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THE NEWS MAGAZINE OF THE MEDIA

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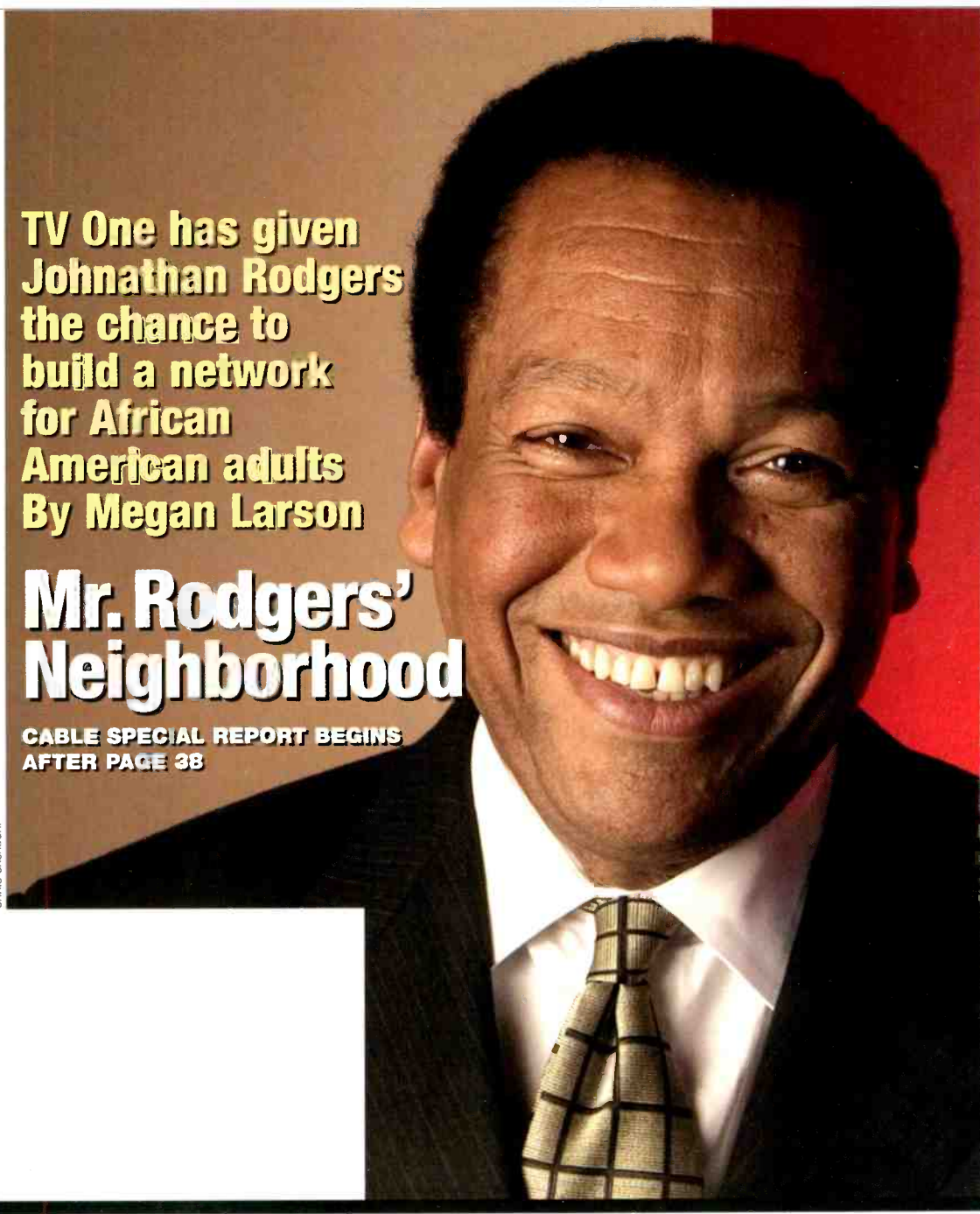
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CHRIS CASABURI



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At Deadline

AILES QUESTIONS NEED FOR MORE BIZ NETS

Fox News chairman Roger Ailes is in no hurry to launch a business channel, he said in remarks last week after a breakfast hosted by the Newhouse School of Communications and *The New Yorker*. While News Corp.

chairman Rupert Murdoch has been pushing for a financial channel, Ailes said he would like to get one off the ground this year but wasn't in a rush.

He questioned the demand for 24-hour business news, considering the poor performance of CNBC and the shuttering of CNNfn. FNC's business programming has enjoyed solid ratings.

BBDO GAINS EBAY ACCOUNT

Omnicom Group's BBDO last week landed eBay's U.S. marketing account without a review following the dismissal of lead agency Goodby, Silverstein & Partners. The online auctioneer said it spent \$250 million last year on domestic marketing initiatives. Ad spending was \$80 million, per TNS Media Intelligence/CMR. BBDO in New York also handles America Online, but sources said that account was not a conflict. An AOL rep could not be reached for comment. BBDO will provide integrated leadership across all parts of eBay's U.S. marketing operations, including Internet marketing and direct marketing, as well as print and TV advertising. Goodby and eBay had worked together for six years.

CABLE NETS ANNOUNCE SHOWS

Among the major announcements heading into the National Cable & Telecommunications Association meeting in San Francisco: Music network **Fuse** announced the addition this week of interactive gaming to its video-on-demand services, which now also includes trivia for its series *Uranium* and *Steve's Untitled Rock Show*. **Discovery Networks** announced the creation in June of the Miami-based U.S. Hispanic Network Group and the addition of two Spanish-language networks to its repertoire: Discovery Kids en Español and Discovery Travel & Living, or Viajar y Vivir. Discovery Networks will also roll out Discovery en Español-on-Demand. **Oxygen** completed distribution renewals with Cox Communications and Insight Communications and added 80,000 new Comcast subscribers in Cleveland, which takes total distribution to 54.4 million homes. **Court TV** has launched a new broadband

video service that will deliver multiplexed trial coverage to viewers' computers. **BET** is launching its newest reality series *Blowin' Up! Fatty Koo* on April 21. The 13-part half-hour drama follows five youngsters who are trying to break into the record business. **ESPN** on April 5 will launch The Trifecta, a one-hour block of 20-minute sports news segments that will air midnights following *SportsCenter*. The Trifecta will kick off with *Outside the Lines* followed by two seasonal sports reports, *Baseball Tonight* and *NBA Fastbreak*. **E! Networks** will take over international distribution for its sister network OLN, a network devoted to outdoor sports and adventure.

ADVERTISERS RAISE IRE OF PTC

The Parents Television Council is stepping up pressure over racy programming on Viacom's MTV, naming companies that advertise on the network "corporate sponsors of MTV sleaze." Companies that ran the most commercials on MTV's Spring Break programming last year included Procter & Gamble, Sony and Time Warner, said the PTC, a group that campaigns against televised sex and violence. The companies and MTV declined to comment on the listing released last week.

ADDENDA: Fox has renewed its Sunday-night sitcom, *Malcolm in the Middle*, for a seventh season. Online parenting news portal BabyCenter will start publishing *BabyCenter* magazine this September. The quarterly will have a 500,000 rate base, distributing copies to BabyCenter members who request a subscription. College Sports Television will begin its first consumer-targeted branding campaign this weekend with TV spots airing on both CSTV and Spike TV. During the next year it will spend between \$5-7 million, primarily on on-air promotional spots.

CORRECTIONS: An item in the March 28 Media Elite section misidentified Brad Wieners' employer. It is *National Geographic Adventure* magazine. On the same page, the photo of Shea Stadium should have carried the credit Marc S. Levine/NY Mets. Also in the March 28 issue, the Market Profile of Omaha, Neb., misidentified the owner of the *Omaha World Herald*. The paper is employee-owned. Finally, the March 21 Special Report about automobile advertising incorrectly stated General Motors' plans for media chores. GM is considering several options and has not made a decision yet.

INSIDE MEDIaweek



Doug Crichton gives *Health* a fresh new look
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Market Indicators

NATIONAL TV: SLOW
Second-quarter scatter is starting off soft with June particularly wide open—even at buyer-friendly prices—and most advertisers choosing to wait until closer to airtime. Wireless wars continue to fuel all dayparts.

NET CABLE: MOVING
As the pre-upfront pitches kick into high gear, marketplace predictions are a little rosier. Wireless and related electronics dollars are fueling second quarter, along with some packaged-goods companies that previously had held back scatter money.

SPOT TV: LUKEWARM
Still soft, especially rational, but conditions are better than the start of the year. Foreign automakers continue to outspend domestic, but overall category is sluggish. Wireless and entertainment are active.

RADIO: BUILDING
As second quarter approaches, the market is improving with increased activity from categories that include home improvement, entertainment, financial, retail and auto. National continues to strengthen.

MAGAZINES: STEADY
Technology and financial services targeting soccer moms are filling the pages of week-end supplements and traditional women's service magazines.

Betty Cohen Named CEO of Lifetime, Replacing Black

Cartoon Network founder Betty Cohen will be returning to her cable roots, having been named last week president and CEO of Lifetime Entertainment Services, owned jointly by the Walt Disney Co. and Hearst Corp. Cohen, who had spent the past two years running her own media consultancy, succeeds Carole Black, who resigned several months ago and left the network in March.

"I wanted to get back in television because you can have a dialogue with an audience 24-7," Cohen said. "And to be specifically talking to women...it was just the right thing."

Cohen joins the women's network on April 26, overseeing the day-to-day operations of three Lifetime channels: Lifetime Television, Lifetime Movie Network and Lifetime Real Women. Plus, she will be responsible for Lifetime Radio for Women, Lifetime Home Entertainment and Lifetime Online.

Prior to starting her own business in 2002, Cohen was at Time Warner developing new business opportunities. But she is best known for launching Cartoon Network, where she built up the brand with an impressive schedule of original children's programming, including the *Power Puff Girls* and the popular late-night block Adult Swim, which is now its own network.

Cohen declined to discuss her specific plans for Lifetime. However, she has long been interested in developing media for young adults, an area she focused on while at Time Warner. With the current surge in Lifetime's delivery of adults 18-34, there may opportunities to apply her expertise and grow the network's young audience even more, she said. —Megan Larson

Westin: *Nightline* to Keep Going After Koppel's Exit

ABC News president David Westin said last week that *Nightline* will continue in some form on the network following the departure of the news show's longtime anchor, Ted Koppel, when his contract expires on Dec. 4.

Koppel, (continued on page 10)

Supreme Test

Justices debate merits of Grokster, cable-controlled Internet access

WASHINGTON By Todd Shields

Only nine people know the likely outcome of two telecommunications cases before the Supreme Court, and they wear black robes, sit behind a high dais and speak through written opinions. But questions posed by those nine justices during arguments last week indicate they may be leaning toward Hollywood in its struggle against computer-aided theft, and against cable in its bid for control of Internet access.

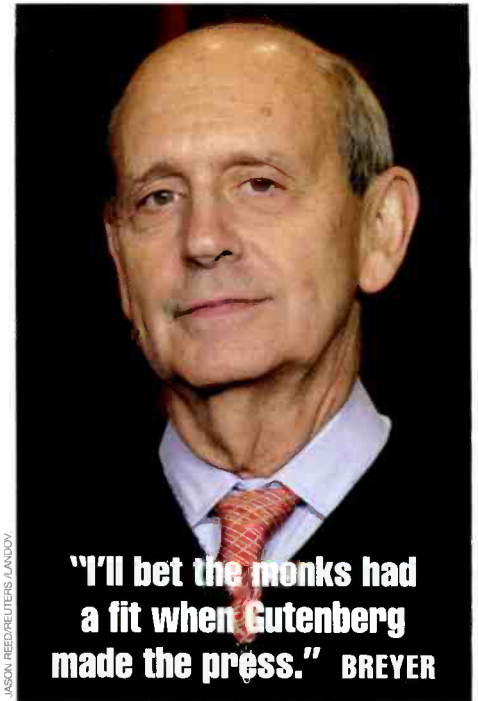
Each case tests rules for media in the emerging digital age. In one, justices will decide whether federal regulators were correct to leave cable modem service largely unregulated. In last week's other, more celebrated case, movie studios, TV networks and artists attacked the Grokster service that lets Internet users share files. Such sharing, all sides agree, results in widespread copyright violation as millions of computer users swap videos and songs.

Studios' attorney Donald Verrilli Jr. called Grokster an "infringement machine" that should be legally liable. Grokster says its service is legal because it sometimes is used to swap material not protected by copyright. The defense relies on the Supreme Court's 1984 decision that the Betamax VCR was legal, saying that if a product has substantial uses that don't infringe upon copyright, it is legal.

Justices seemed troubled that if Grokster were held to be illegal, innovation might suffer under the threat of lawsuits from copyright holders such as MGM and Disney. Justice Stephen Breyer asked whether the Xerox machine, the VCR, the iPod or even the printing press could have moved forward. "I'll bet the monks had a fit when Gutenberg made the press," Breyer said. Justices also indicated discomfiture with Grokster attracting millions of visitors to whom it serves up advertising, with pirated works as the main draw. "That seems wrong to me," said Justice Anthony Kennedy.

"There's a balance they're struggling with," said Gigi Sohn, president of Public Knowledge, a digital-rights group that supports Grokster. Justices don't want to stifle innovation, but "they were clearly troubled by Grokster's business model," she added.

Questioning from the bench may have figured a way out. Several justices, including Sandra Day O'Connor who participated in the Betamax decision, expressed interest in whether



Grokster induced customers to commit copyright violations. "We believe a majority of the justices are leaning toward allowing the content industry to go forward...on a narrower legal theory that Grokster actively encouraged customers to infringe," said Blair Levin, an analyst with Legg Mason. That would leave Betamax intact and send the case back to lower courts, where the issue would be Grokster's actions rather than the existence of its network. Studios believe they have telling examples, for instance an e-mail message in which a Grokster worker tells a user seeking more songs by the Beatles, "Maybe you should load some up."

In last week's other case, Justice Antonin Scalia led hostile questioning of the Federal Communications Commission decision that cable modems escape regulations that apply to telephone companies' high-speed Internet services. Cable wants to stay unregulated, but independent Internet service providers say the FCC's 2002 decision freezes them out of the cable market, since there is no open access requirement. "If it went the way it sounded, I think we'll do very well," said Andrew Jay Schwartzman, president and CEO of Media Access Project, a public-interest law firm that supported the ISPs. "Only time will tell." ■

Video Keeps Going Mobile

Content providers, aggregators expect phones to become 'third screen'

INTERACTIVE By Mike Shields

Video content is popping up left and right on various mobile devices. Just last week, Microsoft launched MSN Videos, which includes content from programmers like MSNBC.com and Fox Sports, primarily for its iPod-esque Portable Media Center devices. Also, hardware manufacturer Vison, which makes Voice Over Internet Protocol phones, announced plans to distribute TV content to digital telephone users.

What's interesting about the announcements last week is that companies are rushing to offer content on mobile devices that very few people have. Until recently, mobile content has been moving toward a phone-centric world, with aggregators like Verizon's VCast, Mobi-TV and SmartVideo all gearing up for an explosion in sales of supersophisticated "3G" phones, which offer crystal-clear TV images.

That is still the direction most observers expect the business to head as cell phones become more pervasive. (Last week, mobile media company Enpocket released a survey indicating that 65 percent of the population has access to a mobile phone, a larger percentage

than those with home Internet access.)

While video content on handheld devices is still in an experimental stage, the bet most providers and content aggregators are making is that video is going to drive mobile content usage. "Carriers think that video is going to be the killer application for users to upgrade," said Noah Elkin, senior analyst at eMarketer.

But which device will consumers use to view this mobile video content? It's still far too early to tell, as the options—PDAs, laptops, BlackBerries, iPods, PlayStation Portables and even Microsoft's PMCs—continue to multiply. "The industry, in the next couple of years, is anticipating broadband connectivity everywhere," said Elkin. "A lot remains to be seen."

For the immediate future, content providers, aggregators and hardware manufacturers will place content everywhere, until users tell them exactly where they want it. That might explain why Microsoft is pushing content to not only its PMCs but also other platforms. And, in the current media environment—where phone companies, cable companies, electronics manufacturers and even



Users may be able to ditch multiple devices if services can converge to one platform.

traditional utilities are able to deliver content to consumers—there is likely to be much trial and error with mobile content distribution. "Companies that connect are also media companies all of a sudden," said Joel Lunenfeld, vp of media services at Moxie Interactive. "Along with connectivity comes content."

Yet in the end, most believe that the phone will win out as that elusive "third screen" for consumers. "People want to carry one device," said Lunenfeld, who works with Verizon Wireless. "The phone is always going to win. That's what you carry with you."

"Convergence is where we are headed," agreed eMarketer's Elkin. "I don't think the future is that we are all going to be wearing cargo pants with pockets for all of our devices." ■

ABC Could Still Score NFL

NFL and ABC still negotiating over payments for Sunday-night broadcast

NETWORK TV By John Consoli

Don't count ABC out just yet as an NFL telecaster under the new TV rights agreement beginning with the 2006 season (*Mediaweek*, March 28). While sister network ESPN wants—and is the frontrunner to get—the NFL's Monday-night games through 2011, word from sources close to the negotiations is that ABC, the current Monday-night incumbent, wants the NFL Sunday-night games under the new rights agreement.

What is stalling the conclusion of a deal with ABC/ESPN parent Walt Disney Co. is how much each network should pay, although the NFL is amenable to working out a deal with ABC for several reasons. The NFL would prefer to spread its coverage around the various networks. That would preclude Fox and CBS from getting the Sunday-night games, since each will continue to televise Sunday-afternoon games under their new contracts. And NBC is

not expected to bid close to the amount the NFL is seeking for Sunday night. Also, the NFL and ABC have been partners on *Monday Night Football* since 1970, making it the longest-running prime-time show in TV history, a fact that NFL Commissioner Paul Tagliabue stressed when asked about the negotiations.

According to sources close to the negotiations, the NFL wants to move the Sunday-night cable window to Monday night, meaning it could be sold either as one package or two half-season packages. ESPN is currently paying \$600 million for both halves on Sunday, and the NFL wants \$900 million for both halves under the new Monday scenario. Disney seems willing to pay the \$900 million for ESPN to carry Monday nights, if the NFL is willing to take \$400 million for the new Sunday-night broadcast window. That would be \$150 million less than the \$550 million per

year ABC is now paying for its Monday-night rights (and the amount ABC is reportedly losing each year on its current contract). That means the NFL would receive only an additional \$150 million per year for the combined packages under the new agreement, but it wants more. CBS is paying \$122 million more per year under its new contract with the NFL, while Fox is paying \$162 million a year more.

But a source familiar with the negotiations said, "The likelihood of the NFL doing a deal with ABC is better than a lot of people are predicting." Were ABC to offer \$450 million per year, it would mean the NFL would take in \$200 million more per season for both packages, or \$1.2 billion over the six years of the new contract.

No one from Disney or ABC Sports would comment for attribution, but one ABC Sports insider confirmed that negotiations with the NFL are ongoing for both ABC and ESPN. "There are a lot of rumors and scenarios out there right now," he said. "The only ones who really know what's going on are Paul Tagliabue and [Disney CEO] Bob Iger." ■

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who has served as anchor of the ABC News late-night news show from its inception in 1980, informed ABC last week that "it is the right time for him to leave," according to Westin.

Koppel, who is 65 and a 42-year veteran of ABC, was offered a "number of options under which he might have remained at *Nightline* or in some other capacity at ABC News," Westin said, but the anchor declined.

Koppel has waged a public battle each time executives from ABC parent Walt Disney Co. have mentioned pulling the show off the air or changing its format or time period. There has been talk over the past few years that *Nightline*, which skews older than its late-night entertainment competition on NBC (*Tonight Show With Jay Leno*) and CBS (*Late Show With David Letterman*), might be replaced with younger-skewing fare that could draw a broader range of advertisers. Westin is vowing to fight to keep it on the air, although he concedes that the format could change. *Nightline* averages only a 1.1 rating among adults 18-49 compared to a 1.6 for *Letterman* and a 2.1 for *Leno*. —John Consoli

Kramer to Head CBS' Newly Formed Digital Media Arm

Larry Kramer, the founder of CBS MarketWatch, has been named president of CBS Digital Media, a new division of CBS. He will oversee all developing new media operations for CBS, including CBS.com, CBSSportsLine.com, CBSNews.com and UPN.com, as well as heading a new sales operation encompassing all of CBS' online properties. (CBS MarketWatch is now Dow Jones' MarketWatch.)

Previously, Kramer was part of the Data Broadcasting Corporation, where he created DBC News, the predecessor of MarketWatch.

Kramer also spent more than 20 years in journalism as a reporter and editor, including stints at the *San Francisco Examiner* and *The Washington Post*.

CBS' move to create a separate interactive sales force follows a similar move by Fox, which has been working to monetize its considerable investment in Web content tied (continued on page 12)

Standing Out in a Crowd

Local stations discuss how to make advertising part of the show

TV STATIONS By Katy Bachman

Broadcasters and advertisers were searching for the same thing at last week's Television Bureau of Advertising annual meeting in New York: How to take the viewer's finger off the TiVo fast-forward button.

Although digital video recorders may only be in 5 percent of households now, that should quintuple by 2006, predicted Scott Brown, senior vp of strategic relations, marketing and technology for Nielsen Media Research. Video on demand, in 21 million households today, is expected to reach 30 million next year.

The best bet for TV stations is to make the most of their live and local content, whether it's traditional news or sports broadcasts, or a product of new technology such as NBC Weather Plus (see *Media Wires* on page 12). "Live TV is the least TiVo-ed. What we do locally might be least affected" by the new technologies, said Alan Frank, president/CEO of Post-Newsweek Stations and chairman of the TVB board of directors.

Product placement is a popular and growing solution for national advertisers in network programming. Local advertisers want to be

next. For local stations, sponsorships of a local broadcast can be a form of product placement.

"People are more distracted while watching TV," said Steve Sturm, vp of North America planning for Toyota, which spent more on spot TV advertising last year (\$663.8 million, according to TVB's analysis of TNS Media Intelligence data) than any other import carmaker. But more of Toyota's budget is going to co-branded events, such as movie tie-ins or NBA sponsorships, to stand out. Without events, ads "simply become noise," he added.

Advertisers are also looking for category exclusivity within a program, which can be difficult when there is no coordination between network and local schedules. Sturm noted that 60 percent of commercials during the last two weeks of any month were auto spots.

It's difficult for local stations to keep their spots from colliding with national schedules. "You have to get better protection in network TV and cable. You have to get better positions from your network," said Peggy Green, president of broadcast for Zenith USA, which buys for Toyota. ■

Coulda Been a Contender

NBC stands by boxing show despite poor ratings; 2nd season is possible

NETWORK TV By A.J. Frutkin

After five broadcasts, NBC's boxing reality show *The Contender* ranks as one of the season's most disappointing launches. But the network continues to express strong support for it. "This is a quality show with great storytelling," said Kevin Reilly, president of

NBC Entertainment. "Creatively, it's exactly what we'd hoped it would be."

But ratings wise, the show has underperformed. Advertisers credit NBC with taking a risk on *The Contender*, and they praise the program's high production values. They also agree the show so far has failed to capture the public's imagination. "NBC was hoping it would do better," said Steve Sternberg, executive vp/director of audience analysis at Magna Global. "But boxing isn't that popular. Why would anyone think it would do that well?"

There is good news for NBC. *The Contender* is scoring a 3.1/8 among adults 18-49. Versus *American Dreams*, the previous time slot holder on Sundays at 8 p.m., *The Contender* has improved ratings among 18-49 viewers by 24 percent. It is performing especially well among men 18-34, scoring a 3.4.

Still, expectations were high for the series,



Not pulling punches: Dreamworks execs insist *The Contender* was dealt a low blow by Fox.

PAUL GEROLD/NBC UNIVERSAL PHOTO



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to its on-air programming (though Fox operates and sells Foxnews.com and Foxsports.com separately).

Both networks are trying to capitalize on the resurgent online advertising market. Like Fox, CBS has a considerable amount of online content related to its prime-time shows to leverage for advertisers, including a regular online talk show tied to *Survivor*. —Mike Shields

NBC Affiliates Eye Interactive And Olympics Offshoots

Digital media offshoots targeting the Internet, broadband and wireless were on the minds of NBC TV stations at their annual affiliates meeting in New York last week. With the NBC Weather Plus partnership between the network and affiliates growing and expanding onto the Internet, one of the next areas of concentration will be to harness the Olympics in new localized ways that let the affiliates participate.

"The world is getting multimedia in its focus," said Terry Mackin, chairman of the NBC affiliate board and executive vp for Hearst-Argyle Television, during a press conference following the meeting.

For now, NBC Weather Plus is considered a successful venture, according to the affiliates. Just four months after its launch, NBC Weather Plus has participation from 50 NBC affiliates, including the 14 owned-and-operated NBC stations, to reach 67 percent of U.S. TV households. In what is likely a trial balloon for a larger Internet strategy, Hearst-Argyle Television's KCRA in Sacramento, Calif., is launching this week the first Weather Plus Web site.

For the Winter Olympics in Torino, Italy, in 2006, the network and its affiliates plan to collaborate on another joint Web site and *The Olympic Zone*, a 30-minute broadcast program to air at 7:30 p.m. leading into prime time. The show, based on a similar program that aired on KCRA called *Ozone*, will be postproduced at each local affiliate, but will include national segments from the network. The show will air 15 of 17 nights during the Olympics. A core group of stations owned by Belo, Hearst-Argyle, Gannett and NBC have committed to the show's launch. —Katy Bachman

given its auspices. Produced by Mark Burnett in association with Dreamworks Television, *The Contender* stars executive producer Sylvester Stallone and boxing legend Sugar Ray Leonard. In its own handouts on the series distributed at last year's development presentation, NBC claimed the show "has all the promise of an unbeatable hit."

But the show is averaging only 7.2 million viewers, down 4 percent from *American Dreams'* Sunday-night average of 7.5 million viewers. "Expectations were greater than what we ultimately have delivered in terms of an audience," acknowledged Dreamworks principal Jeffrey Katzenberg. "Obviously, we wish we were doing better."

Boxing's mass appeal—or lack thereof—might not be the only element working against the series. For Burnett, scheduling also has been a challenge. "It's not the right show for a Sunday night," he said. "It's not a family

viewing experience."

Fox's rush to air with *The Next Great Champ* last fall may have hurt *The Contender* as well. Katzenberg, along with Burnett, had decried *Champ* as a rip-off and tried to prevent Fox from broadcasting the series, to no avail. The result, Katzenberg said, was crippling. *Champ* "was a bad show that soured the marketplace," he said. "It was our worst fear come true."

Executives on *The Contender* said they remain hopeful it will keep improving leading to its May 24 live finale. And they already have begun planning a second season. But at a per-episode cost of more than \$2 million, whether NBC renews it is uncertain.

If NBC chooses to pass on renewal, Burnett said he is prepared to take it elsewhere. After all, with the intent of launching a boxing league in conjunction with the series, he noted *The Contender* still has "huge value," adding, "We won't let this show go." ■

Is Harrahs Bluffing ESPN?

Casino wants to up the ante on sports net's *World Series of Poker*

CABLE TV By John Consoli

Harrahs Entertainment, which owns the rights to ESPN's highest-rated poker programming last year, *The World Series of Poker*, is looking to up the ante on the sports network, leaving both sides locked in a somewhat adversarial negotiation.

The final hour of the 2004 *World Series of Poker* telecasts on ESPN generated a 2.8 rating, and this year's telecasts are set to begin airing in June. While neither side would speak for attribution, ESPN sources contend that their network has the exclusive rights to renew for each of the next two years. Harrahs, according to sources familiar with the negotiations, is disputing that, and is said to be shopping the rights around, trying to get an idea of its current market value.



"Our first choice is to negotiate a new deal with ESPN," said a Harrahs source involved in the discussions. "ESPN's coverage of the World Series of Poker has been very good. But the show is obviously a hot property and has a lot of interest in the marketplace. We want to negotiate a better deal with ESPN."

There were rumors that Harrahs representatives were trying to use the new ESPN scripted poker series *Tilt*—which sometimes casts an unflattering light on card playing—as a bargaining chip to get out of the current agreements. But a source for Harrahs denied that, stating that "*Tilt* is not an issue in the negotiations." Last year, the National Football League applied pressure on ESPN to cancel the network's scripted series *Playmakers*, which portrayed a fictitious professional football league in an often negative way.

ESPN has carried various poker tournaments since 1994. The network just signed a multiyear agreement with Trump Taj Mahal to air the U.S. Poker Championship.

One media buyer believes ESPN has the upper hand because there are so many types of poker tournaments and shows available. "The World Series of Poker people don't have much of a leg to stand on," the buyer said. "It's really a peripheral ad buy. Frankly, they should be thanking God that they are on the air at all." ■

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Sources: 1) Millward Brown Segmentation Study, May 2004. Base: Aware of channel; among all measured ad-supported cable networks; Q: "Give you a Higher Opinion of the Companies that Advertise on Hallmark Channel Total Sample Among Those Aware of Channel." 2) Nielsen Media Research, March 2005 Household Universe Estimate.
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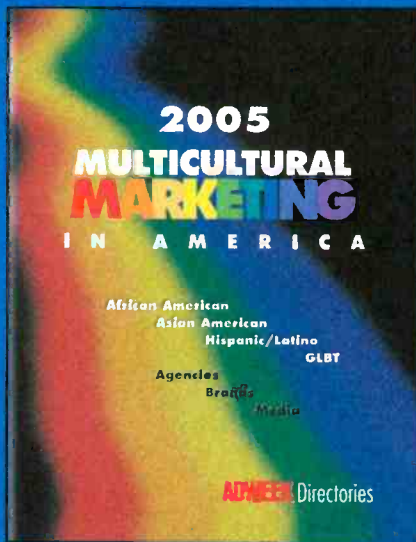
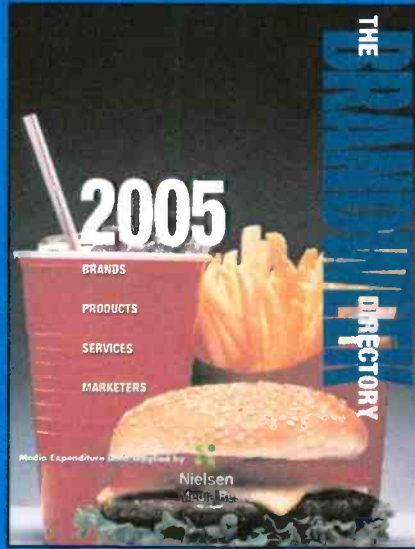
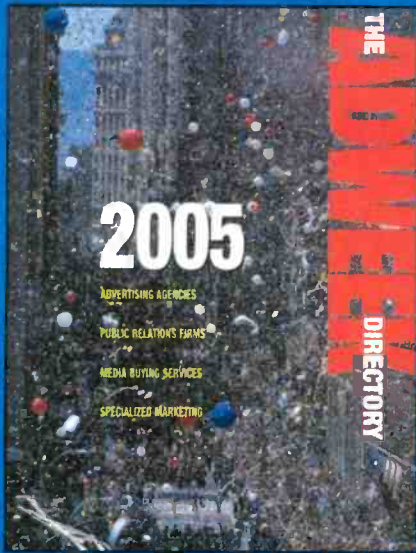
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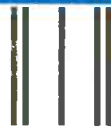
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market profile

BY EILEEN DAVIS HUDSON



Local color: The Russian Hill district is one of San Fran's most picturesque neighborhoods.

KIM GRANT/LOVELY PLANET IMAGES

San Francisco

A SMALL DEVICE IS THE BIG NEWS IN SAN FRANCISCO MEDIA. THE LOCAL PEOPLE Meter hit town in October, and it has been either a blessing or a curse, depending on whom you ask. The LPM, the Nielsen Media Research system that measures TV viewing with the click of a button to provide

household and demographic data, replaces the old diary/set-tuning meter system, deemed less reliable because viewers had to jot down the names of the shows and stations they watched, among other reasons. The LPM system has raised concerns among minority groups that the samples may be undercounting Latinos and African Americans, but Nielsen maintains these groups are not underrepresented and has set up a task force to study the issue.

Like several other major U.S. markets, the San Francisco-Oakland-San Jose, Calif., television market, ranked sixth in the nation with 2.36 million TV households, is feeling its way with the LPM system, but it's expected that everyone will adjust to it since it's the only standard. Already seeing benefits from the LPMs is local

UPN affiliate KBHK-TV, half of a Viacom-owned duopoly with CBS station KPIX-TV. "I definitely think, in total, the UPN station has been rewarded by the LPMs," says Ron Longinotti, president and general manager of both stations. "Overall, top to bottom, it showed that we were stronger than the diary returns showed."

KPIX also had a strong performance in the

February sweeps. Its 11 p.m. news had the highest household rating (6.0) for a newscast in any daypart in the Bay Area, even out-rating the consistently strong-performing 10 p.m. news on Cox Communications' Fox affiliate KTVU, which earned a 5.1 (the station regards that newscast as a competitor even though it's not head-to-head). That's good news for KPIX's Dan Rosenheim, who in January was promoted from news director to the new title of vp of news.

In programming developments at KPIX, the preseason home of the National Football League's San Francisco 49ers, last November brought the launch of a local version of CBS' *60 Minutes*. The *30 Minutes Bay Area* newsmagazine airs at 6:30 p.m. Sundays on a quarterly basis.

Meanwhile, recent changes at sister station KBHK include the launch of locally produced *The Great Outdoors With Tom Stienstra*, hosted by the author and award-winning outdoor writer for the *San Francisco Chronicle* and airing Sundays at 6:30 p.m. In personnel changes, Steve Poitras was promoted to station manager, from director of marketing and creative services for the duopoly. He now oversees all KBHK non-sales operations.

NBC O&O KNTV was No. 1 in the February sweeps in adults 25-54, and its 11 p.m. Monday-through-Sunday newscast has been first in adults 25-54 each month since the LPMs arrived. Last December, KNTV and sister station KSTS (Telemundo) began broadcasting from their new 83,000-square-foot, all-digital broadcast center in San Jose. They share a newsroom and production facilities, but their newscasts originate from separate studios.

Across town, Young Broadcasting's Independent KRON-TV has held its own against intense competition, although it is not the powerhouse it once was as an NBC outlet. KRON has built its position on local news, producing more than any other station in the area: nine hours on weekdays and seven on weekends.

In July 2004, KRON welcomed Mark Antonitis as its new president and gm. Previously president/gm of Young Broadcasting's KELO-TV in Sioux Falls, S.D., Antonitis succeeded Paul "Dino" Dinovitz,

To find other markets, go to the Market Profile Index at the new mediaweek.com

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA/SF-OAKLAND-SAN JOSE

	Jan.-Dec. 2003	Jan.-Dec. 2004
Spot TV	\$874,919,900	\$885,556,210
Local Newspaper	\$543,582,460	\$588,802,500
Spot Radio	\$389,363,580	\$401,727,060
Outdoor	\$60,477,811	\$63,212,736
Local Magazine	\$21,234,480	\$23,040,880
Total	\$1,889,578,231	\$1,962,339,386

Source: Nielsen Monitor-Plus



A woman with long dark hair is sitting in a white bathtub, reading a magazine. She is positioned in front of a large window with a grid pattern. The bathtub has a modern, curved design with a blue light fixture at the bottom. The background is a solid dark blue wall. The overall mood is serene and focused on the act of reading.

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NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Santa Clara County: 579,640 Households				
<i>San Jose Mercury News</i>	213,183	240,393	36.8%	41.5%
<i>San Francisco Chronicle</i>	32,647	33,748	5.6%	5.8%
Alameda County: 539,416 Households				
<i>San Francisco Chronicle</i>	91,686	99,057	17.0%	18.4%
<i>The Oakland Tribune</i>	57,603	55,238	10.7%	10.2%
<i>The (Hayward) Daily Review</i>	38,669	38,905	7.2%	7.2%
<i>Fremont Argus</i>	32,551	32,460	6.0%	6.0%
<i>Contra Costa Times</i>	28,256	29,069	5.2%	5.4%
<i>Pleasanton Tri-Valley Herald</i>	18,922	19,214	3.5%	3.6%
<i>San Jose Mercury News</i>	17,630	19,671	3.3%	3.6%
Contra Costa County: 356,906 Households				
<i>Contra Costa Times</i>	150,212	157,746	42.1%	44.2%
<i>San Francisco Chronicle</i>	51,679	61,315	14.5%	17.2%
<i>Pleasanton Tri-Valley Herald</i>	13,460	13,880	3.8%	3.9%
<i>The Oakland Tribune</i>	8,653	8,190	2.4%	2.3%
San Francisco County: 339,810 Households				
<i>San Francisco Chronicle</i>	118,864	115,066	35.0%	33.9%
San Mateo County: 257,253 Households				
<i>San Francisco Chronicle</i>	80,918	93,848	31.5%	36.5%
<i>San Mateo County Times</i>	33,810		13.1%	
<i>San Jose Mercury News</i>	19,817	20,228	7.7%	7.9%
Sonoma County: 179,896 Households				
<i>The (Santa Rosa) Press Democrat</i>	76,617	81,798	42.6%	45.5%
<i>San Francisco Chronicle</i>	19,889	23,017	11.1%	12.8%
<i>Marin Independent Journal</i>	1,673	2,571	0.9%	1.4%
Solano County: 136,381 Households				
<i>Fairfield Daily Republic</i>	18,728	20,135	13.7%	14.8%
<i>Vallejo Times-Herald</i>	18,501	19,604	13.6%	14.4%
<i>The (Vacaville) Reporter</i>	17,562	19,055	12.9%	14.0%
<i>San Francisco Chronicle</i>	14,958	17,386	11.0%	12.7%
<i>Contra Costa Times</i>	5,750	7,041	4.2%	5.2%
<i>The Sacramento Bee</i>	2,824	3,979	2.1%	2.9%
Marin County: 102,837 Households				
<i>Marin Independent Journal</i>	38,177	37,030	37.1%	36.0%
<i>San Francisco Chronicle</i>	35,448	42,325	34.5%	41.2%

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

who retired at the end of 2004.

KRON's prime-time staples include *Dr. Phil* at 8 p.m. followed by the Bay Area's only 9 p.m. newscast. The station added *The Insider* and *Fear Factor* in syndication last fall and plans to add *Sex and the City* this fall.

The Bay Area's ABC affiliate, O&O KGO-TV, took evening honors in the February sweeps, winning in households in evening news from 5-7 p.m. Station executives could not be reached for comment.

Cox's KTVU pairs with Independent KICU for the market's other duopoly. The two stations are sold separately but can be sold as a combo package, says Tom Raponi, KTVU and KICU vp/gm. KTVU continues to win the morning-news race in a crowded field.

As for LPMs' effect on the duopoly, Raponi asserts they have particularly helped KICU. In the February sweeps, for instance, *That '70s Show*, which KICU double-runs in access from 7-8 p.m. weekdays, earned a 0.9 rating in adults 25-54. In comparison, rival KBWB, the local WB affiliate owned by Granite Broadcasting, earned a 0.4 rating in the demo.

Both KTVU and KICU are active in local sports. KTVU is the official broadcast TV home of Major League Baseball's San Francisco Giants, airing 45 of the team's games. The station also produces a pregame and postgame show for each game of the 49ers.

KICU, meanwhile, broadcasts 45 Oakland Athletics MLB games. But it is perhaps more distinguished for its coverage of high school sports, having earned Emmy awards for its live show *High School Sports Focus*.

Now in its 12th year, the hour-long show features 240 schools from eight Bay Area counties, covering both boys' and girls' teams in every sport from basketball, football and baseball to water polo, volleyball and soccer. "We believe in celebrating the positive accomplishments of the kids of our community," says Raponi. The show airs Fridays at 11 p.m. and is rebroadcast on both KICU and KTVU.

Other programming moves for the KICU/KTVU duopoly include the acquisition of Tyra Banks' *America's Next Top Model* and *The Bernie Mac Show* in syndication for this fall.

Not so enthusiastic on LPMs is KBWB president/gm Bob Anderson. "It has definitely had an impact on all stations across the board. I think everybody's demos are down," he says, adding that local news has been particularly hard hit.

Indeed, according to Nielsen Media Research data, early local newscasts (5-7 p.m.) on the major broadcast TV stations in November 2004 were down collectively an average of more than (continued on page 19)

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	6 FM, 2 AM	18.3	\$97.5	22.9%
Infinity Broadcasting	1 AM, 4 FM	11.4	\$80.6	19.0%
Susquehanna Radio	2 AM, 3 FM	7.5	\$68.5	16.1%
ABC Radio	2 AM	9.9	\$49.7	11.7%
Bonneville International	1 AM, 3 FM	10.6	\$46.2	10.9%
Inner City Broadcasting	1 FM	2.6	\$17.4	4.1%
Univision Communications	4 FM	6.2	\$9.3	2.2%
Coast Radio Co.	2 FM	0.9	\$7.7	1.8%
Spanish Broadcasting	1 FM	0.5	\$6.5	1.5%
Multicultural Broadcasting	1 AM	0.4	\$6.0	1.4%
Salem Communications	1 AM	0.4	\$5.4	1.3%

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



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Sean McLaughlin

Source: Nielsen Media Research. Analysis of NPOWER R&F for NBC/MSNBC/CNBC vs. FOX/FOXNC, CNN/HLN, ABC, and CBS. 9/20/04 - 12/26/04, 75% unification, 6 minute qualifier for A25-54. Based on broadcast news programs and cable news nets total day time period data for composite, 4+ Years College, & HH Income \$75K+. Subject to qualifications upon request.

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2005/06 Broadcast Calendar



M	T	W	T	F	S	S
OCTOBER						
26	27	28	29	30	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

NOVEMBER						
31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27

DECEMBER						
28	29	30	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25

JANUARY						
26	27	28	29	30	31	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

FEBRUARY						
30	31	1	2	3	4	5
6	7	8	9	🏅	🏅	🏅
🏅	🏅	🏅	🏅	🏅	🏅	🏅
🏅	🏅	🏅	🏅	🏅	🏅	🏅

MARCH						
27	28	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26

M	T	W	T	F	S	S
APRIL						
27	28	29	30	31	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

MAY						
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22	23	24	25	26	27	28

JUNE						
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19	20	21	22	23	24	25

JULY						
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17	18	19	20	21	22	23
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AUGUST						
31	1	2	3	4	5	6
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SEPTEMBER						
28	29	30	31	1	2	3
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11	12	13	14	15	16	17
18	19	20	21	22	23	24

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market profile

(continued from page 18) 30 percent in the advertiser-friendly adults 25-54 demo compared to November 2003 (with the old system); and late-news audience levels declined an average of more than 21 percent in the market.

Although it doesn't produce news, KBWB for about three years has produced a three-minute report twice nightly called *The Daily Mixx*, featuring information on movies, music, TV and other entertainment. In June 2004, the station expanded that with the launch of the 30-minute *Mixx EP* (extended play), which airs one Thursday a month and is rebroadcast several times. In terms of syndicated programming, KBWB has purchased *My Wife & Kids* for this fall and *According to Jim* and *Reba* for fall 2006.

Among the market's several Spanish-language broadcast TV stations, NBC's KSTS and Univision Communications' KDTV are the most established. KDTV produces the Bay Area's only daily Spanish-language local news, which it airs at 6 and 11 p.m. Univision also owns Telefuturo outlet KFSE.

In local cable, Comcast Cable is the main service provider. Comcast Spotlight in San Francisco, which serves as the local interconnect, represents 1.75 million households, or 74 percent of all TV households in the San Francisco DMA. Comcast Spotlight represents 97 percent of all cable TV households in the market and offers 44 insertable networks market wide and 19 geographic zones for targeted advertising. Comcast Spotlight also reps for the systems of San Bruno Municipal Cable and Charter Cable in Gilroy.

Cable penetration overall in the Bay Area is 68 percent, according to Scarborough Research, and 76 percent according to Nielsen Media Research (as of November 2004).

Comcast is another fan of the LPMs, happy with the changes they've brought. The company maintains that the old diary/meter system underreported viewing to cable networks and overreported viewing to broadcast stations. Under the new system, sign-on to sign-off, the share of viewing for the big seven broadcast stations in November declined from 62 percent to 51 percent, while the share for insertable cable increased, from 38 percent to 49 percent.

On Sunday, Nov. 28, when cable and broadcast TV (ESPN and KTVU, respectively) were simultaneously airing the NFL game featuring the Oakland Raiders vs. the Denver Broncos, ESPN beat KTVU in households and all major demographics. Under the old methodology, the broadcast TV stations always achieved higher ratings in similar head-to-head competition with a cable network.

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	31	30	99
Age 35-54	40	41	104
Age 55+	30	28	96
HHI \$75,000+	32	47	144
College Graduate	14	19	131
Any Postgraduate Work	12	17	144
Professional/Managerial	26	32	119
African American	13	8	60
Hispanic	14	17	127
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	52	57	109
Read Any Sunday Newspaper	60	59	97
Total Radio Morning Drive M-F	21	21	100
Total Radio Afternoon Drive M-F	18	17	96
Total TV Early News M-F	29	26	90
Total TV Prime Time M-Sun	39	36	93
Total Cable Prime Time M-Sun	15	12	80
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	72	76	106
Read Any Sunday Newspaper	75	73	98
Total Radio Morning Drive M-F	74	74	100
Total Radio Afternoon Drive M-F	72	73	101
Total TV Early News M-F	70	65	93
Total TV Prime Time M-Sun	91	89	97
Total Cable Prime Time M-Sun	63	58	92
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	61	70	114
HOME TECHNOLOGY			
Owns a Personal Computer	68	76	112
Purchase Using Internet Past 12 Months	43	53	124
HH Connected to Cable	65	68	105
HH Connected to Satellite/Microwave Dish	21	19	93
HH Uses Broadband Internet Connection	26	37	140

*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily papers; 4-issue cume readers for Sunday papers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable. Source: 2004 Scarborough Research Top 50 Market Report (Aug. 2003-Sept. 2004)

"With the old methodology, the meters were saying a [cable] network was being viewed, but the diaries were saying no one was watching it," Richard Rogers, vp/gm Comcast Spotlight San Francisco, says of the so-called "zero cell" phenomenon.

Fox Sports Net Bay Area, managed by Cablevision Systems Corp., reaches more than 3.6 million households in Northern California and northern Nevada. FSN Bay Area carries the Oakland A's, San Francisco Giants, Golden State Warriors (National Basketball

Association), San Jose Sharks (National Hockey League), San Jose Earthquakes (Major League Soccer), among other programming. The regional sports network airs 110 Giants games, 75 A's games and 70 Warriors games.

The Bay Area local radio marketplace, ranked fourth in the country, is a complex mix of markets. Unlike Nielsen, Arbitron considers parts of the Bay Area to be separate markets. As a result, San Francisco is one market, and San Jose, Monterey and Santa Rosa are other, separate markets, although some sta-



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market profile

tions in these markets are a significant factor on the crowded San Francisco radio battlefield.

Local radio has changed markedly within the past year, with Spanish-language stations taking the lead (Hispanics make up about 20 percent of the San Francisco Bay Area's population). Among the developments, in October Clear Channel Communications flipped the area's oldest rock station, KSJO-FM (92.3), to a Spanish format. KSJO, which started in 1968, replaced its Hard Rock programming with "La Preciosa," a Spanish-variety format featuring hot hits of the '80s and '90s. KSJO is located in San Jose.

In another switch to Spanish, Spanish Broadcasting System in November changed English-language KBAA-FM to Regional Mexican KRZZ-FM (93.3). The station was previously a simulcast of Adult Contemporary KBAY-FM, owned by Viacom's Infinity Broadcasting. SBS implemented a promotional and sales "strategic alliance" that moved 93.3 over to SBS control while giving Viacom a 10 percent stake in SBS.

KRZZ "La Raza" simulcasts popular and controversial Los Angeles-based morning host Renan "El Cucuy" Almendarez Coello, dubbed the Howard Stern of Spanish-language radio.

Last fall, Univision acquired Salem Communications' Christian KSFB-FM (100.7) as part of an asset exchange between the two companies. Univision then changed the station's call letters to KVVZ-FM and made it a simulcast of the Regional Mexican "Viva" format of sister KEMR-FM (105.7). Univision later changed the calls of KEMR to KVVV.

Univision's "Estereo Sol" KSOL-FM/KSQL-FM (98.9/99.1) simulcast, while second to ABC Radio's News/Talk KGO-AM among listeners 12-plus, is No. 1 in the market among all stations in the adults 18-34 demo in the fall 2004 Arbitron survey. Estereo Sol's morning show, *Piolin por la Mañana*, is the No. 1 wake-up show among all Bay Area competitors in the San Francisco metro and in the San Jose metro.

In local newspapers, Hearst Corp.'s *San Francisco Chronicle* remains the largest-circulation daily in Northern California. The paper, distributed statewide, listed its Monday and Tuesday average circulation at 431,718, and a Wednesday-Saturday circ of 505,022, as of Sept. 30, 2004, according to the Audit Bureau of Circulations. A year-over-year comparison was not available because of a change in its reporting method to ABC. The paper's Sunday circ decreased 3.7 percent to 540,314 last September.

The *Chronicle* had an eventful year in 2004. It broke several stories related to secret testimony about the Balco Major League Baseball steroid scandal, including its exclusive report that prominent baseball sluggers Jason Giambi and Barry Bonds had each admitted to using steroids. Despite a federal investigation into the source of the leaked information, the *Chronicle* has vowed not to disclose the source's identity.

Among management changes at the paper in the past year, on Jan. 1 Frank Vega took the reins as president and publisher. For the past 14 years, he had served as chief executive of Detroit Newspapers Inc., the joint operating agreement agency that handles the business operations for *The Detroit News* and the *Detroit Free Press*. Vega replaced Steven B. Falk, publisher since March 2003, who resigned to pursue other opportunities.

Also in January, Gary Anderson, most recently acting president and CEO of Detroit Newspapers, was named executive vp; and Ian Murdock, previously a Hearst corporate vp, was appointed senior vp, business manager.

Since Hearst bought the *Chronicle* in 2000, merged its staff with that of the *San Francisco Examiner* and sold the *Examiner* name, *Examiner* has undergone myriad ownership management, distribution and other critical changes. The paper is not ABC-audited.

In summer 2004, the paper welcomed executive editor Vivienne Sosnowski, who I served as editor of *The Province* in Vancouver British Columbia, since 2000.

The *Examiner* has reinvented itself as a c paper, switching to a tabloid from a broadsheet and moving to a free distribution system in 2002. Billionaire Philip Anschutz purchased the *Examiner* in February 2004, then later the year trademarked the *Examiner* name nearly 70 cities nationwide. In February this year, Anschutz rolled out the first *Examiner* sibling in the nation's capital, the *Washington Examiner*.

Knight Ridder's *San Jose Mercury News*, the second-largest daily in the region, is known as the newspaper of the Silicon Valley, where it dominates. Its daily circulation last September was 263,067, a 3.3 percent decline from the year prior; its Sunday circ slipped 1.5 percent to 298,067.

Media News Group's ANG Newspapers owns a chain of smaller daily papers in the Bay Area, including *The Oakland Tribune*, *Alameda Times-Star* and *San Mateo County Times*. The papers had a combined daily circulation of 279,879 and Sunday circ of 243,494, both flat year-over-year.

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NIelsen RATINGS / SF-OAKLAND-SAN JOSE

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	Independent	KRON	0.9	3
5-5:30 p.m.	ABC	KGO	5.2	13
	CBS	KPIX	3.3	8
	NBC	KNTV	2.3	6
	Independent	KRON	2.0	5
	Fox	KTVU*	1.6	4
	Telemundo	KSTS*	1.2	3
	Univision	KDTV*	1.1	3
	UPN	KBHK*	1.1	3
	Independent	KICU*	1.0	2
	WB	KBWB*	0.7	2
	5:30-6 p.m.	CBS	KPIX	3.3
Independent		KRON	2.1	5
6-6:30 p.m.	ABC	KGO	4.8	10
	Fox	KTVU*	2.4	5
	Independent	KRON	2.2	4
	Univision	KDTV	1.5	3
	Telemundo	KSTS	0.7	1
6:30-7 p.m.	ABC	KGO	4.8	10
	Fox	KTVU*	3.4	7
	CBS	KPIX	3.0	6
	Independent	KRON	2.2	4
	NBC	KNTV	2.7	5
	UPN	KBHK*	2.2	4
	Univision	KDTV**	1.5	3
	WB	KBWB*	1.0	2
	Independent	KICU*	0.9	2
	Telemundo	KSTS**	0.7	1

Late News

10-10:30 p.m.	Fox	KTVU	5.1	10
	Independent	KRON	3.6	6
11-11:30 p.m.	CBS	KPIX	6.0	14
	NBC	KNTV	4.6	11
	ABC	KGO	3.7	9
	Fox	KTVU*	2.2	5
	Independent	KRON	1.6	4
	Univision	KDTV	1.3	3
	UPN	KBHK*	1.3	3
	WB	KBWB*	0.8	2
Telemundo	KSTS	0.4	1	
Independent	KICU*	0.4	1	

*Non-news programming. **Network news. Source: Nielsen Media Research, February 2005.

Newspapers tie in to one of the area's new outdoor advertising projects. As in most cities, different newspapers here each have their own news racks of varying colors and sizes. The City of San Francisco, as part of a broader clean-up effort, wants to consolidate the boxes and unify their look, says Bill Hooper, president, Northern California division of Clear Channel Outdoor, which won the competitive bid to create and manage the newspaper boxes in the downtown area.

Clear Channel just started rolling out its

new boxes within the past 90 days in the city's financial district. The units can hold up to 10 different newspapers and feature a backlit illuminated advertising display. Hooper says the cost for an ad on the unit is around \$1,300 for a four-week cycle. Once the project is complete, there will be 475 newspaper box ad faces available, he says.

Clear Channel also offers bulletins, posters, walls, 8-sheets and bus shelters. Rival Viacom offers bulletins, 30-sheets, 8-sheets, walls, buses and mall kiosks.



MEDIA PERSON
LEWIS GROSSBERGER

We Bombed in Florida

SINCE WE HAVE JUST passed April 1, you will forgive Media Person just this once for dispensing with his normal mode of high solemnity and disseminating nothing but jests, japes and frivolity.

You will understand MP is being facetious when he wisecracks that the people constantly accusing the media of liberal bias all just happen to have, by some strange coincidence, a conservative bias. Of course MP was just clowning around; in truth, these bias shouters are all strictly nonpartisan and are only seeking basic fairness.

You will be aware that MP is merely pulling your leg when he quips, with a merry chuckle, that if the FCC's crusade to remove "indecenty" from all television channels succeeds, we will lose most of our best programs.

And certainly you will grant Media Person the license to descend to the blackest of gallows humor and slapstick buf-

If the FCC's crusade to remove "indecenty" from all TV channels succeeds, we will lose most of our best programs.

foony in his wacky routines on the Schiavo case. But here he's not really risking much; after all, the pundits, talk-show barkers, politicians and assorted crackpots of the religious right have been treating the American audience to their own hilarious version of the classic Monty Python dead-

parrot routine for weeks now. You remember it, don't you? The pet-shop clerk and the disappointed buyer trying to return his defective merchandise?

John Cleese: "This parrot is brain-dead."

Michael Palin: "Oh, no it isn't. Look, she's smiling."

JC: "That's not a smile; it's merely a grotesque rictus."

MP: "She could come around at any second."

JC: "After fifteen years? With the cerebral cortex gone?"

MP: "Wait! She just hummed the first verse of 'Amazing Grace!'"

JC: "I didn't hear a thing."

MP: "Did you see that! Look! She's winking, 'Put me on Oprah' in Morse code."

JC: "She is not. That's just a twitch. An involuntary reflex."

MP: "Nonsense. Why, just this morning, she called up Tom DeLay and recited the Gettysburg Address."

JC: "This is a parrot with a flat EKG. This is a non-parrot!"

MP: "Want to see her tap dance?"

JC: "You're moving her legs!"

There were many riotous variations on this gag among

the right wing's comics, who showed a flair for dark humor as never before, except when Condoleezza Rice played Congress, stopping the show with her classic Bin Laden memo routine.

"That was no terrorist warning," she ad-libbed. "That was my history paper." Laid 'em dead in the aisles, she did.

Media Person giggled over Peggy Noonan's Schiavo riff in the *Wall Street Journal* in which the former Reagan speechwriter ribbed the other side for using "language and imagery that is so violent and aggressive." Utterly deadpan, she then called such hecklers "red-fanged and ravenous" and "half in love with death." Kind of a sophisticated, postmodern, self-disparaging irony gag, MP thinks.

Now Noonan was on a roll so she tossed in a bit that we're all on the road to Auschwitz. Hmm, that didn't get such big yuks.

Did Pegs swipe her Nazi shtick from that Bible-Belt tumbler, the irrepressible Pat Buchanan? Hey, that's all right. Milton Berle was famous for stealing jokes in his day, and as the hot new documentary *The Aristocrats* implies, it's all good if you just put your own spin on the material.

Must have been some kind of nutty, misguided impulse to become the new Lenny Bruce that drove old Pat to do that skit in his column likening the Schiavo case to the Nazis torturing a Catholic priest at Auschwitz. Media Person can appreciate the idolatry, but Pat, you're no Lenny. Lenny always had that underlying logic, whereas you're more like Gracie Allen, only without the grace.

"America is not morally dead," quipped Pat. "But a culture of death has taken deep root in America's soul!" Bad-ump-bump! Uh-oh. Silence. Was that a boo?

Oh, dear, your amateur Lenny or Chris Rock wanna-be will always go a step too far. And then you're offensive, and as Carrot Top could tell you, you lose the crowd. With polls showing 70 percent to 80 percent of Americans behind the Schiavo husband, not the parents, and growing annoyed at heavy-handed Republican clowns jumping into the case, Pat might be unwise, not to mention unamusing, to imply that anyone who goes along with a family member's wish to slip away peacefully when the time comes is a Nazi.

Was that a rotten tomato that just splattered Pat's tie?

Quick! Bring out Sean Hannity! Sean schpritzes so fast and so loud, even if the entire audience is booing its heads off, he'll never notice. And talk about half-dead, there's his straight man, Alan Colmes! All right! Sean's doing his classic Dr. Hammesfahr routine, wherein a far-right quack pretends to be a Nobel Prize winner.

Oh no, people are walking out. Poor Sean. He's dying up there. ■

THEIRS IS THE ROAD LESS TRAVELED.

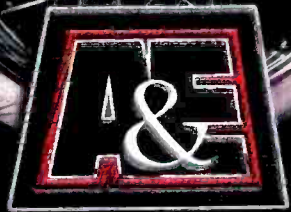


© 2005 A&E. Photo Credit: David Yellen.

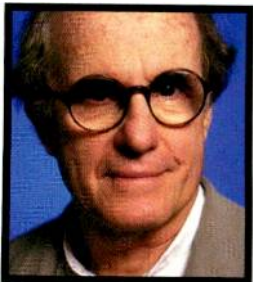
KNIEVEL'S

Wild Ride

The real-life and limb series.
Premieres Tuesday April 5, 10pm/9c.



aetv.com



THE BLUNT PENCIL ERWIN EPHRON

A New Ratings Model

For better data, add to Nielsen ratings, don't replace them

OUR INDUSTRY-WIDE discomfort with the shortcomings of the Nielsen ratings has made us angry, but attempting to replace Nielsen won't solve the TV measurement problem.

First, it is unlikely that anyone will accept the invitation. Too many wanna-bes have lost too much money trying. Arbitron, AGB, SMART. Then, when it comes to media currencies, stability, familiarity and confidence that the system is relatively fair are more important than better meters, better editing and better access.

Anyway, that's all housekeeping, not innovation. To innovate, what we measure and report has to be more important than how we measure and report it.

If we're looking for innovation, it will not come from the currency-measurement provider. Changes there always raise questions of "to whose advantage." That's one reason why all currency measurements—be they Nielsen TV, MRI Print or Arbitron Radio—change very slowly.

No, innovation requires a stranger.

There is a better research model for improving television data. Add to Nielsen. Don't replace it. No need to change the currency; layer new research on top of it. Outdoor is a prime example of how this can work.

The currency measure for outdoor is traffic counts called DEC's (daily effective circulation). Because of the peripheral nature of outdoor exposure (one element in the person's field of view), these conventional measures of people driving by overstate people actually seeing a billboard.

To correct the DEC currency for "likelihood of seeing" the ad, the industry is researching how consumers interact with outdoor. The variables are things like the size of the display, its position on the road, the complexity of the visual environment, and so on. This research will enable outdoor to adjust its audience counts for the likelihood that the advertising is seen.

The key point is these "likely to see" values do not require a change in the outdoor currency measurement. They are an independent adjustment layered on top of it to produce more realistic estimates of people seeing the advertising.

The same kinds of adjustments for television can be developed by independent suppliers and layered on top of the Nielsen data to produce better estimates of people seeing commercials.

Think of pod length, location of set, presence of others in the room, presence of children in the room, time of day, program type. All of these are recorded by

Nielsen. And all of these attributes of viewing affect whether a commercial will be seen. We just need independent measurements, like outdoor's VAI (visibility adjusted impact), to establish by how much.

But there is a major problem in doing this VAI-type research. Unlike outdoor, where sellers see better data as an engine for growth, TV sellers see it as a threat. That's why advertisers need to set the research priorities for advertising.

My late ex-partner, Dick Raboy, had a sign on his office wall. It read, "The Golden Rule. He who has the gold makes the rules." This certainly applies to the ratings where he who puts up the money determines what we get to know.

We know audience data no longer tells advertisers what they need to know to plan and buy media intelligently. Viewer, reader and listener counts substantially overstate the number of people who see or hear the advertising the media are paid to carry. Yet we don't get to know those numbers.

A comprehensive analysis done in Canada that estimated the loss from "media audience" to "probably sees the average ad" ranges from 10 percent to 50 percent. But here there seems to be very little interest in producing similar data because advertisers don't set the priorities for advertising research.

Think about the structural problem. Only the media spend substantial discretionary research dollars (e.g., dollars in addition to the Nielsen bill), so only the media decide where to spend them. They opt to fund the search for bigger audiences like those away-from-home and on-campus. They are not interested in researching who actually watches commercials. Would you be?

Agencies, working at procurement department-negotiated rates, are hard-pressed to pay for Nielsen.

Advertisers, who pay for it all, are curiously disengaged. They gave at the office. Their position is their contribution to ratings research is in the CPM's they pay. But that funding model steals their right to vote. They're even dragging their feet on Apollo.

Like Dick Raboy, Harry Truman had a sign in his office. It read, "The buck stops here." It does. And we need better measures of why we're spending it. ■

Erwin Ephron is a partner of Ephron, Papazian & Ephron, which has numerous clients in the media industry. He can be reached at ephronny@aol.com or at www.ephronmedia.com.

**THOUGH WE'RE ONLY TEN YEARS OLD,
WE GO WAY BACK.**

For over 10 years, we've been consistently growing our brand
with quality programming that is simply timeless.
See how our proud history can be a powerful part of your future.

Where History Lives



THE HISTORY CHANNEL.
History.com

LETTERS

Out of Context

I take the strongest exception to how your magazine and [senior reporter Mike Shields] made use of my remarks that were part of a wide-ranging discussion of digital media and marketing ["Seek and Ye Shall..." *Mediaweek*, March 14, 2005]. This discussion took place without more than a general reference to the Search Engine Strategies Conference in New York—a conference which was the hook for your piece and one that I did not attend.

During our discussion, I had suggested that online marketing companies that don't evolve as technology evolves won't be around in three years in their present form—just as many companies that are thriving now weren't around three years earlier. No more than a truism. You took this rather obvious statement, applied it to the search engine optimization business in particular, and quoted me as if I was responding to a question you raised about that industry and that conference.

Let me set the record straight. I did not attend the Search Engine Strategies Conference. You did not ask me, nor did I

comment to you, regarding the future of the search engine optimization industry by saying the industry is dying or would be out of business in three years. Yet my remark was paraphrased as if I was passing judgment on the industry's future prospects. This was emphatically not the case.

Frankly, I am *very* bullish on the search engine optimization industry as a whole, as the service they provide has a strong value proposition for advertisers and publishers. This very fact suggests that the SEO industry should enjoy a long and prosperous future.

Finally, my title is "Managing Director," and I am an investment banker, not an analyst as your article also incorrectly pointed out.

Jay C. MacDonald
Managing Director-Group Head,
Digital Media & Technology
DeSilva & Phillips LLC
New York

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EDITOR'S NOTE

Dolan's Doldrums

It's not been a good 2005 for Cablevision Systems Corp., especially CEO James Dolan. First, he got into a very public spat with his father, cable legend Chuck Dolan, over the Voom high-definition satellite operation that is close to dad's heart but is bleeding money. Next, Cablevision found itself in the midst of a bitter dispute with Time Warner Cable over carriage of MSG Network in New York, just as Dolan's pro basketball franchise, the New York Knicks, sputtered through a road trip that has them destined for the locker room instead of the playoffs.

Last week brought even worse news: The New York Jets will get their new football stadium built in Manhattan, a mere Hail Mary pass away from Madison Square Garden. Ouch.

The younger Dolan has deserved many of the lumps he's received in the past. For one, he was too stingy with the company's programming assets (look at how Bravo has blossomed since leaving the Dolan fold). And until recently, Cablevision's cable service left many subscribers wishing they had DirecTV (I switched from Cablevision to DirecTV after moving to New Jersey nearly three years ago, and only switched back because its HDTV platform was far less costly than DirecTV's). And yet I find myself siding with the younger Dolan today. He did the right thing to take a stand over Voom, for the sake of Cablevision's shareholders. I also happen to think the Jets stadium in the city is a bad idea. After all, where are all those famous Jets tailgaters going to set up? —*Michael Bürgi*



ADRIENNE HELE

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of
Prime Interest

ABC Delivers in First Quarter

**First Quarter 2005
% Change vs. Year Ago**

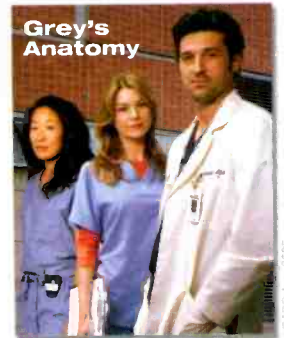
Adults 18-34	+20%
Adults 35-49	+18%
Adults 18-49	+19%
Adults 25-54	+16%
A18-49 /A County	+27%
A18-49 /HHI \$75K+	+38%
A18-49 /\$75K+ /POM	+44%
A18-49 /HHI \$100K+	+42%



Lost



Extreme Makeover:
Home Edition



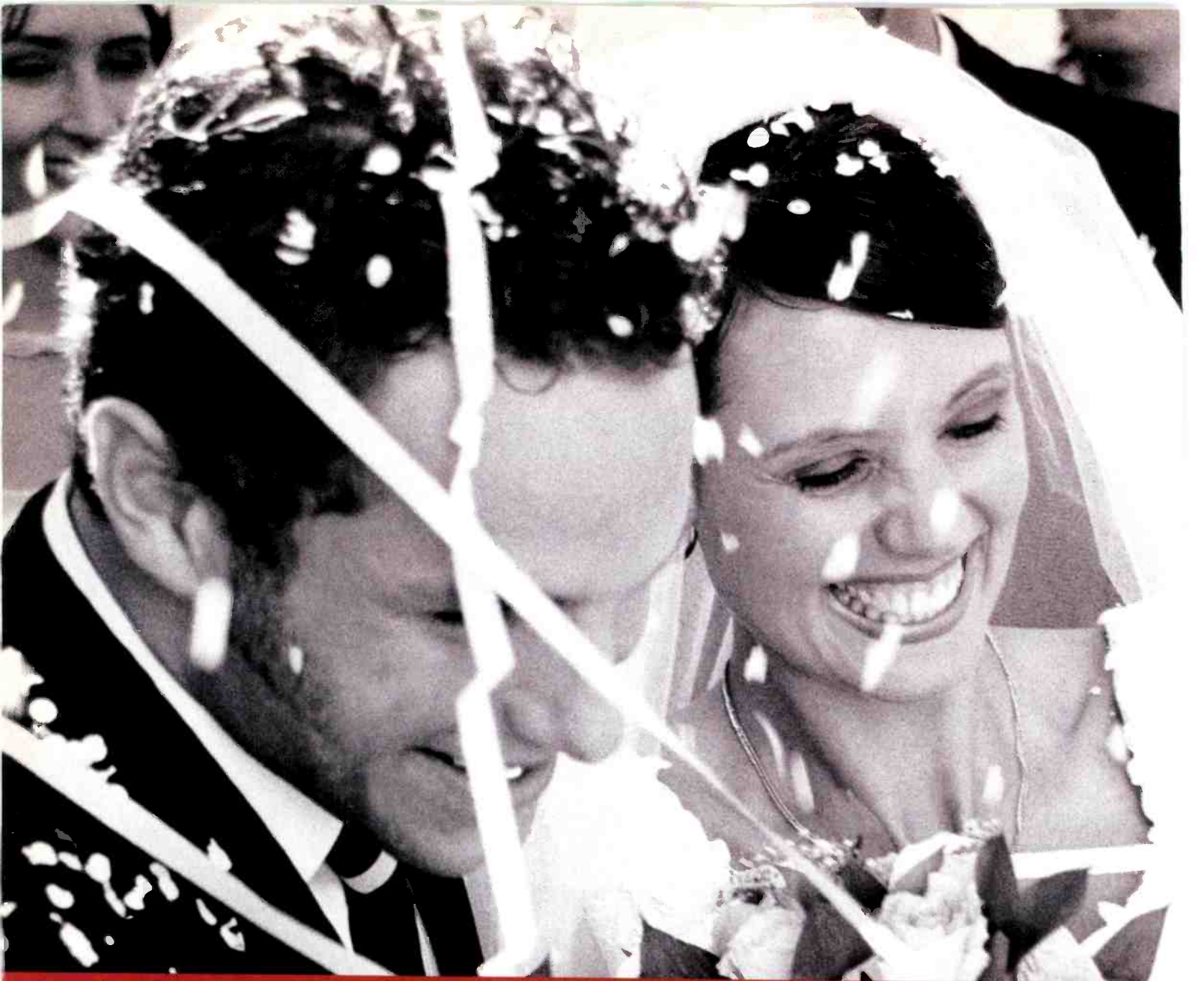
Source: N11 Average Audience % Estimates, 12/29/03-3/28/04 vs. 12/27/04-3/27/05; NAD Average Audience % Estimates, 12/29/03-2/29/04 vs. 12/27/04-2/27/05, M-Sa 8-11/Su 7-11p (All Programs excluding Sports, strict time period). Qualifications upon request.



ABC's performance continues.

For more information, visit ABC's website for the advertising community

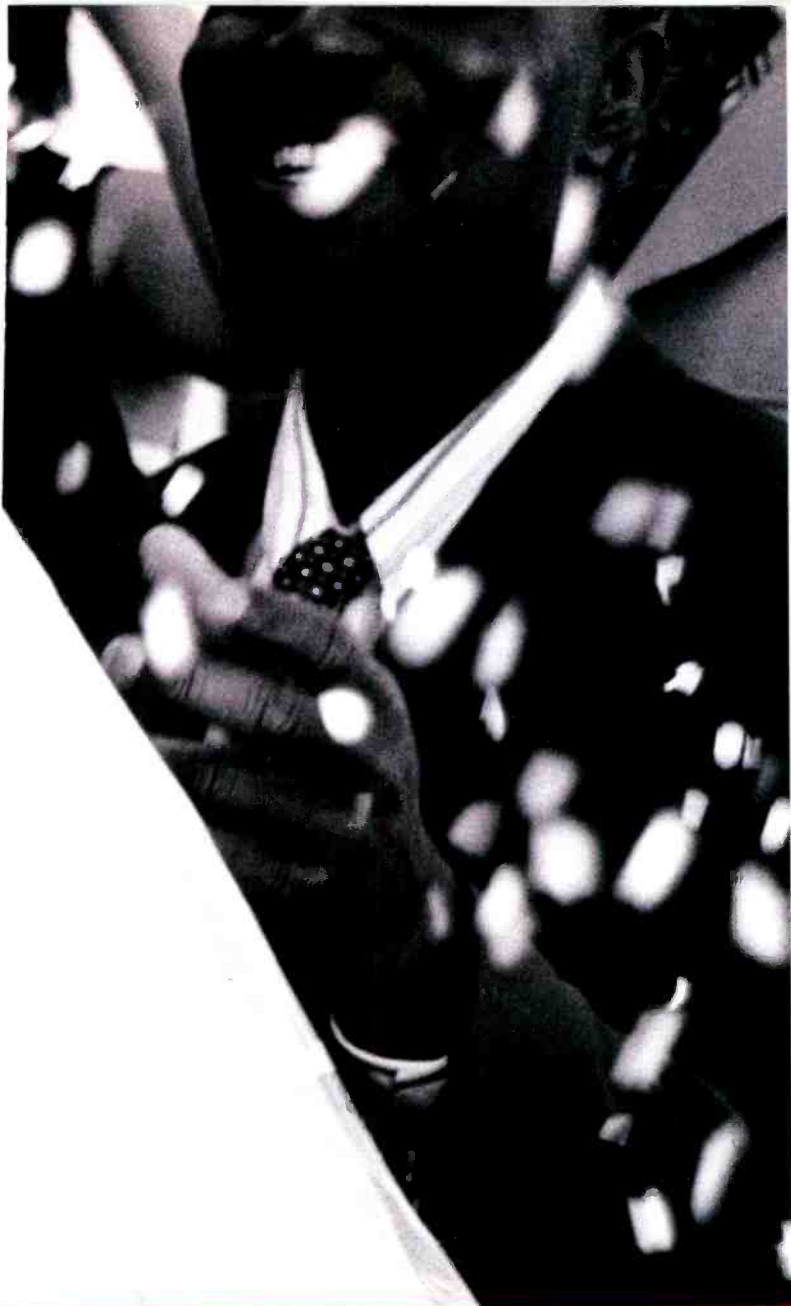
abc StagePass
.com



**WE UNDERSTAND THE
OF A GOOD UNIO
AND THE BENEFITS OF A NA**



The two biggest names in cinema advertising have



**POWER
N
ME CHANGE**

now become one

NCN
NATIONAL CINEMA NETWORK®

AND



R E G A L
CineMedia
Corporation

HAVE COMBINED FORCES TO FORM
NATIONAL CINEMEDIA

THE WORLD'S LARGEST OWNED AND
OPERATED CINEMA MEDIA COMPANY

NEARLY HALF A BILLION PATRONS

•
11,000+ SCREENS

•
AMERICA'S LARGEST
IN-THEATRE DIGITAL NETWORK

•
1 IN EVERY 2 U.S. HOUSEHOLDS
WILL BE WITHIN 10 MILES OF THE
THEATRES ON OUR NETWORK

•
NATIONAL COVERAGE

Movers

CABLE TV

Fine Living president **Ken Solomon** jumped the net to become chairman and CEO of The Tennis Channel, replacing David Meister.

RADIO

At Air America Radio, **Gary Krantz**, formerly vp of music operations for Premiere Radio Networks, has joined the 1-year-old liberal talk network as president. And **John Sinton** was promoted from president to co-chief operating officer...**Chris Edmonds** was named general manager of Beasley Broadcast Group's two stations in Atlanta, WAEC-AM and WWWE-AM. He had been gm of Rivers Group's WGUN-AM in Atlanta.

BROADCASTING

Aaron Scoby has been named general manager of Entravision Communications' broadcast properties in Monterey, Calif., including Univision affiliate KSMS-TV, Telefutura channel KDJT-CA, Radio Tricolor KLOK-FM, and Super Estrella KSES-FM and KMBX-AM. Scoby had been general sales manager for Mondosphere Broadcasting.

TV STATIONS

Angie Kucharski was named vp and station manager of WBZ-TV and WSBK-TV, Viacom's owned-and-operated CBS and UPN stations in Boston. Kucharski was most recently vp of news and station manager for KCNC-TV, the CBS O&O in Denver. Elsewhere in the Viacom station group: **Michael Colleran** was named president and gm of Philadelphia O&Os KYW-TV (CBS) and WPSG (UPN). He had been president and gm of Viacom's South Florida triopoly, comprising WTVX, the UPN O&O in West Palm Beach; WFOR-TV, the CBS O&O in Miami; and WBFS, the UPN O&O in Miami. **Brien Kennedy**, formerly station manager for WTVX, was named to Colleran's old post overseeing the three stations...**David Doebler** was promoted to president and general manager of WVIT, NBC Universal's O&O in Hartford, Conn. Doebler was most recently president and gm of WVTM, NBC's O&O in Raleigh, N.C.

media elite

EDITED BY ANNE TORPEY-KEMPH

Dish upon a star:
Author Ephron (l.)
roasted gossip-
maven Smith (r.)
at the AARP
luncheon in L.A.



LIZ SMITH AND SOCIAL SECURITY got all the attention at the recent luncheon hosted by *AARP the Magazine* at the Bel Air Hotel in Los Angeles. The event honoring gossip-maven Smith, whose guest roster included Nora Ephron, Jacqueline Bisset, Michael York,

Rita Moreno and Shirley Jones, kicked off with an unscheduled onstage appearance by Larry King, followed by a welcome and a rallying "Save Social Security" cry from AARP exec Christine Donohoo. Next up, author Ephron dished a bit about Smith's lack of actual cooking expertise (the Texas-born writer's new *Dishing* book inspired the event's menu of chicken-fried steak) and reminisced about how her second husband first learned of their divorce in Smith's column. And finally the guest of honor took the stage, telling tales of Nicole Kidman and Bill Clinton, and recommending that everyone try a deep-fried Snickers bar. "Split four ways," Smith quipped, "it's only 200 calories per person."

Spotlight On...



Lisa Dollinger Chief Communications Officer, Clear Channel

AFTER HELPING TO TURN AROUND the perception of Clear Channel as the poster child for the ills of radio consolidation, Lisa Dollinger was promoted last week to the new position of chief communications officer, from senior vp of corporate communications. In her expanded role, Dollinger will direct all the company's communications functions, including corporate communications, branding and issues management.

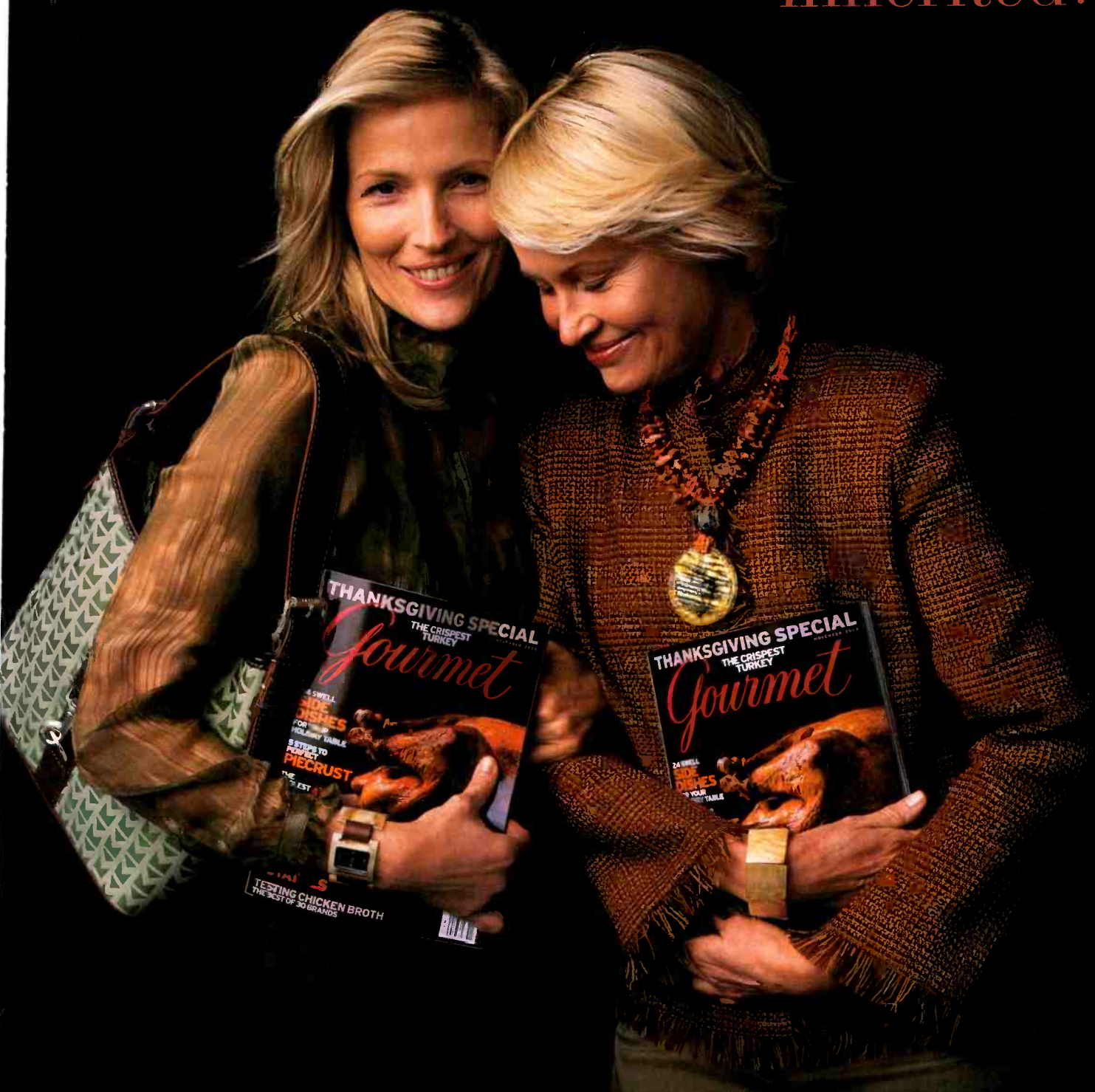
When she joined San Antonio-based CC in January 2003, the company had virtually no communications division. The press had a field day, holding up the broadcaster as the cause of everything they perceived was wrong with corporate radio. "Our company was largely misunderstood, and fabrications were accepted as fact," says Mark Mays, CC president/CEO, to whom Dollinger reports. He credits her "unfailing instincts and creative leadership" with changing CC's reputation.

Her m.o. involved a lot of listening. "I took inventory, I went on a listening tour, met with the media, conducted market research to find out what consumers thought about the company. I listened to employees, competitors, detractors and our fans on Wall Street," she says, noting that she spent a lot of time with the media. "We had to clear the decks, and let the media know they couldn't repeat inaccuracies about the company."

Now Dollinger's challenge is to build the brand. "One thing the company came to realize was that Clear Channel is a business and financial brand," she says. A large part of her work will be helping the various local brands of the company's 1,200 radio stations strengthen their positions in their markets.

And she's doing it all as a single mom. "I told my daughter Calli, 'This is your promotion too,'" Dollinger says. —Katy Bachman

Is passion inherited?



There's a connection our readers have with our magazines. A connection fueled by passion.

CONDÉ NAST
MEDIA GROUP

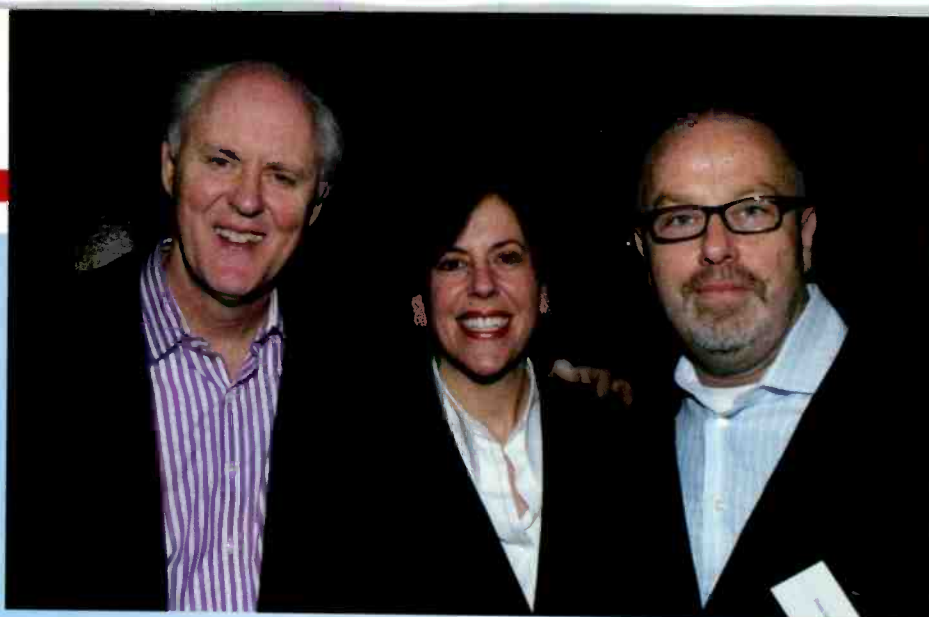
THE POINT OF PASSION.

VOGUE • W • GLAMOUR • ALLURE • SELF • JANE • TEEN VOGUE • GQ • DETAILS • VITALS • ARCHITECTURAL DIGEST
HOUSE & GARDEN • BRIDES • MODERN BRIDE • ELEGANT BRIDE • MODERN BRIDE CONNECTION • LUCKY
CARGO • DOMINO • GOLF DIGEST • GOLF WORLD • GOLF FOR WOMEN • VANITY FAIR • GOURMET • BON APPÉTIT
CONDÉ NAST TRAVELER • WIRED • EPICURIUS.COM • CONCIERGE.COM • STYLE.COM • THE NEW YORKER

media elite

Dish

▼ *Car and Driver* recently presented Cadillac with the “Car and Driver 5 Best Trucks 2005” award in the Best Luxury SUV category. At the GM Engineering Center in Warren, Mich., (l. to r.) Jim Taylor, Cadillac general manager; Csaba Csere, editor in chief, *Car and Driver*; Bryan Weston, Midwestern advertising manager, *Car and Driver*; and Robert Houghtlin, associate publisher, *Car and Driver*.



▲ *Architectural Digest* treated 150 clients to drinks and *Dirty Rotten Scoundrels*, the new Broadway musical playing at the Imperial Theater. At the pre-show cocktail hour at midtown Manhattan’s District restaurant, (l. to r.) *Scoundrels* star John Lithgow; Amy Churgin, vp/publisher, *AD*; and Brett Stewart, senior group media director, Universal McCann.



▼ Superstation WGN took senior staff and advertisers to Scottsdale, Ariz., for Chicago Cubs spring training—plus some R&R and 18 holes. (L. to r.) T.J. Connolly, vp national sales manager, Superstation WGN; Lori Collins, senior vp, media director, Doner Media; Ken Hiltz (friend of Ms. Collins); Karissa Chandler (friend of Scott Colley); and Scott Colley, senior vp, operations, Insight Communications.



▲ *Cottage Living* recently invited advertisers to New York media cafeteria Michael’s to celebrate the Southern Progress title’s being named “Startup of the Year” among Adweek Magazines’ Hot List winners. (L. to r.) Katie Bain, MediaVest planner; Janet Tipton, *Cottage Living* account manager; and Kristen Hatcher, assistant planner on Kraft’s Jello & Cool Whip brands.



They
consume
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Calendar

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

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

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

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

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

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

inside media

EDITED BY AIMEE DEEKEN

Google Buys Web Analytics Firm Urchin

The nation's leading search engine has agreed to buy San Diego-based Urchin, a maker of Web analytics software that helps businesses track and improve sales on their Web sites. The deal, expected to close in April, would greatly enhance Google's ability to give advertisers the tools to track their advertising performance and make adjustments that improve their return. Google already offers rudimentary conversion tracking tools that allow advertisers to tie their ad spending to site sales by embedding a piece of code into their conversion Web pages. (Rival search companies Yahoo! and Microsoft also offer advertisers more robust analytics to facilitate managing and measuring their campaigns.) Google did not state if it would make the subscription-only service available to businesses for free. Urchin's current clients include Procter & Gamble, NBC and AT&T, and a subscription costs \$495 per month for its hosted service and \$895 per month for its software.

ABC Radio Leads RADAR's Networks List

Arbitron's release last week of its RADAR report showcased the first data using the radio network ratings service's sample increase to more than 80,000 people. Still, ABC Daytime Direction Network held on to its position as the No. 1 radio network overall and in adults 25-54, a spot it has held in RADAR for more than two years. The report, measuring Jan. 8 to Dec. 15, 2004, was also the first in which subscribers could break out network ratings in the top 10 mar-

kets. In addition to holding the top network, ABC Radio Networks had three other radio networks in the top 10. Premiere Radio Networks had three networks in the top 10; Westwood One's CBS News Primetime Network held on to its second-place ranking. In its network radio ratings debut, Dial-Global's Fox News & Information Network—made up of inventory from Fox News Radio affiliates—ranked 27th out of 47. Arbitron plans to increase the sample to 90,000 by 2006 and expand the ability to break out a market's data to the top 25 local DMAs.

Five Syndicated Talk Shows Interrupted

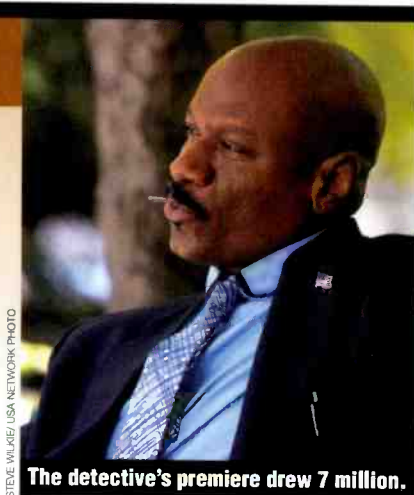
Sony Pictures Television's low-rated freshman syndicated strips *Life & Style* and *Pat Croce: Moving In* are moving out, both having received their walking papers. Out of 15 syndicated talk shows, *Pat Croce* tied at No. 12 season-to-date with a 0.9 household rating, and *Life & Style* was in last place with a 0.5 rating, according to Nielsen Media Research. A combination of original and repeat telecasts are expected to air for both series through September. Three other talkers—NBC Universal's *The Jane Pauley Show* and *Home Delivery* and Twentieth Television's veteran *Good Day Live*—were also canceled. Meanwhile, Warner Bros. has stayed mum on the status of *The Larry Elder Show*, which also is not expected back.

Harris Corp. Commits to EDI Initiatives

Electronic data interchange between agencies and the media took another step forward with the announcement from Harris

Kojak, We Love Ya, Baby

Kojak, the bald, lollipop-loving detective from the '70s, made a strong comeback last weekend in the form of Ving Rhames. USA's remake of the *Kojak* series, (the original starred Telly Savalas), delivered 4.5 million viewers 2-plus on March 25, making it the most-watched series premiere on cable so far this year. The drama posted double-digit gains over the same time period last year in adults 18-49 and 25-54. With the repeat performance March 27, the series attracted more than 7 million weekend viewers. Fresh episodes will continue Sundays at 10 p.m.



STEVE VAUGHN/USA NETWORK PHOTO

The detective's premiere drew 7 million.

Soul mates
travel well
together.

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Corp. that it was committed to the EDI initiatives of the Television Bureau of Advertising and the American Association of Advertising Agencies. Harris Corp. supplies traffic systems for TV stations, agency systems for about 200 ad agencies and sales systems for several rep firms. It is working with the TVB and AAAAs to adopt the industry-accepted open standards for its software systems to develop two-way e-orders and e-orders for local TV stations. Harris also has begun to develop an e-order hub that will use Web technology to receive electronic orders and pass the orders to other hubs, such as third-party vendors, owned-and-operated TV stations and rep firms.

Regal CineMedia Joins Houston PPM

Arbitron's portable people meter technology could spread from rating radio and TV advertising to tracking the growing cinema advertising industry. Regal CineMedia, the media subsidiary of Regal Entertainment Group, has agreed to participate in the ratings firm's upcoming demonstration of the PPM in Houston. The theater chain will encode "The Twenty," an original short-form pre-entertainment program which includes national advertising. The program is delivered by satellite to 5,300 screens in 450 cinemas in the U.S., of which Houston has 46

screens in two cinemas. Regal is one of nearly 100 nontraditional media venues to participate in the Houston rollout, along with 90 percent of the market's radio and TV outlets.

Early Birds Choose NPR's *Morning Edition*

Move over Howard Stern. National Public Radio has its own loyal following. According to an analysis of the fall 2004 Arbitron survey, NPR's *Morning Edition* has a weekly cumulated audience of more than 13.2 million listeners, making it the most-listened-to morning show in America and the No. 2 radio show of all time periods. (Howard Stern has about 8 million weekly listeners.) The noncommercial network also reported that the combined audience for its 33 programs (including *Morning Edition*, *All Things Considered* and *Day to Day*) had a record weekly draw of 33 million people, a 6 percent gain over last year and a 41 percent increase over the past four years.

UPN Gains Digital Affiliate in Tallahassee

UPN last week signed a new primary affiliation agreement with Gray Television for WCTV-DT, Gray's new digital station in Tallahassee, Fla. WCTV was expected to sign on April 1 as a full-power, full-service, over-the-air digital TV station available in analog format on multiple cable systems in

the market. The station marks UPN's fourth affiliate agreement with Gray, following deals in Knoxville, Tenn.; Lexington, Ky.; and Augusta, Ga., markets where Gray owns both the CBS affiliate and the UPN affiliate.

LookSmart Launches Niche Search Sites

The second-tier search engine LookSmart is launching five vertical search engines designed to provide search outlets for niche audiences ranging from teens to parents. The five new search engines include three homework-related sites: Teenja.com for teens, Gradewinner.com for tweens and 24hourscholar.com for college students. In addition, the company has developed two search engines aimed at parents: the family-oriented Parentsurf.com and Gobelle.com for busy moms.

ABC Family Offering Original Summer Fare

Along with the network's previously announced debut in August of its first original drama *Beautiful People*, ABC Family will launch a second scripted drama in June titled *Wildfire*. The two dramas help round out a summer schedule that includes an untitled six-episode reality series with tennis stars Venus and Serena Williams and two original films, *Pizza My Heart* and *Campus Confidential*, premiering in July and August, respectively.

Comcast On Demand Adds Local CBS News

KCNC-TV, Viacom Television's owned-and-operated CBS station in Denver, is the first Viacom station to offer its local news through Comcast's video on demand service. Comcast On Demand now offers the four CBS local news broadcasts (6 a.m., noon, 6 p.m. and 10 p.m.) each day, along with the local newscasts of Gannett's NBC affiliate KUSA-TV and McGraw-Hill Broadcasting's ABC affiliate KMGH-TV. Comcast also offers local newscasts on demand in a handful of other markets, including Philadelphia, Washington, D.C./northern Virginia, Boston and Seattle.

Acxiom Buys Online Marketing Firm

Direct marketing and database specialist Acxiom Corporation has reached an agreement to acquire online marketing firm Digital Impact for approximately \$140 million. The purchase will combine the database management capabilities of Acxiom with Digital Impact's expertise in managing and executing e-mail marketing campaigns. ■

Starting Over Syndie Renewed for Third Season



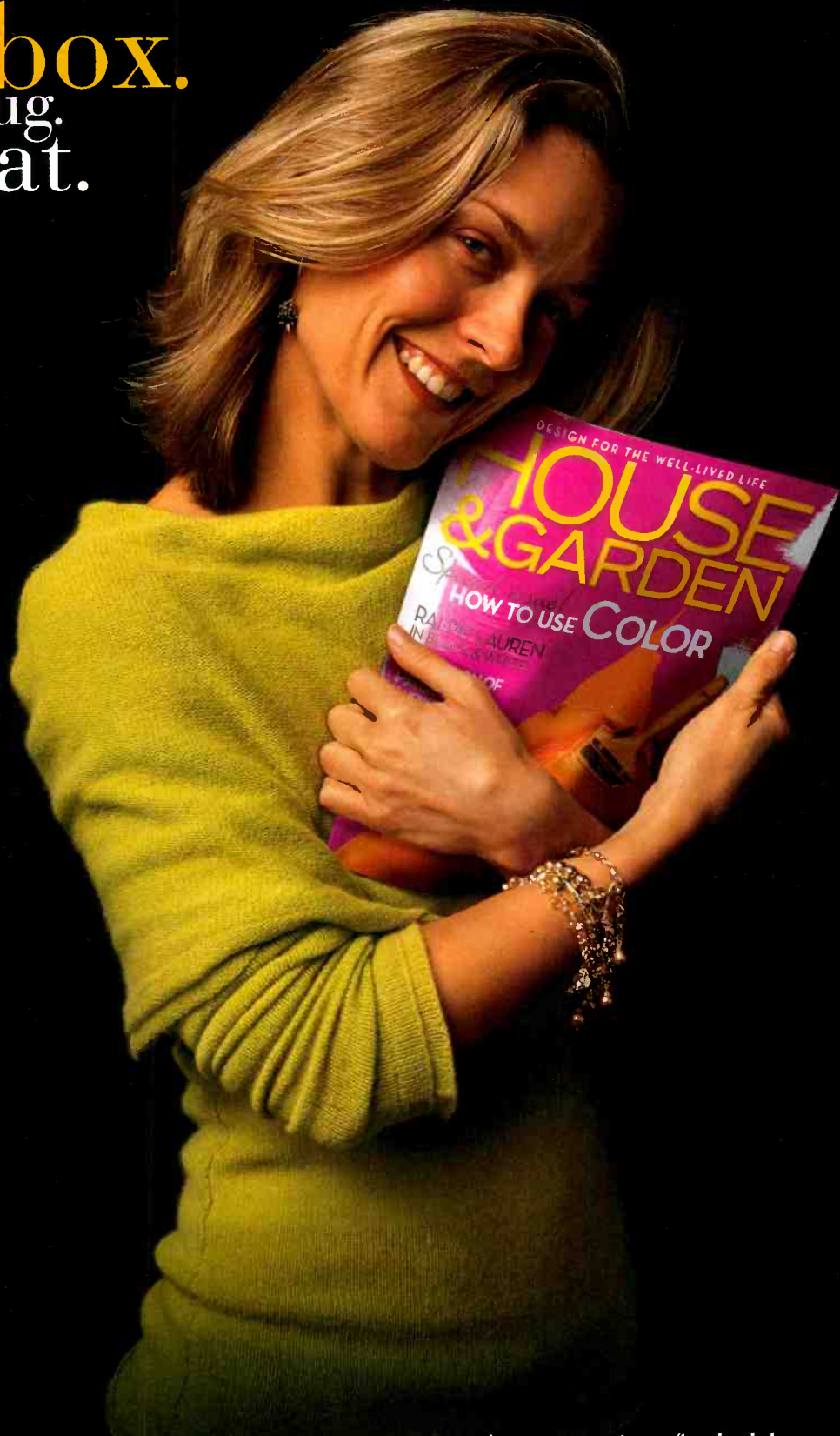
This year's *Starting Over* family is seeking new roommates.

As the women in the *Starting Over* house have grown, so too has the daytime strip. NBC Universal has renewed *Starting Over* for a third season, with clearances for 2005-06 in more than 92 percent of the country. It will be sold on stations from a number of broadcast groups including NBC, Hearst-Argyle, Gannett, CBS/Viacom, Tribune, Belo and Media General. In addition, *Starting Over*

will open season three with approximately 35 local market time-period upgrades, in cities including Chicago, Philadelphia and Houston. The hour-long weekday show brings together women from across the nation who are struggling with a variety of issues. Under one roof, they lean on life coaches and each other for support.

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Repeat.

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WITH THE TV TURNED OFF.**

GET ANIMATED



Cable '05

Contents

While cable programmers have long concerned themselves with *what* they should be showing viewers, it is quickly becoming apparent that they will now have to concern themselves with *how* to get the content to the viewers.

Consumers are quickly adopting—and adapting to—new technologies that allow them to watch what they want, when they want; to skip through ads; and to fully explore advertised products when something catches their eye. Programmers and advertisers, on the other hand, are tentatively adopting—and slowly adapting to—these same new technologies. DVRs, TiVo, IPTV, DirecTV, Open TV. What standards do networks go with? What is the best delivery system?

In this week's Cable Special Report, we examine some of the issues facing cable operators and programmers as technology forces decision making. *Mediaweek* Washington editor Todd Shields discusses the tug-of-war between telcos and cable companies over the phone companies' serious efforts to deliver video through their wires. *Mediaweek* senior editor Megan Larson reports on interactive DVRs, and how European advertisers have embraced the technology. *Brandweek* technology reporter Diane Anderson brings us up to date on TiVo, the brand with the most loyal users, and how it has been, in effect, rescued by Comcast.

Of course, something needs to be sent through those wires. *Mediaweek's* Larson speaks to TV One president and CEO Johnathan Rodgers about his efforts to create a network for blacks 25-54. "There was no home base for African-American adult audiences," says Rodgers. "I want to be that home base."

Patricia Orsini, Editor, Special Reports



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A PASSION FOR CHANGE:
"There was no home base
for African-American adult
audiences," Rodgers says.
"I want to be that home base."

One more choice

Johnathan Rodgers can't stop talking. Sitting in his 10th-floor office overlooking Silver Spring, Md., on a cold, crisp day in late winter, Rodgers, 58, discusses the recent accomplishments and future goals of TV One, the one-year-old cable network he oversees as president and CEO. He eagerly responds to every question as if he's been thinking about the exact same thing for months, giving expansive answers, complete with numerical data, anecdotes and examples. The network's communications chief, who's sitting in, asks Rodgers if he needs a glass of water as he's been speaking for so long. Rodgers' reply: "I'm fine. I love to talk about this stuff."

For Rodgers, running TV One is more than just a job—it is a passion. For him, TV One is more than just a cable channel—it is a movement.

For almost two decades, Black Entertainment Television, which celebrates its 25th anniversary this year, was the only cable network focused predominantly on black audiences. Others, including Quincy Jones' New Urban Entertainment, tried to compete but failed. Only the Major Broadcasting Cable Network, now called the Black Family Channel, was able to survive more than a year, following its launch in 1999. But subscriber growth has been slow. On this sparse landscape of black-targeted programming the idea for TV One was born.

It was Alfred C. Liggins III, president and CEO of Radio One, who wanted to expand his family's radio empire into television after helping his mother Cathy Hughes take the company public in the 1990s; it would become the first publicly traded company owned by an African-American woman. But it was Rodgers' vision to create what TV One has become: a cable net for black audiences 25-54.

"For a lot of people, the concept of programming for African-Americans was satisfied by simply having one channel," Rodgers says. "But when you looked closer at BET, you saw its audience was younger-skewing. BET is a marvelous channel for young people, both black and white. But what about the rest of us? There was no home base for African-American adult audiences. I want to be that home base."

The foundation has been laid. Launched in January 2004 with a \$130 million investment from Radio One, which owns 36 percent, and Comcast Corp., which owns 34 percent, TV One now reaches almost 20 million subscribers. Having passed Black Family Channel in distribu-

tion, the network has made inroads with viewers and advertisers to become a strong cable alternative for adult black audiences.

"Welcome," says Joi Tyrrell, media director at Omnicom Group's Spike DDB in New York. "The urban market is in need of high quality, adult-driven programming."

Rodgers correctly sees his target audience as a diverse group with varied tastes, depending on age and socioeconomic background. Similar to white or Hispanic audiences, younger black viewers may want to watch music videos while their parents look for movies, series or news. But the one thing all black viewers want is to see themselves represented well on a medium on which they spend a lot of time and money, Rodgers says.

He points out that black households watch 50 percent more television than the general population, and that the largest portion of a family's investment in entertainment goes to the cable bill—almost \$3 billion in total. According to research via the Cabletelevision Advertising Bureau's Web site, 78 percent of the 13.9 million black TV households subscribe to cable, with 25 percent paying for digital services.

"TV is important to African-American families, but they don't have choice," Rodgers says. "Right or wrong, the general population will not necessarily support a drama about African-Americans, or even a sitcom. Sure, there are the *Fresh Princes* or the *Cosby* shows, but that is the exception rather than the rule."

To flesh out the options, TV One offers a mix of original and off-network series old and new, including *Good Times*, *227*, *Boston Public* and *City of Angels*. The lineup is far from perfect and has been criticized for its old reruns, repetition and lack of public affairs programming.

But TV One's focus is on lifestyle and entertainment. Through this filter, Rodgers and Co. are trying to aggrandize black images on TV by taking popular reality genres—makeover, home repair, poker, dating—and making them culturally relevant to black audiences. It may sound simple, but it's never been done before.

"If you look at multiple networks that do these kind of shows, you rarely see a black host or a Hispanic host or even a black person getting their house redone," says Lee Gaither, executive vp of programming and production. "This isn't about racism or anything; it is about the media's inability to do their homework and figure out what is going on in the consumer world."

Gaither said he had a similar problem at NBC in the '90s, when *Friends* and *Seinfeld* were at their peak and TV

TV One is not just
a cable network,
it's a way to expand
African-American culture

BY MEGAN LARSON
PHOTOGRAPHY BY CHRIS CASABURI

executives refused to acknowledge that people were married or had families, only wanting to portray self-absorbed, single New Yorkers. "Can I get an attractive housewife in here please?" was a frequent request, he says.

For example, TV One currently airs a show called *Makeover Manor*. Though every network has a makeover show these days, TV One's version fills a void by catering specifically to black women, as they have different haircare and skincare needs than white, Hispanic or Asian women.

TV One fills in the black gap in other areas. Singer Patti LaBelle allows cameras to follow her around, capturing her personal and professional sides in the series *Living it Up*. Chef G. Garvin whisks up the simple and soulful dishes he grew up with on his cooking show *Turning Up the Heat*. And TV One has acquired syndicated series *B. Smith with Style*. Smith, the model turned restaurateur and entertaining guru, has been described as the black Martha Stewart, imparting impeccable cooking, gardening and entertainment advice.

TV One airs traditional black programming like *The Gospel of Music* with Jeff Majors and specials like *TV One on One*, with Radio One founder Cathy Hughes interviewing important black figures including Illinois Sen. Barack Obama and Oscar-winning actor Jamie Foxx. But Gaither has tapped into recent pop culture trends for many of the net's series. *Divine Restoration* is a makeover show with a twist—with black churches, rather than homes, being restored. *Bid Whist* ups the ante in prime time, centered around a popular, traditionally black

their tastes tend to reflect that of the general population—they have more in common with an older white audience than a young black audience," he says.

According to Alligood's analysis of fourth quarter 2004 ratings data from Nielsen Media Research, Nick at Nite is the top cable network among black viewers across all demos. The reason? Repeat episodes of *The Cosby Show* and *The Fresh Prince of Bel-Air*. Among African-American viewers 25-54, BET ranks in second place, followed by Lifetime, TNT and ESPN.

The top shows in black households in first quarter include *American Idol* (Fox), *Girlfriends* (UPN), *Half & Half* (UPN) *America's Top Model* (UPN) and NBC's *Law & Order*-related shows. As for Rodgers, he was eagerly awaiting the season premiere of *The Shield* on FX at the time of this interview.

"It would be nice if there was an acknowledgement on television that we aren't some homogeneous group," says Gaither. "Regionally, socioeconomically, boomers, Gen X, Gen Y—we are all different."

Rodgers remembers a time when there was hardly a black face to be seen on TV. "We used to have this tradition in the neighborhood that when an African-American appeared on television—*The Ed Sullivan Show* or *Steve Allen*—we would just call around because it was such a rare event," he says.

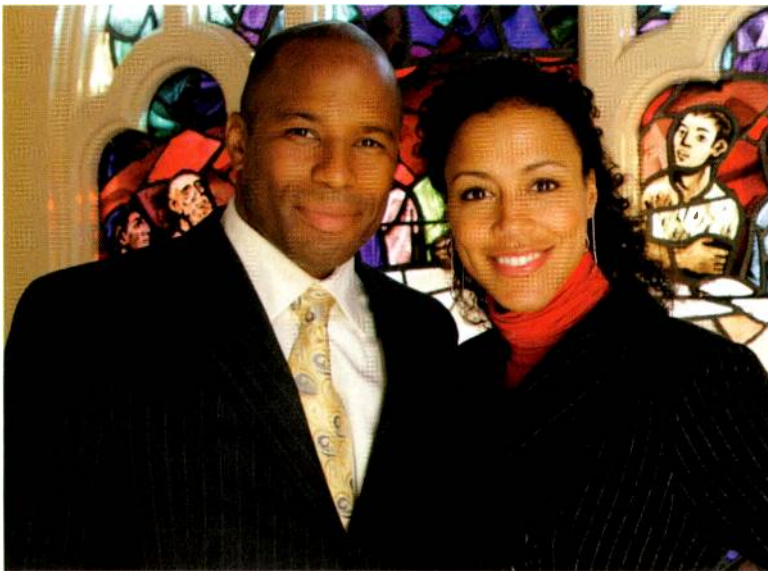
The son of a Tuskegee airman, Rodgers lived all over the country as a child. In his teen years, he landed in the San Francisco Bay Area. It was in San Francisco and the East Bay, the epicenter of progressive thought and protests in the turbulent '60s, that Rodgers grew up and began to talk about making a difference. He studied journalism at the University of California at Berkeley, and was told he could change things to make life better for minorities. He began to believe it. But it was never that simple. "Throughout my career in this business, as a broadcaster and then later in cable, I think I have always tried to work to make it better and to change things," he says. "For a long time, it was easy because of federal regulations...they looked at minority hiring practices...but then all of that disappeared with deregulation, so I felt our chance in the industry was falling away."

Rodgers began his career as a reporter and writer for *Sports Illustrated* and *Newsweek* before moving to TV. He spent many years at CBS, working for both the station group and the network. Prior to TV One, Rodgers was president of Discovery Networks for six years. As he moved up and around the media industry, he never saw the number of minority-owned TV stations or networks grow. He says he gave up.

Like other minority men of his generation, he walked the career path, playing by the rules and quietly opening up doors for the kids coming up behind him. Now the time has come for him to start stamping his feet to bring attention to the movement. "I feel really good about this because I think it is important that we African-Americans have something to call our own, something where we can control the images," he says.

TV One's first documentary, he points out, was about reparations made to families of former slaves. "The general market may not care, but for us it is a subject worth talking about," he says. "We also did black rodeo, which has existed forever but has never been on TV."

It was the perception of TV One's commitment to good, positive programming that convinced top radio personality Tom Joyner to take his show to television for the first time, says Oscar Joyner, the broadcaster's son and president and COO of Reach Media, which Radio One bought in November last year. "By putting Johnathan Rodgers in charge, it sent a message to



DIVINE INTERVENTION: Jim Codrington and Catherine Burdon revamp churches on *Divine Restoration*.

card game similar to bridge. In *Singeltary Says*, columnist and NPR contributor Michelle Singeltary reorganizes people's financial lives, while *Full Plate* helps the overworked and underappreciated woman of the house reconnect with family and friends by helping her prepare and host a dinner party.

"Their whole programming concept is about family, as opposed to its competition, which is young and mostly videos," says Ray Dundas, senior vp/group account director in Initiative's national broadcast department. "It's more akin to HGTV in terms of its appeal and tends to be older, which is appropriate for certain clients."

Doug Alligood, senior vp, special markets for BBDO in New York, says research bears that out. "As black audiences age,



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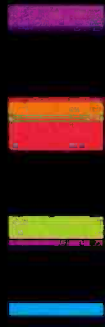
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us and the industry that TV One was about quality," the young Joyner says. "We knew they were in it for the long haul."

TV One launched last year at midnight with the *Tom Joyner Sky Show*. A live entertainment event that happens about 20 times a year, *Sky Show* had only been available to fans on the radio prior to the TV One partnership. Reach Media produced six *Sky Shows* for TV One last year and there are plans to up the number to 12 this year, incorporating more sketch comedy, more talent and a new look.

"Everyone wants to talk about the number of African-American viewers and their spending power," Joyner says. "Now is the time to put or shut up. Bring in the blue-chip advertisers and the powerful programming that does us right."



THE BIG TIME: Host Cathy Hughes (right) chats up celebs like Jamie Foxx on *TV One on One*.

As far as selling ads on TV One, Keith Bowen, executive vp of advertising sales, is about promoting the African-American consumer market as much as he is about promoting the channel. "People don't know how powerful this group is," he says.

About 40 percent of the dollars spent in this country come from multicultural sectors, Bowen points out, and among those groups about 62 percent is spent by black consumers. In 2004, black consumers spent about \$732 billion, and by 2008 that figure will jump 24 percent to more \$900 billion, according to TV One's analysis of data from the Selig Center for Economic Growth.

Yet only about 1 percent of all national TV budgets are earmarked for African-American buys, and most of that still goes to BET. Bowen aims to change that as he takes TV One into its second upfront. His goal is to not only grow the pool of minority dollars but also attract more general-market budgets in categories like studios, pharmaceutical and packaged goods.

One problem is measurement. TV One is not rated by Nielsen Media Research and won't be until fourth quarter of this year. But media buyers crave competition in the marketplace and that alone may help TV One going forward.

"The fact is not all black people watch BET," says Tyrrell.

BET long enjoyed a stranglehold on the market, and in that position observers say it became a little complacent in the marketplace, offering little diversity on its schedule but expecting the ad dollars to roll in. But really, with 80 million homes and one of the highest profit margins in the cable industry,

why should it change anything?

"BET has been a sacred cow," says Derek Baine, an analyst for Kagan Media. "Operators could not really threaten to drop them because they were the only major network serving African-Americans. No more. That being said, with Viacom now bringing it under the MTV Networks umbrella and spending more on programming, we definitely think they have a chance to improve their economics."

Faced with increasing competition and the departure of its founder and CEO Robert Johnson, the net is changing its image. BET earlier this year changed its tagline from "Black Star Power" to "It's My Thing." It also hired a new development chief, Robyn Lattaker-Johnson, who is focused on original programming. BET also rolled its affiliate sales team in with that of MTV Networks, its sister cable group under parent Viacom, and is searching for a new president to serve under COO Debra Lee.

It is unclear whether BET will be fully integrated with MTV. Viacom co-president Tom Freston has said he wants to revamp programming and ad sales and "make it a stronger first choice for African-Americans." But those close to him say he wants to let BET breathe on its own for a while and see what it can do. Both BET and Viacom declined to speak on the record.

BET seems to embrace its position as an alternative to MTV for the 18-34 demo—and in the scheme of things, that could be a good thing. "If BET says they are really going after this young market, and TV One goes after adults while Black Family Channel targets families, that is a neat thing," says Tyrrell. "There will be three vertical titles going after the whole black community." Adds Rodgers: "As there is room for MTV, TNT and TBS, there should be room for us, BET and Black Family Channel."

In fact, Rodgers envisions a future of multiple, targeted networks for black audiences. "I don't think we need a children's channel, but I could see a young person's channel, a woman's channel, a men's channel," he says. "There is a bigger audience out there that warrants more dedicated programming."

But first, he needs to tend to TV One. The net has relaunched its Web site and rolled out video-on-demand services.

The biggest impediment to TV One's success at the moment is its limited distribution. "It isn't backed by another network where they can get leverage," Dundas says. "It's kind of like Oxygen, which is a great network but independent." And TV One is not yet available on cable in the New York market.

TV One is available on DirecTV in New York and is working on a carriage deal with Time Warner Cable. Stalling negotiations is that TV One wants to be carried on a basic tier wherever it can, and most cable operators don't have much analog shelf space to spare.

In the meantime, the net's relationship with Comcast, the country's largest cable operator, is paying off. Comcast put TV One on basic cable in Washington, D.C., Baltimore and Richmond, Va., at launch. It is now converting the network to basic in Los Angeles, Dallas, Detroit, Cleveland and Oakland, Calif.

"We have made the grade on every level, and we are going to continue to invest intelligently in this channel to maximize it audience," chairman Liggins says. "For a channel that is only a year old, it looks pretty good, doesn't it?"

Adds Rodgers: "I am not only proud of the people here, but I am really proud of the industry, on the advertiser side and the cable operator side. You walk around taller having accomplished something like this. It is those Berkeley leanings—accomplishing something not only in the right way, but for the right reasons." ■

Megan Larson is the senior editor covering cable for Mediaweek.



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Fast forward

As interactive DVRs hit the U.S., are advertisers ready? BY MEGAN LARSON

When News Corp. finalized a deal to buy controlling interest in DirecTV parent Hughes Electronics at the end of 2003, the industry speculated how chairman Rupert Murdoch would radically change the platform. All observers had to do was look at his accomplishments with enhanced television on Britain's Sky Broadcasting—which had already empowered consumers to use their remotes to bet on the ponies, shop for cars and pay \$1.80 to play along with a game show—to see what was possible.

Now, the future is here.

DirecTV is set to roll out its new interactive digital video recorder in the second half of this year, promising to make it easier for viewers to watch everything they want to watch—and to aid advertisers in reaching them.

"People are consuming so much more media all the time," says Eric Shanks, senior vp of advanced services and content for DirecTV. "One of my main concerns is just to help people navigate it all."

Fueled by NDS Group's technology—the same interactive technology used overseas—the new box will perform all the functions of DVRs currently, including recording programs and fast-forwarding through commercials. But viewers now will be able to call up any program with a keyword, even if it is not on the air at the moment; jump to a specific frame; and look up back stories on characters and plots, just like they would with a DVD. Also, consumers can set the machine to record and catalog favorite pay-per-view movies, and not a penny will be paid until those programs are viewed.

The biggest draw is expected to be sports. Subscribers who pay for *NFL Sunday Ticket* can call up, on a single screen, every game played on a particular day, then use their remotes to click on each of those games to see the action and find out scores and stats. A highlights channel will enable fans to download clips to their DVRs. "For guys who have fantasy sports teams and want to watch every game, it is going to be much easier," Shanks says.

DirecTV doesn't have rights to any other sports packages as of yet, but DirecTV would like to apply the same model to baseball, Nascar and soccer.

Along with entertainment and sports programming, Shanks says he would like to get into the educational space. "I think the DVR is an untapped resource for providing lesson plans for kids," he explains. "There is no reason why a DVR can't help you learn Spanish."

Gambling laws are a little stricter in this country, so there won't likely be opportunities anytime soon to use the remote



THE FUTURE IS HERE: Emuse's Modelstream software has powered Honda ads in the U.K.

for betting one's paycheck on horse races or other events.

As satellite and cable operators embrace interactivity, it opens up opportunities for advertisers who fear the commercial-skipping capabilities of DVRs. "The upside is that you have the opportunity to expose your brand and engage viewers in different ways other than throwing out a 30-second spot and seeing if it sticks," Shanks says. "There will be areas in our DVR where people can go and spend a few minutes looking at movie trailers, checking out the latest video games. And if they are looking for a new car, there will be long-form advertisements to help them find one."

Several companies, including Navic and Open TV, are selling technology to cable and satellite operators to help them target viewers with customized commercials, while others, including Emuse Technologies and Ensequence, are helping build interactive messages, or I-ads.

Dublin-based Emuse already has been applying its Modelstream software in the U.K., where an estimated 500 interactive commercials have aired for clients including Honda, Pizza Hut and Miramax, which released the film *Bridget Jones: The Edge of Reason*.

Despite a flurry of activity that, according to one report, generated an estimated \$76 million abroad last year, it has not been easy to break into the U.S. market. Operators, programmers and advertisers have been talking about interactive TV for years, and though software platforms like Open TV have emerged, the industry as a whole has been reluctant to jump

Continued on page 53

ON A ROLL



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75K+ HOUSEHOLDS:

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- M18-34 +17%
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Second act

TiVo's fading fortunes look up after Comcast deal BY DIANE ANDERSON

Just a few weeks ago, it appeared that TiVo's luck had run out. Sure, the company boasted leagues of enthusiastic users. But suddenly, it seemed that those fanatical consumers were cheering for a brand with a very short lifespan.

Troubles have plagued the Alviso, Calif.-based digital video recorder maker this year. Financial woes led the company's top brass, CEO Michael Ramsay and president Marty Yudkovitz, to announce they were leaving. DirecTV dumped its exclusive deal with TiVo. The stock price slumped, rumors of an Apple takeover spread, and the brand looked to be in serious turmoil. "TiVo was well on its way to becoming a minority player," recalls Josh Bernoff, principal analyst for Forrester Research of Cambridge, Mass.

But a recently announced deal with Comcast that will have TiVo providing technology for the cable operator's set-top boxes has put TiVo back in business, it seems. "They were on deathwatch," says Van Baker, analyst for the Gartner Group. "This rescues them." Experts value the seven-year deal to be worth between \$10 million and \$30 million.

And it might even mean that other cable companies will follow suit. Many thought TiVo was a goner after DirecTV announced in January that it would start marketing a competing DVR device from NDS Group. Forrester's Bernoff says that DirecTV may have second thoughts as a result of Comcast's recent move: "Cable operators tend to move as a pack."

The venture looks to be a win for Comcast and TiVo. Cable companies know that the demand for digital video recording is growing. One in 40 U.S. households reports owning a DVR, according to Forrester. TiVo counts just over 3 million users. Scarborough Research found that more than 5.5 million people were planning to purchase a DVR this year. And as cable rolls out DVRs, penetration is expected to double this year to 7 percent and rise to close to 50 percent by 2009.

With the deal—which begins sometime in 2006—Comcast can offer its subscribers the machine that's become a household name, and the brand that's become synonymous with DVRs. "TiVo has great brand recognition and user loyalty," says Comcast spokeswoman Jenni Moyer. "Now we'll be able to give consumers everything in one box and give them a truly 21st century TV experience."

Experts say this could help the cable operator retain customers. "The battle for the cable guys has always been churn, and TiVo will cause people to be loyal," Baker says. "TiVo has amazing retention, around 95 percent."

While DVR users universally say they enjoy the technology, Forrester research indicates that TiVo users love their equipment the most, some maintaining that TiVo has "changed their lives."

"It's like the advent of cars and people are deciding between a Rolls Royce and a Chevy," says Bernoff. "People are like, 'You mean I can drive anywhere I want?' Right now, people just care about skipping, pausing and recording. But in time, people

will see TiVo is the Rolls."

And with cable being the new battleground—where experts say the largest number of DVRs will be deployed—the Comcast deal is a lifesaver for TiVo, which last year spent \$26 million on advertising, reports Nielsen Monitor-Plus. TiVo now can focus on software as its brand name benefits from the marketing muscle of Comcast, which spent \$140 million on advertising in 2004, according to Nielsen. "The hidden winner in all this is Motorola," Baker says, because it is Comcast's hardware of choice.

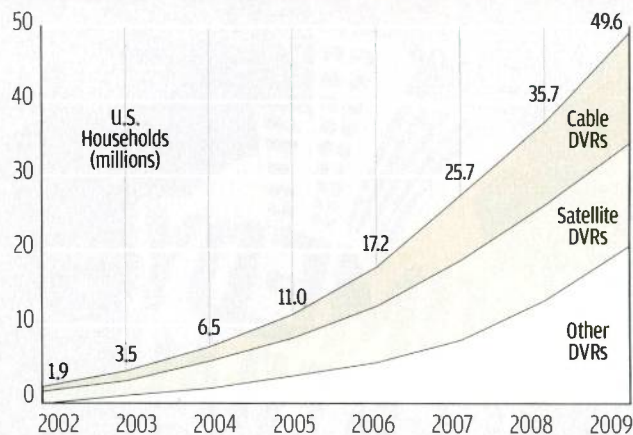
"We are box-agnostic. That's a huge shift," says Matt Wisk, TiVo's chief marketing officer, who learned during his tenure at Nokia that the user experience is more important than hardware. "Now we are being seen as a software solution," he says. "We are moving more toward being like Windows or 'Intel inside.' We are an ingredient brand with tremendous applications and a user interface that everybody loves." He says TiVo will be sold as a stand-alone box and as a component, much like Bose sells its speakers.

The agreement also brings TiVo to more households, giving it access to Comcast's 21.5 million customers, including 8.6 million digital cable customers who can take advantage of DVRs. "With Comcast, we've gone from being a company with 3 million users to one with an audience of 3 billion," Wisk says.

The agreement couldn't come at a better time, because the race is on. Hardware makers and satellite and cable providers all are scrambling for a stake in the DVR marketplace. The list of players includes Sony, Samsung, LG, Panasonic, DirecTV, EchoStar,



U.S. DVR PENETRATION



Source: Forrester Research, Inc.

Time Warner, Cox Communications, Gemstar and others.

The question: how to keep viewers and advertisers happy in this brave new world of TV viewing. The company that revolutionized TV in 1999 by giving viewers the power to zip through ads must now figure out how to keep commercial-skipping consumers happy while placating brands with budgets.

TiVo is rolling out a beta version of its "Icon" ads, billboard-like messages that pop up as viewers fast-forward through ads. It remains to be seen how customers will react to this invasion, and how advertisers will respond with their dollars. ■

Diane Anderson is the technology reporter for Brandweek.

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into the waters without a clear sense of investment return. "The number of people who will actually go deep into an ad will be small next to the number reached with the initial blast of a 30-second spot, and that is the rub," says Tim Hanlon, senior vp, director of emerging contacts at the Starcom MediaVest Group.

Success overseas indicates that consumers are ready to interact with their TVs, prompting much more experimentation with I-ads over the last year. Echostar's Dish Network, together with Turner Media and Open TV, launched an I-ad for Mercedes-Benz last month, and Emuse is looking at opportunities with Zentropy Partners, which handles General Motors. "ITV is definitely going to get its shot this summer in the U.S.," says John Bryan, vp, director of U.S. operations for Emuse. Fledgling cable network Casino & Gaming TV also has contracted Emuse to help it build an interactive platform.

One of the many impediments to getting I-ads on the air in the United States has been the production cycle, which spans about eight weeks due to the extensive hand-coding of data that is required. Emuse's software cuts down that process to two weeks.

Another problem is that viewers who choose to spend a couple of minutes with an I-ad will then miss a portion of whatever program they're watching. The DVR will be crucial in fixing that problem.

"With the litany of ad messages parading past them, it's no

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Use ARROWS & SELECT on main menu BACK UP to Exit

THE CUTTING EDGE: The *Bridget Jones* sequel was promoted on interactive TV.

wonder consumers use DVRs to fast-forward through commercials," Hanlon says. "There are too many commercials and product placement is running amok, so anything that allows the viewer to feel more in control is a win-win. There are ads that people actually want to watch." ■

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SUPERSTATION WGN

Source: Nielsen Media Research; WGNC NHI Overnights.
Based on audience projections for the average of all Cubs regular season baseball games; 2004 vs. 2003. Qualifying data available upon

Phone fight

Telcos muscle their way onto cable's turf, as operators push back

BY TODD SHIELDS ILLUSTRATION BY DANIEL BAXTER

Last October, Verizon announced plans to bring TV-like video service to communities in New York state, using new high-speed fiber lines to provide fresh competition to incumbent cable operators. Cable interests responded by asking regulators to block Verizon from even laying the new line until the company submits to local franchising requirements. Verizon cried foul. "This is an attempt by the cable industry to delay technology," Verizon spokeswoman Christy Reap says.

The long-regulated cable industry says it wants a level playing field. "New cable competitors... should be required to adhere to the same regulatory requirements," Verizon said in its March 2 petition to the New York Public Service Commission, which is considering the matter. The petition's authors were the town of Babylon, N.Y., Cablevision franchisee CSC Holdings and the Cable Television & Telecommunications Association of New York, a trade group.

The skirmish is part of a larger battle between the cable industry, which serves video to 74 million customers, and the telephone industry, which wants a piece of that pie. Verizon and SBC have announced aggressive plans to extend high-speed fiber and use it to offer customers the lucrative "triple play" of high-speed Internet access, telephone service and, beginning later this year, TV service. Their plans, which hinge on serving more affluent neighborhoods first, have drawn some unwelcome attention—and not just from cable.

Rep. Ed Markey (D-Mass.), a congressional leader on television issues, says he is concerned. "Because the currently announced deployment plans encompass serving the more affluent communities in their territories, questions are being raised about economic redlining," or withholding service from communities, Markey tells *Mediaweek*. "Less affluent, more diverse communities also deserve competitive choice." Markey says Congress might act if communities "continue to be excluded and bypassed." A first step could come soon, at hearings planned in the House telecommunications subcommittee in coming weeks.

Verizon and SBC each say they must start their services where it is economically feasible, and each plans to expand beyond initial service areas.

At issue is an increasingly converging marketplace. Cable companies are looking for new sources of revenue such as telephone and Internet service, as their share of the video mar-

ketplace stagnates and even shrinks. Cable's share of the multichannel marketplace dropped from 95 percent a decade ago to 72 percent last year, according to government statistics. Direct-broadcast satellite picked up most defecting customers.

In response, cable has invested billions in its own high-speed lines and nontraditional services. From paltry numbers five years ago, cable serves 20 million high-speed Internet subscribers and 3 million phone customers, according to the trade group the National Cable & Telecommunications Association.

The group issued a loud alarm late last year, when president/CEO Robert Sachs made a speech attacking telephone companies' video plans. "Cable operators must be vigilant about plans by phone companies to circumvent the local franchising process to gain unfair competitive advantage by red-lining or any other means," Sachs said. "Serving only high and middle-income neighborhoods in a community is both discriminatory and anti-competitive."

The red-lining charge is incendiary. "We're really offended," says Michael Balmoris, spokesman for SBC, which plans to invest \$5 billion to extend fiber lines and offer new services to 18 million households, including video services later this year. Balmoris said SBC hopes eventually to offer the high-speed service to all its customers. "We are a new entrant supplying a new service against an entrenched incumbent," he says. "And to do that, you have to get a toehold in the market."

SBC maintains it doesn't need a franchise agreement to offer TV-like service, arguing that its on-demand streaming of only

requested channels into a home makes its service different from cable. Franchise agreements typically set basic terms of service and involve payment of a fee to local authorities, often 5 percent.

Verizon, which is building its high-speed fiber lines in 14 states, says it will enter franchising agreements. Some critics say the

company has begun building its network without agreements. In New Jersey, cable and municipal officials say Verizon wants to craft new franchise agreements that may include a statewide agreement. Karen Alexander, president of the New Jersey Cable Telecommunications Association, said Verizon appears to want franchise agreements that do not include build-outs of entire communities—a key requirement for many localities that want equal video service for all neighborhoods.

David Young, another Verizon spokesman, says expansive build-out requirements would serve as a deterrent. "Imposing that kind of obligation on a new entrant is really going to prevent anyone from entering" the market, he says. Verizon, he adds, submits only reluctantly to traditional franchising requirements. "The franchise process is a barrier to entry and slowing down real competition for consumers," he says.

Coralie Wilson, president of the National Association of Telecommunications Officers and Advisers, a professional association for regulators, took another view, saying: "I think they ought to play by the same rules as the cable companies." ■

Todd Shields is the Washington editor of *Mediaweek*.



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Dog the Bounty Hunter. Growing Up Gotti. Hey, what happened to *Biography*? It's still there on the A&E schedule, but you do have to look a little harder. In one of cable's most dramatic reversals, the once-flagging Arts & Entertainment Network has bounced back in the ratings with a slate of nonscripted programs that speak to a new generation of viewers.

Of course, success can come at a price. At a network long known for signature series like *Biography*, some advertisers suggest A&E could be forfeiting its upscale reputation. That's just fine with A&E's top executive, Abbe Raven.

"If I'm criticized for not running five nights of ballet or opera a week, I'll take it," says Raven, who last month was promoted to president/CEO of A&E Television Networks, following the resignation of Nickolas Davatzes. "People today aren't watching that on TV," Raven says.

What they are watching is the non-scripted fare A&E has added to its schedule over the past year, which also includes *Airline*, *The First 48* and *Family Plots*. For 2004, A&E's ratings rose 34 percent among adults 18-49, and 76 percent among adults 18-34.

Along with its push into nonscripted, A&E last year snagged 24 Emmy nominations—more than any other ad-supported cable net. What's more, the net has acquired a handful of critically acclaimed off-network programs, including *24*, *CSI: Miami* and, most notably, *The Sopranos*.

But at the heart of A&E's turnaround is its nonscripted strategy. "When we set out to transform A&E, we went after

nonscripted programs because we knew it would resonate with younger audiences," Raven says. "We knew we could execute it quickly and, from a production standpoint, we knew we could roll out with it continually."

To that end, A&E recently launched the docu-soap *Intervention*, which takes a hard look at the effects of various substance and behavioral addictions. Since its March 6 premiere, *Intervention* has averaged 1.3 million viewers.

For Robert DiBitto, A&E's executive vp of programming, the series is "the perfect example" of A&E's programming strategy. "We're showcasing real problems of real people, and the way those problems have consumed them and their families," he says.

Drug addicts, ex-cons turned bounty hunters, Mafia heiresses—it all sounds like something from a *Law & Order* episode. As it happens, A&E's turnaround began after it lost cable rights to that long-running procedural drama in 2003. Prior its move to TNT, the series had provided much of A&E's ratings strength.

With a strategy that has reversed A&E's ratings slide, Raven and DiBitto seem well aware that they may have taken the network downscale. "If you were to do, say, behind the scenes at the [Metropolitan Museum of Art], it just wouldn't work," DiBitto says. "It may be one of the greatest museums in the world, but I guarantee you, it's a 65-year-old audience—and regrettably so. If we could do those programs and attract an

A&E finds ratings glory with nonscripted fare

BY A.J. FRUTKIN

ALL IN THE FAMILY: With programming like reality hit *Growing Up Gotti* (top), the cable net has moved away from highbrow shows in the vein of *Biography*.



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18-49 audience, we would. But the unfortunate reality is that it's not the kind of thing viewers are looking for."

While A&E has changed direction, NBC Universal's Bravo also has switched from arts programming to more commercial fare. Even the Discovery Channel has moved away from documentary programming and toward a more entertainment-oriented format. These shifts have rattled some advertisers. "I think it's created a void in the marketplace," says Laura Caraccioli-Davis, senior vp/director at Starcom Entertainment. "For the financial categories, high-end cars and other luxury brands that want to advertise on TV, where do they go now?"

But as viewership continues to fragment, DiBitetto says, the new tack was essential. "It's hard to turn a fully distributed network around, and you can't do it by keeping one foot in either world," he says. "You can't do this 50 percent. Once you decide on a new direction, it has to become a new religion to you. We



THE RACE IS ON: The critically acclaimed *MI-5* is still searching for an audience.

couldn't have done this if we had inched our way into it."

DiBitetto acknowledges that there is always the danger of becoming too downscale. "If I do anything, I'm in the portfolio management business," he says. "What we're looking for is a great diversity of voices. Some programs might skew more common denominator, while others are more upscale."

The key is in finding the right balance. "TV has become a bloodbath," DiBitetto adds. "It's unbelievable how the viewing patterns of young adults have changed. And you have to offer programming that ensures those demographics. But you can't take your eye off the brand."

If any show can help burnish A&E's brand, it may be *The Sopranos*, for which the net paid a hefty \$2.5 million per episode. "It's a perfect match for us," Raven says. "It has been the jewel in the crown for HBO, and yet it hasn't been seen by almost 67 percent of the country." Because of that, Raven says, she looks at the series virtually as original programming. "This is not like other off-network programming," she says. "It's a new vehicle for us and for viewers and for advertisers."

But the program's often-graphic portrayals of sex and violence could make some advertisers skittish. "We will look at issues of nudity and violence, and we will look at it in terms of what works in the current TV environment," Raven says. "But we're looking at trying to keep as much content and integrity and scripting as possible. We want to stay true to the show's essence. We wouldn't have bought it if we felt we couldn't stay true to it."

The series becomes available to A&E beginning in 2007. Raven says the net "has the luxury of time" to edit the series. She

says it's too early to predict where the series may end up on the schedule, but adds she is looking to program it in "a vertical nature, putting multiple episodes together for a *Sopranos* night."

Both Raven and DiBitetto note that the network is poised to move to a more vertical model overall. Traditionally, cable nets have acquired off-network dramas and comedies, stripping them five nights a week. But as A&E has acquired and produced more programming, DiBitetto says, it has done so with an eye toward pairing shows to create vertical programming blocks that "promote more audience retention and higher ratings."

The network already has begun to implement that strategy by scheduling much of its new nonscripted fare on Sunday, Monday and Tuesday nights. Starting April 5, season two of *Dog the Bounty Hunter* pairs up with the new *Team Knieval*, about the exploits of Evel Knieval's daredevil son Robbie.

A&E is still working out some scheduling kinks. The critically acclaimed British spy series *MI-5* airs Saturdays at 10 p.m. An edge-of-your-seat thriller set in the U.K. intelligence agency of the same name, the show is perhaps best compared to *24*—without the real-time element. For its third season, which ended last month, the show averaged only 725,000 viewers.

Raven is committed to the show's Saturday night berth. "We looked at the competition and felt Saturday was really a place that was underserved in terms of drama," she says. "One of the things I like about *MI-5* on the weekend is that it's not necessarily competing with a lot of broadcast dramas."

A co-production with the BBC, *MI-5* has been renewed for a fourth season, scheduled for next year. It is A&E's only venture into scripted series, but DiBitetto hopes to change that. "The issue for us has always been about timing," he says. "My feeling is that a year ago, we didn't have the promotional platform strength that gave us the comfort to do that."



MADE IN THE SHADE: A&E is banking on big numbers for *The Sopranos*.

With *24*, *CSI: Miami* and *The Sopranos* joining the A&E lineup over the next two years, DiBitetto says it's time for scripted. "We're looking at '07 as the first opportunity to include in our portfolio a great and interesting original series," he says.

Until then, both Raven and DiBitetto are confident the network's ratings will continue to rise on the strength of the non-scripted strategy. "The audience growth we've experienced is an indication that we're doing something right," Raven says. "We're here to serve our audience, and they're responding. That is every programmer's dream." ■

A.J. Frutkin is a senior editor covering television programming for Mediaweek.

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For more information, contact your BET media sales representative.

BET 
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Source: Nielsen Media Research. *MarketBreaks. 12/27/04-3/20/05. Based on all cable Monday-Sunday Total Day. Ranked on Black P18-34 (000)'s. 1) 01/24/96 - 03/28/05. Based on all BET telecasts HHL (000)'s. 2) MarketBreaks. 12/31/01-12/26/04. Based on Black P18-34 (000)'s, includes awards shows on broadcast and cable. 3) 01/24/99 - 03/28/05. Based on BET Gospel programming HHL CVG AA% and HHL (000)'s. 4) 12/27/99 - 03/28/05. Based on BET Comedy programming HHL CVG AA%, HHL (000)'s and P2+ (000)'s. Subject to qualifications upon request.

Change is good

IPTV's disruptive potential could be a positive force for advertisers, networks

BY MARK GRAY ILLUSTRATION BY CAMPBELL LAIRD

This is the year we begin to see major telecommunications carriers rolling out IPTV—television delivered over IP networks. Based on the same networking technologies used for the Internet and business and educational data networks, IPTV (Internet Protocol Television) will standardize distribution of TV over carrier and cable networks to deliver new and profitable services.

However, IPTV will require significant investment in network upgrades for carriers and service providers, and it will create a new era of customized, user-controlled TV viewing that strikes fear in the hearts of advertisers.

Following is a brief look at how IPTV will impact the key players involved.

For telephone carriers and cable operators, IPTV is the next escalation in a battle that has been brewing for over a decade. Carriers like Verizon and SBC see their business under attack by cable operators like Comcast and Cox Communications, which have lead the market in pay-per-view video and high-speed data services for home users and now are offering telephone service over their networks as well. On the cable side, operators are starting to migrate to IPTV from older analog and digital networks because it is less expensive to deploy and easier to manage. Analysts at In-Stat/MDR project that by 2007, the number of IPTV subscribers will reach 15.6 million.

Unlike broadcast, satellite and cable TV, which deliver every available channel to every consumer, IPTV is customized television in which only the channel or channels selected are delivered to each subscriber. In addition, IPTV is truly bi-directional, because the same network that brings the signal to subscribers can transport commands or information from subscribers. This fundamental difference will transform TV viewing for consumers. It presents both opportunities and challenges for broadcasters and advertisers.

For consumers, IPTV will offer new incentives to continue reducing their reliance on a handful of big networks and to explore the growing roster of channels that offer special-interest content. The driving factors are content availability and user control. Network audience shares have steadily declined with the rise of cable channels, which now run the gamut from HBO, ESPN and Showtime to dozens of foreign-language and special-interest channels. Along with more variety, viewers now can control when they watch with time-

shifted viewing through devices like TiVo. IPTV makes on-demand television viewing the norm, giving every subscriber access to any program anytime.

With a two-way link between viewer and content provider, IPTV also will enable new viewing services that boost service provider revenues. Because it is based on standard technologies, IPTV opens up creation of new services to a far larger community, making it possible for developers to customize the viewer experience or build new services using some of the same tools they now use to develop software for the Internet. For example, viewers may be able to choose from multiple camera angles during concerts or sporting events, or display multiple thumbnail views of different football games around the edges of the main game being watched.

With IPTV's network-based personal video recording (PVR), viewers also can build their own custom viewing schedules, just as they create custom playlists on an iPod digital music player. Other services might include integrated Internet and e-mail access via TV and TV-based caller ID and call directories with integrated telephone or videophone services, as well as video home monitoring. With an explosion in services, the technology represents a massive revenue opportunity for service providers. In-Stat/MDR projects that worldwide IPTV service revenues will grow to \$10.2 billion by 2007.

Advertisers challenged by TiVo's fast-forward capabilities will have to learn to adapt to the new level of viewer control. Product placement within mainstream programs will take on

new importance when advertisers know that viewers are skipping through ad breaks. Another strategy is to ride the wave of expanding content to participate more directly in special-interest programming. We'll see more how-to shows on topics like auto maintenance, healthy living or home improvement produced by—not just sponsored by—advertisers.

Imagine, for example, a schedule of home-improvement seminars jointly produced by Home Depot, Black & Decker and Kelly Moore Paint, or fitness programs produced by Bowflex and GNC. In such programming, the vendors become teachers rather than simply

salesmen and have the chance to significantly improve the quality of their customer relationships. Today's studios and content providers can help advertisers become mentors by lending their production, promotion and distribution talents to such efforts.

Like any significant change in a force as important as television, IPTV will be disruptive—but change can be good. Early deployments by small carriers show that even early IPTV services are quite popular with viewers. For their part, carriers, content providers and advertisers should embrace it as a new opportunity for higher revenue and stronger, more lasting customer relationships. ■

Mark Gray is chairman and CEO of Kasenna in Mountain View, Calif., which develops software for broadband video delivery.





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(Source: MRI 2005)

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Company	Impressions (000)
1. SpyWare Stormer, Inc.	86,310
2. Microsoft Corporation	80,986
3. TaxAct	47,865
4. Video Professor Inc.	41,970
5. Gator.com	37,056
6. NoAdWareNow.com	23,872
7. Electronic Arts, Inc.	22,416
8. Expertcity, Inc.	20,753
9. Ask Jeeves, Inc.	19,324
10. Error-Guard Inc.	18,437
TOTAL	555,982

SOURCE: Nielsen //NetRatings

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	GUESS WHO	20,671,446	3	20,671,446
2	NEW	MISS CONGENIALITY 2	14,043,215	4	17,098,519
3	1	THE RING TWO	13,616,573	10	57,901,866
4	2	ROBOTS	12,914,900	17	87,302,429
5	3	THE PACIFIER	8,087,395	24	85,833,272
6	5	HITCH	4,283,334	45	166,444,518
7	6	HOSTAGE	4,138,040	17	26,201,432
8	4	ICE PRINCESS	3,732,867	10	13,342,028
9	7	BE COOL	2,830,732	24	52,336,105
10	8	MILLION DOLLAR BABY	2,587,313	103	94,133,278

For week ending March 27, 2005

Source: The Hollywood Reporter

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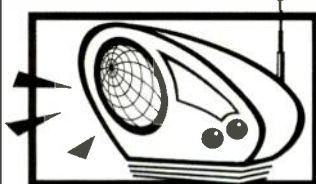
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- Discussing the future of online media with moderator:*
- Rishad Tobaccowala (Chief Innovation Officer, Publicis Groupe Media)

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Selling Air. A Real-time "Mocumentary"
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Let's Launch

After four dormant years, Hachette's Klinger preps three new women's magazines **BY STEPHANIE D. SMITH**

SINCE TAKING THE HELM OF HACHETTE FILIPACCHI MEDIA IN 1999, PRESIDENT/CEO JACK Klinger has spent most of his time battering down the hatches. Save for the launch of *Elle Girl* in 2001, Hachette in recent years has avoided starting new titles. If anything, the company has cut back, shuttering



mula of Hachette's existing brands, but target slightly different audiences. "Each one of these launches complements and expands our portfolio without being redundant," said Klinger. For example, *For Me*, a spinoff of *Woman's Day*, skews women ages 25-35, which is younger than *WD's* median age of 49. The monthly, which tested on newsstands last fall with a bargain cover price of \$1.45 and is shooting for a circ of 300,000, will continue to be entirely newsstand-driven.

Klinger's next test will be *Red*, a spinoff of Hachette's seven-year-old U.K. title. Some 300,000 copies will be on newsstands with a cover price of \$3.99. The long-term goal is to



Klinger said he was mindful of not cannibalizing Hachette's titles with the company's new offerings.

grow *Red* into an international brand much like older sibling *Elle*. But unlike *Elle*, *Red* will target a sassier, career-minded and fashion-forward woman. "Red readers reside between *Sex and the City* and *Desperate Housewives*," explained editor Alex Postman. "Red can speak to both single women and married mothers."

Red will compete against Hearst and Oprah Winfrey's *O*, *The Oprah Magazine* and Time Inc.'s *Real Simple*, but *Elle* senior vp, group publisher Carol Smith said those books have a narrower focus. "There's nothing out there right now that gives the thirtysomething reader everything she loves in abundance: fashion, shopping, beauty, travel, homes, relationships and real women's stories," said Smith. Boasting the tagline "real life in fabulous shoes," *Red's* tone will be whimsical. Cheeky British humor will permeate the magazine, which Postman said will differentiate *Red* from its counterparts. "You're hard-pressed to find humor in women's magazines," said Postman. *Red* covers sex, but will not offer how-to manuals like some of its competitors.

Sample stories include a feature on married women who flirt, and how to remain friends with couples after a breakup. The 160-page issue will have 71 ad pages, from mostly beauty and fashion brands like Armani, Target and Lancôme. Starcom's White said she is "definitely intrigued" by the concept.

Following *Red* in May will be *At Home With*

George, *Mirabella* and *Travel Holiday*. But now that the economy appears to be perking up again and competitors like Time Inc., Condé Nast and Hearst Magazines are rolling out a slew of titles, Hachette is finally waking from its slumber. This spring, the publisher is gearing up for three major launches: *For Me*, a twentysomething women's lifestyle monthly that publishes its first regular issue this week; thirtysomething women's lifestyle title *Red*, on newsstands April 19; and decorating magazine *At Home With Chris Madden*, which debuts May 3.

"It's a good sign that Hachette is coming out with new books," said Brenda White, director of print investment for Starcom. The key to success for the company's new magazines, she argues, is to be distinct from

Hachette's existing titles. "They don't want to cannibalize themselves," said White.

Over the past six years, Klinger has mostly opted to invest in Hachette's stable of magazines before developing new ones. "We needed to focus on strengthening and empowering our existing brands," said Klinger, who denied that Hachette's French parent Lagardère SCA was withholding funds. "We put the majority of our resources in our four key brands: *Elle*, *Woman's Day*, *Road & Track* and *Car and Driver*." Along with design and production upgrades for those titles, the publishing frequencies of *Elle Decor* and *Metropolitan Home* increased this year to 10-times yearly from bimonthly. With a stronger foundation, Klinger said he is now ready to grow. "I wouldn't be doing this if I didn't think we'd done the first part of the job," he said.

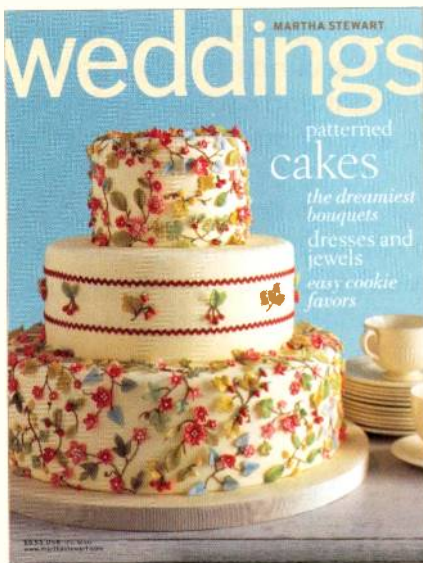
The new titles build on the editorial for-

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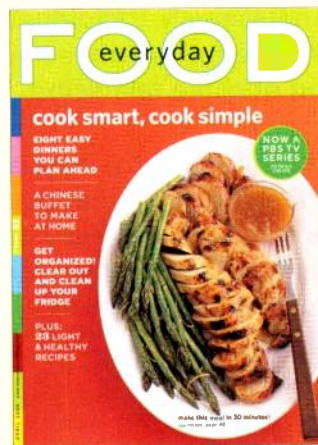
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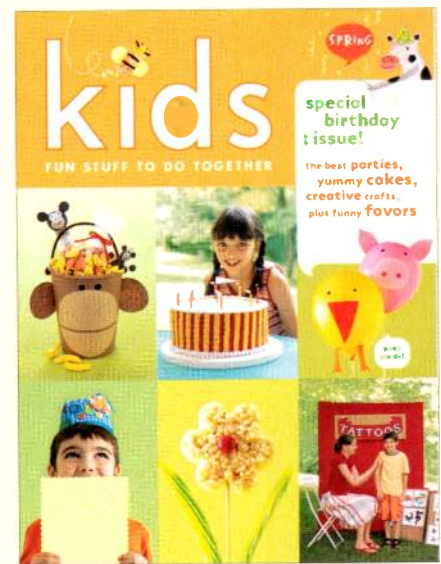
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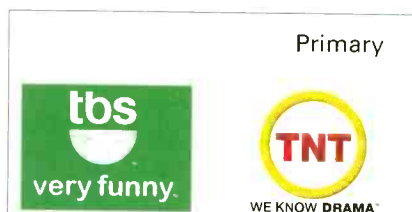
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MEDIAWEEK

MAGAZINE MONITOR

WEEKLIES APRIL 4, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	4-Apr	69.98	5-Apr	90.73	-22.87%	603.32	691.51	-12.75%
The Economist	26-Mar	35.00	27-Mar	57.00	-38.60%	540.00	551.00	-2.00%
Newsweek ^E	4-Apr	26.26	5-Apr	36.48	-28.02%	379.19	527.39	-28.10%
The New Republic		NO ISSUE				50.21	51.02	-1.59%
Time ^E	4-Apr	32.53	5-Apr	49.48	-34.26%	501.88	579.11	-13.34%
U.S. News & World Report	4-Apr	19.26	5-Apr	34.70	-44.50%	361.21	367.89	-1.82%
The Weekly Standard		DID NOT REPORT				26.49	32.66	-18.89%
CATEGORY TOTAL		183.03		268.39	-31.80%	2,462.30	2,800.58	-12.08%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	4-Apr	25.47	5-Apr	30.79	-17.28%	270.29	288.61	-6.35%
Entertainment Weekly	1-Apr	20.74	2-Apr	19.17	8.19%	380.85	387.14	-1.62%
Golf World	1-Apr	50.35	2-Apr	50.62	-0.53%	327.70	306.86	6.79%
New York	4-Apr	42.00	5-Apr	38.00	10.53%	647.00	641.30	0.89%
People	4-Apr	65.50	5-Apr	63.56	3.05%	942.45	800.64	17.71%
Sporting News	8-Apr	16.75	5-Apr	10.00	67.50%	191.85	202.09	-5.07%
Sports Illustrated	4-Apr	46.36	5-Apr	50.12	-7.50%	513.16	612.16	-16.17%
Star	4-Apr	21.33	5-Apr	11.10	92.16%	222.69	206.62	7.78%
The New Yorker	4-Apr	36.02	29-Mar	39.01	-7.66%	484.65	456.99	6.05%
Time Out New York	30-Mar	61.75	31-Mar	68.56	-9.94%	740.41	762.57	-2.91%
TV Guide	3-Apr	25.41	3-Apr	41.91	-39.37%	517.24	665.25	-22.25%
Us Weekly ⁺	4-Apr	29.67	5-Apr	24.94	18.97%	480.50	365.29	31.54%
CATEGORY TOTAL		441.35		447.78	-1.44%	5,718.79	5,895.52	0.41%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	3-Apr	13.82	4-Apr	8.55	61.64%	139.79	133.00	5.11%
Parade	3-Apr	16.55	4-Apr	22.87	-27.63%	178.63	183.27	-2.53%
USA Weekend	3-Apr	16.73	4-Apr	15.93	5.02%	176.15	167.18	5.37%
Category Total		47.10		47.35	-0.53%	494.57	483.45	2.30%
TOTALS		671.48		763.52	-12.05%	8,675.66	8,979.55	-3.38%

E=estimated page counts; +=one more issue in 2005 than in 2004

BIWEEKLIES APRIL 4, 2005

	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	28-Mar	63.95	29-Mar	50.48	26.68%	343.33	320.65	7.07%
Forbes	11-Apr	76.91	12-Apr	166.21	-53.73%	710.96	801.67	-11.32%
Fortune ^F	4-Apr	72.03	5-Apr	278.21	-74.11%	649.05	871.54	-25.53%
National Review	25-Apr	23.75	19-Apr	16.25	46.15%	133.72	127.07	5.23%
Rolling Stone	7-Apr	52.75	1-Apr	52.74	0.02%	307.36	250.48	22.71%
CATEGORY TOTAL		289.39		563.89	-48.68%	2,144.42	2,371.41	-9.57%

F=2004 Fortune 500 annual issue

CHARTS COMPILED BY AIMEE DEEKEN

Chris Madden, which will be based on the decorating principles of the celebrity designer. The title will launch as a single-issue test on newsstands with a 400,000 distribution; an additional 50,000 copies will be sold at JC Penney.

Hachette has also been busy in the automotive category, recently rolling out two spinoffs from *Road & Track: Road & Track Road Gear*, which launched in March as a bimonthly, and *Road & Track Speed*, which will begin publishing as a bimonthly on April 26.

Meanwhile, Hachette is also developing other titles in the men's category that may be ready for testing as early as this summer.

Spring Cleaning

Health revamps May issue

Much has changed in the five years since *Health* last underwent a redesign. Faced with little competition, save for Rodale's *Prevention*, the 10-times-yearly Time Inc. title has enjoyed success with its clinically oriented content. But as consumers increasingly embraced healthy living, the category blossomed and now includes a broader array of wellness and fitness lifestyle titles that are vying for *Health*'s readers, including Rodale's *Women's Health* and

American Media Inc.'s *Natural Health*.

To address this new world order, as well as to freshen its dated look, *Health*'s May issue will tout a bolder logo, the new tagline "Looks good on you," a more vibrant color palette and new lifestyle-oriented columns.

"We felt like health and well-being is at an all-time high in popularity," said Jennifer Deans, *Health*'s vp/publisher. "There's been new magazines to the market, and magazines that have been adding what we do to their pages. We're all [about] looking forward."

Inside, avid readers will note newly named sections, including Looks, Living and Moving that will be color-coded for easier navigation. There will be newsy nuggets in The Pulse and Q&As called 5 Minutes With... Also, the magazine will seek input for features from the likes of Tracey Hutson from ABC's *Extreme Makeover: Home Edition* and Rebecca Cole, host of The Discovery Channel's *Surprise by Design*.

"We wanted [a redesign] that was going to immediately convey what healthy living is," said Doug Crichton, *Health*'s editor. Focus groups called for "more distinction and more memorability," he added.

In terms of circulation, *Health* is actually quite healthy. Paid circ in last year's second half grew 2.4 percent to 1.4 million over the previous year, according to the Audit Bureau of Circulations.

Health's ad pages through April rose 9 percent to 320 over the year prior, reported the *Mediaweek* Monitor. In May, Deans said *Health* will carry 122 ad pages, including new business from Vaseline, Crest and Sure. Meanwhile, rival 3.3 million-circ *Prevention* saw its ad pages through April fall 8.8 percent to 356.

Media buyers say *Health*'s revamp was a smart move. "The world is obsessed with health," said Bonnie Barest, executive managing director at Optimedia. "The redesign will make the magazine more personally relevant than factually scientific." —SDS



May's revamped issue (top) boasts a bolder logo and a brighter color palette.

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mr. television

BY MARC BERMAN



Twice Not As Nice

SIX YEARS AFTER THE DEPARTURE OF *THE NANNY*, THAT "FASHION GIRL FROM FLUSHING," Fran Drescher, is attempting a comeback with the WB sitcom *Living With Fran*, which debuts April 8 at 8:30. Like Lucille Ball before her, who was solely identified on four different sitcoms as zany Lucy (Ricardo,

Carmichael, Carter and Barker, respectively), Drescher is sticking to her nasal roots as Fran Reeves, a divorced fortysomething mother with two grown children and a young, hunky boyfriend (Ryan McPartlin) almost 20 years her junior. Former *Nanny* co-star Charles Shaughnessy will appear sporadically as Fran's ex-husband.

"Truthfully, I wasn't sure if I wanted to do another sitcom," says Drescher, my former neighbor from Flushing, Queens, whose voice I can vouch for—it's real. "I know the odds, and I know they're not good. But when the opportunity arose, I didn't want to deviate too far from the character I am known for. There are definite differences. This Fran is divorced and in no rush to get remarried. That Fran was single and in desperate search of a husband. But the core of the character is still the same. Why break the mold of something that already works?"

There is no rule that states an actor in search of regularly scheduled series success the second time around has to play a character with the same name or the same personality. But because Drescher is so strongly identified as Fran "The Nanny" Fine, an outspoken stereotypical Jewish woman, it probably is to her benefit to stick to her roots. And Drescher (who before *The Nanny* appeared on CBS sitcom *Princesses*, which lasted just five weeks) is not the only actor defined by a certain image.

While his character's name might have

changed, Michael Landon as Joe Cartwright (*Bonanza*), Charles Ingalls (*Little House on the Prairie*) and Jonathan Smith (*Highway to Heaven*) was always a warm, sensitive and caring individual. Bea Arthur as Maude Findlay (*Maude*) and Dorothy Zbornak (*The Golden Girls*) was acerbic and sharp-witted. Bill Cosby as Chet Kincaid (*The Bill Cosby Show*), Heathcliff Huxtable (*The Cosby Show*) and Hilton Lucas (*Cosby*) was cranky but lovable.

Sometimes an actor is lucky enough to play two long-term roles that are completely different. Betty White as sweet and naive Rose Nylund on *The Golden Girls* was miles away from her earlier role as man-hungry Sue Ann Nivens on *The Mary Tyler Moore Show*. Ted Danson as womanizer Sam Malone on *Cheers* was very different from people-hater John Becker on *Becker*, as was Carroll O'Connor as bigoted Archie Bunker on *All in the Family* and Southern police chief Bill Gillespie on *In the Heat of the Night*. But try to think of an actor finding long-term success the second time around and the examples are few and far between.

Whether it's attempting a comeback with a similar character, the same character or

someone noticeably different, odds are that an actor will fail. And that's because once an audience knows an actor from something long-term, it is often difficult, if not impossible, to accept that person as anyone else.

This season alone Jason Alexander, Matt LeBlanc, Drew Carey, John Goodman, Kelsey Grammer, John Stamos, Heather Locklear, Blair Underwood, Brooke Burns, Shannen Doherty, Rob Lowe and Joe Pantoliano all came back, and failed to make an impact. Lowe and Pantoliano have, in fact, now each flopped on two different series in two consecutive years. And next season, no matter how good the project sounds (and, trust me, the networks will be crowing aplenty come upfront season), chances are that many well-known actors in search of a comeback will end up on the unemployment line.

Although Fran Drescher as Fran Reeves will face an uphill battle (given that *The Nanny* is plastered all over Lifetime's schedule), Drescher can carry a sitcom. And because her comedy is airing on sitcom-starved WB, the network is likely to be patient. But try to digest Jason Alexander as a loving husband and father on CBS comedy *Listen Up*, and

memories of *Seinfeld* will prevail. The idea of "George" as a loving husband doesn't work; "Fran" as the girl from Queens with big plans does.

I have never been shy about offering advice to the networks concerning programming; and now I will offer some advice to actors as well: If you are looking for small-screen success the second time around, don't

do it. Sometimes it's better not to tarnish the memory of a past success with a current failure. If you still have residuals coming in, take a well-deserved, and permanent, break. ■

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.

Jason Alexander as a loving husband and father doesn't work; he's still "George." Fran Drescher as "Fran" does.

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Source: PIB 2003-2004, ABC Publisher's Statement December 2004. Field includes Fitness, Self and Shape.



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