chairman Sumner] Redstone and [Walt Disney Co. chairman Michael] Eisner interested." ■



Disney's Eisner surfs with ESPN's Bodenheimer and Insight's Willner.

nctanuggets

Several networks announced distribution deals during the NCTA. National Geographic Channel U.S. and Speed Channel picked up an additional 350,000 subscribers each via deals with operator Cable One. Speed is now up to 51 million subs; Nat Geo said it has carriage commitments for 49 million homes (the channel is currently in about 22 million). Fox Sports' digital suite added distribution via the National Cable Television Cooperative, a consortium of smaller cable systems servicing 13 million subscribers, primarily in rural areas. Scripps Networks' Fine Living also signed a deal with NCTC for its 13 million subs. Outdoor Life announced that it added 5 million subs in the past year and is now available in 45 million homes.

Financially embattled Adelphia Communications Corp. announced on May 8 that it plans to put cable systems serving 2.75 million subscribers up for sale. That's about half of the sixth-largest cable operator's total customer base. The systems offered include Adelphia's Southern California operation, which serves 1.2 million subscribers, and its systems in Florida (750,000 subs), Virginia (575,000) and elsewhere in the Southeast (225,000). Adelphia's stock has plummeted since the company reported in March that it was carrying \$2.3 billion in debt.

A-list media executives Richard Parsons, soon-to-be AOL Time Warner CEO, and Walt Disney Co. chairman/CEO Michael Eisner were both very visible last week around the convention floor. Unlike retiring AOL TW chief executive Gerald Levin, who rarely mixed it up with the masses, Parsons capped a Turner press dinner last Sunday with a quip-filled toast and later that night hit Court TV's '70s-themed bash. Though he was surrounded by a phalanx of handlers, Eisner made a rare NCTA showing, casually strolling the floor sans jacket and tie. Tailed by reporters, Eisner did his own PR work by fishing that Disney's ABC Family had renewed its distribution pact with satellite operator DirecTV.

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*They rose, wet
and heavy. Their
wings gulped the air
like they knew
it could no longer
hold them.
I focused on one
still in the water,
frantic grace, a blur
of brown against
brown. I fire, too late.*



*#7 tungsten shot at 30 yards.
Misjudged the wind.*

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SAN FRANCISCO RADIO STATIONS

Bonneville Shifts Into Drive for Second Time

BY KATY BACHMAN

Sugar Ray's "When It's Over" was the last song listeners heard on Top 40 KZQZ-FM before Bonneville International's San Francisco station flipped to its new format at 10 a.m. on May 7 as "95.7 The Drive." The first song: the Rolling Stones' "Start Me Up."

The "Drive" format, a Classic Rock hybrid targeting men 25-54, is touted by Bonneville as "timeless music" from artists such as the Beatles, Stones, Creedence Clearwater Revival, Crosby Stills Nash & Young, and

motes itself with the line: "No silly morning show, no contests, no hype." "We play the music and get out of the way," said Allan Hotlen, vp and creative director for Bonneville's four stations in San Francisco.

KZQZ keeps its commercial loads on the low side, at 10 to 12 units per hour. Bonneville let go the Top 40 format's entire on-air staff and plans to add jocks "that complement the [Drive] music and are knowledgeable about it," explained Chuck Tweedle, senior regional vp for Bonneville.

The move came after months of research to find programming that would reverse KZQZ's sliding ratings. "What they had never took hold in the marketplace," said Sally Thompson, vp of local radio for Mediaedge:cia in San Francisco.

Among Bonneville's properties in the market, KZQZ has been the weakest performer. The outlet's audience share slipped from a 2.8 in the Spring 2001 Arbitron survey to a 2.2 in Winter. Among KZQZ's target 18-to-34-year-old audience, share plummeted from a 3.7 to a 3.1. The upside on new target demo men 25-54 is substantial: KZQZ delivered only a 1.1 in the demo in the Winter survey.

In San Francisco, the Drive will be up against a lot of competition for adult male listeners, including Susquehanna Radio's Album Adult Alternative KFOG-FM, Classic Rock KSAN-FM and Clear Channel's Classic Rock KUFX-FM. "There's a lot of rock in this town, so it's hard to tell if they can all survive," said Thompson.

DENVER NEWSPAPERS

Moore to Helm the *Post*

Gregory Moore, managing editor of *The Boston Globe*, was named editor of *The Denver Post* last Monday by *Post* publisher William Dean Singleton. With Moore at the helm starting June 10, the *Post* becomes the high-

est-circulation daily newspaper in the United States with an African American editor. The *Post*'s Monday-Friday circulation is 309,174.

"I'm very proud of it because I think it will allow us to do an even better job in diversity than we have," Singleton explained. "But I hired him for his ability and his background."

Moore replaces Glenn Guzzo, the *Post* editor who said two weeks ago he would leave his position at the newspaper. Guzzo, who had been the *Post*'s editor since August 1999, said he had come to a mutual agreement with Singleton over his resignation. He added that "Dean Singleton wants to hire his own editor... We had a frank conversation about my future at the *Post*, and it became clear that this was the way to go," said Guzzo.

Singleton described Guzzo as a very good editor but said he wanted to choose someone who shared his view of the paper's future. "I own the restaurant, I hire the chef," he said. "But I've got to like the food."

Describing Moore's qualifications, Singleton said he was "a managing editor of one of the finest regional dailies in the country and has played a major role in making it that way."

Guzzo's departure comes a little more than a year after the *Post* entered into a joint operating agreement with its former crosstown rival, the *Rocky Mountain News*. Around the time the JOA became effective, Singleton replaced Gerald Grilly in the publisher's position, while retaining his longtime positions as vice chairman and CEO of Denver-based MediaNews Group Inc., which owns the *Post* and 45 other daily newspapers in 10 states. —Joe Strupp, *Editor & Publisher*

NEW YORK RADIO STATIONS

City Without a Country

New York City finds itself without a Country music station once again. Big City Radio, owner of WYNY-FM, last week flipped the station's programming to a Hispanic Top 40 format it calls "Rumba 107.1." It's New York's fifth station targeting Hispanic audiences. As a Country station, WYNY never earned more than 0.8 percent of the radio audience, despite the station's simulcast on three other metro-area outlets (WWYY-FM, WWXY-FM, WWZY-FM) to broaden the reach of WYNY. The move to a Hispanic format is a better fit for Big City's strategy—the company also programs Hispanic radio on trimulcasts in Los Angeles and Chicago. —KB



The new KZQZ is featuring classic rockers like the Bay Area's Creedence Clearwater Revival.

Simon and Garfunkel.

Bonneville made a similar move in Chicago last year, flipping Classical outlet WNIB-FM to "The Drive" WDRV-FM. Following the switch, WDRV jumped from a 1.3 overall audience share to a 3.0 in the Arbitron Winter survey. The station also moved up to first in the market in its target demographic of men 25-54.

Like its Chicago counterpart, the new KZQZ is a music-intensive format that pro-

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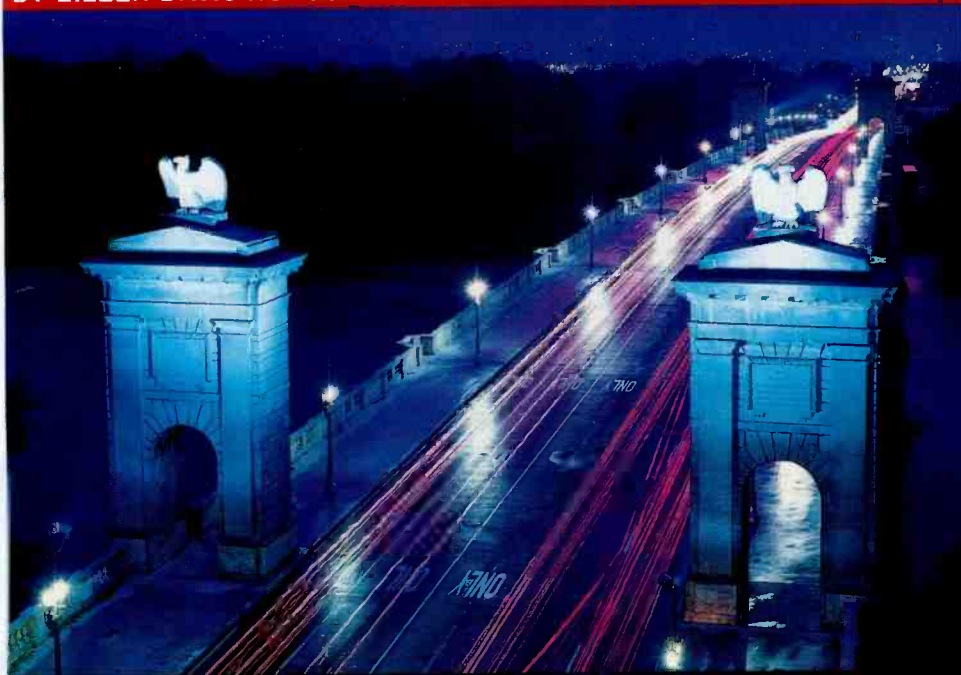
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Results

Market Profile

BY EILEEN DAVIS HUDSON



The Market Street Bridge over the Susquehanna River leads out of Wilkes-Barre into Kingston, Pa.

Wilkes-Barre, Pa.

WITH NINE CITIES WITHIN ITS BORDERS, THE WILKES-BARRE/SCRANTON, PA., MARKET, like other hyphenated markets, presents certain innate challenges in buying local media. Principally, many media entities in the region have opted to focus on localism, much of which centers around the

mountain range that dominates the area. The Poconos, which has quietly developed into a New York City bedroom community, has been known for years as a popular resort travel destination for tourists eager to enjoy a getaway in the mountains.

The region, located just two hours from New York and Philadelphia, boasts other natural outdoor attractions, including the Susquehanna and Lackawanna rivers; federal, state, county and local parks; and watershed areas. Local leaders have tried to promote the region as viable for high-tech firms, though its population is mostly older and blue-collar. While Nielsen Media Research ranks the market 52nd in the country, in terms of revenue it's no. 78, according to BIA Financial Network.

In another example of the market's segmentation, there are four daily newspapers that serve the cities of Wilkes-Barre and Scranton, which

are about 10 miles apart. In the market as a whole, there are about 15 dailies, a number of weekly suburban papers and several alternative papers serving specific segments.

Of the two dailies serving Wilkes-Barre, Knight Ridder's *Times Leader* boasts the larger circulation. The paper's daily circ for the six months ended March 31 is 44,913, a decline of 5.8 percent from the same period in 2001, according to the Audit Bureau of Circulations. Sunday circ dropped 6 percent to 62,838.

The newest paper, *The Citizens' Voice*, was born out of a strike in 1978 at the *Times Lead-*

er. The daily circ of the *Citizens' Voice* for the six months ended March 31 was 32,736, down fractionally from the same period a year earlier; its Sunday circ for the period rose slightly, to 29,562.

The *Citizens' Voice* was completely employee-owned until it was purchased by the Scranton-based family that owns the two Scranton dailies in Lackawanna county, *The Scranton Times* (daily circ 30,784, down 1.6 percent; Sunday circ 74,632, down 1.4 percent) and *The Tribune* (daily circ 33,057, down 1.2 percent).

The afternoon *Scranton Times*, founded in 1895, has remained in the Lynett/Haggerty family for the past four generations. The family purchased its former competitor, morning daily *The Tribune*, 12 years ago from another family. Two years prior to that purchase, the family had launched a morning daily, called *The Morning Times*, to compete with the *Tribune*. But once it bought the *Tribune*, the family folded its startup into the *Tribune*.

The Lynett/Haggerty family has built a mini-empire in Scranton, where it also owns five radio stations under the name Shamrock Communications. Separately, *The Scranton Times* publishes four weeklies in the market and a monthly business title called *Northeast Business Journal*.

The *Times* and *Tribune*, which share one newsroom, and the *Citizens' Voice* formed a news partnership about a year ago with the market's NBC and CBS affiliates (WBRE-TV and WYOU, respectively). The partnership, called Northeast News Alliance, involves sharing some news stories and information, and includes some input from the Shamrock radio stations. The TV stations, which have cameras set up in the newspapers' newsroom, promote the papers' next-day stories nightly. In exchange, the papers feature the TV stations' weather personalities on their respective weather pages, including a column written by the TV personalities.

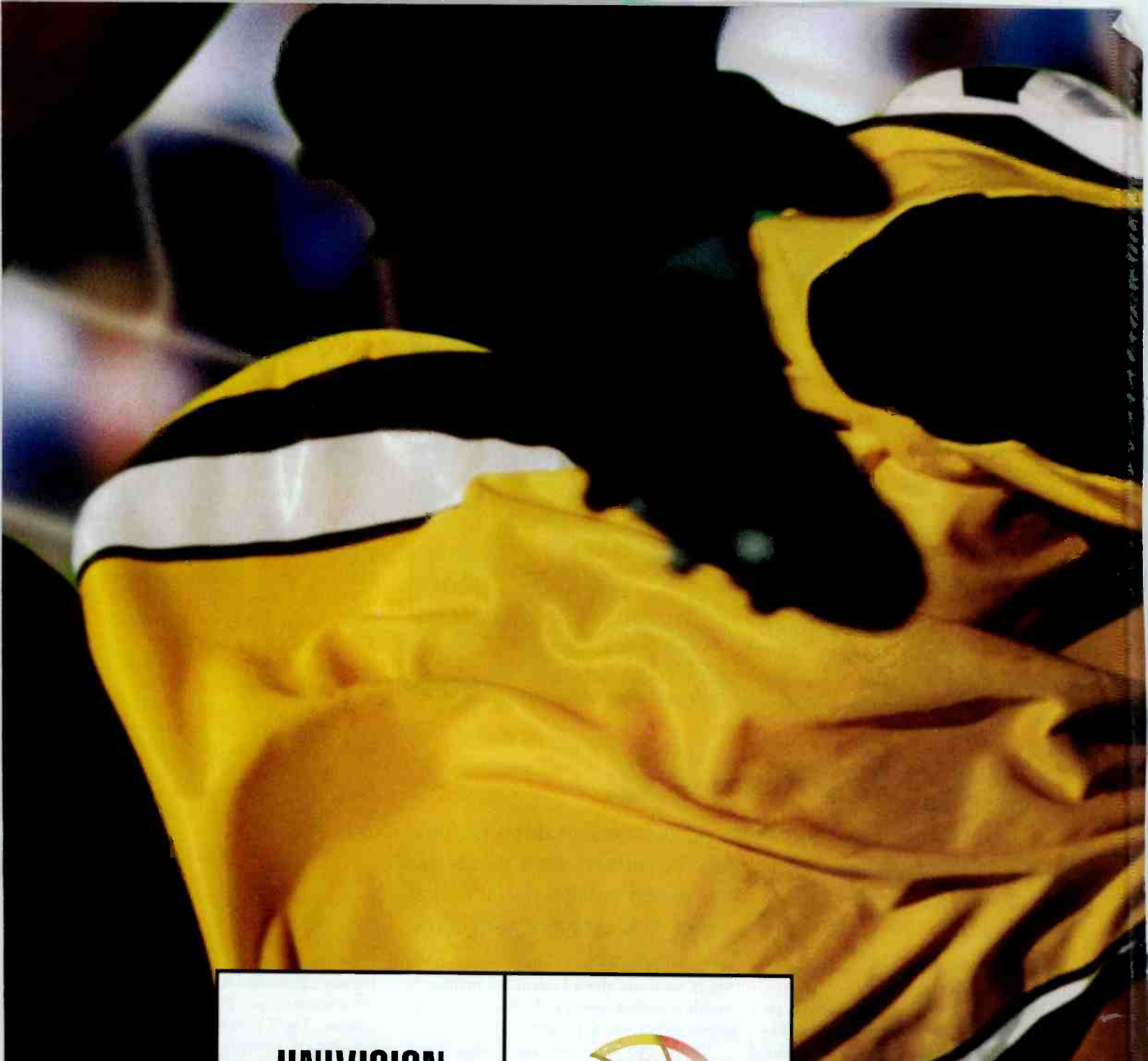
The tabloid *Citizens' Voice* underwent a complete redesign last year, which included a typeface change. However, the most pronounced change may have been the reorganization of the paper into a structured product. "We have a consistent sequence now," says Hal Marion, general manager of the *Scranton Times/Tribune*. The tab now also features its sports section on the back cover (it used to

NIelsen MONITOR-PLUS

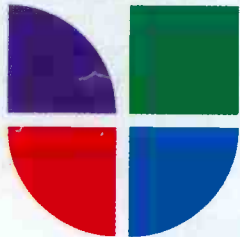
AD SPENDING BY MEDIA / WILKES-BARRE

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$64,338,098	\$58,343,832
Outdoor	\$12,630,665	\$13,108,366
Total	\$76,968,763	\$71,452,198

Source: Nielsen Monitor-Plus



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Market Profile

feature an ad), typical of many tabloids. The paper's centerfold is now in color and profiles a person or place in the community. The paper also added printing capabilities that allow 16 more color pages a day.

Marion says that in the past year, efforts have been ramped up to sell *The Times/Tribune* and *Citizens' Voice* as a group buy. In addition, he says the three papers are marketed as a 95,000 daily-circulation newspaper serving two different zones, a Lackawanna county zone and a Luzerne county zone (where Wilkes-Barre is located). The papers also market themselves as a single, 105,000 Sunday-circ paper, with the *Sunday Times* serving Lackawanna County and the *Sunday Voice* serving Luzerne County. "We market ourselves as one newspaper, but with distinctive editorial products," Marion says.

Although the family-owned papers market themselves collectively, they do not claim a combined circulation in reporting to the Audit Bureau of Circulations, Marion notes. He criticized his competitor for using the combined Sunday circ of the *Times Leader* and its weekly Sunday paper, as reported to the ABC.

Patrick McHugh, president and publisher of the *Times Leader*, dismissed Marion's claims, saying that the paper meets the shared content requirements set down by the ABC in order to count the weekly Sunday paper, called *Sunday Dispatch*, as an edition of the *Times Leader* and include its circ. "Their only gripe is that they didn't think of it first," McHugh says of *The Scranton Times'* complaint. A representative for ABC confirmed that the *Times Leader's* use of the circ data is within the organization's rules.

The *Times Leader* also publishes an alternative weekly called *Weekender*, two weeklies in Lackawanna County, and a marketwide shopper called *Expressline*.

The local newspapers are not alone in playing up their hometown appeal. The same can be said about some of the broadcast television stations in the Wilkes-Barre/Scranton TV market (567,810 TV households). About a year and a half ago, WBRE, owned by Nexstar Broadcasting Group in northeast Pennsylvania, and CBS affiliate WYOU, owned by Mission/Bastet Broadcasting, began aiming their newscasts at different portions of the market. WBRE, based in Wilkes-Barre, started targeting viewers in its own backyard where it sees stronger ratings, while WYOU has targeted Scranton viewers.

WBRE has operated WYOU under a shared-services agreement since 1998. The way the deal works, WYOU pays WBRE a fee to provide it with news and handle production,

RADIO LISTENERSHIP / WILKES-BARRE

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WKRZ-FM	Contemporary Hit Radio	13.5	13.1
WGGY-FM	Country	10.7	11.5
WMGS-FM	Adult Contemporary	8.5	6.8
WEZX-FM	Classic Rock	5.9	4.7
WBHT-FM	Contemporary Hit Radio	4.1	6.1
WQFM-FM	Oldies	3.9	2.5
WARM-AM	News/Talk	3.1	0.9
WSBG-FM	Modern Rock	2.9	2.7
WILK-AM	News/Talk	2.2	2.6
WBZJ-FM	'80s Hits	2.0	1.6

Source: Arbitron, Dec.-Jan.-Feb. Arbitrends

NEWSPAPERS: THE ABCS

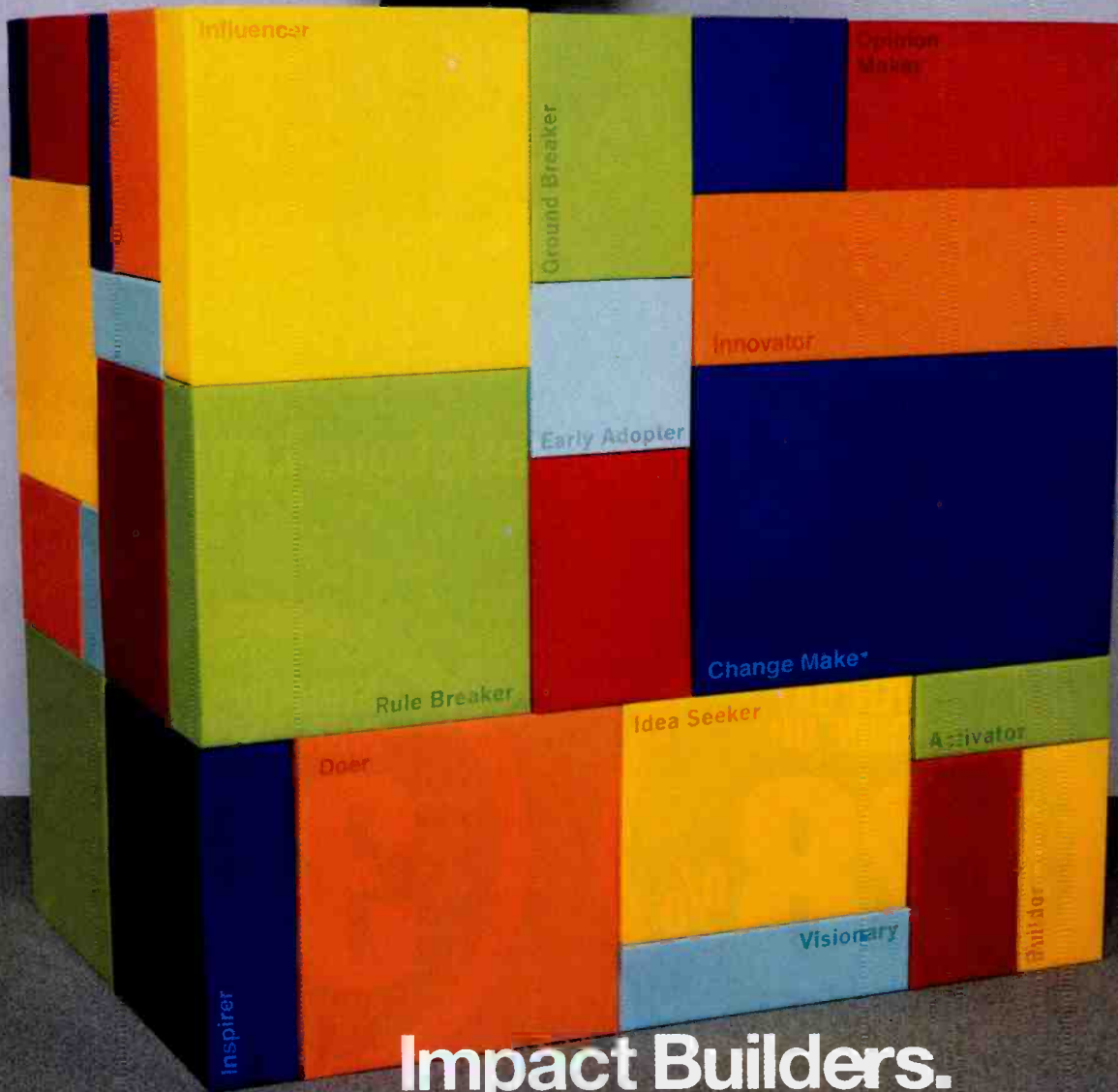
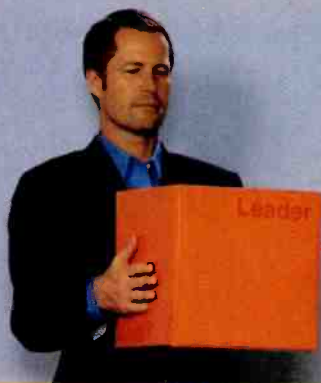
	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Luzerne County: 129,212 Households				
<i>The (Wilkes-Barre) Times Leader</i>	46,116	63,826	35.7%	49.4%
<i>The Citizens' Voice</i>	31,985	28,225	24.8%	21.8%
<i>Hazleton Standard-Speaker</i>	16,142	15,231	12.5%	11.8%
<i>New York Post</i>	1,673	1,626	1.3%	1.3%
<i>The Tribune/The Scranton Times</i>	1,376*	2,111	1.1%	1.6%
Lackawanna County: 84,858 Households				
<i>The Tribune/The Scranton Times</i>	57,975*	59,743	68.3%	70.4%
<i>The Scranton Times</i>	30,454		35.9%	
<i>New York Post</i>	1,448	1,350	1.7%	1.6%
<i>The (Wilkes-Barre) Times Leader</i>	1,156	1,816	1.4%	2.1%
Monroe County: 51,243 Households				
(Stroudsburg) <i>Pocono Record</i>	18,625	24,052	36.3%	46.9%
<i>New York Post</i>	1,613	1,623	3.1%	3.2%
<i>Allentown Morning Call</i>	1,301	3,195	2.5%	6.2%
<i>The (Easton) Express Times</i>	601	685	1.2%	1.3%
(New York) <i>Daily News</i>	528	772	1.0%	1.5%
<i>Philadelphia Inquirer</i>	430	615	0.8%	1.2%
<i>The Tribune/The Scranton Times</i>	281*	1,329	0.5%	2.6%
Columbia County: 24,096 Households				
<i>The (Wilkes-Barre) Times Leader</i>	358	339	1.5%	1.4%
Wyoming County: 10,145 Households				
<i>The Tribune/The Scranton Times</i>	1,628*	2,402	16.0%	23.7%
<i>The (Wilkes-Barre) Times Leader</i>	1,522	2,067	15.0%	20.4%
<i>The Scranton Times</i>	740		7.3%	
<i>The Citizens' Voice</i>	221	202	2.2%	2.0%

*Combined daily circulations of *The Tribune* and *The Scranton Times*. Source: Audit Bureau of Circulations

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Entercom	2 AM, 6 FM	28.0	\$9.7	38.2%
Citadel Communications	2 AM, 7 FM	21.2	\$5.5	21.7%
Shamrock Communications	2 AM, 3 FM	11.6	\$3.6	14.2%
Nassau Broadcasting Partners	1 AM, 1 FM	3.2	\$2.2	8.5%
Seven Thirty Broadcasters	1 AM	3.8	\$1.1	4.3%
Douglas Lane	2 AM, 1 FM	2.0	\$0.7	2.9%
Radio Frenz	1 FM	0.8	\$0.6	2.6%
4M Broadcasting	1 FM	1.3	\$0.4	1.8%

Includes only stations with significant registration in Arbitron diary returns and licensed in Wilkes-Barre-Scranton or immediate area. Ratings from Arbitron Fall 2001 book; revenue and owner information provided by BIA Financial Network.



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Market Profile

promotion and engineering. WYOU maintains its own sales office and programming department in Scranton, which also houses WBRE's Scranton news bureau. WBRE's main newsroom is in Wilkes-Barre. WBRE also pays for the separate on-air team that is featured on the newscasts produced for WYOU.

The two stations, however, have completely separate sales teams. WYOU buys its own programs and pays its own bills. The two operate under a single roof but are headed by different general managers. WBRE recently hired a new general manager, Larry Herbster, who replaced Arthur Daube.

The market's long-dominant news leader is ABC affiliate WNEP-TV, owned by The New York Times Co. WNEP also recently welcomed a new gm—Lou Kirchen took over as president/gm in December, replacing former longtime gm Rene Laspina. Kirchen previously served as gm of WOWT, the NBC affiliate in Omaha, Neb.

Kirchen says she hasn't instituted any major changes at the station since her arrival five months ago, nor does she have any planned. "This is one of those wonderful stations that isn't broken and doesn't need fixing," she says.

WNEP produces more local programming than any other station in the market, broadcasting just over 30 hours of local news a week, including two half-hour weekend morning shows that are entertainment-focused, *Pennsylvania Outdoor Life* and *Home & Backyard*. In addition to its own news, WNEP has a long-standing agreement to produce the 10 p.m. late news for Fox affiliate WOLF-TV, owned by Pegasus Communications.

Unlike its competitors, WNEP does not target a specific segment of the market for its local news, says Kirchen. "As broadcasters, we're charged with covering the entire market," she says. However, she also asserts that WNEP takes very seriously the needs of local viewers and advertisers who may be interested in only a portion of the market. The station has a news bureau in Williamsport in the southern end of the market and is the only station in the market with a helicopter.

WNEP also has a joint sales agreement with Pax TV outlet WQPX and rebroadcasts its news on the channel.

Pegasus, based just outside Philadelphia, not only owns WOLF but also operates via a local agreement WSWB, the WB affiliate owned by Villanova, Pa.-based KB Prime Media. WOLF's 11-year-old live newscast is the only 10 p.m. news in the market, though it uses WNEP talent.

Since WSWB does not have any local

news, Michael Yanuzzi, WOLF gm and operator of WSWB, says he's tried to create a niche for the station through sports. WSWB is in its first season of a three-year deal to carry 20 broadcast games of Major League Baseball's New York Yankees. WSWB had previously been the home of the Yankees, airing 50 games a year since 1999 through a deal with MSG. The games are now carried on cable through the YES network.

Besides the Yankees, WSWB carries about 30 Philadelphia Phillies MLB games on a year-to-year basis. The station is in its fourth year broadcasting the Phillies games. The station also carries four minor-league games of the Wilkes-Barre/Scranton Red Barons, the Triple A affiliate of the Phillies.

When WSWB signed on in 1998, Pegasus switched the frequency of the Fox and WB stations, giving WOLF the stronger signal and leaving WSWB unable to reach the entire market. Yanuzzi says he hopes to get a fiber-optic feed to the cable operators in the market within the next few months so that WSWB can be carried in the third-highest diary county in the market, Schuylkill County, and in other areas of the market where it is not available on cable.

"Another reason I think [WSWB] is going to need some time to grow is that it's an older market," says Yanuzzi. "We're trying to build that base [of older viewers] with the sports," to complement the younger viewers WB network programming attracts.

As with other media, local cable is very fragmented due to the mountainous topography. According to Scarborough Research, cable penetration in the market is 77 percent, well above the national average for the top 50 markets of 69 percent. However, satellite service is becoming an increasingly competitive threat, with a total market penetration of 16 percent, slightly above the national top 50 market average of 15 percent, according to Scarborough (see chart on page 30).

While consolidation has left many markets with only one dominant cable-service provider, Wilkes-Barre/Scranton is served by more than a half-dozen cable companies. Still, the number of companies doesn't mean increased competition. "There aren't any over-builders here," says Mark Destefano, gm of the local Adelphia Cable system. With no overlap of services, viewers in various parts of the market have to go with the cable company serving their area.

For instance, Adelphia, which claims to be the largest operator in the market, serves about 103,000 cable customers in 17 communities in

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Prime Time **For**

D.L. Hughley was not happy. It was moments before shooting was to begin on a November sweeps episode of the UPN show *The Hughleys*, based on the actor's life and stand-up comedy routine. Instead of hitting the set, though, Hughley was working the phones, calling his lawyer and agent.

The reason? A shiny new GMC Yukon Denali was to play a starring role in the road trip-themed episode. Aside from having prominent placement in the show, the truck was to be the centerpiece of a planned watch-and-win sweepstakes backed by GM and another advertiser, State Farm Insurance.

All that was news to Hughley, and the revelation set off some serious discussion between his camp and Hollywood talent agency Endeavor, which last year bartered a deal that lured \$30 million in media spending to UPN from a group of blue-chip advertisers. A central part of the deal involved weaving the brands' products into the story lines of various UPN shows.

Hughley's concerns were two-fold. Would the episode look like an infomercial for GM, and by participating would his implied endorsement make him off-limits to any other car company that might want him as a pitchman?

Hughley had been out of the loop when discussions took place between Endeavor, the network and the show's creative team, which agreed, at Endeavor's suggestion, to use a GM vehicle to transport the Hughley TV family on a ski vacation. The episode had already been planned, with no specifics written in about the make or model of car. "Not a word of the script was changed [to accommodate GM]," says Mark Stroman, a Hollywood studio veteran, who cut the deal as a marketing executive with Endeavor.

Stroman admits the issues Hughley raises are valid. As an executive who helped marry brands to the Fox network's shows for Gen X-appealing promotions, Stroman says actors have always raised red flags about such deals.

The tenor is different now, though. The occasional promotional alliance is turning into a deeper, ongoing relationship between content and brand, and it's becoming more and more acceptable. Just a few weeks ago, Kmart retained Creative Artists Agency to help it find entertainment-related marketing strategies.

"We're building a new model," Stroman says, "and there will be challenges with every one of these deals. Obviously, talent has to be involved in the process."

Hughley, through his publicist, wouldn't elaborate on the incident, which is perhaps the first talent revolt to surface as advertisers become more embedded in scripted TV shows. He now knows, however, that the Yukon will show up again during one or two May sweeps episodes. And, as a forerunner to deals that likely will be made between other television actors and marketers, Hughley will have an ongoing relationship with GM on and off the show, the details of which are still coming together.

The UPN deal, which will include product placements on a number of the network's shows with State Farm, Cingular Wireless, McDonald's, Gillette and others, is a template for things to come, Stroman says, with brands working up to 10 to 15 minutes of in-story screen time per season within the next year or so. "Advertisers want and need to connect with consumers. TV is still the biggest and the best medium for that, but all the rules are being rewritten. There's a lot of experimentation going on."

It's a market-driven phenomenon spurred by the battleground that is the TV environment these days. Advertisers still use TV as the primary way to reach the broadest audience, although it's a medium of increased cost and diminished returns. There's more ad clutter and overwhelming amounts of content across hundreds of channels on cable and satellite. The audience is highly splintered, with more entertainment options than ever on and off the dial.

Sale

Product placement in network TV has taken on larger proportions as advertisers try to break through ad clutter. But some critics fear the practice could end up influencing content more than it should. BY T.L. STANLEY

Technology like TiVo is a looming threat that will allow increasing numbers of zap-happy viewers to skip ads altogether.

At the same time, the advertising economy is in shambles, with television being particularly hard hit. Last spring, the broadcast networks took in a billion dollars less than they did the year before in the annual upfront market, in which advertisers commit their dollars for the new TV season. As this month's upfront approaches, fingers are crossed, but expectations are tempered by last year's results.

Networks are feeling the pinch in a significant way. Every network executive at the winter Television Critics Association conference in Los Angeles talked about the need to cut costs and creatively finance programming. After being a longtime holdout, networks now are courting advertisers for much closer relationships, acknowledging the kind of

financial and marketing muscle that the marketers bring.

For now, the model is still morphing, and no one can say what form it will take. How, exactly, will a brand be woven into a show, and will it be seamless enough to avoid looking like an infomercial? AT&T can offer the lifeline on *Who Wants to Be a Millionaire* with viewers readily accepting it, while twentysomethings having a Coke and a smile didn't pass muster with audiences on *Young Americans* on the WB. Few people wanted to watch an adventure reality show that stars a Ford Explorer, even though they embrace *Survivor*'s myriad sponsors that drop Doritos and Mountain Dew into "deserted" locations. Will the television production community, hurting for money, risk its credibility to go along for this ride? How will talent figure into the agreements? And, ultimately, will the brands see the kind of benefit they hope for through a tactic whose effectiveness is largely immeasurable?

There seems to be consensus on one thing: In the post-millennial TV universe, advertisers will have a more prominent place, and they will have a more significant role in shaping programming than they have had in more than 40 years.

"It's not a fad," said John Maas, head of the corporate advisory/new media group at William Morris, who scouts entertainment opportunities for the talent agency's corporate clients such as Anheuser Busch, Nokia and eBay. "Advertisers want to develop a direct relationship with the content."

Ad execs, agents and their clients are bucking for the kind of exposure they can get in a show's content because it has value far beyond its face time, they say. For its Lincoln brand, Ford Motor Co. last month sealed a deal with NBC to sponsor a weekly music segment on *The Tonight Show with Jay Leno*. Ford will spend some \$9 million in media across the network, a fraction of its annual ad budget, which tallied \$263 million last year, according to CMR. In return for its investment, Lincoln will get plum placement intended to give a hipster lustre to the brand. (Leno recently has featured such MTV-friendly musical guests as Drowning Pool, Cypress Hill and Five for Fighting.)

As part of the agreement, Lincoln will build a concert stage and surround it with various vehicles, like the Navigator SUV. "The Lincoln Garage Concert Series" will air on Fridays this summer. Still to be determined is whether Leno himself, a car collector, will mention the brand on-air, or whether the musicians will be driven onto the stage in Lincoln models. NBC will, however, promote the music segment throughout its schedule.

Daytime television is in on the act, too. A deal between ABC and Revlon is weaving the cosmetics company into an ongoing storyline of *All My Children*. Network and soap executives said the story originated with the long-running show's creative team—Erica Kane's daughter spies on Revlon, a rival to Kane's Enchantment Cosmetics company—and it made sense to use a real brand instead of a generic. Revlon, which has lost favor with young female consumers who are core soap fans, will spend between \$3 million and \$7 million on ads during the daytime drama. In return, it will be part of the storyline for three months, with frequent on-air mentions.

HOLLYWOOD'S TALENT AGENCIES HAVE been at the forefront of bringing entertainment and advertisers closer together. Executives at Creative Artists Agency two years ago heard the laments of ad agencies and their clients, fed up with paying more each season for network ad time and reaching fewer viewers. CAA has been working ever since to poll advertisers about what kind of programming they



PLACES, EVERYONE

- Mountain Dew and Doritos help *Survivor* contestants (top) go into "orgasmic fits."
- *Alias*' Jennifer Garner (left) uses a Nokia phone on the ABC show.
- In exchange for a significant ad commitment to ABC Daytime, Revlon is in *All My Children*'s story lines.



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THE GOOD OLD DAYS: In the so-called Golden Age of TV, advertisers called all the shots. Will the industry return to that?

want to support and matching that to the creative community's ideas.

"There are economic woes on all sides of the TV business," says Lee Gabler, CAA co-chairman and partner. "Our goal has been to get everyone to sit down together and figure out how to preserve it, how to come up with our collaborative best effort. It's not about creating programming just so a product can be put into it; that's cheap. It's about creating an environment that advertisers want to be part of."

Since television has always been in the service of advertising, this kind of art meeting commerce is inevitable, according to industry executives. How far it will go will depend on how well it's done. "There is a model somewhere between network prime time as we know it now and QVC," Stroman says. "But no one's figured it out yet."

In the near term, marketers and entertainment are blending in ways not seen since the 1950s, through both scripted and unscripted shows. Some industry watchers have already labeled it insidious, but most don't expect a return to the blatant über-shilling of *Camel News Caravan*, *Texaco Theater* or the old *Price Is Right*, where advertisers controlled every

"What starts off in a reasonable way invariably gets ratcheted up. TV could start to look like the outfield of a baseball stadium." ALAN WURTZEL

aspect of the shows and had their hand-picked talent endorse the product directly into the camera.

Advertisers in the current climate aren't likely to become TV show producers on their own, as they were in the golden age of television, because it's too expensive and risky. Instead, they'll partner with Hollywood to have a more prominent role in existing prime-time TV shows and more involvement in the earliest stages of development of new series. Sometimes, the ideas will come from the advertisers themselves.

TV producers are on board, too.

As the creator of ABC's *Alias*, J.J. Abrams says it's important to him to use real-life brands, and if sponsors are willing to give the show additional financing, advertising and hype, he has no problem with putting a Nokia phone in Jennifer Garner's hand instead of a Motorola. But there are caveats.

"If the requirements are for the phone to be used in a certain way, if we're stopping and servicing a product to get that money, I'd rather use a nondescript product," Abrams says. "It's far more valuable to me to not distract the viewer. I want to make sure a story is being told, not that a product is onscreen for 37 seconds."

Nokia, through a deal with ABC, sponsored the premiere of *Alias* last fall. The episode of the spy drama ran commercial-free, with Nokia buying ad blocks at the beginning and end of the show. Garner's character uses a Nokia cell phone throughout the season.

Abrams says the episode had already been shot and that nothing was changed after the Nokia deal closed. "Had there been any requests that would've changed the story, I wouldn't have wanted to be part of that," Abrams says. "They liked what we were doing, and we liked what they were offering, so there was a mutual benefit."

INTEGRATING BRANDS INTO SCRIPTED shows can be a dicey proposition. What's simpler is weaving brand names into reality shows like Fox's *Murder in Small Town X*, which featured Nokia and Taco Bell, and CBS' *Survivor*, which nailed down sponsorship packages for seasons two and three with, among others, Cingular, Reebok and Target. By using sponsor products as prizes and modes of transportation or communication, show producers have for the most part steered clear of criticism.

Survivor's host, Jeff Probst, says he initially was a little concerned about stuffing real-world products into an otherworldly setting. "It seemed so foreign," Probst says. "But then I realized it's a legitimate use of the product. It plays a part in the show."

Robert Thompson, a Syracuse University professor of pop culture and author of several books on television, says the product placement is so campy that it's nearly impossible to get upset about. "What could be more perfect in that environment than a bunch of starving people, so desirous of the consumables that they've been deprived of, getting a few Doritos and a Mountain Dew?" Thompson



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says. "They went into orgasmic fits of delight. They were genuinely thrilled." The contrast, he says, is a typical television ad that features a kicking-up-her-heels woman who's really excited about her new floor cleaning product. "That's bogus, and we all know it," Thompson says.

Taken to the next degree, a show that came to the WB in March, *No Boundaries*, carried the ad tagline of the show's underwriter, Ford, and put contestants of the adventure reality show in the carmaker's sport utility vehicles.

The show, based on a concept from Holland, was brought to the United States by the William Morris Agency. Production company Lion's Gate, which created the American version, teamed with Ford for the series. Ford won't disclose how much it spent to bankroll *No Boundaries*, but it did control the ad inventory during the show's run. Though 13 episodes were planned, poor ratings cut the series off after four. Network executives and producers blame the cooled climate for reality series, which has affected many networks' unscripted shows, and not the advertiser involvement. To recoup costs and give the show another chance, Ford executives say they are shopping it internationally.

Ad giants like Omnicom, with the help of CAA and others, are scouring for ad-friendly properties for its 100-plus blue chip clients. They're also creating shows from scratch, co-developing and financing programs specifically for their advertisers. So far, several music specials have aired, with the Dixie Chicks, Jennifer Lopez and Backstreet Boys. Sponsors, who covered most of the cost of creating the shows, included J. C. Penney and Clorox.

"It's a way for a brand to truly resonate—have it stand behind the talent and the content, and not be coy about it, not try to trick people," said Seth Bedell, partner in Bedell/McLean, a Los Angeles-based firm that hooks up brands with entertainment projects and, in some cases,



"There is a model somewhere between network prime time as we know it now and QVC. But no one's figured it out yet." MARK STROMAN

helps create custom-made programming. "If you drive it vertically, from TV all the way down to the street level, it can be quite effective."

But some industry watchers say it's very hard to blend the traditional goal of advertising—a marketing message, a call to action—and an entertainment theme. A product-placement veteran says the emerging trend seems to him like "hysteria engulfing Madison Avenue and Wilshire Boulevard about getting into entertainment marketing. It's sort of like the early '80s, when everybody discovered sports marketing and a bunch of stupid deals were created by people with no experience in the arena."

Ad agencies and their clients look for new ways to reach consumers when the established avenues lose their kick. But whether product integration, as some call it, attains measurable results, is still a question. "It depends on what you're trying to achieve," said Richard Notarianni, director of communication strategies at DDB New York. "You have to look across all the brand communications and see what the cumulative effect is. If you're going after coolness, the product integration needs to help you achieve that. If it does, that's another layer of validation."

That's certainly true for Nokia, which has become an active player in TV and film product placement. Executives at the company say they have gotten important brand boosts after starring in movies like *The*

Saint and TV shows like *Road Rules*. "When a high-visibility placement is coupled with an ad campaign, it drives home the brand message," says Deborah Kennedy, director of consumer marketing at Nokia. "It all adds up to more awareness."

"You can run an ad in a Brazilian soap and hit 60 percent of the population. Run an ad on *ER*, and you'll get one-eighth of the population, and that's our highest-rated show," Kennedy says. "TV advertising [in the United States] doesn't have the reach it once did. That's why we ask for added value and integration into shows as part of our media buys."

Though there's no standard measurement for its effectiveness, many in the industry believe that a prominent product placement can pay out indefinitely. "You can't zap it because it's part and parcel of the show and will be forever," says Syracuse's Thompson. "The show goes into reruns, then syndication, then hits TV Land, and forever, that character will be drinking a Diet Coke."

Unlike in the feature film world, there are Federal Communications Commission rules that govern TV product placement. They say, basically, that networks must make full disclosure when they're paid to place a product in a show. That's why game shows have "promotional consideration" tags for their prizes at the end, and an increasing number of scripted shows will have to carry similar advisories. CBS' *Survivor* and NBC's canceled *Lost* rolled disclaimers along with their credits.

Alan Wurtzel, NBC's head of standards and practices, says each network polices itself, and NBC has discussions with its producers each season to make sure they understand that any paid product placement must be approved by the network. He's trying to guard against those products getting an inordinate amount of screen time.

"Is it going to get to the point where the tail wags the dog? All of a sudden, it's not about character and story, it's about, 'I have to mention this product three times because it's helping to pay for this show.' It becomes the proverbial slippery slope. What starts off in a reasonable way invariably gets ratcheted up," Wurtzel says. "TV could start to look like the outfield of a baseball stadium."

Some media watchdogs refer to it as the dripping faucet. It's an annoyance at first, and then after a few weeks, it goes unnoticed. Others believe the marketplace will quickly identify and take care of the serious offenders. Thompson says his concern is that networks will favor ad-friendly TV formats like reality shows and push

to the back burner stories that don't as easily accommodate marketers.

"It makes me anxious if creators will be told to integrate a brand into a story because someone's paying for it," Thompson says. "Maybe other stories won't be told because they aren't as amenable to product placement. If I'm a writer, the last thing I want is a list of products that I have to integrate into a script. Will we get bad storytelling because of these constraints?"

Not all name brands pay their way onto shows. Think Junior Mints, Putumayo and Pez in *Seinfeld*, one of the most successful sitcoms in TV history. That name-dropping came from the writers, not advertiser intervention. Done organically, it can make a brand name top of mind for viewers. It's when advertisers get hold of the concept, say some critics, that it will be overdone, and there's a danger of alienating the viewer.

Where do networks draw the line? Jed Petrick, president of the WB, wonders how much product integration it will take before it becomes an ineffective means of advertising. "Once you start putting more and more brands in a show, the less differentiated you become," Petrick says. "If it becomes common, then it's not above the clutter." ■

Former Mediaweek senior editor T.L. Stanley is a Los Angeles-based writer who covers entertainment, business and pop culture.

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PHOTOGRAPHY BY THERESE KOPIN



Diament in the rough: (l. to r.) Jon Diament, senior vp, CNN, with Joe Uva, OMD president; Page Thompson, OMD chief strategic officer; and Daryl Evans, vp of advertising, Cingular Wireless



Sponsors unite: (l. to r.) Dan Drescher, regional ad manager, Inc.; Mark Del Rosso, Prestige Lexus; Nancy Wall, mktg. manager, G+J; Carlos Girard, general sales mgr., Prestige Lexus; Mike Vevina, Prestige Mercedes Benz; and Brian Scully, Prestige Mercedes Benz



Directors' club: (l. to r.) Mark Stewart, director of strategic and channel planning, Universal McCann; Jim McCabe, national ad director, Fast Company; A.J. Storinge, group planning director, MindShare; and Dave Cator, eastern ad director, Inc.



Shady ladies: Kim Anderson, publisher, *Golf for Women* (l.); and Helen McGinney, Condé Nast corporate sales



Event co-chair Paul Zuckerman, who started the tournament 29 years ago in honor of his wife, who had MS



Eyes on the prize: Discovery Channel executive planner David Frieder

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◀ CONTINUED FROM PAGE 40



Chummin' with the chairman: (l. to r.) Lee Doyle, the Media Edge; MediaPort's Mike Lotito, event co-chairman; John Miles, GM Mediaworks; and Sean Cunningham, Universal McCann



Fox foursome: (l. to r.) Michael Brochstein, senior vp of sales; Kimberly Golub, vp of sales; Adam Holzer, vp; and Chris Fuller, vp of sales



Whatever floats their boat: (l. to r.) Josh Trager, account exec, Fox Broadcasting Co.; Kevin Collins, supervisor, Initiative Media; Steve McKiernan, vp, sports sales, Fox Broadcasting Co.; and Jay Valeria, supervisor, OMD



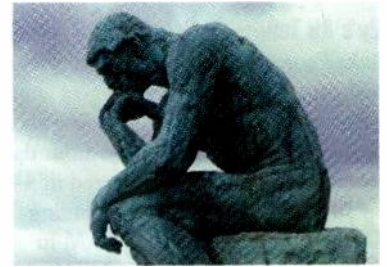
On the money: *Sports Illustrated* account exec Omer Jilani (c.) with *Smart Money* account manager Steve McDonald (l.) and *Smart Money* publisher Bob Fritze



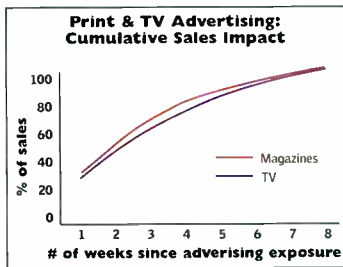
Tees for two: Stacie Schapiro, vp for event sponsor GM Mediaworks (l.); and Lorie McCarthy, vp, Turner Sports

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Inside Media

NEWS OF THE MARKET

O'Reilly's All Talk—on Record 216 Stations

The Radio Factor With Bill O'Reilly premiered last week on 216 stations, the biggest launch in the history of Talk radio, according to syndicator Westwood One. The two-hour daily show (noon to 2 p.m. ET) is cleared in 44 of the top 50 markets on stations including WTKK-FM in Boston, WPHT-AM in Philadelphia and KABC-AM in Los Angeles. In many markets, O'Reilly is airing against Talk icon Rush Limbaugh, whose show is syndicated on 600 stations by Clear Channel's programming division, Premiere Radio Networks.

Frommer's Founder to Launch *Budget Living*

A new magazine from the founder of *Arthur Frommer's Budget Travel* will launch in September. The bimonthly *Budget Living*, with a cover price of \$3.95 and a circulation of 300,000, will mix service journalism with personal-finance content for upper-income readers. Don Welsh, who launched *Budget Travel* in 1998 before its sale to Newsweek in 1999, will serve as chairman of parent company Budget Living LLC and publisher of the title. Several media and financial investors will support the venture.

NetRatings, Jupiter Settle Lawsuit

NetRatings and Jupiter Media Metrix last week settled Jupiter's patent-infringement lawsuit against NetRatings. NetRatings agreed to pay Jupiter \$15 million and will license the company's patents for tracking

computer use through June 2005. NetRatings agreed to pay an additional \$2 million for Jupiter's European Internet-measurement business. The settlement came three months after the Federal Trade Commission blocked NetRatings' planned purchase of competitor Jupiter for \$71.2 million. In two additional deals, NetRatings last week acquired the 80.1 percent of ACNielsen's eRatings.com that it did not already own for \$9.6 million in stock and also acquired @plan from DoubleClick for \$18.5 million. *Mediaweek* parent VNU has a 64 percent ownership stake in NetRatings.

Roeper's Reviews Head to Radio

Chicago Sun-Times columnist Richard Roeper has taken his movie reviews to the radio with his recently launched weekly segment for Ken Minyard's morning show on KABC-AM, ABC Radio's heritage Talk station in Los Angeles. Roeper, who also co-hosts the syndicated *Ebert & Roeper* movie-review television show, is exploring similar opportunities with other radio stations around the country.

Interrep Rebrands Hispanic Sales Unit

Radio rep firm Interrep has formed a strategic alliance with Spanish Broadcasting System to rebrand and rename its national sales unit targeting Hispanics as SBS/Interrep. Previously named Caballero Spanish Media, the unit has been part of Interrep since 1995. In addition to providing sales representation

for SBS' 25 radio stations, SBS/Interrep will also co-sponsor marketing events targeting advertisers and agencies. SBS/Interrep will also handle national ad sales for 115 other Hispanic-targeted radio stations owned by Mega Communications and Uno Radio.

Greater Media Grows Garden State Group

Greater Media has purchased Oldies WJRZ-FM in Monmouth-Ocean, N.J., from Atlantic Broadcasting Corp. for undisclosed terms. The move comes less than a year after the New Brunswick, N.J.-based radio group purchased four radio stations from New Jersey Broadcasting for \$79.7 million. Including WJRZ, privately held Greater Media owns a total of seven stations in three markets in the Garden State and 12 other stations in Philadelphia, Detroit and Boston.

Meredith, Schering Tackle Allergies

Meredith Corporate Solutions, the sales group of magazine publisher Meredith Corp., has created a cross-media marketing program with Schering Laboratories involving allergies and Clarinex allergy medication. Branded inserts with information for allergy sufferers will appear in the June and September issues of Meredith's *Better Homes and Gardens*, *Ladies' Home Journal*, *Country Home* and *Traditional Home*, which have a combined circ of 27 million. The program also includes direct mail and Clarinex-sponsored content on bhg.com and lhj.com. ■

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Culture Trends

MTV's BUZZWORTHY

Week of 5/6/02

Artist/Group: Andrew W.K.

Song/Video: "Party Hard"

Album: *I Get Wet*

Like the Strokes, Andrew W.K. is relying on U.K. buzz to formulate U.S. buzz. Whether he'll be successful remains to be seen, but if you've seen the video it's gotta pique your interest just a little bit. Reminiscent of such varied 70s/80s bands as Queen, Def Leppard and Faith No More - he's out to make rock dangerous again. And as silly as a song entitled "Party Hard" may seem, I'll take it over Puddle of Mudd any day of the week...

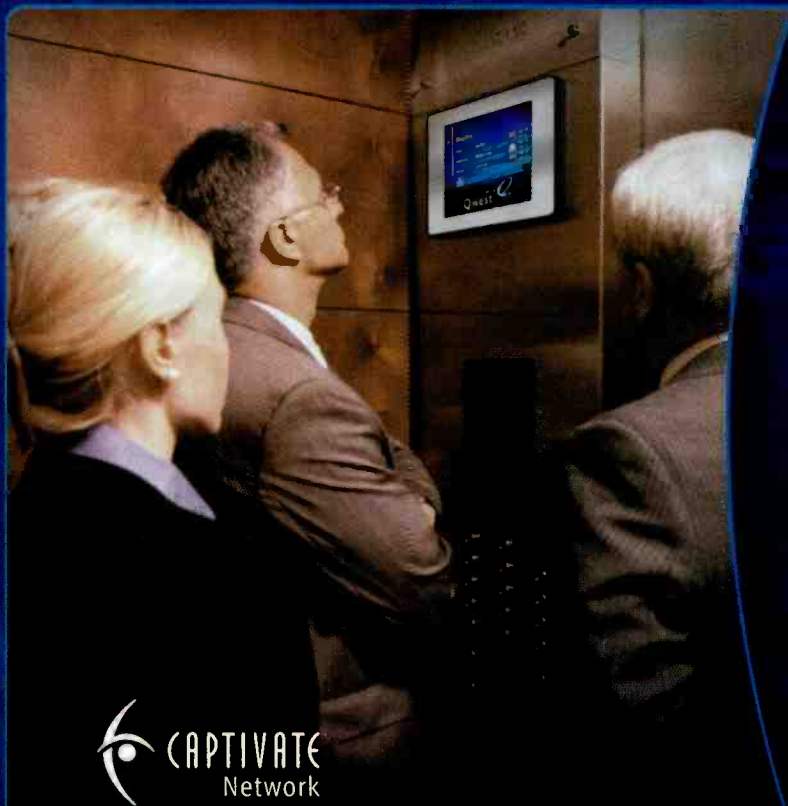
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The Hollywood Reporter's Box Office

For weekend ending May 5, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	Spider-Man	114,844,116	3	114,844,116
2	1	The Scorpion King	9,046,660	17	74,259,075
3	2	Changing Lanes	5,338,222	24	52,086,342
4	4	Murder by Numbers	3,624,487	17	23,893,720
5	5	Life or Something Like It	3,182,255	3	10,922,247
6	6	The Rookie	3,120,594	38	64,899,264
7	New	Deuces Wild	2,704,682	3	2,704,682
8	7	Ice Age	2,369,504	52	169,030,520
9	3	Jason X	2,303,345	10	10,250,489
10	8	Panic Room	2,088,101	38	90,964,111

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Culture Trends

MTV Top 20 U.S. Countdown

Week of 5/6/02

11. B2K "Uh Huh"
12. Faith Evans "I Love You"
13. Ludacris "Saturday"
14. P. Diddy w/Usher "I Need a Girl"
15. Nas "One Mic"
16. Unwritten Law "Seein' Red"
17. The X-Ecutioners "It's Goin' Down"
18. System of a Down "Toxicity"
19. Adema "The Way You Like It"
20. Nickelback "Too Bad"

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The Billboard Hot 100

The most popular singles compiled from a national sample of radio play and retail sales.

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	12	Foolish	Ashanti
2	2	12	What's Luv?	Fat Joe w/ Ashanti
3	4	13	U Don' Have to Call	Usher
4	6	8	I Need a Girl	P. Diddy w/ Usher
5	3	19	Ain't it Funny	Jennifer Lopez
6	7	20	Blurry	Puddle of Mudd
7	8	13	Ooops	Tweet
8	5	13	Girlfriend	'N Sync w/ Nelly
9	11	9	Don't Let Me Get Me	Pink
10	10	10	A Thousand Miles	Vanessa Carlton

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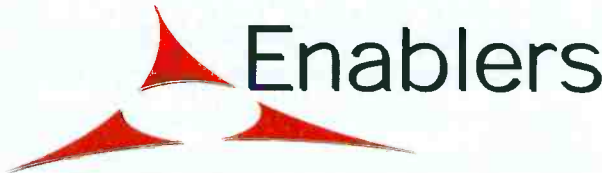
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The Ad Council was formed in 1942 to use the power of advertising to help America deal with issues related to WWII. Following the tragedy of September 11th, the Ad Council has returned to its wartime footing to communicate messages that will inform Americans about activities that will strengthen our nation and help win the War on Terrorism.

The section will cover the Ad Council's rich history, advertising's best-loved icons, and how Presidents through the years have called upon them to bring important messages to the nation. We will address the increasingly competitive nature of PSA's and talk with some of the many agencies and celebrities who have offered their talents on behalf of Ad Council efforts.

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The Marrying Kind

After decades of competition, *Bride's* and *Modern Bride* are together under one roof. Will it be a fruitful union?

FOLLOWING A SALES-CALL SWING THROUGH NORTHERN CALIFORNIA'S WINE COUNTRY, on top of a blur of bridal fashion, tabletop and gourmet shows in New York, Peter King Hunsinger was back at Condé Nast Publications' Times Square offices last week prepping for the next wave of wedding-indus-

try events in Phoenix and Las Vegas, as well as an advertiser's golf tournament in Jamaica.

As the new president of CN's bridal group, Hunsinger has his hands full. He is charged with marrying the business and editorial cultures of the bridal category's top two titles—the authoritative, 68-year-old *Bride's* (circulation 383,000) and the irreverent, 53-year-old *Modern Bride* (circ 354,000), which Condé Nast acquired in February from Primedia (along with 16 regional bridal titles) for \$52 million.

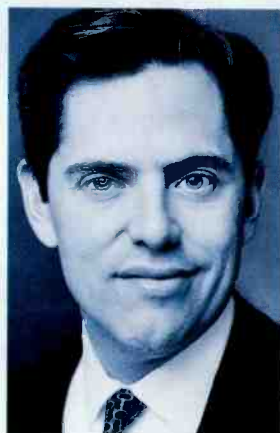
Hunsinger, previously executive vp/chief marketing officer of CN, must integrate the two former fierce rivals into a cohesive unit and also ensure that CN's bridal division—which will publish about 10,000 ad pages this year—remains the category's biggest player.

Bride's and *Modern Bride*, the group's "twin turbo chargers," Hunsinger says, "will have a shared mission, but through two distinctive personalities and points of view." (The titles will get much physically closer this week, as *MB* staffers move into the Condé Nast building.)

Since February, Hunsinger has worked to integrate the two publications, staggering the publishing schedules of *Bride's* and *Modern Bride* so that a Condé Nast bridal magazine is now on newsstands each month. In the past, the titles published their bimonthly issues at the same time.

Modern Bride will also get new support from CN and Hearst Magazines' joint distribution unit, Comag Marketing Group, giving the title presence at supermarket checkouts beginning with the August/September issue.

While the editorial staffs of *Bride's* and *Modern Bride* remain separate, their respective sales teams have been consolidated. Nina Lawrence, formerly publisher of *Bride's*, was promoted to vp/publisher, overseeing the two titles.



Wedding planner: Hunsinger has created a shared rate card for Condé Nast's two bridal magazines.

The titles also now share the same rate card. A one-time color page in either magazine costs \$50,960. On the surface, the figure closely matches the rates both titles had previously offered advertisers, but in reality, *Modern Bride* advertisers are in for some sticker shock. At Primedia, *MB* had typically offered at least a 45 percent discount off its rate card. At CN, of course, there is no discounting, only the incentive of added-value programs—so media buyers will have to weigh whether they can afford the now-pricier *Modern Bride*.

Buying the two magazines offers reach, "especially if you have a mass product," says Anita Petersen, print director for OMD USA, whose client is J.C. Penney. "But I don't think we'll be able to afford both without any discounting programs. My budgets aren't going to change."

Though *Bride's* and *Modern Bride* are an enticing combination, they are not the only game in town, buyers note. Over the years, the category has grown to include the quarterly, 142,000-circ *Elegant Bride*, published by Pace

Communications; the 206,000-circ bimonthly *Bridal Guide*, published by Globe Communications; the biannual *In Style Weddings*, published by Time Inc.; and the quarterly *Martha Stewart Living Weddings*.

"There are always other places to go," says CN's Lawrence. "But we are more focused, have more authority, more talent and more resources, and we should be able to use all of those to benefit our advertisers."

Another incentive, adds Lawrence, is the special 12-time advertising rate of \$43,826. "Advertisers can build frequency across both titles if they buy six pages in *Bride's* and six in

Modern Bride," she offers.

Meanwhile, Millie Martini Bratten, editorial director of the bridal group and *Bride's* editor in chief, will use CN resources to upgrade *Modern Bride*. Beginning with the August/September issue (the first issue to be published by CN), *MB* will use the same, whiter paper stock as *Bride's*. With the October/November issue, beauty coverage will increase. However, the editorial voices of the two titles will remain distinct. "No two brides are alike," Bratten says. The combination of *Bride's* and *MB* "offers us a chance to reach all brides with the information we know they need, however she wants to hear it. We've got her covered." —LG

Fashion Sense

Elle adds Burgess as publisher

Completing the new publishing team at *Elle*, Lori Burgess last week joined the Hachette Filipacchi Media fashion monthly as publisher.

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Magazines



Burgess plans to re-energize Elle.

Burgess, most recently publisher of Condé Nast's defunct *Mademoiselle*, now reports to Carol Smith, senior vp/publishing director of the Elle Group, who in March moved over from Elle.com to succeed Carl Portale.

Though Smith has an extensive career in publishing—she was the founding publisher of Time Inc.'s *Parenting*, president/CEO

of the Parenting Group and founding publisher of hip-hop monthly *Vibe*—her resumé is light on fashion. That's an area where Burgess has some expertise.

Prior to her two-year stint at *Mademoiselle*, Burgess rose through the ranks at Primedia's *Seventeen* and was its publisher for three years, beginning in 1996. She also served as associate publisher of G+J USA's *YM* in 1993, after joining the teen monthly in 1989. "I'm bringing a great deal of publishing experience to *Elle*, particularly in the beauty/fashion category," notes Burgess. "I've also had a six-month hiatus and restful time, so I've got a ton of energy."

While *Elle* continues to draw readers—the title's total paid circ grew 3.7 percent to 981,117 in the second half of 2001 compared to the the same period a year earlier, according to the Audit Bureau of Circulations—the title has been less successful on the ad front. Some media buyers say that *Elle*'s positioning

Mediaweek Magazine Monitor

WEEKLIES May 13, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	6-May	64.61	7-May	99.50	-35.07%	999.60	1,395.84	-28.39%
The Economist	4-May	50.00	5-May	61.00	-18.03%	884.00	1,086.00	-18.60%
Newsweek ^{E/X}	13-May	36.53	14-May	48.49	-24.66%	627.98	607.07	3.44%
The New Republic ²	13-May	7.90	14-May	11.89	-33.56%	146.10	156.28	-6.51%
Time ^{E/X}	13-May	58.77	14-May	43.51	35.07%	778.75	772.43	0.82%
US News & World Report	13-May	24.13	14-May	22.07	9.33%	466.87	495.91	-5.86%
The Weekly Standard	20-May	9.33	21-May	13.20	-29.32%	181.63	182.20	-0.31%
Category Total		251.27		299.66	-16.15%	4,084.93	4,695.73	-13.01%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	13-May	24.35	14-May	40.69	-40.16%	424.97	552.53	-23.09%
Entertainment Weekly	10-May	37.56	11-May	31.40	19.62%	593.68	611.68	-2.94%
Golf World	10-May	26.46	11-May	22.65	16.82%	594.01	476.59	24.64%
New York ³	13-May	73.00	14-May	35.70	104.48%	976.20	1,030.20	-5.24%
People ^X	13-May	104.53	14-May	111.89	-6.58%	1,268.83	1,336.04	-5.03%
The Sporting News	13-May	20.33	14-May	9.00	125.89%	269.80	245.08	10.09%
Sports Illustrated	13-May	59.58	14-May	52.62	13.23%	899.53	849.51	5.89%
The New Yorker	13-May	33.36	14-May	45.23	-26.24%	730.13	829.90	-12.02%
Time Out New York	8-May	72.06	9-May	70.58	2.10%	1,206.37	1,233.18	-2.17%
TV Guide	11-May	68.76	12-May	75.54	-8.98%	962.99	1,147.97	-16.11%
US Weekly ¹	13-May	26.33	14-May	NO ISSUE	N.A.	353.00	333.99	5.69%
Category Total		546.32		495.30	10.30%	8,279.51	8,646.67	-4.25%
SUNDAY MAGAZINES								
Parade	12-May	10.39	13-May	7.55	37.62%	246.61	240.90	2.37%
USA Weekend	12-May	7.70	13-May	8.19	-5.98%	236.14	214.69	9.99%
Category Total		18.09		15.74	14.93%	482.75	455.59	5.96%
TOTALS		815.68		810.70	0.61%	12,847.19	13,797.99	-6.89%

E=estimated page counts; X=2001 YTD includes an out-of-cycle issue; 1=1 fewer issue in 2002 over 2001; 2=2 fewer issues in 2002; 3=3 fewer issues in 2002

has become a bit muddled. "When *Elle* first launched, it was the new kid on the block, and it gave a needed spark and facelift to the category," says Melissa Pordy, Zenith Media senior vp/director of print services. "Now it's really fallen short of that and doesn't necessarily have the same connection it once did with advertisers."

Through May, *Elle*'s ad pages this year were down 26.6 percent to 591, reports the *Mediaweek* Monitor. *Elle*'s primary competitors have also suffered double-digit declines this year:

Fairchild Publications' *W* was off 20 percent through May to 670 pages; CN's *Vogue* slid 13.8 percent to 1,059 pages; and Hearst's *Harper's Bazaar* tumbled 23.4 percent to 561.

"What excited me about coming to [Hachette] is that a lot of Carol's energy is focused on branding and marketing the entire *Elle* brand, which includes *Elle Décor* and *Elle-Girl*," says Burgess. "And that will really make *Elle* a must-buy for so many more advertisers that in the past haven't understood the power of the brand." —LG

60sec. With



Peter Spina VP/Publisher, The Sporting News

Q. Since your promotion to publisher in January, year-to-date ad pages in 'TSN' have climbed 10.1 percent over 2001 to 270, reports the 'Mediaweek' Monitor. What's been going right for you? **A.** I credit our staff, which are more focused and better seasoned in the selling process. A lot of new people have joined us in the past year, and it takes time to get comfortable with what you're doing. Also, the remake of the magazine—going to a smaller size and a heavier paper stock—has attracted more advertisers. **Q.** Where has your new business come from? **A.** This year we've had more than 20 new advertisers, including Wendy's, Home Depot and United Airlines. We'll also be running an eight-page insert for the Arena Football League in our early June issue, along with some spreads. **Q.** 'TSN's paid circulation grew 17.7 percent to 629,937 in last year's second half, according to ABC. What's your circ strategy? **A.** Our goal is to get the magazine to a million circ in the near future. We're working with subscription agents, direct mailers and using our own media, including online and radio (the TSN-branded talk-radio network). **Q.** Have you taken advantage of other properties owned by 'TSN's parent, Vulcan Ventures? **A.** Vulcan has owned us for around two years, and we've just started to. For cross-promotion within a company, it takes time. One of the things available to build subscriptions is Charter Communications (Vulcan owns a controlling stake in the U.S.' fourth-largest cable operator)—we're looking at that now. **Q.** You must watch a lot of sports. I'd guess all your favorite teams are from Seattle, home of your boss, Paul Allen. **A.** My favorite team is the New York Yankees. And please print that.

Roar of the Road



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At Deadline

■ AMC REVAMPS TO ATTRACT YOUNGER DEMOS

In an apparent attempt to attract younger viewers and the advertisers that seek them, American Movie Classics is altering its look. The network will offer more contemporary movies, acquire more programming about moviemaking and develop more original product, the network announced last week. Moreover, AMC will undergo a yet-to-be-determined on-air makeover and possibly choose a new logo. Though AMC executives are looking to expand their pool of advertisers, they stressed in a statement announcing the changes that the commercial load will remain the lightest of ad-supported cable nets. Also, as AMC gets more modern, the network plans to spin off its vintage films from the 1930s, '40s and '50s into a commercial-free digital network called AMC's Hollywood Classics. The new service will debut later this year.

■ DOBBS' MONEYLINE RATINGS CLIMB AT CNN

After a year back at CNN, Lou Dobbs is enjoying climbing ratings. In April—the most recent fully-measured month—Dobbs' *Moneyline* grew its ratings 150 percent over the same period last year to a 0.5 from a 0.2. Household delivery for the show grew to 432,000 from 184,000. Meanwhile, CNBC's *Business Center* slipped 25 percent to a 0.3, (226,000 households). *Moneyline* runs from 6 to 7 p.m. Monday through Friday, and *Business Center* runs from 6 to 7:30 p.m. Dobbs helped launch *Moneyline* in 1980 but left in 1999 to launch *Space.com*. During his absence, CNN's financial



news ratings slipped significantly as CNBC became America's favored financial net during the economic boom of the late 1990s. Dobbs' return, however, was not enough to boost carriage of the financial

channel CNNfn, which also carries his show. Under a partnership with AOL Time Warner sibling *Money* magazine, CNNfn was to undergo a massive makeover. However, stagnant subscriber growth and a weakened economy has put those revamp plans on hold indefinitely.

■ DELAY BILL SENT TO THE SENATE

The U.S. House of Representatives last week, on a voice vote, passed a bill to delay indefinitely the pending auction of the 700 megahertz spectrum used by many broadcasters. The issue now goes to the Senate, where the outcome is uncertain. The auction, set for June 19, is aimed at turning over airwaves to providers of advanced wireless services and others. It also would let broadcasters including Paxson Communications Corp. reap millions of dollars in fees for leaving the spectrum in favor of auction winners. As the House bill was passing, Rep. Billy Tauzin (R-La.), a prime sponsor, again appealed to Federal Communications Commission chairman Michael Powell to delay the auction. Powell is getting pulled

the other way by the likes of Sen. Ted Stevens (R-Alaska), who last week introduced a bill to compel the auction to proceed. Stevens is eager for wireless providers to grow service in his largely rural state.

■ AARP: ADULTS 45-PLUS NOT SO BRAND LOYAL

CBS, take heart. A survey of adults aged 45 or older recently released by the AARP runs counter to the strategy of many advertisers who prefer to target younger TV viewers believing that they are less brand loyal and more likely to be convinced to try new products than older consumers. The survey, conducted by Roper ASW, found that over half of the 45-plus consumers polled on brands considered to have high loyalty factors—cars, bath soap and banking services—are not as brand loyal as the media industry might have thought. "We know that brand loyalty does not always increase with age," said Jim Fishman of AARP. "Marketers who abandon this kind of stereotype will find themselves well rewarded." According to AARP, more than 93.7 million adults aged 45 and over collectively spend more than \$750 billion annually in discretionary household income.

■ UNIVISION REVENUE UP 8 PERCENT IN 1QTR

Univision Communications saw revenue for its broadcast group (which includes networks Univision, Galavision and Telefutera) increase 8 percent to \$209.1 million in its first-quarter financial results released late last week. Earnings before interest, tax, depreciation and amortization, or cash flow, decreased 15 percent to \$60.1 million, drained largely by negative cash flow of \$11.4 million for new network Telefutera. Also last week, Lucia Ballas-Traynor, general manager of Galavision, stepped down from her post.

■ **ADDENDA:** NBC's May 4 airing of the Kentucky Derby reined in a 7.1/18, down 12 percent from last year...**Bank of America** is reviewing its \$160 million-plus media planning and buying business, with a decision expected in June. Initiative Media North America is the incumbent on the Charlotte, N.C.-based bank's media business...**Zenia Mucha**, senior vp of corporate communications for ABC Broadcast Group, will replace John Dreyer in a similar post at the Walt Disney Co. No replacement for Mucha at ABC was named...**Ford Motor Media**, to help promote the launch of the 2003 Ford Expedition, has bought ads across the Internet portals of Microsoft, AOL Time Warner and Yahoo!...**Susan Baron** has joined Meredith Corp. as managing director of Meredith Integrated Marketing. Baron, most recently president of custom publishing and marketing agency Pluzynski and Associates, had previously been group publisher of Reader's Digest Association Publications...**Stuff's** Michael Provus, most recently ad director, and Aric Webb, director of marketing, have both been promoted to associate publisher positions at the Dennis Publications monthly... **DirecTV** last week announced it will offer local channel service in Buffalo, N.Y., and Oklahoma City by midyear. With the addition of these two markets, DirecTV now delivers local service in 46 markets.

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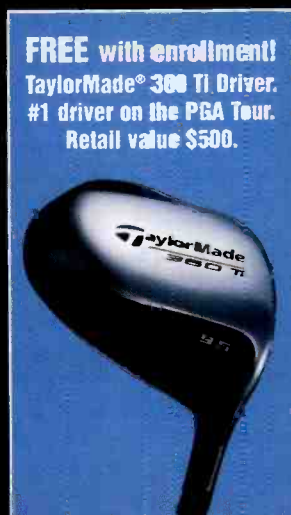
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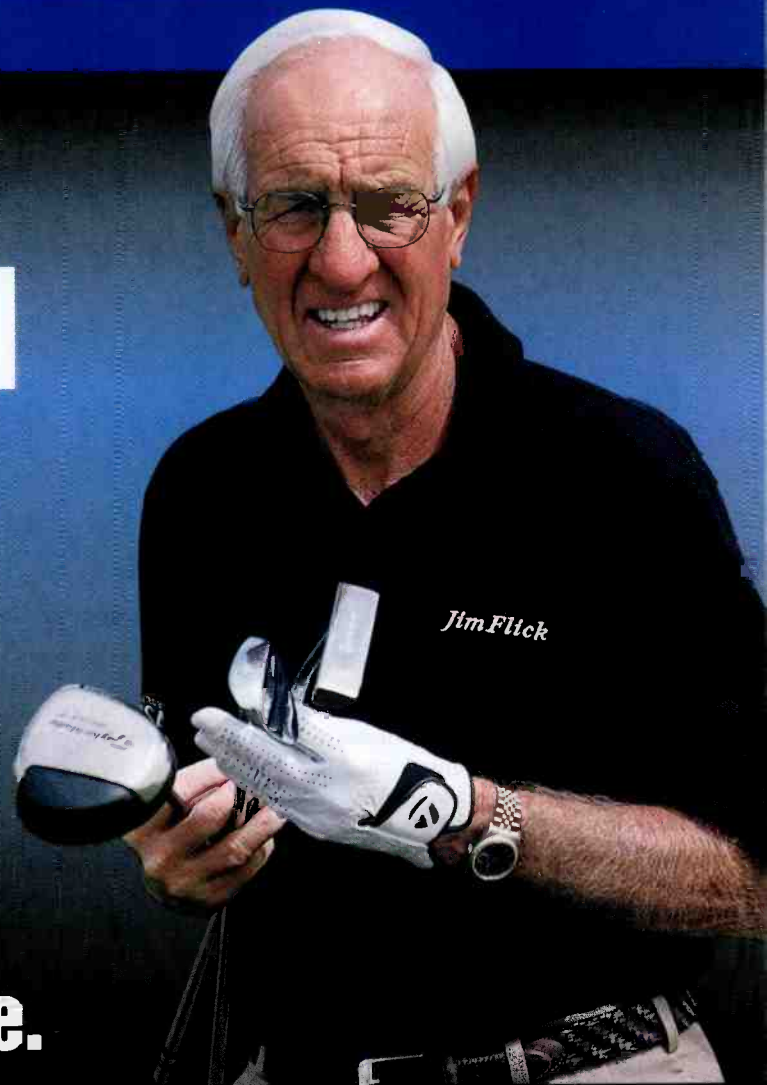
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Media Person

BY LEWIS GROSSBERGER



Chasing the News

AS ARIEL SHARON CAME TO WASHINGTON AND NEGOTIATIONS

over the Church of Nativity standoff neared a conclusion, the cable news channels cut away to bring viewers live coverage of a car chase on California's freeways. In Maine, a TV reporter had to be rescued by divers

when she couldn't escape from a submerged car she'd entered to demonstrate how to escape from a submerged car. Meanwhile, the *New York Post* made impressive circulation gains, and *Penthouse* admitted that the topless photos of Anna Kournikova it had published turned out to be topless photos of someone who is not Anna Kournikova.

As you can see, the theme of this Media Person column is "High-Quality Journalism Is Thriving As Never Before."

The case of the TV reporter in the soggy car raises many important issues that will be studied for years in the nation's journalism schools. For instance, aren't most of the viewers who watch such a segment secretly hoping to see the reporter drown? (In fact, a public-opinion poll taken by the prestigious Media Person Institute recently confirmed the existence of this secret hope among 67 percent of Americans. The rest express it openly.) A large number of viewers harbor a grudging resentment against TV reporters, who are better looking and better paid than the average human and yet don't seem all that intelligent or necessary.

Fortunately or unfortunately, depending on your point of view, the viewers were cheated by the presence of rescue crews, who were hanging around as Shannon Moss, a reporter for WCSH-TV known for her "Get Out Alive" segments, vividly demonstrated how to get out dead.

Locked into the car under eight feet of water at a boat launch in Durham, Maine, Moss was supposed to break a window and escape, so that viewers would learn how to accomplish it for themselves in case they ever get bored and need something fun to do. But she couldn't, even though she had a pen-sized hammer known as a "punch" and

wore an oxygen tank, and the car hadn't even completely filled with water. (She's fine, by the way.)

Even so, the segment was instructive because it taught viewers an important lesson, namely, never drive your car into a lake, river, inland sea, ocean, lagoon, estuary, fjord, Olympic-size swimming pool or other large body of water unless said body already contains several highly trained police divers with crowbars and a boat or medivac helicopter hovering above them aboard which either five paramedics or David Hasselhoff are standing by.

Or it would have if WCSH had run the segment. Killjoys.

Viewers were also disappointed by the California chase. It didn't end with a shoot-out or spectacular crash as a good car chase should, so news fans felt cheated and depressed, having faithfully followed the action

It seems a homeless man had stolen a car. Well, you know how exciting that can be. And then the crazed desperado refuses to stop when signaled by a sheriff's deputy in Rancho Cucamonga, instead swinging onto the freeway, where he is soon pursued by police cars numbering somewhere between 4 and 1,600. At this critical juncture, he is a star. William Morris wants to talk to him. He could be the next Ozzy Osbourne. The TV choppers roar in; Fox, MSNBC and CNN join the chase, their ratings soar; and in Washington, Prime Minister Sharon is a lonely man. "Why is Wolf Blitzer ignoring me?" he asks, dejectedly. He considers stealing Ari Fleischer's car and speeding across the Potomac into Virginia but thinks better of it. He is old and fat. He has responsibilities.

At the same time, or close enough for MP to fake it, *Penthouse* founder Bob Guccione is in crisis. His once-vibrant porn empire is crumbling, and now he finds himself accused of breast fraud. The 12 photos of tennis babe Anna Kournikova taking off her top on the beach (currently being closely examined by older onanists everywhere) are incorrectly identified! The ex-model

The case of the TV reporter in the soggy car raises many important issues that will be studied for years.

for an hour and a half. Even though the arrest was made by a charging police dog—yes, people, it really was; no cuffs, though—somehow that just wasn't enough.

Now it would have been a lovely thing for Media Person's column if the car had plunged into a lake and the perp got pulled out by police divers, but life rarely provides such symmetry, which is why MP sometimes has to make things up so that you, the reader, are properly entertained and feel you get your money's worth.

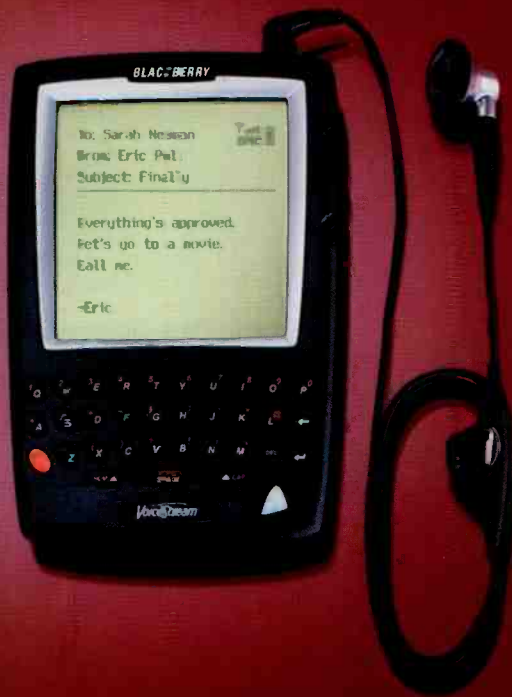
The chase had begun promisingly enough.

Judith Soltész-Benetton, now successfully married into the Benetton clothing fortune, has brought suit in federal court. Those breasts are mine, she swears! She'd know them anywhere.

Now if only that misidentified lovely stripping on the beach had had to leap out of the way of a stolen car that then plummeted off a pier and into the water with police divers and TV reporters in pursuit, this could have been the ultimate, perfect Media Person column of all time. If only! Alas, perfection is so hard to come by. ■



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1. Court TV and ASI study of unaided brand recall of 123 viewers of commercials shown in an episode of Forensic Files, a network sitcom, a network made-for movie, and a nature documentary, Dec 2001. 2. Court TV Attribute Tracking study, Dec 2000, Apr 2001, Dec 2001, n = 2,100. 3. Court TV viewer involvement research, Mar 2000 - Dec 2001, n=240. 4. IPSOS-ASI, "Is Anyone Paying Attention to Your GRP's?", Jun 2000. 5. Court TV analysis of Nielsen Media Research NPower data. Length of Tune, Dec. 2001. Tied for 3rd in Prime Time (8-11PM) among ad supported cable networks with universe estimates greater than 50 million. Subject to qualifications upon request.