

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

Court Rebukes FCC's Rulemaking

Powell must decide to redraft or appeal to the Supreme Court; big media in limbo **PAGE 4**

MAGAZINES
AMI Wants *Star* To Shine Brighter
Taps Bekkedahl to oversee title and corp. sales **PAGE 5**

TV PROGRAMMING
Early Premieres Are a Mixed Bag
Fox and NBC have hits and misses this summer **PAGE 5**

MAGAZINES
Weeklies Resort To Nip & Tuck
Celeb titles find plastic surgery stories sell **PAGE 24**



Game On

Advertisers embrace gaming and the audience it attracts

BY ANN M. MACK **PAGE 18**



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At Deadline

■ FOX CLOSE TO SELLOUT FOR ALL-STAR GAME

Fox has sold about 85 percent of the 54 commercial spots in the July 13 Major League Baseball All-Star Game at about \$350,000 per spot, up 7 percent per :30 over last year's telecast, which did a prime-time household rating of 9.5, reaching 13.8 million viewers. This year's telecast will include several new advertisers, including movie studios DreamWorks SKG and Warner Bros., as well as Taco Bell, Nissan and Coors.

■ INFINITY DROPS ARBITRON OVER COST

Less than a month before the release of the ratings for the critical Spring radio survey, Infinity Broadcasting said last week it would not renew its contract with Arbitron. As a result, beginning July 16, Infinity's 185 radio stations in the nation's largest markets will have to find other research to negotiate for ad dollars. The Viacom-owned radio group is Arbitron's second-largest customer, representing 9 percent of the ratings company's annual revenue. In reducing its financial guidance for the year, Arbitron said it would be out about \$12 million. Price was the sticking point. Ratings cost Infinity \$25 million, about 1 percent of its \$2.69 billion in annual revenue.

■ CABLE GROWS AUDIENCE SHARE

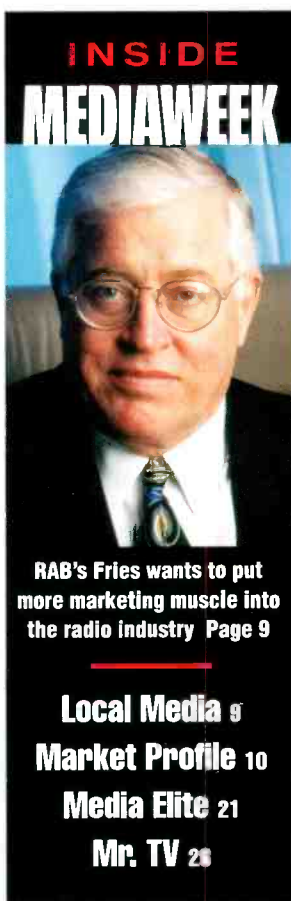
Cable continued to grow its viewer base second quarter-to-date (through June 20) by an additional 3 percent to take a 52.8 percent share of the TV audience while broadcast fell 2.3 percent to take a 42.4 percent share, according to Turner Broadcasting's analysis of Nielsen Media Research data. Since the end of the broadcast sweeps period (the week of May 24), cable's audience has grown 9 percent to achieve its highest share for a single week (June 14-20) with a 57.8 share. Meanwhile, the seven broadcast networks have declined 12 percent in aggregate to a 35.7 share. Among the top-performing cable nets is TBS, thanks to its off-net comedy lineup, which includes *Sex and the City*. USA grew 11 percent among 18- to 49-year-olds to 927,000; ESPN grew 25 percent to 757,000; and MTV was up 12 percent to 734,000. Of the top 10 networks among persons 2-plus, Lifetime and Fox News Channel were down.

■ FORMER BILLBOARD EDITORS SUE VNU

Former *Billboard* editor in chief Keith Girard and legal affairs senior editor Samantha Chang last week filed suit against VNU, and *Billboard* executives. The two edi-

tors, who joined the music trade publication last year from Crain's *InvestmentNews*, were dismissed in May. Included in their suit are allegations of sexual harassment and racial discrimination, as well as gender-based discrimination. "We believe that the claims have no legal or factual merit, and therefore, we intend to defend the lawsuit vigorously," a VNU statement said. VNU is the parent company of *Mediaweek*.

■ **MEDIAWEEK TAKES A BREAK:** *Mediaweek* will not publish an issue on July 5. The next issue will be published on July 12. But check mediaweek.com for breaking news and updates. And a Happy Fourth of July holiday to all our readers.



**INSIDE
MEDIWEEK**

RAB's Fries wants to put more marketing muscle into the radio industry Page 9

**Local Media 9
Market Profile 10
Media Elite 21
Mr. TV 28**

■ **ADDENDA:** **Wright Ferguson Jr.**, most recently senior vp of sales and marketing for Adweek Magazines, publisher of *Mediaweek*, has been promoted to executive vp and president of the VNU group...**Pappas Telecasting Co.'s** has launched new Azteca America TV network affiliates in Omaha, Lincoln and Columbus, Neb., increasing coverage to 26 percent of the U.S. Hispanic population...Longtime Showtime executive **Jeff Wade** died June 22 after a long battle with brain cancer...Publishing veteran **Lee Rosenbaum** has been named publisher of Bauer Publications' *Life & Style Weekly*, which launches this fall...UPN has ordered episodes of a new comedy, *The Bad Girl's Guide*, starring Jenny McCarthy and based on the Camerson Tuttle book series, for mid-season...**Robert Sachs**, president and CEO of the National Cable & Telecommunications Association, said he is resigning after nearly five years as head of the trade group. Sachs said he would be willing to stay on as a successor is sought...NBC told the Federal Communications Commission that its affiliation agreements comply with all the agency's regulations. NBC was sin-

gled out on June 18 by the **Network Affiliated Stations Alliance** as having "failed to resolve" any of the disagreements over affiliation terms.

■ **CORRECTIONS:** A June 21 news story about PBS Kids Go! should have stated that *Postcards from Buster* has Ready-to-Learn funding. Also, *Cyberchase* is funded by the National Science Foundation. In the same issue, the Indianapolis Market Profile failed to properly credit Clear Channel Outdoor as the dominant outdoor company in the market.

Market Indicators

NATIONAL TV: SLOW

The syndication upfront continues to stall as buyers balk at price demands. Lots of third-quarter network TV scatter avails open, causing pricing to hover close to 2003 upfront rates.

NET CABLE: WRAPPING

The upfront is drawing to a close with smaller networks still trying to write business. The total upfront haul remains unclear, though early projections point to \$6.1 billion, a 14 percent pop over last year.

SPOT TV: STEADY

Business is percolating, particularly in political swing states, where pressure on the inventory is mounting. News dayparts are tight. Buyers placing campaigns a little further out to avoid problems and maintain schedule integrity.

RADIO: AVAILABLE

Local continues to lag national, but with less demand on the inventory, rates are competitive. First half of July is open, with some tightening going into the latter half of the month. Auto is slow.

MAGAZINES: ACTIVE

Late summer, early fall issues getting business from retail and fashion, including men's and women's lifestyle and fashion/beauty titles filling with apparel and accessories, and teen books with designer fragrance.

Nielsen Responds to LPM Suit as it Preps L.A. Launch

Nielsen Media Research last week readied its arguments for its July 1 court date with Univision Communications, which earlier this month asked the Los Angeles State Superior Court for a preliminary injunction that would prevent Nielsen from launching its local people meter service in L.A. on July 8. The TV ratings firm also responded to the Los Angeles City Council, which opted not to consider a resolution that would block the launch, and instead directed Nielsen to meet with Don't Count Us Out, a coalition protesting the LPM rollout.

A day after the L.A. City Council's directive, Nielsen, which is owned by *Mediaweek* parent VNU, sent a letter from president and CEO Susan Whiting to Alex Nogales, president of the National Hispanic Media Coalition and spokesman for DCUO, requesting a meeting.

Meanwhile, Sen. Conrad Burns (R-Mont.), who chairs the Commerce Committee's Telecommunications subcommittee, and Sen. Barbara Boxer (D-Calif.) will hold a hearing July 15 to examine LPMs. A Nielsen representative said the company hasn't been asked to attend, but expects to. —*Katy Bachman*

Coen: Ad Spending to Rise 7.3 Percent to \$263 Billion

Robert Coen, Universal McCann senior vp and director of forecasting, last week upgraded his U.S. advertising revenue forecast for 2004, now predicting revenue will rise 7.3 percent to \$263.3 billion, vs. the 6.9 percent growth he forecast for 2004 last December.

"The indicators say the important users of advertising are coming back," Coen said. "The recession is over, and the economy is recovering."

One factor in Coen's positive revision was the strong first quarter enjoyed by nearly all media segments over the same period last year. Coen said he has more confidence that this year's fourth quarter will also show solid growth.

First-quarter ad revenue for most of major media segments grew sizably, with the Big Four TV Networks taking in 11.5 (continued on page 6)

Court Slaps Down FCC's Relaxed Rules

Takes issue with cross-ownership; Gannett and Tribune may be vulnerable

WASHINGTON By Todd Shields

A court rebuke of looser media ownership rules last week leaves federal officials the job of rewriting the regulations, a task likely to drag well past the fall elections as big broadcasters wait even longer for the deregulation—and the deal making—they had hoped was imminent.

The 2-to-1 decision by the Third U.S. Circuit Court of Appeals in Philadelphia struck hardest at cross-ownership relief, meaning it could have the greatest impact at companies such as Gannett, which owns a one newspaper-TV station combination in Phoenix, and Tribune, which has five such cross-media holdings. If the new rules continue to be stymied, these companies could be forced to sell properties when TV licenses come up for renewal beginning in 2006 in Phoenix and in Los Angeles. Officials with each company reacted with little enthusiasm. "What our industry needs now is clarity, not further delay," said Dennis FitzSimons, Tribune president and CEO.

At issue was the Federal Communications Commission's decision in June 2003 to enact sweeping relaxations of longstanding media ownership laws. The rules have not taken effect because the Third Circuit placed them on hold as it considered claims by public-interest groups that said they were too loose and media companies that said they were too restrictive. Now, the court said, the hold will continue until the FCC returns with rules that can meet the judges' approval. "The bottom line: The commission gets another chance to justify its actions," Judges Thomas Ambro and Julio Fuentes wrote in their decision.

The ruling did not immediately affect ownership patterns for such big broadcast companies as CBS owner Viacom and Fox owner News Corp., because Congress earlier this year set a national ownership limit, moving

that issue outside the court's purview.

The court said Congress also ensured a continuation of the so-called UHF discount. Its preservation means companies, including Paxson Communications, need not trim holdings of low-power stations. The court let stand existing duopoly combinations of two stations in a community, but retains at least for now a prohibition on duopolies in many mid-sized communities, and of three-station ownership, or triopolies, in any market.

Chief Judge Anthony Scirica III filed a dissent in which he accused colleagues of substituting their policy judgment for that of the FCC. The majority disagreed. "We have no view of [the FCC's] policies save that it act with reason," the judges wrote.

The court said the FCC needs to justify limits it set in three areas: local radio ownership, local TV ownership and cross-ownership among TV, radio and daily newspapers within the same market. The court was especially critical of analysis the FCC used to support relaxed cross-ownership in which it systematically compares the relative importance of newspapers, TV, radio, the Internet and other media in communities' public affairs diet. The formula the



Second Act: The ruling against liberal ownership rules forces Powell to either redraft them or appeal to the Supreme Court.

agency devised “generates absurd results,” the judges said. For instance, the Dutchess County Community College’s TV station in New York received a weightier score than *The New York Times*. Similarly, the judges said the FCC overstated the importance of local news on Web sites and local cable systems.

Public-interest groups reacted with glee. “This is a complete repudiation of rules that would allow one or two media giants to dominate the most important sources of local news and information in almost every community in America,” said Gene Kimmelman, senior public policy director for Consumers Union.

FCC chairman Michael Powell, a Republican, said the agency would study the opinion before deciding its next step. He must decide whether to slog back into the thick of rulemaking or appeal to the Supreme Court, which some analysts consider unlikely to take the case because it does not present novel legal problems. Powell said the ruling “created a clouded and confused state of media law.” Commissioner Michael Copps, a Democrat and foe of the relaxed rules, said the agency must “gather a far more complete record of the impact of media consolidation on local communities.”

Several analysts said the court’s decision would merely extend a rulemaking that began in 2002 but would not change the deregulatory result. “No worse than expected,” said Leland Westerfield, an analyst at Harris Nesbitt. Others were less sanguine.

Legg Mason analyst Blair Levin noted the FCC’s response would carry past fall elections that could change control of the agency. “Prognostications about how all this is going to play out can only be impressionistic,” Levin said. “But the ruling clearly is a defeat for media conglomerates.” ■

AMI Adds Corporate Sales

Oversight of the new unit and *Star* falls to group publisher Carolyn Bekkedahl

MAGAZINES By Lisa Granatstein

In an effort to broaden *Star* magazine’s advertising base, as well as build integrated programs across all its titles, American Media Inc. last week announced the creation of a corporate sales division and promoted Carolyn Bekkedahl to president of the Active Lifestyle and Entertainment Group.



Bekkedahl: *Star* needs repositioning.

Bekkedahl, most recently executive vp and group publisher of the Active Lifestyle Group, will add *Star* and corporate sales to her portfolio, which already included *Shape* and *Men’s Fitness*. AMI also publishes *Muscle & Fitness*, *The National Enquirer* and *MPH*, which launches in October. (The launch of shelter title *Happy Home* has been delayed at least until February.)

“Carolyn’s group has a strong relationship with the advertising community, and right now, as we build up the consumer magazine division, which includes the *Star*, we need to put the same type of marketing and the same type of sales relationships behind it,” said David Pecker, AMI chairman and CEO. Bekkedahl’s primary goal will be to bulk up *Star*’s ad pages.

While at Weider Publications (prior to its sale last year to AMI), she was instrumental in

expanding *Shape*’s advertising beyond supplements and fitness products to auto, fashion and beauty. “Back then, in the eyes of the advertisers, *Shape* was a Weider sweat book. Given the way that book is performing, I doubt anyone would call it that today,” said Bekkedahl. *Shape*’s ad pages through July rose 16 percent to 749 over the year prior, reports the *Mediaweek* Monitor. “A similar repositioning of the *Star* needs to happen with advertisers, but the exciting thing is that it’s already got traction with readers,” she added.

While *Star* last April transformed from a tabloid to a bona-fide glossy, the ad pages have yet to roll in. Through May, pages fell 26.3 percent to 287, according to the Publishers Information Bureau. To help aggressively sell *Star* to beauty advertisers, AMI last week tapped Michelle Myers, most recently associate publisher of Condé Nast’s *Allure*, as the weekly’s vp and publisher. David Enberg, senior vp and publisher of the *Globe* and the *Enquirer*, who had been the interim publisher, will return to those tabloids.

Some media buyers said AMI’s executive changes are smart, but that it could be tough sledding. “Corporate sales make sense because the advertising community is looking for integrated solutions,” said Brett Stewart, senior vp and director of strategic print services at Universal McCann. “The challenge for [Bekkedahl] will be selling the *Star* with the lifestyle group. Those two aren’t a marriage made in heaven. But she’s certainly up to the job.” ■

Summer Shows Slip n’ Slide

New crop of early network premieres have failed to yield a breakout hit

TV PROGRAMMING By A.J. Frutkin

Despite the fact that nearly a dozen network shows have launched in prime time in the past month, summer has yet to sizzle. Most of the new programs premiered either on Fox or NBC. ABC and CBS will add to the mix next month. But, so far, no breakout hit has emerged as June turns into July.

That is not to say these shows have fared poorly. After four airings, The WB’s *Summerland* remains strong for the network, averaging 4.08 million viewers, and a 3.1 rating/9 share among women 12-34. NBC’s returning non-

scripted series *For Love or Money* and *Who Wants to Marry My Dad?* have logged modest ratings, while *Last Comic Standing 2* has scored admirably, averaging 9.28 million viewers, and a 4.2/12 among adults 18-49.

But NBC’s latest competition show, *Next Action Star*, under-performed in its first two outings, averaging 5.17 million viewers, and a 2.2/8 among adults 18-49. NBC representatives were unavailable for comment, though some media buyers suggested *Action Star* lacks a solid hook. Whereas shows like Fox’s *Ameri-*

can Idol and *Last Comic* revolve around tangible skills—i.e., music, comedy—*Action Star* may be less universal in its appeal. “Nearly everyone sings in the shower or tells a joke,” said John Rash, senior vp and director of broadcast negotiations at Campbell Mithun. “But very few viewers see themselves doing movie stunts.”

Fox, perhaps, has the most riding on its summer programs, having trumpeted its move to a 52-week schedule with the introduction of six series this month: *North Shore*, *The Casino*, *The Jury*, *Quintuplets*, *The Simple Life 2: Road Trip* and *Method & Red*.

Aside from *Simple Life 2*—averaging 9.5 million viewers, and a 4.8/15 among adults 18-49—none of Fox’s new series has shown much traction. “I don’t think anyone here expected anything to explode out of the gate,” argued Preston Beckman, executive vp of strategic pro-

Media Wire

percent more revenue. Spot TV was up 9.5 percent, cable grew 16.2 percent and syndication and the Internet were up 16.7 percent and 28.5 percent, respectively. Coen also reported magazine revenue climbed 6.5 percent while newspapers grew 4.5 percent.

Coen is projecting that the Big Four TV networks will take in \$16.5 billion this year, up 10 percent; spot TV will take in \$10.8 billion, (up 9 percent); cable will pull in \$15.9 billion (up 14 percent); and syndication will bring in \$3.8 billion (up 13 percent). All four segments of TV will total \$47.1 billion, a rise of 11.3 percent. Radio is expected to pull in \$4.6 billion, up 7 percent in 2004. Coen predicts magazines will draw \$12 billion, up 5 percent, and newspapers will take in \$7.8 billion, a 6.5 percent hike. All major consumer media will garner \$71.6 billion in revenue for 2004, an increase of 9.4 percent. —John Consoli

Foxsports.com to Replace ESPN.com on MSN Network

Foxsports.com on July 1 will replace ESPN.com as the primary sports content destination on the MSN network. According to sources close to the negotiations, Foxsports.com was able to win the deal by offering MSN a revenue split on advertising, something that was not included in the prior deal with ESPN.com. In addition, Foxsports.com will pay MSN a fixed, annual fee.

In the two years that ESPN.com was the primary sports destination with MSN, the site went from about 6 million unique users per month to 17 million per month. While Ross Levinsohn, Foxsports.com general manager and senior vp, would not comment on the terms of the deal, he said it will be “great branding not only for Fox Sports TV programming, but also as a vehicle to promote Fox prime-time and cable programming to a younger and growing demographic. This will connect us with the world’s largest portal—85 million U.S. customers and 320 million worldwide.”

MSN and Foxsports.com will work together with Fox broadcast and cable sales to offer integrated packages of online and telecast elements tied to major sporting (continued on page 8)

gram planning at Fox Broadcasting. “We knew that this was going to be tough.”

Ratings for the network’s Tuesday legal drama *The Jury* are weak. After three telecasts, the series averaged 4.2 million viewers, and a 1.5/4 among adults 18-49. Beckman said Fox’s goal was to “create our episodic procedural show, like *CSI* and *Law & Order*.” But with its seriously dramatic tone, Beckman added, *The Jury* is “the most off-brand show for Fox” among its new entries.

Although the network’s Monday combination of *North Shore* and *The Casino* has fallen behind NBC’s reality lineup and CBS’ repeats, its Wednesday comedies have fared somewhat better. In their second week, *Quintuplets* retained 93 percent of its 18-49 lead-in from a repeat of *That ’70s Show*, while *Method & Red* retained a less stellar 64 percent of *Simple Life*’s 18-49 lead-in. Beckman noted that both *Simple Life* and *The Casino* are summer series, whereas Fox has been planning to return the four other new series to the schedule following coverage of

Major League Baseball this fall. That could change now. “If we bat 50 percent, and two of them stay on beyond November, that’s a home

run,” he said, adding that *Quintuplets* and *Method & Red* have “the greatest chance of coming back.”

It is somewhat ironic to note that most of the top-rated shows this month have been repeats: *CSI*, *Law & Order*, *Everybody Loves Raymond*. But advertisers remain supportive of the networks’ move toward original summer programming. “A complete schedule of repeats will never stem the tide of erosion,” said Stacey Lynn Koerner, Initiative’s executive vp and director of global research integration. With homes using TV (HUT) levels down throughout most of

the warmer months, summer launches may still appear risky. But Koerner added that programs ranging from CBS’ *Survivor* to Fox’s *The O.C.* have hit big outside of the regular season and that a show’s success ultimately rests on execution. “It’s the story lines and characters that always drive ratings,” she said. ■



Keep it Simple: Paris Hilton (l.) and Nicole Richie are charming viewers.

MICHAEL YANIS/FOX

Overture Goes Local

LocalMatch hopes to drive traffic for national and regional advertisers

THE INTERNET By Catharine P. Taylor

Overture, the Yahoo! division devoted to the hot search advertising category, is launching a new product focused on reaching advertisers who want to target locally. The product, LocalMatch, will be available on many of the sites that license Overture’s search ad technology, including Yahoo!, Microsoft’s MSN, some sites within the InfoSpace network and ESPN.com.

The service is designed for national/regional advertisers looking to drive traffic to local locations and to small businesses who want to make sure they are included, along with their competitors, in listings for pizza parlors and dry cleaners. The service is entirely pay-for-performance. “They will not pay for clicks they don’t get,” said Geoff Stevens, general manager/local at Pasadena, Calif.-based Overture.

In terms of how LocalMatch could benefit national retailers, Stevens pointed to the exam-

ple of such chains as Sears, which might want to promote a linen sale in one location and an appliance line in others. For small businesses, the service’s biggest draw may be that it allows those without Web sites to still be listed on the service. Such advertisers can input key business information, such as location, operating hours and types of payment along with potential keywords—with guidance provided by Overture—to have a search advertising presence.

Overture’s entry into the local search ad market comes about three months after rival Google officially announced the beta version of its consumer-facing local search service, Google Local. In April, the company said it would offer enhanced targeting to accompany the service, giving advertisers the option to target at the city level and also to allow advertisers to target within a chosen geographical area around their business. Other companies,



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events on Fox: the Major League Baseball All-Star game, the National Football League's season and playoffs and the 2005 Super Bowl. Foxsports.com on MSN plans to provide users with more than 100 full-length classic college football and basketball games and same-day highlights of telecasts from Fox regional sports networks. —JC

Indecency Fines Move One Step Closer to \$275,000

The U.S. Senate last week voted to boost fines for broadcast indecency, virtually assuring that Congress will pass tougher penalties following months of inaction on the issue.

The 99-to-1 vote on June 23 approved raising the maximum fine for broadcast indecency to \$275,000, up from the current limit of \$27,500 that is increasing in July to \$32,500 in an adjustment for inflation. The measure included language to let regulators ease fines for small stations, and it capped fines at \$3 million per day—a level that could be reached as federal regulators turn from penalizing programs to punishing each offensive utterance or action.

Sen. Sam Brownback (R-Kan.), author of the successful legislation, said the Senate vote sent “a clear signal to broadcasters that Congress and the American people expect them to abide by the longstanding guidelines for the use of the public airwaves.”

The National Association of Broadcasters said it opposed the bill, arguing that voluntary measures are preferable.

The House passed similar indecency legislation in March, meaning the two chambers should be able to reconcile their differences and send legislation to President Bush for his promised signature. Last week's action alleviated fears among anti-indecency groups that congressional resolve was fading.

Senators attached two related measures to their indecency measure, and whether these would survive during negotiations with House leaders was unclear. One measure would roll back last year's relaxation of media ownership rules (see story on page 4), and the other could force violent programming into late-night hours. —Todd Shields

such as Verizon, have also entered the local ad search market.

Research varies on how big this business will be. Some companies, such as US Bancorp Piper Jaffray, see the marketplace as being at approximately \$5 billion by 2008, while others, such as Jupiter Research, predict a 15 percent annual growth rate that would put revenue for local search advertising at around \$825 million by '08.

In other online advertising news last week, Time Warner's America Online unit said it would buy Advertising.com, which focuses solely on pay-for-performance advertising, for \$435 million. The Baltimore-based company, which acquires ad inventory from Web sites and sells it as an advertising network, will substantially expand AOL's pay-for-performance inventory, which previously had mostly come from its search partnership with Google. ■

Menu Serves Up Sponsors

Saturday show from veteran teen producers ties marketer into each segment

TV PROGRAMMING By Eric Schmuckler

Bob Bain and Mike Burg, long-time producers of the *Teen Choice Awards*, have launched a new series that pushes the boundaries of sponsorships in targeting elusive teenage viewers. Clunkily if profitably titled *Cingular Presents The Menu From Atlantis*, the series began a 15-week run June 5. It airs Saturday mornings at 11 on the FoxBox stations, through a time-buy with 4Kids Entertainment.

The Menu is a fast-paced entertainment and fashion news show pitched as *E.T.* for teens; it could be described as *Teen Choice Awards: The Series*. Almost every segment is sponsored or entitled. Neutrogena created a “Fresh Faces” segment on up-and-coming young stars; Yahoo! TV has a Buzz segment tracking its most-searched movies, videos and music; Cingular enables viewers to vote for their favorite acts through text-messaging, with top vote-getters putting on a special concert for lucky winners. “It's the most unique integration opportunity on network TV,” says Burg.

Other sponsors include Chiclets, the Olympics, Conair, Subway, Campbell's and the Atlantis resort in the Bahamas, which provides the series backdrop. Lisa Schulner, a fashion editor at *YM* magazine, offers do-it-yourself

tips and hosts the show; *The Menu* got five pages in the monthly. The producers bolstered their relationship with Fox, which approves all programming, by featuring such teen-appropriate Fox properties as *Dodgeball* and *North Shore*; Neutrogena's segment will tie in to the *Teen Choice Awards*, airing on Fox in August.

The show includes 30-second spots from sponsors, but so much media value accrues in sponsorships that standard media evaluation is impossible. With the show airing in a kids block, the producers couldn't estimate teen ratings and offered advertisers no guarantees. “The paradigm is completely different,” says Burg. “For instance, Yahoo! is the No. 1 site for teens. We integrate them throughout our show and they host our Web site, so we're kind of ping-pong back and forth.”

Says Jim Moloshok, Yahoo's senior vp of media and entertainment, “It's important for us to introduce teens to our products in a very hip environment, and we can use TV to drive teens to our instant messenger, music, movies and mail.” Bain and Burg have a unique understanding of teens and TV, he adds. “This may be first show that really takes note of how teens experience TV—as a companion...while they're watching videos and IM'ing.”

Burg won't specify revenue except to say the 15-week run will gross in “the mid-seven figures” and will “absolutely” turn a profit. Ratings in the first weeks hovered around a 1 in households. “The big challenge for us is to get awareness, since [FoxBox] is for boys 6-11 and we're going for tween and teen girls,” he says. The producers are looking to expand the show beyond its initial run as a weekly half-hour or perhaps a daily strip, preferably in broadcast. “We're trying to develop enough of a thing so that we have an asset that advertisers believe in,” says Bain. “Then we'll have sufficient legs to be able to place it somewhere.” ■



Singer Nelly Furtado makes an appearance at the Atlantis resort on sponsor-driven *The Menu*.

TIM WALKER/VEISON PHOTOGRAPHY

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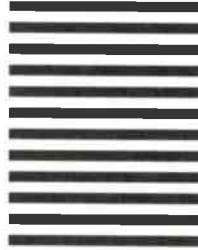
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RADIO STATIONS

Radio Ad Bureau Launches a New Industry Marketing Push

BY KATY BACHMAN

After some prodding from its biggest members, the Radio Advertising Bureau has reorganized its resources to better market the medium it represents. RAB president Gary Fries said about \$1 million, or 20 percent of the organization's operating costs, has been reallocated toward marketing, including hiring a larger marketing staff and opening offices in Chicago and Los Angeles (the RAB already has offices in Detroit, Dallas and New York).

"I am encouraged that the RAB is adding more emphasis on marketing," said John Hogan, CEO of Clear Channel Radio, one of the industry's executives who called for RAB to shift its priorities. For Hogan and others, the effort was long overdue.

"Radio had to do something to maintain and increase its share. For a while, the radio industry was convinced [it] would grow, but that hasn't panned out because it's a very competitive marketplace," said Natalie Swed Stone, OMD's U.S. director of national radio. "It's not easy to get radio in the [media] plan."

At the core of the RAB's plan is the Radio Ad Effectiveness Laboratory, which will spend close to \$2 million for three research projects over the next year or two. Some of the newly hired marketing staff is already calling on advertisers and agencies with preliminary results of the first study from Wirthlin Worldwide, which focuses on the psychological effects of radio advertising compared to other media.

By fourth quarter, results from the second study on the impact of radio when added to TV or print are due out from the Pre-Testing Company. The final study, characterized by Fries as "the holy grail" of accountability research, will be the largest and most expensive of the three. Conducted by Millward Brown, the study will work with select advertisers and Information Resources Inc.'s mar-

keting panel to determine the effect of radio advertising on sales.

"There's nothing like this in other media," noted Jerry Lee, president of Soft Rock WBEB-FM in Philadelphia and a member of the RAEL board.

The idea for RAEL originated with Arbitron's president of U.S. media, Owen Charlebois, who oversaw a similar program for the BBM Bureau of Measurement in Canada in the late 1990s. In 2001, he approached the RAB board of directors with a more elaborate scheme, which was embraced by the industry.

"We'll publish results if they're positive or negative. This is truly about understanding how radio advertising works," said Charlebois, who co-chairs the RAEL board with Fries.

RAEL has received unprecedented backing from the radio industry. Major groups including Infinity Broadcasting, Clear Channel and Entercom Communications have pledged one-quarter of 1 percent of their net national revenue to the research. Interop has donated \$250,000. Others kicking in funds



"We've finally gotten our act together by taking advantage of our size and scope to put together meaningful research. Too often we operate as separate islands when it comes to selling." KELLER

include Arbitron, Katz Media Group, Premiere Radio Networks, ABC Radio Networks, Westwood One, WBEB-FM and the Radio Marketing Bureau of Canada.

"We've finally gotten our act together by taking advantage of our size and scope to put together meaningful research. Too often we operate as separate islands when it comes to selling the medium," said Traug Keller, president of ABC Radio Networks.

Advertisers and agencies, who make up 65

percent of the 30-member RAEL committee, had a say about what kind of industry research to conduct.

"A lot of the studies and research on radio was old and outdated. Media-consumption habits have changed, and we need to be able to demonstrate radio's role within the realm of those changes," said Kim Vasey, senior partner, director of radio for Mediaedge:cia.

Radio has its work cut out. "Radio has a more difficult challenge than some of the other media because it's not the first top-of-mind place to go," said Paul Silverman, director of media services for Novartis Pharmaceutical.

At the very least, RAEL should open a few more doors. "I don't think it will make radio the No. 1 medium, but this research can give marketers another reason to look at it again," said Helen Katz, senior vp/director of strategic research for GM Planworks.

LOS ANGELES NEWSPAPERS

Tribune Trims the *Times*

The Tribune Co.-mandated layoffs came to the *Los Angeles Times* last week, and it wasn't pretty. The newspaper reported on June 22 that about 160 jobs had been eliminated, including 60 edit positions. Two-thirds of those journalists took voluntary buyouts.

In addition, two newspapers in the Inland Empire area that the *Times* owns were shut down, with staffers let go or relocated to other parts of the company. The two weeklies, which the *Times* owns through its Times Community News unit, are the *Rancho Cucamonga Voice* and *Claremont/Upland Voice*.

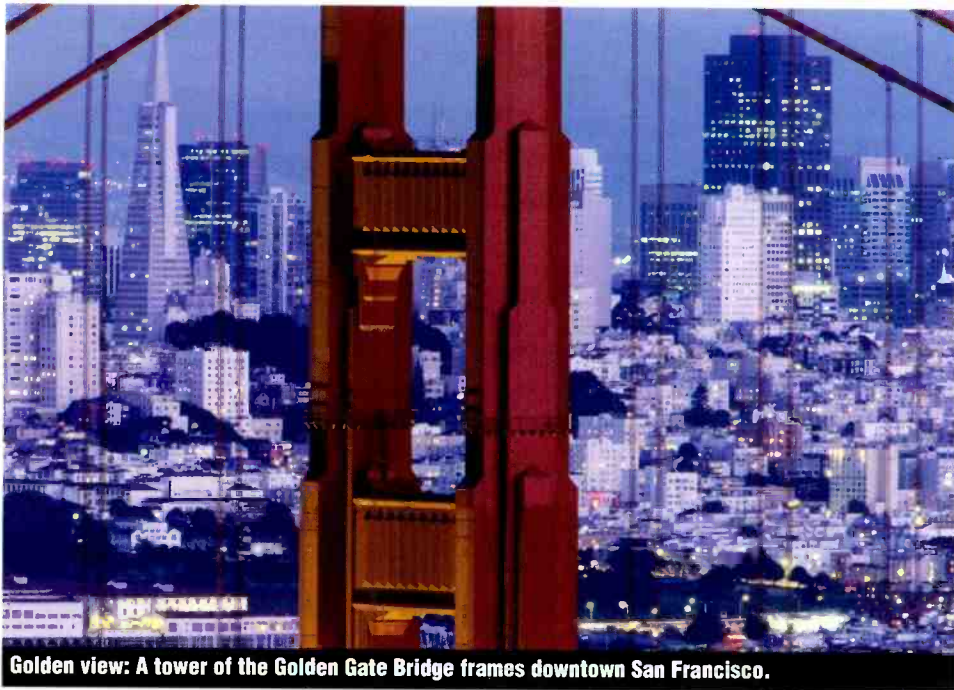
In a memo sent to staff late on June 21, *Times* editor John Carroll said that all 42 staffers who applied for voluntary buyouts had been informed that they were accepted, and 20 more employees were laid off.

"All of the people who are leaving have made meaningful contributions to the paper and to life in the newsroom. We are sorry to be losing them. This is a wrenching time for them, and all for those who are staying, some of whom are taking on more responsibility."

Faltering ad revenue at the *Times* led to the cutbacks. Tribune also ordered cuts at several other papers, including *The Sun* of Baltimore. —*Editor & Publisher staff* ■

market profile

BY EILEEN DAVIS HUDSON



Golden view: A tower of the Golden Gate Bridge frames downtown San Francisco.

San Francisco

THE HYPHENATED SAN FRANCISCO-OAKLAND-SAN JOSE TELEVISION MARKET, WHICH underwent a major shift after Young Broadcasting's KRON-TV lost its NBC affiliation and became a full-fledged Independent station on Jan. 1, 2002, is bracing for another big change to the media landscape with

the arrival of local people meters on Oct. 7. The exact impact Nielsen Media Research's LPM system will have on the market remains to be seen, but it has not been without controversy, particularly among those who believe minorities are undercounted. (Nielsen is owned by *Mediaweek* parent VNU.) The City by the Bay ranks fifth in the nation, with 2.44 million TV homes.

According to BIA Financial Network, the Bay Area population is 20.1 percent Hispanic, 7.5 percent black and 20.3 percent Asian.

Once dominating the market as an NBC affiliate, KRON has placed a strong emphasis on local programming to help push the station's new identity. Central to its new lineup is lots of local news: KRON produces seven hours of news each weekday and a total of six hours on the week-

ends, more than any other local station.

The roster of regularly scheduled shows produced by the station includes *Bay Area Backroads*, a local travel show that launched in 1985 and airs Saturdays and Sundays at 5:30 p.m.; *Bay Cafe*, a half-hour cooking show on Sundays at 6 p.m.; and the station's latest effort, *4 The*

Record, a live, weekly roundtable airing Sundays at 9:30 p.m. and featuring political, civic and business leaders and entertainers.

This fall, KRON plans to launch the first-run syndicated *Entertainment Tonight* spinoff *The Insider* at 7 p.m. (KRON already airs *ET* at 7:30 p.m.). It will also add a double-run of *Fear Factor*. KRON also has won a two-year deal with the California state lottery.

ABC-owned-and-operated KGO-TV was No. 1 sign-on-to-sign-off in the May sweeps and won the early-news race between 5 p.m. and 7 p.m. in households (see *Nielsen chart on page 14*). KGO, which expanded its local weekend news last September, plans to shuffle its weekend schedule to accommodate the network's plans to launch *Good Morning America* on the weekends, says Valari Staab, KGO president and general manager.

On Saturdays, KGO's a.m. news will continue to air from 6-7, with *GMA* running from 7-8. On Sundays, the station's 6-7 newscast will hand off to *GMA* from 7-8, and pick back up from 8-9. KGO also plans to replace outgoing *The Wayne Brady Show* with new first-run syndicated *The Tony Danza Show* at 3 p.m.

KNTV celebrated its second year as an NBC O&O in May. The station launched *The Ellen DeGeneres Show* last fall and will premiere *The Jane Pauley Show* at 3 p.m. *Ellen* competes head-to-head against *The Oprah Winfrey Show* at 4 p.m. on KGO. Last fall, the station hired T.J. Holmes as its new 5 p.m. co-anchor and 11 p.m. reporter. Holmes had been a weekend anchor/reporter at Gannett Broadcasting's CBS affiliate KTHV in Little Rock, Ark. In February, KNTV won the late-news race in the adults 25-54 demographic.

Viacom's San Francisco duopoly consists of CBS O&O KPIX-TV and UPN station KBHK-TV. KPIX's 11 p.m. news won the May sweeps (in households), its first May win in 14 years. The station has won four of the last five sweeps at 11 p.m. KPIX was also the only station with year-to-year household-ratings growth in late news.

In January, KPIX weekend-morning anchor Sydnie Kohara took over as weekday-morning anchor. This August, investigative reporter and 2004 Peabody Award winner Anna Werner will join KPIX as head of its investigative unit. She currently heads the investigative team for Belo Corp.'s CBS affiliate

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / SAN FRANCISCO

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$614,241,175	\$698,494,834
Local Newspaper	\$434,313,160	\$476,294,965
Spot Radio	\$421,921,010	\$389,363,580
Outdoor	\$46,772,999	\$60,477,811
Local Magazine	\$19,441,600	\$21,234,480
Local Sunday Supplement	\$4,897,820	\$5,642,750
Total	\$1,541,587,764	\$1,651,508,420

SOURCE: NIelsen MONITOR-PLUS



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Once
you dig in,
you'll
dig it.

SCARBOROUGH PROFILE

Comparison of San Francisco

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	San Francisco Composition %	San Francisco Index
DEMOGRAPHICS			
Age 18-34	32	32	100
Age 35-54	40	41	103
Age 55+	28	27	94
HHI \$75,000+	31	44	144
College Graduate	13	16	124
Any Postgraduate Work	11	14	130
Professional/Managerial	23	26	114
African American	13	7	55
Hispanic	14	18	127
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	57	107
Read Any Sunday Newspaper	62	60	96
Total Radio Morning Drive M-F	22	21	96
Total Radio Afternoon Drive M-F	18	17	96
Total TV Early News M-F	28	25	89
Total TV Prime Time M-Sun	38	35	93
Total Cable Prime Time M-Sun	14	12	81
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	62	69	113
HOME TECHNOLOGY			
Owns a Personal Computer	69	74	107
Purchase Using Internet Past 12 Months	42	53	124
HH Connected to Cable	67	70	106
HH Connected to Satellite/Microwave Dish	18	16	91
HH Uses Broadband Internet Connection	20	29	148

*Media Audiences-Average: average Issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable.

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

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 6 FM	20.4	\$103.2	24.3%
Infinity Broadcasting	2 AM, 5 FM	12.6	\$93.9	22.1%
Susquehanna Radio	2 AM, 3 FM	7.5	\$70.7	16.7%
ABC Radio	2 AM	10.2	\$52.7	12.4%
Bonneville International	1 AM, 3 FM	9.6	\$45.3	10.7%
Inner City Broadcasting	1 FM	2.4	\$16.7	3.9%
Univision Communications	3 FM	6.3	\$7.5	1.8%
Multicultural Broadcasting	1 AM	0.7	\$6.3	1.5%
Salem Communications	1 AM	0.4	\$5.6	1.3%

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

KHOU-TV in Houston.

KBHK on March 27 launched a new 12-week show called *Seriously Unusual Television Network*, or *SUTN*. The show is taped in front of a live audience in a KPIX studio on Sunday nights and is broadcast at 1 a.m. Saturdays on

KBHK. On June 12, KBHK also premiered a weekly, local consumer program called *The Real Deal With Jeanette Pavini* Saturdays at 9 a.m. Pavini is a consumer affairs reporter for KPIX.

Also this fall, KBHK has acquired *Malcolm in the Middle* and *Judge Joe Brown* (the latter

show is currently on KRON). *Judge Judy*, also on KRON, will move to KPIX.

Cox Broadcasting also owns a duopoly in the market, Fox affiliate KTVU and Independent KICU. In the May sweeps, KTVU, which has the market's only late news at 10 p.m., handily beat its 11 p.m. rivals in household ratings. KTVU also has a competitive morning newscast and produces news at 6 p.m.

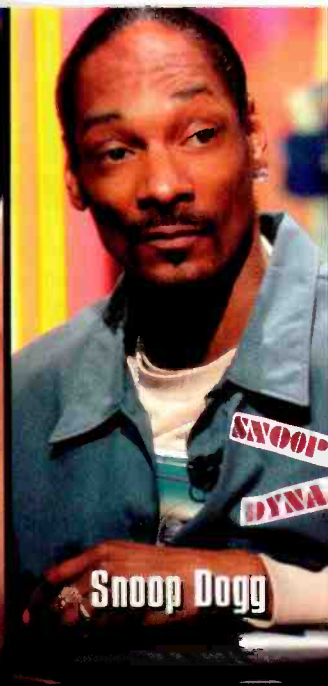
This fall, KTVU will add several syndicated shows, including *Good Day Live*, *The Maury Povich Show* and *Home Delivery*. Sister station KICU has picked up *Recipe TV*, which premieres this week at 10 a.m., along with fall launches of *Yes, Dear* and a double-run of *The Cosby Show*.

Granite Broadcasting-owned WB affiliate KBWB last week launched a new locally produced entertainment show called *Mixx EP*. The half-hour show is an offshoot of the three-minute entertainment reports the station has run for the past two years at 6 and 10 p.m. called *The Daily Mixx*. *Mixx EP* will initially air as a monthly program, but "we're looking at making it weekly at some point," says KBWB president/gm Bob Anderson. The magazine show will be hosted by the station's entertainment reporters Shane Tallant and Lesley Nagy.

Univision O&O KDTV remains the top-rated Spanish-language station in the Bay Area and the only station with a daily Spanish-language newscast. In the February sweeps, the station's weekday 6 p.m. newscast boasted an 80 percent share of adults 18-49 Spanish-language news viewers, while the 11 p.m. newscast controlled an 87 percent share, according to Nielsen Media Research. KDTV's 6 p.m. newscast is the No. 1 early newscast among all Bay Area adults 18-34, regardless of language. KDTV's weekly *Encuentro en la Bahía*, which airs Saturdays at 10:30 a.m., is also the market's only locally produced Spanish-language community affairs program.

Sister station KFSF, a TeleFutura affiliate, launched in January 2002. In June 2004, KFSF launched *Tu Pulso*, a community service program aimed at young Hispanics. KDTV and KFSF enjoy a combined 77 percent share of the local, adults 18-49, Spanish-language television audience, according to Nielsen.

NBC-owned Telemundo affiliate KSTS also competes for the market's Hispanic news viewers, producing weekday newscasts at 6 and 11 p.m. Sister station KNTV is building a new broadcasting facility in San Jose to replace its 50-year-old home in a former bakery. The stations will make their home in an 80,000-square-foot, state-of-the-art facility this fall.



Camryn Manheim

Richard Belzer

Shannen Doherty

Snoop Dogg

William Baldwin



CELEBRITY BLACKJACK

PREMIERES JULY 5TH!



Shannon Elizabeth

Andy Dick

Jamie Kennedy

Caroline Rhea

Jason Alexander

MONDAYS AT 10PM ET/PT

ENCORE PRESENTATION SATURDAYS AT 8PM ET/PT

GIMME GAMES



market profile

Comcast is the dominant cable operator in the market and its owned-and-operated ad sales arm, Comcast Spotlight, serves as the local interconnect, representing some 1.8 million subscribers. Comcast Spotlight also reps Charter Communications' system in Gilroy, Calif. The interconnect offers 47 networks for targeted advertising in 19 zones in the DMA.

Cable penetration in the Bay Area is 70 percent, slightly above the top-50 market average, according to Scarborough, although Comcast says it is actually about 77 percent.

Fox Sports Net has the rights to games of Major League Baseball's Giants, and some of the games also appear on Fox affiliate KTVU. MLB's Oakland A's are also on FSN and KICU.

FSN also carries San Jose Sharks NHL games and Golden State Warriors NBA games.

Hearst Corp.'s *San Francisco Chronicle* is the largest-circulation daily newspaper in the market. In March, the *Chronicle* had a daily circulation of 501,135, reflecting a 2.6 percent drop compared to the same period ended March 2003. The paper's Sunday circulation was essentially flat at 553,983.

The *Chronicle* has made several changes to its pages in the past year, including bringing back what had been a longtime staple in the paper. Known informally as The Pink Pages, the paper's Datebook section featuring local arts, culture, movies, theater and the like resumed printing on its signature pink paper, which had been discontinued, says deputy managing editor of news Steve Proctor, who joined the *Chronicle* last November from *The Baltimore Sun*, where he had been deputy managing editor/features and sports.

Earlier this year, the *Chronicle* expanded its focus outside of San Francisco proper to reach more of the Bay Area, particularly the East Bay, including Alameda and Contra Costa counties, says Proctor. The paper has added 12 columns of Bay Area news content each day. In addition, the paper revamped the Friday zoned edition to put an even greater emphasis on the East Bay region and added a new bureau in Contra Costa with a bureau chief, five reporters and a columnist, he adds.

The *Chronicle*, which is distributed throughout the state, also went from publishing three editions to two and made the closing deadline to get out its earliest edition 10:15 p.m. instead of early evening. Proctor says the changes give readers in far-flung communities such as Lake Tahoe and Monterey a better chance of getting the final scores of sports events and other late-breaking news.

The *San Francisco Examiner*, which had been owned by the local Fang family, was purchased Feb. 19 by billionaire Philip Anschutz, chairman and owner of the highly diversified Anschutz Co. Among his holdings, Anschutz is the founder and largest shareholder of telecom giant Qwest Communications and vice chairman of Union Pacific Corp., the country's largest railroad. He also owns the National Hockey League's Los Angeles Kings and is a minority owner of the National Basketball Association's L.A. Lakers. As part of the deal, the Fangs also sold *The Independent*, a semi-weekly newspaper; its commercial printing business, Grant Printing Co.; and the *Examiner's* annual Bay to Breakers marathon. The purchase price was not disclosed.

Anschutz formed a new company called SF

NIelsen RATINGS / SAN FRANCISCO

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KGO	5.4	13
	Independent	KRON	3.1	8
	NBC	KNTV	3.0	8
	CBS	KPIX	2.8	7
	Fox	KTVU*	1.6	4
	Univision	KDTV*	1.3	3
	UPN	KBHK*	0.7	2
	Telemundo	KSTS*	0.7	2
	WB	KBWB*	0.5	1
	Pax	KKPX*	0.4	1
5:30-6 p.m.	CBS	KPIX	2.8	7
	Independent	KRON	2.3	5
6-6:30 p.m.	ABC	KGO	4.5	9
	CBS	KPIX**	4.4	9
	NBC	KNTV	2.4	5
	Independent	KRON	2.1	4
	Fox	KTVU	1.9	4
	UPN	KBHK*	1.8	4
	Univision	KDTV	1.3	3
	WB	KBWB*	0.7	1
	Telemundo	KSTS	0.4	1
	Pax	KKPX*	0.2	#
6:30-7 p.m.	ABC	KGO	4.5	9
	CBS	KPIX	3.6	7
	Fox	KTVU*	2.5	5
	NBC	KNTV	2.4	5
	Independent	KRON	2.1	4
	UPN	KBHK*	1.7	3
	Univision	KDTV**	1.4	3
	WB	KBWB*	0.6	1
	Telemundo	KSTS**	0.3	1
	Pax	KKPX*	0.2	#

Late News

9-10 p.m.	Independent	KRON	4.5	7
10-11 p.m.	Fox	KTVU	7.0	12
11-11:30 p.m.	CBS	KPIX	5.6	13
	ABC	KGO	4.9	11
	NBC	KNTV	4.8	11
	Fox	KTVU*	3.0	7
	Independent	KRON	2.2	5
	UPN	KBHK*	1.2	3
	Univision	KDTV	0.9	2
	WB	KBWB*	0.5	1
	Telemundo	KSTS	0.2	#
Pax	KKPX*	0.1	#	

*Non-news programming. **Network news. #Below reportable minimum. Source: Nielsen Media Research, May 2004

NEWSPAPERS: THE ABCs

Newspaper Co. to serve as the umbrella for his new purchases. Scott McKibben, who came aboard in September 2003 as CEO of the Fang family newspapers, is president and publisher of the *Examiner* and *Independent*. The chairman of the company is Robert Starzel, a longtime associate of Anschutz. The new management team at the *Examiner* has been in place for about six months.

Recent hires include Dan Payomo, vp of sales and marketing for the *Examiner*. He came over last October from ANG Newspapers, where he had been ad director of the *Tri-Valley Herald*. Payomo says dramatic changes have already taken place at the *Examiner* and more are ahead. "We're basically changing the way the company has been doing business for a long, long time," says Payomo, adding that the list includes "better-quality editorial, higher circulation, improved customer service and better accounting systems. In short, we're basically turning this into a real newspaper."

In October 2003, the paper became audited by Verified Audit Circulation. Payomo says the mostly rack-delivered *Examiner* has also been ramping up its circulation, with a press run that is currently more than 102,000. (The December audit had a circulation at about 66,000, he says.) The *Independent*, which is mostly home-delivered in San Francisco and San Mateo County, has a circ of about 370,000.

Payomo says the *Examiner*, which had switched to a free distribution system in February 2002, expanded into the East Bay after having primarily circulated in San Francisco and San Mateo County. The paper is also beefing up its advertising and news staff. "We're not here to compete with the *Chronicle*," says Payomo. "We believe there is room for two voices."

Knight Ridder's *The Mercury News* in the city of San Jose is known as the newspaper of the Silicon Valley. The paper dominates the Santa Clara County area and is the second-largest daily in the region. The *News*' daily circulation in March was 279,539, up 1 percent from March 2003. Its Sunday circ rose fractionally to 308,425. Media News Group's ANG Newspapers in Alameda County is a chain of smaller daily papers, including *The Oakland Tribune*, *Alameda Times-Star* and *San Mateo County Times*. ANG Newspapers had a combined daily circ of 281,061 and a combined Sunday circ of 243,097, both flat year-over-year.

The San Francisco radio market ranks No. 4 in the nation in terms of size and revenue, according to Arbitron and BIA. Clear Channel

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Santa Clara County: 582,317 Households				
<i>San Jose Mercury News</i>	213,183	240,393	36.8%	41.5%
<i>San Francisco Chronicle</i>	29,030	28,218	5.0%	4.8%
Alameda County: 534,106 Households				
<i>San Francisco Chronicle</i>	90,272	93,180	16.9%	17.4%
<i>The Oakland Tribune</i>	58,895	56,580	11.0%	10.6%
<i>The Daily Review</i>	38,576	38,731	7.2%	7.3%
<i>Fremont Argus</i>	32,432	32,333	6.1%	6.1%
<i>Contra Costa Times</i>	27,990	28,922	5.2%	5.4%
<i>Pleasanton Tri-Valley Herald</i>	19,906	20,232	3.7%	3.8%
<i>San Jose Mercury News</i>	17,630	19,671	3.3%	3.6%
Contra Costa County: 350,878 Households				
<i>Contra Costa Times</i>	149,603	157,675	42.6%	44.9%
<i>San Francisco Chronicle</i>	50,225	56,378	14.3%	16.1%
<i>Pleasanton Tri-Valley Herald</i>	9,711	9,588	2.8%	2.7%
<i>The Oakland Tribune</i>	7,387	6,686	2.1%	1.9%
San Francisco County: 340,257 Households				
<i>San Francisco Chronicle</i>	126,418	117,099	37.2%	34.4%
San Mateo County: 258,864 Households				
<i>San Francisco Chronicle</i>	81,789	90,142	31.6%	34.8%
<i>San Mateo County Times</i>	34,091		13.2%	
<i>San Jose Mercury News</i>	19,817	20,228	7.7%	7.9%
Marin County: 103,514 Households				
<i>Marin Independent Journal</i>	39,084	38,698	37.8%	37.4%
<i>San Francisco Chronicle</i>	37,077	41,973	35.8%	40.5%

*San Diego is a one-county DMA. Data is based on audited numbers published in the Audit Bureau of Circulations' Oct. 3, 2002 County Penetration Report

Communications, Infinity Broadcasting and Susquehanna Radio have the largest market share (see *Radio ownership chart on page 12*).

However, ABC Radio claims the market's No. 1 station overall, News/Talk KGO-AM. KGO is also No. 1 among listeners 12-plus in morning drive and the flagship station of the National Football League's San Francisco 49ers. Susquehanna Radio's Sports KNBR-AM is the flagship station of the Giants. Infinity's Oldies KFRC-AM, which is simulcast with KFRC-FM, has been the flagship station of the Oakland As since 2002.

This month, the Oakland Raiders NFL franchise announced its new flagship home will be KSFO-AM, another ABC Radio Talk station. KSFO will launch its broadcasts of Raider games with the 2004 preseason opener on Aug. 14 against the 49ers in San Francisco. KNBR had the Raiders contract previously.

The No. 1 station in afternoon drive is Bonneville International's KOIT-FM (and simul-

casting partner KOIT-AM), which did a combined 5.2 share in the time period in the Winter Arbitron book.

Clear Channel last September moved its Adult Contemporary KBAY in San Jose to the San Francisco market at 93.3 on the dial. The position had been Infinity's Rhythmic Adult Contemporary KKVV-FM.

Viacom Outdoor and Clear Channel Outdoor are the main outdoor advertising companies in the DMA. Viacom offers bulletins, 30-sheet posters, 8-sheets, walls, buses and malls in the market, while Clear Channel offers bulletins, posters, walls, 8-sheets and bus shelters. Viacom also offers advertising for bus shelters, cable cars and commuter rails in the market. In March, Viacom purchased all of Foster Media's interstate coverage on Freeway 88 by the Oakland Coliseum. San Francisco-based Foster also competes with wallscapes in the downtown area as well as with tri-visions and bulletins. ■

Remembering Oscar and Felix

I really enjoyed your article about *The Odd Couple* ["Missing Mr. Unger," Mr. Television, *Mediaweek*, May 31]. This show and *Seinfeld* are without a doubt the two best-written comedies in television history. I saw virtually every *Odd Couple* at least four or five times. I laughed just as hard each time.

Some classic [episodes] that come to mind featured the likes of Howard Cosell, Alex Karras, Betty White, Alan Ludden and, of course, those great poker games. Who can forget Murray, Vinnie, Gloria and Blanche, and the rest of the characters?

What made *The Odd Couple* so great was the wonderful bond between Felix and Oscar. It warmed your heart. The opening theme set the mood for the next 30 minutes of laughter.

Thank you for a stroll down memory lane.

Bill Williams
National Sales Manager
KWHY-TV/NBC - Telemundo
Los Angeles

Don't Super-Size Me

I am so glad someone finally had the foresight to write about all this supersizing nonsense ["Get Me a Road Map," Mr. Television, March 1]. Half the time I don't even know where my favorite shows are airing anymore. What's the point of all this?

I also agree with you about *Sex & the City*: It shouldn't have ended ["A Pity About City," Feb 23].

A friend of mine, by the way, turned me on to your daily column about three years ago and it's a must-read for me. I never miss it. Everyone I know reads it. Great job!

Nat Buchman
Retired Emmy-award-winning cameraman
Boynton Beach, Fla.

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, *Mediaweek*, 770 Broadway, New York, NY 10003 or fax to 646-654-5368 or e-mail to mburgi@mediaweek.com. All letters subject to editing.

EDITOR'S NOTE

The Young...ish and the Restless

Ok, this year's upfront has wrapped, and it seems the broadcast and cable nets once again pulled out a win. But while they toast the victory of reach over niche, I think their win this year is hollow at best. The unassailable fact is that younger viewers—the elusive audience advertisers are desperate to reach—are finding less and less to hold their interest in prime time. I might count myself as one of the disenfranchised if I didn't have a digital video recorder, which has, happily, turned Must See TV into Can Avoid Bad TV in my house.

While I don't particularly see myself as "young" anymore (no ironic trucker cap) or especially tech-savvy (the only blackberries I deal with are in my 2-year-old's yogurt), my family and I are consumers. I am half of a two-income family that buys diapers and gas at alarming rates. We also buy plane tickets, carry multiple credit cards and are eBay- and iTunes-friendly. I'm not unusual, but according to the sales mantra that drove the upfront marketplace this year, the networks still have my attention. The scary thing for their clients is that they don't come close.

Let me introduce you to my killer app: "Marketing exec, this is my DVR set top; Set top, this is a marketing exec." Ever since signing up for the DVR, I am my own scheduler. I catch CBS' *Survivor* on Saturday and Comedy Central's *The Daily Show* in the morning. My wife watches TLC's *Trading Spaces* in five-episode chunks and my daughter watches Nick's *Dora the Explorer* pretty much whenever she wants.

I am also my own marketer. I fast-forward past all ads. In those rare instances when I forget to DVR, the tedium of having to sit through 30-second spots is unbearable. That said, I'm not averse to sales, but now it has to be on my terms (think content-appropriate product placement). And while there are only about 3 million DVR subscribers to date, this service, which has given me all this freedom, costs just \$10 a month. That popping sound is the genie coming out of the bottle. —Jim Cooper



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He shoots. He scores. The crowd goes wild as he celebrates by jumping, spinning and cartwheeling down the soccer field. For the grand finale: a knee slide.

It's not the showboating of Real Madrid's David Beckham. It's the choreographed post-goal routine of a virtual forward in the latest online game from Nike Europe, aptly called *Goooooal!* The real-time multiplayer game, which pits thousands of participants from around the world against each other, took home the first One Show Interactive gold Pencil award last month in branded online gaming—a category added this year to recognize its “explosive growth.”

Nowadays, it seems that every marketer—from automakers DaimlerChrysler and BMW to packaged-goods giants Unilever and Cadbury Schweppes—is incorporating its brands into casual, action or role-playing Web games to reach both genders across all age groups.

While still a relatively small market, advertising in and around online games is forecast to grow at a compound annual rate of 25 percent from \$77 million in 2002 to \$230 million by 2007, according to

Deloitte Corporate Finance.

The reasons for advertisers' growing love affair with games are so frequently cited that they're fast becoming trite. Marketers are looking for alternative ways to target consumers, whose media-consumption patterns are less and less predictable and who are armed with TiVo-type devices that let them avoid commercials. Electronic games are seemingly one surefire way to do that since, according to a study by Framingham, Mass.-based research firm IDC, they're capturing a larger share of consumer time at the expense of traditional media.

“If you're looking at in-game advertising, you're effectively looking at an engaged consumer,” says Paul Jackson, a Forrester Research senior analyst based in Amsterdam. “And if the game's successful and your brand within it is successful, you can do very well.”

“An advertiser should theoretically be agnostic to the distribution mechanism,” adds Scott Singer, managing partner and head of media and entertainment at New York-based Deloitte. “Advertising has found that video and audio together make a more compelling impression for



Nike Europe's multiplayer soccer game, *Gooooooal!*, is a standout in the booming branded online gaming category.

quality content when it's paid for or advertiser-supported.

"You can find 300 free versions of solitaire—they are relatively easy to do, and the programmers who can do them are a dime a dozen," says Garry Kitchen, president and CEO at Hackensack, N.J.-based Skyworks Technologies, which has created games for BMW and PepsiCo. "Hopefully, what we're delivering to our clients is a more exciting experience. Our games are much more sophisticated than many of the simple, free games that are online, and they're specifically targeted to the brand's demographics."

Finding the right context for a brand, as with any product placement, also goes a long way toward player acceptance. A soda marketer has a natural presence within a virtual basketball game, whereas in a futuristic or fantasy game, it would come across as forced. "We're not going to do

Scores With Advertisers

As online games grow in popularity, more marketers are playing along BY ANN M. MACK

the consumer, and so, obviously, that's why TV has the largest percentage of advertising. But if you can plant content or a message into a game itself, there is a significant potential revenue opportunity."

"What you see is these companies will start to build a consumer base looking for their next game," notes Dave Madden, executive vp of sales, marketing and business development at WildTangent, a Redmond, Wash.-based game developer that has worked with Nike and Sony, among others. "You have a way to engage your consumers, teach them about your brand and get them excited about your products, without them feeling like, 'I have to figure out how to get away from this ad.' And because a lot of [games] are tied to tournaments and leader boards and are competitive in nature, they become very viral."

For all the companies jumping on the in-game branding bandwagon, the trend still begs the question: Why would consumers who are already barraged with marketing messages choose a sponsored game over a generic one? Game developers contend that consumers get higher-

product placement where consumers feel that they're being interrupted," says Chip York, senior manager at Coca-Cola Entertainment Marketing. "We don't want to put anyone off. What we've seen in our research is that if you brand it too much, you step over the line and there's a backlash. Frodo in the Lord of the Rings game isn't going to take a break and have a Coke in the middle of fighting."

This spring, the Atlanta-based marketer sponsored Live the Madness, an arcade-style basketball game designed for the NCAA men's tournament on NCAASports.com. Branding was incorporated into the center-court logo, the scoreboard and signage. Twice during the game, Coke cans floated above the floor; if a player ran over them, the soda would help his performance, allowing him to slam-dunk or run faster.

"It's mirroring the real world, in that you expect to see advertising on basketball courts," says Forrester's Jackson. "But because consumers are more actively involved in the game, they are more likely to see that brand and interact with that brand in the context of the game. You don't know if people are looking at the TV when your logo flashes by."

Though Coke is still compiling figures, York reports that players averaged 35 minutes with the game, which boosted purchase intent and brand-health metrics. Research also found that the month-long effort, which was aimed at an 18- to-24-year-old audience, resonated best with 16- and 17-year-old boys.

In general, a well-executed game will see anywhere from half a million to well over 1 million unique players over a three- to six-month period, according to WildTangent's Madden. Players spend anywhere from 10 minutes to an hour or more with the game, he says.

"If you look at the share of time certain targets are spending with this, it behooves marketers to consider it," says Sam Huxley, chief strategic officer at Bounce Interactive Gaming, a 2-month-old in-game advertising enterprise majority-owned by WPP Group's Young & Rubicam in New York. "That's time [consumers are] spending where we're not talking to them."

It's no surprise that online games appeal to young men. After all, some studies have found that videogames are the fourth-most-popular entertainment medium—behind TV, radio and the Internet—for the elusive 18-to-34-year-old male demographic. And if you consider games as part of the Internet, the category is likely higher than fourth, Huxley notes. But the perception that an online gamer is typified by a lone, young male adult in front of his PC is false.

According to IDC, nearly 60 percent of Americans regularly play games on one platform or another. A recent survey conducted for America Online by OpinionPlace, a research site operated by Digital Marketing Service, found that women over 40 spend the most hours per week playing online games, beating out both men and teens. This



"You have a way to engage your consumers, teach them about your brand, get them excited about your products, without them feeling like, 'I have to figure out how to get away from this ad.'"
WILDTANGENT'S MADDEN

female age group logs about 9.1 hours with online games, or 41 percent of their weekly time on the Web. Their male counterparts spend 6.1 hours doing likewise, or 26 percent of their weekly total.

Research has found that men tend to play casino, arcade and sports games for the competition factor, while women derive enjoyment and stress relief from strategy, puzzle and word games. For instance, women made up nearly three-fourths of participants in a Vanilla Coke murder-mystery game a year ago.

Many online games lure kids, as well. In April, about 608,000 visitors to Kraft Entertainment were 2-to-11-year-olds, nearly 17 percent of the 3.6 million total, according to Nielsen/NetRatings. Teens made up about 23 percent of visitors to the company's gaming network, which includes NabiscoWorld and Candystand.

Such statistics have advocacy groups like the Center for Digital Democracy calling for a Federal Trade Commission investigation into digital marketing's effect on kids. Marketers argue that they adhere to the Children's Online Privacy Protection Act of 1998 and that those

who don't are forced into compliance by the Children's Advertising Review Unit. CARU, an investigative arm of the Council of Better Business Bureaus, recently worked with Interstate Bakeries Corp. to modify Twinkies.com, which previously allowed kids to enter identifying information without parental consent.

"We're very sensitive and very concerned about that. Our sites never take any data or information from those 13 and under," says Skyworks Technologies' Garry Kitchen. "Most of our games played online are actually played by those over 18, even on the sites that may appear to be more kid-oriented."

Advertisers have seized on the popularity of console and PC-based videogames, a market that surpassed movie-ticket box-office sales worldwide in 2002. Product placement in these games is expected to rise at a 35 percent compound annual growth rate, from \$10 million two years ago to \$45 million in 2007, according to Deloitte.

Still, some argue that online games hold distinct advantages over retail titles, especially since the production quality now rivals retail games. And development time for online games is significantly shorter than the two years it can take to design a console game. "Because console games take a long time to develop, there's not that much flexibility, so you have to be in early," says Madden. "[An online game] can be a living, breathing application that can be updated in real time."

At an estimated cost of a few thousand dollars for a simple Flash product up to a half-million dollars, an online game is also a bargain compared with the rates that some popular console games command for product-placement deals. But perhaps the biggest plus for marketers is the ability to track and measure consumer interaction with online games and, in some cases, to follow them through the purchase funnel.

Last year, for example, the General Motors-sponsored game Hit the Pros on FoxSports.com attracted 970,000 people, who played for an average of 22 minutes each. From its dozens of games, DaimlerChrysler has created a database that's millions strong, says Julie Roehm, director of marketing communications for Chrysler, Jeep and Dodge in Auburn Hills, Mich.

As more clients become converts, however, it's harder for any one game to stand out. "When the first two or three [online games] came out, it was fantastic," says Forrester's Jackson. "Now, it's become a bit like the downloadable-screensaver phenomenon. Every brand has to have [an online game]."

Few online games are distinctly compelling, adds Lars Bastolm, creative director at Framfab, the Copenhagen, Denmark, interactive shop responsible for *Gooooooal!*. "There's still got to be a unique angle to your game," he notes, "and that's harder than it sounds in a very cluttered marketplace where companies are fighting for the gamer's attention."

When the games are done right, though, marketers can profit immensely. "Games offer a significant value. They truly engage consumers on a more emotional level," says Juan Santos, creative director at Atlanta-based Studiocom, which has created online games for Coke. "There's a bond that's formed between that message and the consumer. Being able to interact with the ad, being able to change what happens, you really create a connection. It's a two-way communication."

The bottom line for players and marketers, says WildTangent's Madden, is that both sides benefit: "Consumers are being entertained, not marketed to. It's the ultimate benevolent marketing platform." ■

Ann M. Mack is Adweek's interactive editor.

EAST

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- Maintaining on-going communications and outreach to the youth development world to remain supportive, informed and involved with the goal of becoming a resource and internal expert on youth smoking prevention and positive youth development.
- Developing and managing the creation of written materials and other pieces to support youth smoking prevention programs and related initiatives.
- Working closely with internal departments to assure accurate and timely communications and respond to media inquiries related to youth smoking prevention and related initiatives.
- Developing both long- and short-term budgets and plans, coordinating planning sessions and preparing and presenting plans to team and Senior Management.
- Managing consultants in gathering advice and counsel, market research and reporting to support program development and implementation and strategic planning.

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Qualified candidates must also:

- Be able to interact with stakeholders at all levels and be able to understand the interests of multiple stakeholders and how those interests relate to PM USA and its goals.
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Movers

MAGAZINES

At *Budget Living*, associate publisher **Scott Willet** was promoted to publisher...MIT's *Technology Review* named **Jason Pontin**, former editorial director of the defunct *Red Herring*, as editor in chief...**Pamela (Pammy) Brooks** has been named vp of human resources for Meredith Publishing Group. She was most recently a partner at Ray & Berndtson, a global executive search firm.

TELEVISION

Rich Battista was promoted to executive vp of business development and strategy at Fox Entertainment Group. He was previously executive vp of Fox Networks Group...**Maureen Guthman** was upped to vp of acquisitions and co-productions for cable nets VH1 and CMT. Guthman, executive producer for the VH1 documentary *Say It Loud: A Celebration of Black Music in America*, will continue to exec-produce projects under her domain...**Anthony D'Arrigo** was promoted to vp of ad sales at the all-music cable network Fuse. He had been director of sales.

RADIO

At Salem Communications, **Tyler Cox** was promoted to national program director of News/Talk. He had been director of news and operations for KRLD-AM, Salem's News/Talk station in Dallas. And **Tom Tradup** was upped from national program director of News/Talk programming to director of network programming.

TV STATIONS

At Meredith Corp.-owned KPTV/KPDx (Fox and UPN affiliates, respectively) in Portland, Ore., **Michael Brostek** took over as general sales manager, from general sales manager of WNEM, the company's CBS affiliate in Saginaw, Mich. And **Patrick McCreery** was promoted to news director, from assistant news director for KPTV.

AGENCIES

Karen Coleman, senior vp of StarLink Worldwide, a unit of Starcom MediaVest Group, was named to the new post of national broadcast investment director.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes



Upfront follies: Si TV's Valdez (r.) joked with *Resurrection* player Gonzalez in L.A.

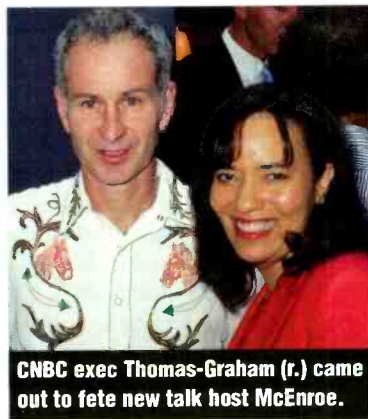
SÍ TV CHIEF JEFF VALDEZ SHOWED his roots at the Latino-themed cable net's recent L.A. upfront breakfast at the quaint Shutters on the Beach hotel in Santa Monica. First, the former standup comedian was introduced to the audience of advertisers and media folk via a video clip by Roseanne Barr, whom he discovered years ago when he was running a comedy club. Then Valdez launched into his upfront presentation, putting aside the power points and putting some of the attendees on the spot. He asked Kristina Guerrero, host of *The Rub*, to stand up and explain her show's topic—sex—to the audience, then pointed to Jelynn Rodriguez to have her describe the concept of her music show, *The Drop*, and finally turned to victim No. 3, Dennis Leoni, creator of *Resurrection Blvd.*, which just premiered on Sí TV on June 20. While clearly caught off-guard, Leoni rose to the occasion with *Resurrection* cast members Esai Morales, Mauricio Mendoza and Nicolas Gonzalez cheering him on...Models, moguls, *machers* and those who adore them packed into Manhattan hot spot Crobar for the recent *Entertainment Weekly* "Must List" blowout celebrating the "137 things that no pop-culture junkie

should be without"—as determined by (who else?) *EW*. Must List-ers Nick Lachey, Wyclef Jean, Ashanti and Bai Lin tried on Ray-Ban sunglasses to take home as souvenirs, while *Sopranos* player Michael Imperioli chilled for most of the night in the Maybelline/Garnier room with his interior-designer wife, Victoria, and some VIPs from Optimedia. Kid Rock rocked the crowd as the substitute headliner for the ailing P. Diddy, then chatted with *EW* publisher **Paul Caine** backstage post-show and found out he has a big fan in Caine's wife, Pam. No word on whether Rock is moving forward on plans to have a wife of his own named Pam...New York-based **Sirius**

Satellite Radio has signed two-time Super Bowl MVP quarterback **Tom Brady** of the New England Patriots to promote the service's NFL programming and play-by-play coverage in TV, radio and print ads. The commercials will run this summer and fall...Tennis legend **John McEnroe** held court at the 40/40 lounge in midtown recently when CNBC hosted a party to launch his new talk show, *McEnroe* (premiering July 7). Besides McEnroe's kids and wife, singer Patty Smyth, well-wishers included **Jeff Zucker**, president of NBC Universal Television Group; CNBC president and CEO **Pamela Thomas-Graham**; and CNBC anchors **Maria Bartiromo** and **Ron Insana**. McEnroe presented 40/40 owner Jay-Z with a signed shirt to add to his club's extensive collection of framed sports jerseys and rubbed elbows with another new CNBC staffer: the **Reverend Al Sharpton**, who'll be handling political commentary for the net's election coverage. ■



Sirius about football: Brady



CNBC exec Thomas-Graham (r.) came out to fete new talk host McEnroe.

The **Radio-Television News Directors Association** and **PROMAX & BDA** will present five one-day marketing workshops for members of either group. The "U.S. RoadShow" opens June 30 in Los Angeles, with other dates to follow: July 8, Dallas; July 12, Chicago; July 14, Washington, D.C.; July 16, Atlanta. For details and venue information or to register, visit www.promax.tv or www.bda.tv.

The **Black Consumer Research and Advertising Summit**, presented by Target Marketing News, will be held June 30-July 1 at the Wyndham Chicago Hotel. With featured speakers including Starcom's Renetta McCann, the event examines the latest trends and practices in marketing and advertising to the African-American consumer market. Contact: www.targetmarket-news.com.

The West Hollywood (Calif.) Chamber of Commerce will present the **West Hollywood Sunset Strip Billboard Awards**, honoring the best billboards in West Hollywood and New York's Times Square, July 7 at the House of Blues in West Hollywood. Contact: 323-650-2688 or visit www.billboardawards.com.

The **National Association of Minority Media Executives** will hold its **annual convention**, this year themed "Decision Makers: Power and Responsibility," July 7-9 at the Renaissance Chicago Hotel. Featured speakers will include authors Kay Iwata, Juan Williams and Guy Garcia. Contact: Linda Smith, 301-265-5386.

Scarborough Research will present its annual **Scarborough Sales, Research and Marketing Conference** Aug. 10-13 at The Palace Hotel in San Francisco. Contact: ssrinfo@scarborough.com.

Cable Telecommunications Association for Marketing will present the **CTAM Summit: "Full Throttle"** July 18-21 at the Hynes Convention Center in Boston. Event provides business development, creative review and networking opportunities. Contact: 703-642-8582, or visit www.ctam.com.

Teen People Plans Young Hollywood

Time Inc.'s *Teen People* this fall will cover the recent trend of young movie stars and teen celebrities swarming Hollywood with a new annual franchise dubbed Young Hollywood. *TP*'s October issue, on newsstands in September, will have a flip cover and profile stars including Hilary Duff and Jake Gyllenhaal. Advertisers signed on for the issue include DKNY, Tommy Hilfiger and KMart, with a multipage unit featuring the stars of the WB. Electronic Arts will be the sole sponsor of *Teen People*'s Young Hollywood launch party on Aug. 7 in Los Angeles.

B'casters' Public Service Totals \$9.6 Bil

Through a combination of donated airtime and money raised for charity and disaster relief, commercial radio and TV stations generated more than \$9.6 billion in public service last year, according to the National Association of Broadcasters. The figure was up from 2002 (\$8.1 billion) but slightly behind 2001's \$9.9 billion, when \$1 billion alone was raised specifically for disaster relief surrounding the events of 9-11. The data was derived from a census conducted by Virginia-based polling firm Public Opinion Strategies.

Weather.com Ranked as No. 1 News Site

Weather.com, the official Web site of The Weather Channel, ranks as the 10th-largest site on the Internet and the most popular online news and information destination, according to TWC's analysis of Nielsen/NetRatings data. In May, more than 27 million people visited www.weather.com, which accounts for about a quarter of The Weather Channel Co.'s total audience of about 103 million per week who access weather information via TV, Web, PDAs, cell phone and radio. In the first quarter, according to a company statement, TWC Interactive grew its revenue 78 percent over the same period a year ago.

CAB Publishes Multicultural Resource

Citing the growing diversity of TV audiences, the Cabletelevision Advertising Bureau has published its first resource on advertising in a multicultural marketplace. *Upfront '04/05: A Multicultural Marketing Guide* lists programming and networks targeting black and Hispanic audiences and examines viewing trends and market segmentation from advertisers' point of view. Among the contents of *Upfront*

'04/05: 35 percent of black cable viewers are more likely to be professionals, of which 29 percent earn more than \$75,000 per year, and Hispanic cable viewers are 65 percent more likely than non-cable viewers to be business professionals.

CBS Switches Nantz, Gumbel NFL Duties

Jim Nantz, who has anchored CBS' *The NFL Today* pregame show for the past six seasons, this season will become the anchor on the network's No. 1 NFL announcing team, pairing up with analyst Phil Simms. He will shift jobs with Greg Gumbel, who has spent the past six years teamed with Simms. Gumbel will return to the *NFL Today* anchor slot, which he hosted from 1990 to 1993.

NAN's Fatherhood Grows Adults 18-49

Nick at Nite's first original animated series, *Bill Cosby's Fatherhood*, grew its target audience of adults 18-49 33 percent over last year's average during its June 20 premiere. The series attracted 369,000 viewers 18-49 and 1.8 million viewers 2-plus, according to the network's analysis of Nielsen Media Research data. *Fatherhood* is based on Cosby's best-selling book of the same name and is voiced by Blair Underwood and Sabrina LeBeauf. The series, which chronicles the misadventures of Dr. Bindlebeep and his family, will continue to air in its regularly scheduled time slot of Tuesdays at 9 p.m.

Seacrest to Host TV Awards Show

Pop media personality Ryan Seacrest has signed on to host and executive-produce a new TV awards show for pop music tentatively titled *American Top 40 Awards*. Expected to air on Fox next year, the program is an extension of the *American Top 40* countdown radio show, syndicated weekly by Premiere Radio Networks on 200 stations.

OMG Names New Unit Full Circle

Omnicom Media Group, which includes media agencies OMD Worldwide and PHD Network, has named its new entertainment unit Full Circle Entertainment. Headed by Robert Riesenberg, the unit specializes in developing and producing TV programming that helps meet the marketing needs of advertisers. Tracy Dorsey, most recently vp and associate media director of Magna Global Entertainment, was named managing director of creative affairs for Full Circle

Entertainment. At Magna Global, she managed the development and production of more than 50 hours of prime-time TV programming, including *The Restaurant* on NBC. Riesenberg headed the entertainment unit at Magna until leaving in February to join Full Circle.

Westwood Launches VH1 Show

Westwood One, the radio network managed by Viacom's Infinity Broadcasting, is extending the VH1 Radio Network with a new weekly show called *VH1 Weekly Rewind*, set to launch the weekend of July 3. Hosted by VH1 personalities Rachel Perry and Amer Haleem, the two-hour show will count down the top 15 songs of the week and offer pop-culture and entertainment news, celebrity interviews and special guest hosts.

Premiere to Add Late-Night Love Songs

Clear Channel's programming division, Premiere Radio Networks, will add *After Hours with Glenn Hollis* to its lineup on July 1. The late-night show, which airs daily midnight to 6 a.m., features love stories, poetry and listener dedications of favorite love songs. The show complements *Delilah*, which airs 7 p.m. to midnight, and also targets the rip-your-heart-out Kleenex crowd. For the past year, Hollis' show has aired on a handful of Clear Channel stations, including WASH-FM in Washington, D.C.; WALK-FM in Long Island, N.Y.; and WNIC-FM in Detroit.

Top Oldies Programmer Steps Down

Joe McCoy, the radio programmer who turned WCBS-FM in New York into "America's Most Listened-to Oldies Station," is stepping down after a 23-year run. He will continue with the Infinity Broadcasting-owned station as consultant. The station has yet to name his successor.

Miller Back on NYC Radio

Carol Miller, one of the few female disc jockeys honored in the Rock and Roll Hall of Fame, returned to New York radio last week as host of the late-night shift on Clear Channel's Classic Rock WAXQ-FM. Miller, who will begin each shift with her trademark "Get the Led Out" tribute to Led Zeppelin, is one of the few women to host major-market radio. She is currently the host of two daily shows on Sirius, as well as a news and lifestyle reporter for BBC Radio. ■

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Makeover Madness

Celebrity weeklies are trying to cash in on the zeitgeist with a host of covers that dish on stars' nips and tucks

IN A PINCH, EDITORS OF NEWSWEEKLIES LOOKING FOR A SURE-FIRE WAY TO JACK UP single-copy sales know there's no better draw on stands than sharks and Jesus. Likewise, celebrity magazine editors have their fallbacks, namely Jennifer Aniston and fill-in-the-blank star's weight loss or gain.



Though there have been a few duds, plastic surgery covers generally fare well on the newsstand.

But now it appears they have more ammo in reserve: nearly anything to do with plastic surgery. Nips and tucks of the stars have been turning up on covers this past year with increasing frequency.

It's no wonder. With more than 8.7 million people having some procedure in 2003, up 33 percent from the year prior, according to the American Society of Plastic Surgeons, magazines are hoping to cash in on what the networks have already learned is a gold mine. Rising consumer interest in nose jobs and brow lifts has translated into hit reality shows like Fox's *The Swan* and ABC's *Extreme Makeover*. Of course, stars are much more coy about their "work," but it hasn't stopped the weeklies from guessing, or readers from obsessing.

"The subject is hotter; we're seeing this fascination in the culture," says Martha Nelson, *People* managing editor, who notes the weekly began publishing such covers back in 1992. "It's one of those staples you can count on running once a year, but you need to say something new, like *The Swan*. People were talking about it." *People*'s June 7 edition—Has TV

Plastic Surgery Gone Too Far?—so far has sold slightly above the weekly's newsstand average of 1.4 million, according to publisher's estimates. *People*'s celeb-focused Coming Clean About Plastic Surgery issue from Sept. 1, 2003, sold nearly 1.7 million copies. (Makeover stories about normal folk are less sexy. The Nov. 17 issue on that topic sold just 1.2 million.)

But Bauer Publishing's *In Touch* is the clear winner among the weeklies, with more cosmetic surgery covers than Joan Rivers has had face lifts. Since last July, the weekly has run six covers, beginning with July 14's Plastic Surgery: Who's Real? Who's Not?, which sold 840,000 copies, according to the Audit Bureau of Circulations (*In Touch*'s average newsstand sales for last year's second half was 557,767), to Dec. 8's Plastic Surgery Secrets (737,000) and most recently, May 24's Plastic Surgery Controversy. *In Touch* editor Richard Spencer was not available for comment.

American Media Inc.'s *Star* also has had its share of surgery covers and enjoyed some success with them, selling about average or slightly above average. June 7's Diet or Surgery? sold 1

million copies; March 8's Scariest Makeovers sold 950,000, according to publisher's estimates, and Oct. 14's Meg Ryan's New Face sold just over 1 million. (In last year's second half *Star* was averaging about 950,000 copies.)

While there is an overall fascination with the ups and downs of Pamela Anderson's cleavage, some editors say some readers have their limits. "There's a certain aspect of the plastic surgery angle that isn't fun. It's kind of creepy and inherently depressing about some stories," says *Us Weekly* editor in chief Janice Min. "We're always weighing the fun factor versus the freak factor." Min notes that "fun" consists of Sharon Osbourne outing Madonna in *Us* as a botox user; but a week later, in the March 8 issue, *Us*' Botox Mania cover sold just 665,000 copies (below this year's first-half average of 750,000, according to Wenner Media estimates). *Us*' Nov. 10 Plastic Surgery Under 30 cover was also a low seller, with just 690,500 copies, slightly below the weekly's newsstand average at the time.

Even the newsweeklies have been drawn to stories about being under the knife. *U.S. News & World Report* focused on the national obsession in May 31's Makeover Nation. The topic has also recently filtered down to the teen market. Bauer's teen monthly *Twist* tackled the topic on its August cover, Plastic Surgery Secrets, which probes what stars have had nose jobs (Olsen twins: yes, Justin Timberlake: no), and detailing the problems with reality shows. "Parents gave their kid a boob job for graduation," explains *Twist* editor Betsy Frank on her rationale for covering the subject. "This is a news story that's happening right now, based on shows that adults as well as teens are watching. And they are also watching stars coming back a teeny bit different. We step back and actually do teens a service."

Next up, she jokes, "Jesus will be on our October cover." —LG

Style Counsel

New OG editor redesigns mag

Under the direction of new editor Jeanie Pyun, *Organic Style*'s September issue will feature an energetic new logo to match Pyun's plans for an enhanced, more stylish look inside.

Pyun, the founding co-editor of Time Inc.'s *In Style Home* and previously the editor of Meredith Corp.'s defunct *Living Room*, was tapped in April by former editor in chief Peggy Northrop as editorial creative director to help spruce up the women's lifestyle monthly. Last



OG's mockup is a taste of what's to come.

week, Pyun succeeded Northrop and becomes the fourth top editor in *Organic Style's* three-year history.

"I was brought in to help Peggy take the magazine to the next level visually," says Pyun. "We decided to have the look of the magazine embody the values of *Organic Style* in a more upfront way than it had before."

"*Organic Style* has the potential to give women a fresh approach to women's magazines," adds Sara Levinson, Rodale women's group president. "And if this editorial is a fresh look at how we deliver information, we need to make sure visually we are consistent and relevant to serve that editorial up in a way that readers will love it."

In addition to a logo change, *Organic Style* will have a new tagline: "fresh thinking, fresh living," which will replace "the art of living in balance."

While *Organic Style* has continued to steadily grow circulation (its rate base is 750,000) the Rodale title needs some editorial stability. In February, Northrop had just announced plans to infuse *OG* with more investigative pieces, as well as an expansion of home and food coverage.

Pyun insists she is not changing the content, but she will be shuffling and renaming some of the columns and departments to make the magazine more navigable for readers.

On the advertising front, *Organic Style's* ad pages through July rose 60.5 percent to 286 compared with the year prior, reports the *Mediaweek* Monitor. But it is still far off from such lifestyle titles as Time Inc.'s *Real Simple*, which is up 17 percent to 659. —LG

W Goes Shopping

Luxe insert planned for fall

In what appears to be a further bid to mirror corporate sibling Condé Nast's stable of upscale publications with a suite of super-niche luxury offerings, Fairchild Publications this fall will launch a quarterly insert within *W* called *W Luxe Shopping Magazine*.

The 36-page shopping guide in November's issue will be magna-stripped into *W's* 400,000

Mediaweek Magazine Monitor

WEEKLIES JUNE 28, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek®	28-Jun	82.00	30-Jun	55.88	46.74%	1,476.70	1,351.80	9.24%
The Economist	19-Jun	39.00	21-Jun	40.00	-2.50%	1,119.00	1,005.00	11.34%
Newsweek ^E	28-Jun	37.99	30-Jun	37.36	1.69%	1,028.06	982.62	4.62%
The New Republic®@	28-Jun	6.08	30-Jun	8.78	-30.75%	132.46	163.50	-18.98%
Time ^E	28-Jun	44.52	30-Jun	35.57	25.16%	1,199.52	1,115.93	7.49%
U.S. News & World Report	28-Jun	35.98	30-Jun	20.97	71.58%	786.08	643.51	22.16%
The Weekly Standard		DID NOT REPORT				141.57	155.82	-9.15%
Category Total		245.57		198.56	23.68%	5,883.39	5,418.18	8.59%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	28-Jun	23.58	30-Jun	17.31	36.22%	591.81	574.10	3.08%
Entertainment Weekly	25-Jun	81.29	20-Jun	31.33	159.46%	953.24	850.31	12.10%
Golf World	25-Jun	26.15	27-Jun	15.33	70.58%	649.79	590.76	9.99%
New York	28-Jun	88.80	30-Jun	81.30	9.23%	1,284.90	1,159.10	10.85%
People	28-Jun	70.44	30-Jun	62.62	12.49%	1,695.21	1,805.67	-6.12%
Sporting News	28-Jun	12.08	30-Jun	8.58	40.79%	427.92	350.23	22.18%
Sports Illustrated	28-Jun	44.05	30-Jun	44.44	-0.88%	1,152.52	1,134.98	1.55%
The New Yorker	28-Jun	41.98	30-Jun	35.99	16.64%	1,007.59	1,039.63	-3.08%
Time Out New York	23-Jun	68.13	18-Jun	61.50	10.77%	1,599.42	1,699.86	-5.91%
TV Guide	27-Jun	51.66	28-Jun	26.41	95.61%	1,192.59	1,188.53	0.34%
Us Weekly	28-Jun	34.17	30-Jun	27.32	25.07%	780.33	614.96	26.89%
Category Total		542.33		412.13	31.59%	11,335.32	11,008.13	2.97%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	27-Jun	8.80	29-Jun	8.70	1.15%	241.80	234.75	3.00%
Parade	27-Jun	8.55	29-Jun	9.70	-11.86%	331.26	345.00	-3.98%
USA Weekend	27-Jun	14.04	29-Jun	13.08	7.34%	326.53	320.50	1.88%
Category Total		31.39		31.48	-0.29%	899.59	900.25	-0.07%
TOTALS		819.29		642.17	27.58%	18,118.30	17,326.56	4.57%

E=estimated page counts; @=one fewer issue in 2004 than in 2003; @@=two fewer issues in 2004

BIWEEKLIES JUNE 28, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	21-Jun	68.34	23-Jun	58.50	16.82%	687.82	682.81	0.73%
Forbes	21-Jun	152.67	23-Jun	106.21	43.74%	1,641.52	1,349.77	21.61%
Fortune	28-Jun	128.90	23-Jun	72.20	78.53%	1,584.30	1,392.97	13.74%
National Review	28-Jun	13.00	30-Jun	10.17	27.88%	202.07	180.73	11.81%
Rolling Stone	24-Jun	118.62	26-Jun	57.29	107.05%	671.11	616.79	8.81%
Category Total		481.53		304.37	58.21%	4,786.82	4,223.07	13.35%

CHARTS COMPILED BY AIMEE DEEKEN

subscriber copies, and an additional 5,000 copies will be distributed to *W* Hotels.

"We know our readers love to shop. It's a great way to serve our affluent-driven fashion reader and this market," explains Alyce Alston, *W* vp and publisher. "This is part of a bigger-picture strategy. Our basic plan is to grow the franchise."

W Luxe, which will cover fashion, beauty, accessories, jewelry and home, will be Fairchild's high-end answer to *Lucky*, Condé Nast's successful shopping monthly.

W Luxe will also be the second spinoff to flow from *W*. *W Jewelry*, which launched last

year as a standalone quarterly, targets some 65,000 consumers plucked from the database of parent company Advance Magazine Group. Another 10,000 issues are sold on newsstand. Alston adds that a third *W* spinoff is likely to appear next year.

Media buyers say the *W* shopping spinoff makes sense. "A luxury magazine by definition is a magazine of consumers," says Eric Bethel, senior director of Optimedia U.S. "So, it's the right fit. It's just a question about execution."

Next up for Fairchild is *Vitals*, a shopping spinoff of men's title *Details*, which in September will rival Condé Nast's *Cargo*. —LG ■

mr. television

BY MARC BERMAN



Nice Try, But No Dice

NOW THAT FOX HAS ROLLED OUT SIX SERIES THIS SUMMER, FOUR OF WHICH ARE scripted, I congratulate the network for taking an aggressive programming stance. With CBS in perpetual repeats until *Big Brother* and *Amazing Race* return, burn-offs like ABC's *The Drew Carey Show* and just plain

nonsense like NBC sitcom *Come to Papa* currently populating the screen, it's refreshing to know I can go to Fox for some original alternatives. But as ambitious as Fox has shown itself—and I do applaud the effort—the WB has succeeded in catching my attention with new Aaron Spelling drama *Summerland*.

Spelling has never really gotten the attention he deserves—no other producer comes close to his uncanny ability to find hit shows. Unlike Fox's *North Shore*—a cardboard drama about a bunch of pretty, shallow, twentysomethings populating a hotel in Hawaii—Spelling's *Summerland* tugs on your heartstrings as three young children cope with the recent death of their parents. While the residents on *Summerland* are no less attractive than the folks on *North Shore*, and the schmaltz is served up in equal quantities, the one key ingredient *Summerland* has that *North Shore* still lacks is characters with problems the audience can relate to. That's a signature element of any hit Spelling serial. Like *Summerland* and *The O.C.*, or Spelling's *Beverly Hills, 90210* and *Melrose Place*, *North Shore* needs to find a better balance of escape and realism to succeed.

As a viewer who's already bored with the sea of summer mediocrity, it pains me to admit that none of the new Fox series are of any interest. I won't even address *The Simple Life 2: Road Trip* with spoiled socialites Paris Hilton and Nicole Richie. (This isn't reality; it's planned idiotic shtick.) But I will say that *The Jury*, *The Casino*,

Quintuplets and *Method & Red* are all as disappointing as *North Shore*, for different reasons.

Of the five, Fox never should have premiered *The Jury* this summer. If the networks really plan to program on a 12-month basis, they must realize that summer is not the time to debut a serious drama, in this case a Barry Levinson/Tom Fontana hour that looks at criminal cases from the jury's point of view. Lighter-on-the-inside, picturesque-on-the-outside dramas like *Summerland*, *The O.C.* (Fox's hit last summer), *90210* and *Northern Exposure* have a better chance of finding an audience after May because few viewers want to be mentally challenged as the heat rises. While I hate to criticize a network that is trying to break new ground—it's simply too late for Fox to pull *The Jury* off the schedule and relaunch it (that would never work)—programming a broadcast network comes with guidelines. And one of those guidelines is: Program in the summer with more of an emphasis on brain candy than something you have to really pay attention to. And, I have to say, *The Jury* is also just boring.

Speaking of brain candy, no producer today has a better track record with catchy reality

shows than Mark Burnett. But Burnett's *The Casino* was far from addictive in the first two telecasts. Like *The Restaurant* before it, also from Burnett, nothing really happens. Fans of reality want to see an hour with payback at the end of the episode, à la *Survivor* and *The Apprentice*, two of Burnett's signature series. They don't—or at least I don't, and I'm a fan of the genre—want a weekly hour that follows two young entrepreneurs who own a new renovated hotel and casino. No wonder the initial tune-in was minimal.

If Fox wants to do a reality show set in Las Vegas, a better concept would be to focus on the catty, back-stabbing showgirls in a talent show, perhaps, where the payoff is a contract at a major hotel.

And then there's *Quintuplets* and *Method & Red*. While you can certainly leave your thinking caps off watching them, the problem here is simple: They're not funny. As much as I loved

If the networks really plan to program on a 12-month basis, they must realize that summer is not a time to debut a serious drama.

the initial *Method & Red* promos featuring Mama Anna Maria Horsford (from underrated sitcom *Amen*), she was barely in the series opener. And despite an over-the-top laugh track that tried to tell me when to crack up, I didn't even crack a smile. As for *Quintuplets*, I'll admit right away that I am not an Andy Richter fan. (Does anyone really like him off Conan's couch?) Two episodes of the generic shenanigans of yet another screwball family was more than enough for me.

So kudos to you, Fox executives, for making a noble effort to begin the season this summer. Unfortunately, you all picked the wrong series. New is not necessarily better unless the show is worth watching, and that's where you fell short. ■

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

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