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THE NEWS MAGAZINE OF THE MEDIA

NICK, GM DRIVING INTO UPFRONT

Multimillion dollar cross-platform deal puts net's content into new Uplander SUV **PAGE 6**

CABLE TV

KIDS SALES STIR AS CABLE WAITS

Nick, Cartoon start upfront;
entertainment on ice **PAGE 7**

INTERACTIVE

NEW-MEDIA SURGE CHALLENGES EXECS

Operational headaches hit
online agencies **PAGE 7**

WASHINGTON

CRITICS SWIPE AT ADELPHIA SUITORS

Say TW/Comcast clout can
block rivals' nets **PAGE 8**

PHOTOGRAPH: STOCKBYTE ROYALTY FREE/CREATAS

EDIT LINE DO NOT CROSS

**SOME MAGAZINES
ARE BLURRING THE
BOUNDARY DIVIDING
EDITORIAL AND AD
SALES BY LETTING
ADVERTISERS PLACE
PRODUCTS INTO
CONTENT**

BY STEPHANJE D. SMJTH **PAGE 32**



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At Deadline

■ FEDERAL COURT TOSSES BROADCAST FLAG

Congress is likely to be the next battleground in the fight over whether federal regulators seeking antipiracy protections for broadcast may set requirements for makers of TVs and other equipment. The U.S. Court of Appeals late last week threw out the so-called broadcast flag, saying the Federal Communications Commission overreached its authority in imposing the flag in 2003. The flag is data embedded in a broadcast stream that tells recording equipment whether it may copy a program. Movie studios and networks had argued that without the flag's protection, they may keep high-value content off over-the-air digital broadcasts.

■ OMD SHIFTS 3 CLIENTS

Omnicom's OMD has quietly shifted three key clients, Dell, J.C. Penney and Cars.com, to a new, Chicago-based branded media agency called Prometheus. Combined, the three charter clients spend about \$700 million a year on measured media, according to Nielsen Monitor-Plus. Sources said the plan is to grow the agency far past the three charter clients. The new agency is headed by Bob Habeck who was promoted to managing director, Prometheus, from director of strategy, OMD Chicago. Habeck will report to Page Thompson, CEO, OMD North America.

■ UNIVISION GAINS IN FIRST QTR.

As part of Univision Communications' 41 percent increase in first-quarter net income, its television group's operating income rose to \$86.5 million from \$75 million, while radio also grew to \$18.9 million from \$15.8 million. TeleFutura Network increased its audience by 183,000 viewers, although its total-day 18-49 audience was down by 8,000 viewers. Univision Network reached all-time audience highs in prime time, increasing its 18-49 demo by 39 percent and its adult 18-34 rating by 58 percent. Cable network Galavisión boosted its total-day audience by 27 percent in adults 18-49.

■ MTV NETS LAUNCH NEW ORIGINAL SLATES

Several MTV Networks last week unveiled new original additions to their schedules (see page 8 for Comedy Central's announcements). Spike TV president Doug Herzog announced the network will adapt the theatrical franchise *Blade* as a series for early next year. New Line

Television and Marvel Studios will produce the project. VH1 general manager Christina Norman gave a sneak preview of the net's next "celeb-reality" series, including *Hogan Knows Best* with wrestler Hulk Hogan, *Kept* starring Jerry Hall and *Rock School* with former Kiss frontman Gene Simmons. MTV also provided a glimpse of its new reality shows including *That '70s House*. CMT announced four new series for the second half of the year, including *American Soldier*, which chronicles a National Guard brigade dispatched to Iraq. TV Land also got into the originals act, announcing five original series and specials, including *Hi-Jinks*, a hidden-camera series, and a talk show starring comedian David Steinberg.

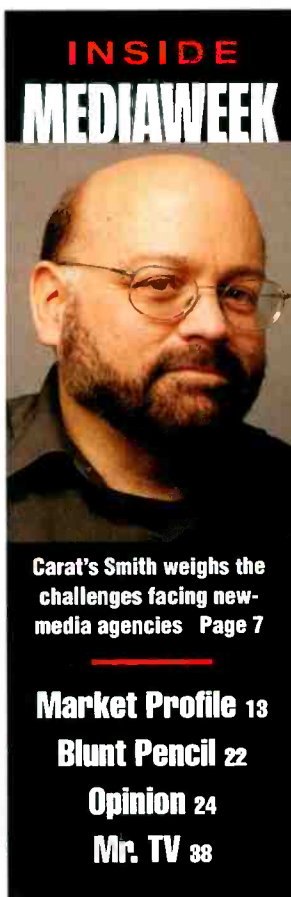
■ NBC O&OS AIR NFL PRESEASON

Three NBC owned-and-operated stations, WNBC in New York, WMAQ in Chicago and WCMH in Columbus, Ohio, will jump-start the network's NFL coverage airing preseason games this summer. WNBC will air four New York Giants games, WCMH will air four Cincinnati Bengals preseason games and WMAQ, which has been the preseason home for the Chicago Bears since 2003, will telecast four games.

■ ADDENDA: CNBC's Topic A With Tina

Brown will run its last episode on May 29...**Kevin Brockman**, most recently senior vp, entertainment communications, Disney-ABC Television Group, has been promoted to senior vp, communications for the group. He replaces Sue Binford who resigned...**NBC Sports** last week renewed its broadcast rights to the Kentucky Derby and the Preakness Stakes through 2010. Its current rights agreement for the entire Triple Crown expires after this year...**Jimmy Jellineck** was named editor of Dennis Publishing's *Stuff* last week. The former *Complex* editor replaces Mike Hammer, who had been with Dennis for eight years...**Marko Radlovic** has been

upped to executive vp/COO for Spanish Broadcasting System, from chief revenue officer...**Amy Wilkins** last week was named publisher of Meredith Corporations' *Better Homes and Gardens*. The former *Smithsonian* publisher replaces Dan Lagani, who left in January... ABC picked up midseason freshman drama **Grey's Anatomy** for the 2005-06 season...**The New York Port Authority** last week said it was seeking two proposals from companies to provide out-of-home advertising ideas for its facilities. Bids from Clear Channel Outdoor, Viacom Outdoor and JCDecaux are expected.



Carat's Smith weighs the challenges facing new-media agencies Page 7

Market Profile 13

Blunt Pencil 22

Opinion 24

Mr. TV 38

Market Indicators

NATIONAL TV: SLOW

Agencies are still gathering client budgets for next season in preparation for next week's upfront presentations by the networks. Second-quarter avails are tight, but third quarter is wide open.

NET CABLE: MOVING

Kids marketplace is moving at a slow, steady pace, but a lion's share of the business is still to be done. Entertainment upfront has not started.

SPOT TV: SLOWING

May healthier than previous months, but calms down as June approaches. National market continues to be soft as national advertisers explore new-media options. Local is steady, but not robust. Automotive varies by station and by market.

RADIO: ACTIVE

Healthy, steady demand, causing some markets such as Houston to tighten. Buyers booking earlier to lock in rates. Active categories include auto, retail, entertainment (tune-ins for sweeps), home improvement, financial and wireless.

MAGAZINES: STRONG

Women's fitness books see a boon in sportswear ads, as high-fashion designers are creating more products for active women. Beauty still strong among celebrity and women's service titles.

'Britney & Kevin' Takes Advantage of Sweeps

It's not often that a network launches a series midway through the May sweeps. But UPN is doing just that with its Britney Spears series *Britney & Kevin: Chaotic*. Premiering May 17 at 9 p.m., the six-episode reality show chronicles the budding relationship between the pop star and husband Kevin Federline.

Conventional wisdom assumes the program would have launched in April to take full advantage of sweeps or, conversely, in late summer to promote UPN's 2005-06 schedule. But advertisers said neither choice was optimal. "With so many networks airing summer series, the landscape leading into the fall is already cluttered," said Stacey Lynn Koerner, Initiative's executive vp/director of global research. Koerner added that an April launch also could have backfired. "If the show isn't that compelling, then they're stuck with a property during sweeps that doesn't do as well as they would have liked. This way, at least, they get the curiosity factor during those two weeks."

If the show is compelling, strong interest in the series might appear to be wasted on the episodes airing after sweeps. But John Rash, Campbell Mithun's chief broadcast negotiator, said a ratings bump is a ratings bump, no matter what time of year it is. "It may not be ideal, but it could give UPN some sampling in what is traditionally a tough time for all the networks, due to the regular season's wind down."

And in success, a now-pregnant Spears could return next fall with new episodes as a mom. Or is that Toxic Mom? —A.J. Frutkin

AOL Posts Gains From Sales As Membership Shrinks

AOL is benefiting from a strong online ad market as its subscriber base shrinks, recording a 45 percent increase in online ad sales in the first quarter.

In the first three months of the year, Time Warner said ad sales at AOL rose \$97 million to \$311 million. Overall, revenue at AOL declined 3 percent to \$2.1 billion, thanks (continued on page 8)

GM Comes to Play With Nickelodeon

Multiplatform deal includes TV, print and in-vehicle entertainment

THE MARKETPLACE By John Consoli

Nickelodeon has inked a multimillion dollar, multiplatform advertising buy with General Motors' Chevrolet brand that epitomizes the type of deal that is becoming increasingly necessary to motivate more nontraditional kids clients into spending their marketing dollars on kids television.

The agreement, to promote the new Chevy Uplander SUV, includes traditional 30-second ad spots on Nickelodeon, Nick TV and Nick Jr.; print ads in *Nickelodeon* magazine and *Nick Jr. Family Magazine*; and ad inventory on *nickjr.com*. But the key component of the deal, according to GM, is that Nickelodeon will provide 20 hours of its programming, including *SpongeBob SquarePants*, *The Fairly Odd Parents* and *Blue's Clues*, for the Uplander's in-vehicle PhatNoise digital entertainment system, a 40 gigabyte unit that stores and plays audio, video and games. As added value, consumers also will be given an opportunity to win a vacation at the new Nick Hotel, which will open this month in Orlando, Fla., and to win a new Uplander LT. The Uplander will be on display at the hotel this summer, and two Uplanders will be used at the hotel to serve as courtesy cars to transport hotel guests.

"This is a one-year, multi-quarter deal that is technically an upfront deal, but something we consummated just before the upfront," said Jim Perry, senior vp of ad sales at Nickelodeon. "It is a prime example of how the kids ad marketplace is being transformed into a 52-week-a-year business."

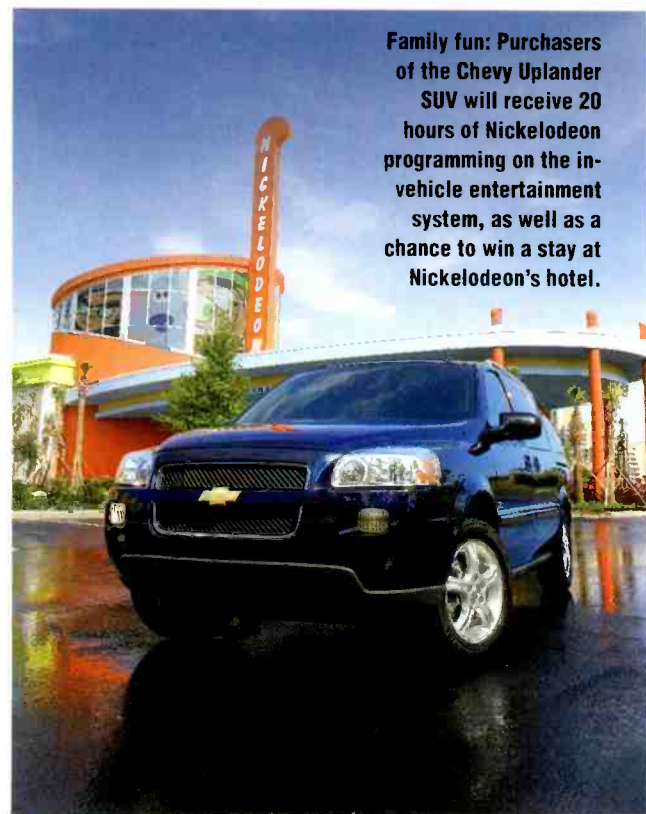
It also illustrates how more nontraditional kids advertisers like automakers, hotel and vacation destination operators, as well as travel service providers, are willing to dedicate more dollars

to kids media. Perry said TV ads are still the core of kids advertisers' marketing plans, but down the road there will be a growing number of kids deals that are based on the kids networks mixing content into new technologies.

Nickelodeon had JD Power and Associates conduct a survey that found kids wield considerable influence on their parents when it comes to purchasing a new car. According to Perry, the survey found that 78 percent of parents said they had conversations with their children about cars while shopping for a vehicle. And 74 percent said their kids shared their opinions with them as to what type of car they wanted them to buy. "Families usually buy cars with the children present, so the children do have a considerable impact on the car that is bought," Perry said, explaining why more automakers are looking to reach parents and kids when selling family vehicles.

Perry said the Uplander campaign will reach mothers of preschoolers ages 2-5 watching Nick programming with their kids,

Family fun: Purchasers of the Chevy Uplander SUV will receive 20 hours of Nickelodeon programming on the in-vehicle entertainment system, as well as a chance to win a stay at Nickelodeon's hotel.



but will also reach 9-to-14-year-old kids via other programming.

Craig Scruggs, marketing manager for the Chevy Uplander, said that while the TV ads are an important component of the partnership and the Uplander will be running TV spots on other broadcast and cable networks throughout the deal, what makes the Nick pact especially important for Chevrolet is the content sharing. He said Nickelodeon's shorter episodic kids programming is more desirable than longer-running kids theatrical movies, and the ability to go to one content provider and get 20 hours of assorted programming made the licensing rights aspect much simpler.

"The complete package Nickelodeon offered us was what we were sold on," Scruggs said. "When we evaluated the Nickelodeon package with what some other networks were offering, Nickelodeon was more appealing."

The Uplander has been on the market since last September, but the models with the new PhatNoise hard-drive technology will begin rolling out of factories this month.

Separately last week, Nickelodeon also partnered with Verizon Wireless to begin distributing three-minute Nick Jr. videos as part of Verizon's expanding V Cast platform. V Cast delivers assorted short-form video content to Verizon's mobile phone users and has been distributing "mobisodes" tied into the Fox drama *24*. The new Nick Mobile will include music videos from Nick Jr. series *Dora the Explorer*, *Blue's Clues*, *The Backyardigans* and *Lazy Town*. Content will then be added on an ongoing basis.

The V Cast deal "provides a new way for our audience to watch their favorite characters and further extends the Nick and Nick Jr. experience for kids beyond the home," said Mike Skagerlind, senior vp, gm of Nick Online. "It gives parents another way to engage and play with their kids when they are on the go."—with Mike Shields ■

Cable Nets Wait for Buyers

Both kids and entertainment upfronts may see only modest CPM increases

CABLE TV By John Consoli

Cable networks Nickelodeon and Cartoon were busy last week writing kids upfront business, particularly with advertisers determined to get into the pre-Christmas "hard eight" weeks and pre-Easter weeks, but the general entertainment upfront in cable has yet to take off.

Nick and Cartoon sales execs did not want to discuss the cost-per-thousand rate increases they were getting, usually a sign that they are more buyer-friendly. An executive at one of the networks conceded that "a lion's share of the business" still had to be done, "but we are proceeding at a steady pace."

Another network exec said he thinks the kids marketplace might not wrap until the end of this week. The slower pace stands in contrast to last year when the kids cable networks were surprised by an upfront that started sooner and moved more quickly than in past years.

Meanwhile, the broader entertainment upfront marketplace for cable hasn't started yet, largely because a majority of clients have not yet submitted their ad budgets to agencies for next season. Buyers also pointed out that the major cable networks are asking for hefty opening CPM increases, which no one is willing to pay at the outset of the market.

Actually, media agencies last year only started doing deals with the cable networks the week before the broadcast networks gave their upfront programming presentations. So the cable upfront is on pace with last year. "The cable marketplace is not stalled," said one ad-supported cable network exec. "It just hasn't started yet."

"We are having some preliminary conversations with some cable networks," one media buyer said. "But some of the cable networks are



No big deals: There are no must-buy cable networks, just must-buy shows, like *Nip/Tuck*.

looking for the same percentage of cost-per-thousand increases they got last year. Unlike last year, when cable dollars were up overall by 16 percent, this year we are projecting overall dollars to be up only 8 percent. Based on that, the CPMs should be lower than last year. If the cable networks take a hard line, we might see what the broadcast marketplace is like before doing deals in cable."

Another agency executive lamented that "it is getting harder to get client budgets in on time," noting, "We asked to have them all in by May 1, but what can you do if they don't get them in?"

The buyer added, "This year, based on the soft scatter market, our clients do not feel as much urgency to get their ad dollars down. And there is really no must-buy cable network, only must-buy shows: programs like [FX's] *Nip/Tuck*, [Bravo's] *Queer Eye [for the Straight Guy]*, [Comedy Central's] *Chappelle's Show*. Deals will ultimately get done, but there is no rush." ■

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Interactive Growing Pains

As new media's resurgence builds, operational hurdles have to be cleared

MEDIA AGENCIES By Mike Shields

The once-again red-hot online ad marketplace is causing some headaches for media planners. Certainly, no one is complaining in an industry seeing spending growth rates in the 33 percent range over the past few years. But along with all of these new dollars comes a host

of growth-related challenges.

For one thing, the market is not like it was a few years ago, when a smaller pool of online spenders had the medium to themselves. "There are a lot of people that are entering into online in a significant way for the first time,"

said Eric Valk Peterson, vp, media director for Agency.com. "The potential downside of that for existing advertisers is that with all this quote-unquote 'dumb money' coming into the market, it brings inflated demand."

Valk Peterson was quick to point out that there is still plenty of inventory out there for most advertisers. If anyone might be concerned, it is direct marketers who are long-term Internet spenders. "In some cases you can start to see diminishing options," he said.

Advertisers are attracted to the online medium particularly for its ability to track and adjust

Media Wire

to 549,000 subscribers leaving AOL, putting its total subscriber count at 21.7 million at the end of the quarter. Subscription revenue was \$1.8 billion, down 8 percent from last year's first quarter.

"AOL is now participating, at scale, in the fast-growing online advertising business," said Time Warner chairman Richard Parsons, in a conference call with financial analysts.

On other fronts, AOL is extending its blogging product, AOL Journals, to the general Web market via its vast AOL Instant Messenger user base. AOL Journals, which allows users to post photos and news, has only been available to AOL subscribers. Now, AIM users can set up a blogging page, while new users can download the service at AIM.com. It is not clear whether AOL Journals will become ad-supported as its audience expands, as is expected.

Microsoft's blogging service, MSN Spaces, has grown rapidly and has recently begun incorporating unique advertising placements. —Mike Shields

Comedy Central Unveils 3 New Shows, Suspends 1

It was a busy week for the press department at Comedy Central. Not only did the network launch a new push into late night with three new shows, it also hired a new head of ad sales and was forced to suspend production of the third season of *Chappelle's Show*, one of its most highly rated series, with no explanation.

As part of MTV Networks' upfront presentation, Comedy Central green lighted production on three new series starring Adam Carolla, Stephen Colbert and DL Hughley. The new shows are also an attempt to capitalize on the success of the network's flagship series, *The Daily Show With Jon Stewart*. *Weekends at the DL* will premiere Friday, July 29, with *The Colbert Report* and the untitled Adam Carolla talk show premiering in late third quarter this year.

What wasn't announced at the upfront was the hire of Jeff Lucas, president of advertising sales at NBCU's cable division, as its new senior vp, ad sales. Neither Comedy nor MTV Networks would comment, but Lucas attended the MTV (continued on page 10)

campaigns. Yet that carries with it a boatload of time-consuming digital grunt work unique to the intricate online space, from trafficking to billing to sometimes ad nauseam reporting as well as staffing.

That situation is ripe for change, said many agency execs. "We have to make our business simpler, because it will not be a real business until we do," said Greg Smith, executive vp, insight, planning and analysis at Carat Interactive. Smith said that all of this manual labor isn't what clients hire agencies for. "We can't impose these complexities on our clients," he said. "They don't want to pay for it, and we don't want to charge for administrative work. We'd rather make our money on our brains."

Besides more new clients spending online, it seems that old clients are eager to explore the many new-media options that have any sort of

digital hook. "We have this whole number of other media types that are parachuting in," said Gerard Broussard, senior partner, director of media analytics at WPP's mOne.

With all of these increasing demands, interactive agencies are also faced with a shortage of bodies. It seems that many media professionals found something else to do during the most recent advertising recession, resulting in too few experienced planners. For example, according to executives interviewed at Organic, the agency has about 60 open positions, with a large portion of those in media.

Yet despite all of the hurdles facing the industry, no one is about to jump off a bridge, because business is too good. "I wouldn't even say it's a good problem to have, because I don't view it as a problem," said Valk Peterson. "I think people are really excited about it." ■

Critics Wary of Bigger MSOs

Comcast, Time Warner rivals want FCC to disapprove Adelphia purchase

WASHINGTON By Todd Shields

Cable critics and satellite companies say they will ask regulators to deny or modify the proposed purchase of Adelphia Communications by Time Warner and Comcast even as those MSOs say they can offer customers services the bankrupt Adelphia never could.



Roberts: 'We'll improve service.'

The proposed transaction would make leading cable operator Comcast and No. 2 Time Warner even bigger. Concerns about the deal include "whether there is predatory abuse by the local and regional monopolies they've established," said Andrew Jay Schwartzman, president/CEO of public-interest group Media Access Project.

The deal needs approval by the Federal Communications Commission, federal antitrust authorities, and municipal and regional franchise authorities, which the companies expect will take nine to 12 months. It would leave Comcast with 23 million customers and Time Warner Cable with 14 million subscribers, more than twice the size of No. 3 cable MSO Charter Communications.

"We're going to quickly be able to improve services" for Adelphia customers, Comcast chairman/CEO Brian Roberts recently told

reporters in Washington.

But critics say the enlarged Comcast and Time Warner would have effective veto power over national programming, since the companies would dominate key markets. For example, rivals point to Comcast's use of a loophole to deny satellite competitors access to its regional sports network in Philadelphia and say they fear the companies will not make available on fair terms programming that they own. Time Warner properties include CNN, HBO and TBS; the company also co-owns the WB network with Tribune Co.

"We are opposed to any acquisition that does not address or could intensify those problems," said satellite provider EchoStar in a statement. DirecTV, the largest direct-broadcast company, was silent following earlier statements skeptical of the deal.

Kathy McKiernan, a spokesperson for Time Warner, said the proposed deal would not change a marketplace that she said is "quite competitive and robust." Comcast's Roberts said his company had bolstered programming diversity by helping hundreds of cable nets flourish. He said the presence of satellite rivals ensured "there's more competition than there's ever been."

The FCC approved the last big cable merger it took up: Comcast's purchase of AT&T Broadband in 2002. Opponents already are working to persuade regional and municipal franchise authorities to bar the deal. ■

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presentation, and sources said the formal announcement of his hire will happen early this week. In his new job, Lucas will report to Hank Close, executive vp, ad sales at MTVN.

And finally, Comedy said it had suspended production on the third season of *Chappelle's Show* until further notice. The third season will not premiere May 31 as originally scheduled. In a statement, Comedy Central said only that "all parties are optimistic that production will resume in the near future." Comedian Dave Chappelle's rep made a similar statement. —Jim Cooper

'Idol' Sticks by Abdul

Paula Abdul will continue to serve as a judge on *American Idol* for the "foreseeable future" said Fox insiders, despite allegations that she had a mentoring and romantic relationship with one of the show's contestants two years ago.

Meanwhile, Fox and *American Idol* producers Fremantlemedia and 19 Entertainment said they are "looking into the accusations" made by former *Idol* contestant Corey Clark.

On ABC's *Primetime Live* last week, Clark alleged that while he was a contestant on the show in early 2003 he and Abdul developed a romantic relationship. He also said Abdul coached him on how to advance by helping him pick songs (including a song by Journey, a group in which fellow judge Randy Jackson used to play bass) and clothes to wear.

While the judges do not determine who advances in the competition after the show's early eliminations, they do offer ample comment about each contestant's performance. Abdul had nothing but praise for Clark following all of his on-air performances.

A statement from Fox and the producers tried to salvage the integrity of the show, saying, "It should be noted that the ultimate decision on which contestants move forward on *American Idol* has always been determined by the voting public. We have gone to great lengths and great expense to create a voting system that is fair and reliable. Judges may offer opinions, but...it is the voters who ultimately determine each season's *American Idol* winner." —John Consoli

Nets Back 'TV Watch'

New group advocates against greater government involvement on indecency

WASHINGTON By Todd Shields

After more than a year of controversy over coarse broadcasts, networks have launched an advocacy group to influence public opinion and—they hope—ward off greater government regulation.

The group, called TV Watch, on May 5 posted a Web site (televisionwatch.org) that touted parental controls and displayed a poll favorable to its message. It was not clear what else the organization would do. Executive director Jim Dyke pointed to a membership that includes the American Conservative Union and the U.S. Chamber of Commerce as well as media companies. "Bringing these strange bedfellows to speak in one voice is, we think, an important first step," he said.

Dyke, a former spokesman for the Republican National Committee, promised publicity campaigns, but declined to provide details. He also declined to discuss how much money the group receives from CBS parent Viacom, NBC Universal and Fox parent News Corp. (ABC owner Disney is not part of the group.) All three corporations are opposing sanctions issued by the Federal Communications Commission in the crackdown that followed the baring of Janet Jackson's breast during the 2004 Super Bowl telecast on CBS.

The indecency debate has "been extremely one-sided," said Dyke, who diplomatically declined to name groups. The Alexandria,

Va.-based Parents Television Council and others have gained notice for mass e-mail campaigns to press for government action to cleanse the airwaves.

Parents Television founder L. Brent Bozell III in a statement called TV Watch "a collection of random citizen and public policy groups that have simply been hired and paid by the networks to do their dirty work."

TV Watch released a survey it commissioned that found 74 percent of Americans believe more government regulation is not the answer to televised excess. Bozell's group in a Web posting also referred to a survey last month by the nonpartisan Pew Research

Center for the People and the Press. It found most Americans favor tighter enforcement of regulations on TV content during hours when children are likely to be watching. Sizable majorities also backed steeper fines and extending network standards for indecency to cable TV, Pew said.

The dueling surveys come as Congress considers legislation to increase the maximum fine for broadcast indecency more than tenfold, to \$500,000, and as some legislative leaders mull extending indecency regulation to cable and satellite services. Viacom, NBCU and News Corp. all own multiple cable networks. ■



The FCC has targeted such shows as Fox's *Family Guy*.

Arbitron, VNU Adjust Apollo

Companies scale back full commercial launch to focus on smaller pilot panel

RESEARCH By Katy Bachman

At the request of advertisers, Arbitron and VNU last week scaled back their pending plans for a full-service commercial launch of the Project Apollo national marketing service to concentrate first on a smaller pilot panel. Both Arbitron and VNU will invest about \$7 million each to field a pilot panel of 6,250 households, or 14,500 persons, to be deployed

by the end of the year.

Although it's not the full 30,000 household panel originally envisioned, the pilot allows the companies to move the concept into the marketplace ahead of the full-service launch, which had been delayed until second quarter of next year. The pilot will run for seven months from December 2005 to June 2006.

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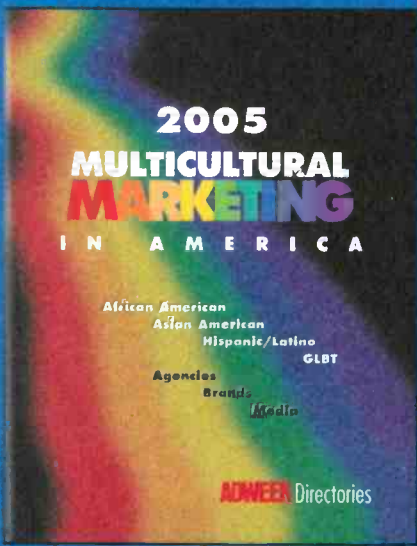
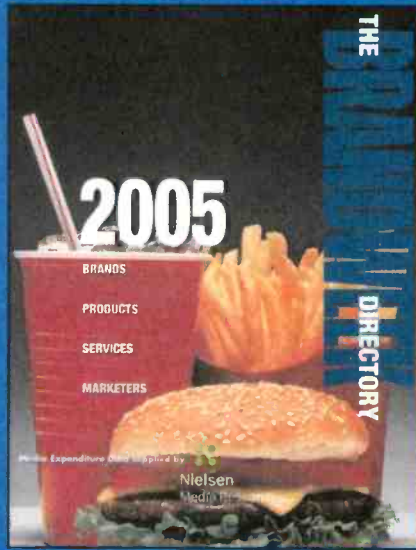
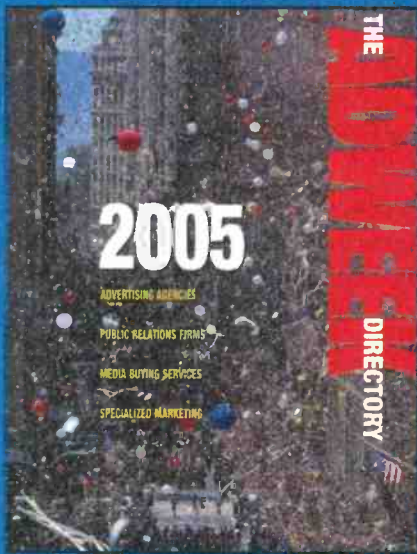
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Interactive

The Internet ad marketplace has had no shortage of positive prognosticators of late. Last week, industry watchdog eMarketer officially upped its estimate for online ad spending in 2005 to \$13 billion, an increase of nearly 34 percent, topping the 33 percent increase seen in 2004, according to recent figures from the Internet Advertising Bureau and PricewaterhouseCoopers.

Following eMarketer's revise was an extensive new report from Web researcher Forrester, which—besides estimating even larger online spending (\$14.7 billion in 2005)—predicted that these new dollars will largely come from traditional media. The report says that nearly half of marketers plan to decrease spending in media such as magazines, direct mail and newspapers in order to subsidize more online ad spending in 2005. Forrester's most eye-opening claim, however, was that spending will hit \$26 billion in 2010, putting the online medium in the company of cable/satellite TV and radio.

Though paid search is seen as a major driver of this shift, brand dollars are clearly making an impact. Two-thirds of marketers surveyed said they consider online channels to be just as or more effective at branding than traditional media. Search engine marketing is expected to grow by 33 percent in 2005, reaching \$11.6 billion by 2010, says Forrester, while display ads will grow at the average rate of 11 percent over the next five years to \$8 billion by 2010.

Heavy.com, which houses a wide variety of edgy, humorous online video content, is producing content for the Sony PlayStation Portable. Heavy plans to make its entire library of animation and live-action video shorts available for free download for PSP users. These "PSP-casts" mark the first ad-supported content made available exclusively for the popular portable game player.

Initially, six episodes of Heavy's action sports series, *Blisster*, will be available on Sony's PSP platform, with more than 40 hours of Heavy programming added in coming weeks.

Unilever's Axe body spray is the first sponsor of the content. —Mike Shields

Unveiled last October, Project Apollo will be the first national marketing panel to track multimedia exposure and product-purchase behavior from a common sample of consumers. The idea is to give advertisers the ability to gauge the return on their investment of their marketing. The service combines Arbitron's portable people meter with ACNielsen's Homescan consumer panel.

For the pilot, Arbitron and VNU, which is the parent company of *Mediaweek*, will be asking national media to encode their signals, in addition to advertisers, who are expected to encode their ads. Arbitron will also ask major radio groups to participate.

While the concept of a single-source marketing panel was attractive to advertisers, Project Apollo was unproven and carried an expensive seven-figure price tag. Despite new pricing levels introduced earlier this year, only Procter & Gamble, the packaged-goods giant that

spearheaded the original full service, was ready to sign on the dotted line.

"Advertisers asked us for a more digestible service," said Linda Dupree, senior vp of PPM national marketing panel for Arbitron. "Since we announced the pilot, the phones started ringing."

Added Richard Fielding, vp/director of insights and analytics at Starcom, "It's the right strategy. There's been a lot of talk, and now it's time for action. Any venture such as this needs to be tested. If they can prove there's something to it, money will follow."

Arbitron and VNU have held talks with more than 50 advertisers about the idea for a pilot. While advertisers have not committed yet, Procter & Gamble is expected to support the pilot. Based on industry acceptance, Arbitron and VNU will determine whether or not to form a joint venture to launch Project Apollo in late 2006 or early 2007. ■

I Love the Synergies

Best Week Ever morphs into a multiplatform blueprint for future VH1 shows

MULTIMEDIA By Tony Case

It started out as an off-the-wall, sarcastic take on the week's news and has grown into the hardest-working series on VH1.

An outgrowth of its *I Love the 80s* franchise, VH1's *Best Week Ever*, launched in January 2004, has blossomed into an ambitious, multiplatform brand. The half-hour, weekly show—featuring sassy, often very un-p.c. commentary from a panel of stand-up comics and other observers of the culture about everything from the Michael Jackson trial to the election of the new Pope—has evolved into an interactive,

advertiser-friendly environment that encompasses Web clips and message boards, a daily blog and, most recently, cell phones.

VH1 last week partnered with Verizon Wireless to promote the wireless provider's V Cast service within the content of *BWE*, which airs Fridays at 11 p.m. V Cast technology enables users to view video clips on Verizon Wireless' new 3G phones. VH1 already had a deal with Verizon Wireless to provide customized, one-to-three-minute clips of *BWE*, part of a broader agreement with MTV Net-

works, announced last February, that also included clips of Comedy Central's *The Daily Show With Jon Stewart* and other programming.

Now, Verizon Wireless will actually be pitched within the content of four upcoming episodes of *BWE*, slated for May and June. In between their wry

observations on the runaway bride and the *American Idol* scandal, panelists will demonstrate how to play video from *BWE* episodes on their mobiles as well as offer their two cents about the technology.

As part of the deal, Verizon Wireless

Snark squad: *BWE* panelists Jessi Klein and Paul Scheer offer up snappy news insights.



Syndication

Previewed in an upfront presentation last week, Martha Stewart's new fall 2005 syndicated talk show *Martha* from NBC Universal will combine elements of talk and how-to programming in a mixture of live and taped segments focusing on cooking, gardening, crafts and home design.

"This is our most ambitious television project to date, and we are thrilled with the enthusiastic response from both the advertiser and affiliate community," said Susan Lyne, Martha Stewart Living Omnimedia president and CEO. "No other new daytime show has the bench of resources, breadth of talent and audience awareness."

Currently cleared in 92 percent of the country, and expected to launch with considerable interest, at least initially, look for *Martha's* debut on Sept. 12.

Planning ahead, NBCU already has a deal in the works with *Will & Grace* star Megan Mullally to host her own daytime talk show in fall 2006. *Will & Grace*, which has been renewed for an eighth season, is expected to wrap next spring. NBC declined comment.

Also in the works for fall 2006 is an unnamed and uncategorized first-run daytime strip on the Tribune stations in a new co-venture among Tribune Broadcasting Stations, Tribune Entertainment and Sony Pictures Television.

According to John Weiser, president, distribution, Sony Pictures Television, "We recognize that in this virtually integrated marketplace, succeeding in syndication requires a collaborative, targeted approach that meets the needs of the stations." Added Melanie Chilek, senior vp, development and syndicated programming, Sony Pictures Television, "Knowing we have a launch group for our upcoming development is a tremendous leg up for us this season."

Currently lacking in first-run syndie programming, Sony Pictures Television recently canceled freshman talk shows *Life & Style* and *Pat Croce: Moving In*, and is unlikely to move forward on a proposed talk show hosted by Howard Stern sidekick Robin Quivers. —Marc Berman

becomes the exclusive sponsor of *BWE's* broadband player on VH1.com, and its logo will be featured prominently on the site. Clips from episodes featuring the commentators' musings on V Cast will be put on the site. Additionally, VH1 has created a customized V Cast spot aimed at driving cell users to the weekly show and to daily V Cast clips.

Verizon Wireless says VH1's strong following among the adults 18-49 demo inspired the close partnership. "When looking for content

***BWE* "is very much driven by the voice and attitude of blogs. And, indeed, the voice of the new VH1 is driven by the highly subjective, humorous approach of a lot of Web sites." HIRSCHORN**

providers, *Best Week Ever* just bubbled to the top. People like to watch it because it's fun and exciting, and it encapsulates all that V Cast is," said representative Brenda Raney. "Whenever you have content that can relate to another venue, that's what V Cast is all about. Now people can take their entertainment with them." As for VH1, *BWE* provides a laboratory in which to experiment with new programming and advertising platforms.

"For advertisers looking for quick awareness and a quick hit, there's an ad-insertion model there waiting to be developed," said Alan Schulman, executive creative director of Brand New World, which creates insertions for wireless, VOD and broadband streaming. "Whether wireless carriers wake up to the fact that they have as much distribution as the networks sort of remains to be seen, but it's a great opportunity for wireless."

Tina Imm, VH1's vp, digital media, said *BWE*, which was created by series executive producer Fred Graver, was always envisioned as more than just another weekly show from the former music video channel that has refashioned itself—and built audience and buzz—around offbeat, original programming such as the washed-up-celebrity-helmed *The Surreal Life* and *I Love the '80s* and its various iterations. *BWE* "really was about taking the linear content model and making it interactive by using multiple platforms," Imm said. "While we live and breathe this on a daily basis in the entertainment field, there's no programming that reflects that."

The show's audience delivery had been sol-

id for VH1, gaining about 150,000 viewers in the past year (up from about 350,000 viewers 2-plus from January-May 2004 to 500,000 viewers in the same time period this year, according to Nielsen Media Research data).

Indeed, the channel keeps finding new ways to extend the *BWE* brand. Its new season, which launches this week, features "Ask Best Week Ever," which allows viewers to e-mail questions and get the chance to have them answered on the show. Later this month, viewers will be able to text message questions via their cell phones. "It's absolutely the right direction in terms of what programmers need to be doing," said Stacey Lynn Koerner, executive vp, director of global research integration at Initiative Media Worldwide.

Since its inception, *BWE* had "a strong community element," explained the show's executive producer Michael Hirschorn, former editor in chief of the now-defunct Inside.com. "The idea for the show is very much driven by the voice and attitude of blogs. And, indeed, the voice of the new VH1 is driven by the highly subjective, humorous approach of a lot of Web sites." In fact, the *BWE* blog, a sort of Gawkeresque take on the news of the day—say the May, ah...August (we'll give Maverick a break here) romance of Tom Cruise and Katie Holmes—has had a following since it launched, with links to high-profile blogs and gossip such as Gawker, The Drudge Report and the *New York Post's* Page Six.

As for the weekly show itself, Hirschorn said *BWE's* pilot was one of the highest-rated test programs ever for the channel. While the show has always had an interactive bent, he admitted it's "significantly better and more sophisticated than when we first started." The show, he points out, really began to catch on last fall, and at that point the network accelerated the brand extension in the digital realm.

Both Imm and Hirschorn said the show's successes are the fruits of unprecedented cooperation between the production and digital arms of the network. Imm "spent a significant part of her budget to make sure that we had producers and writers and talent available to do exclusive material," Hirschorn said.

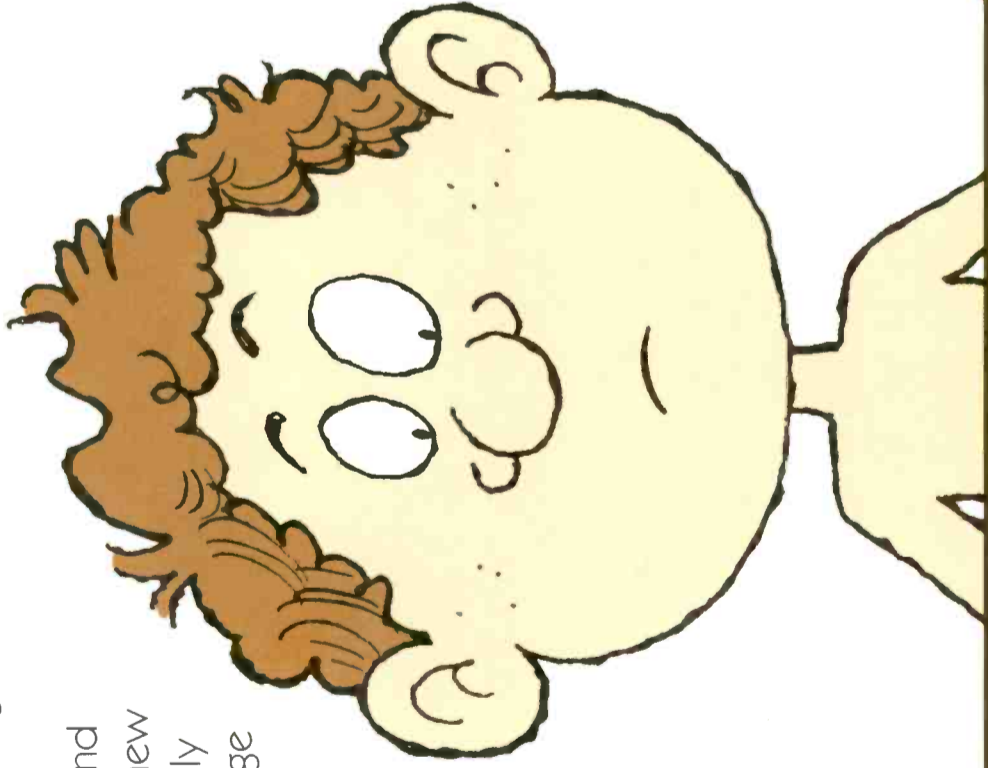
BWE is just the beginning. "At a really near time in the future, everything we do will have to live on multiple digital platforms," Hirschorn added. "There must be a digital strategy, a wireless strategy, a broadband strategy for everything we do." ■

Why does my TV Land feel different?

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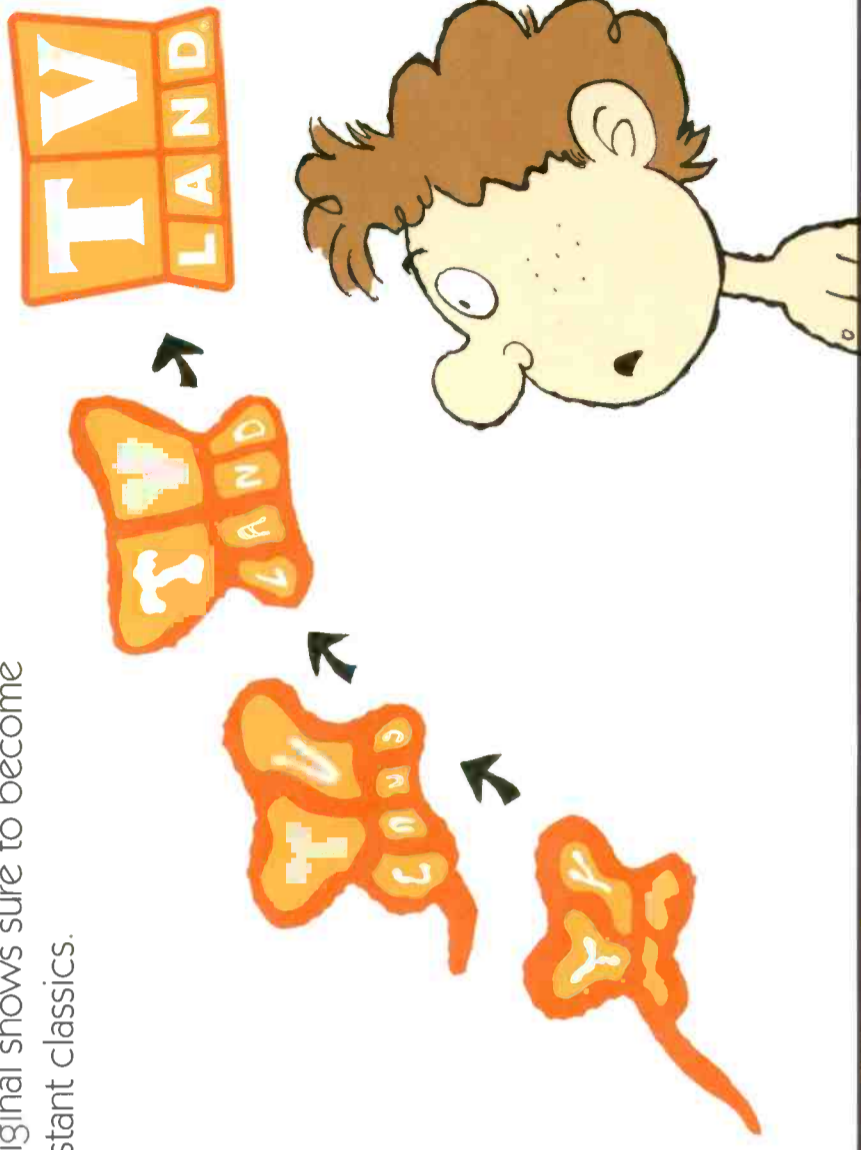
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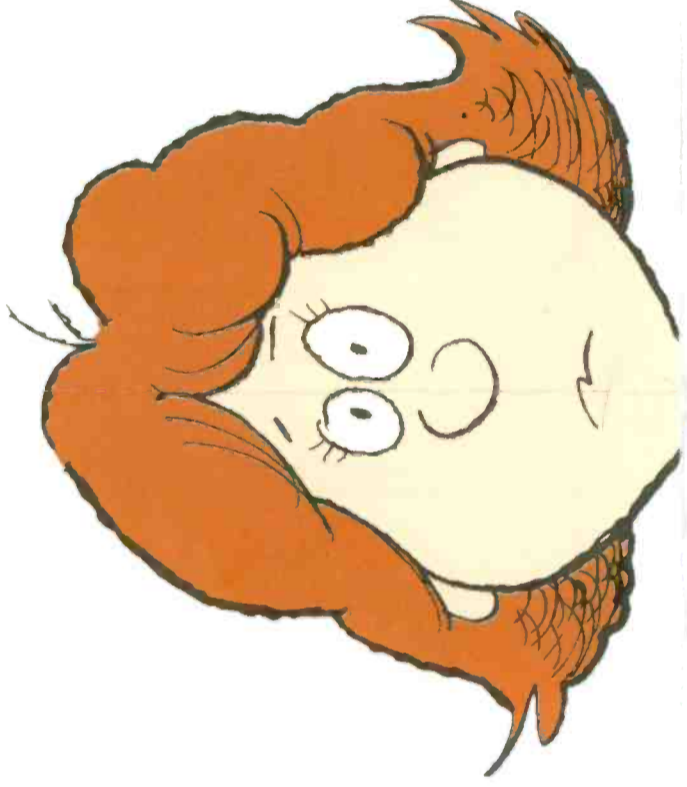
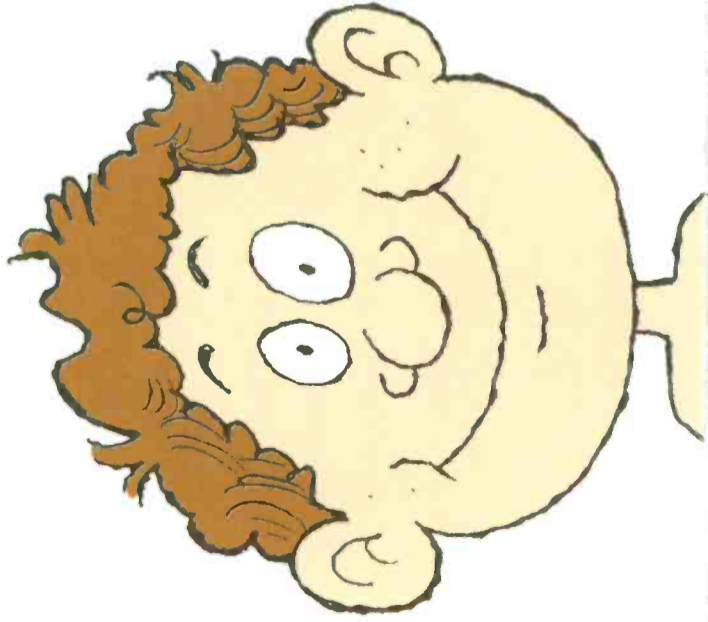
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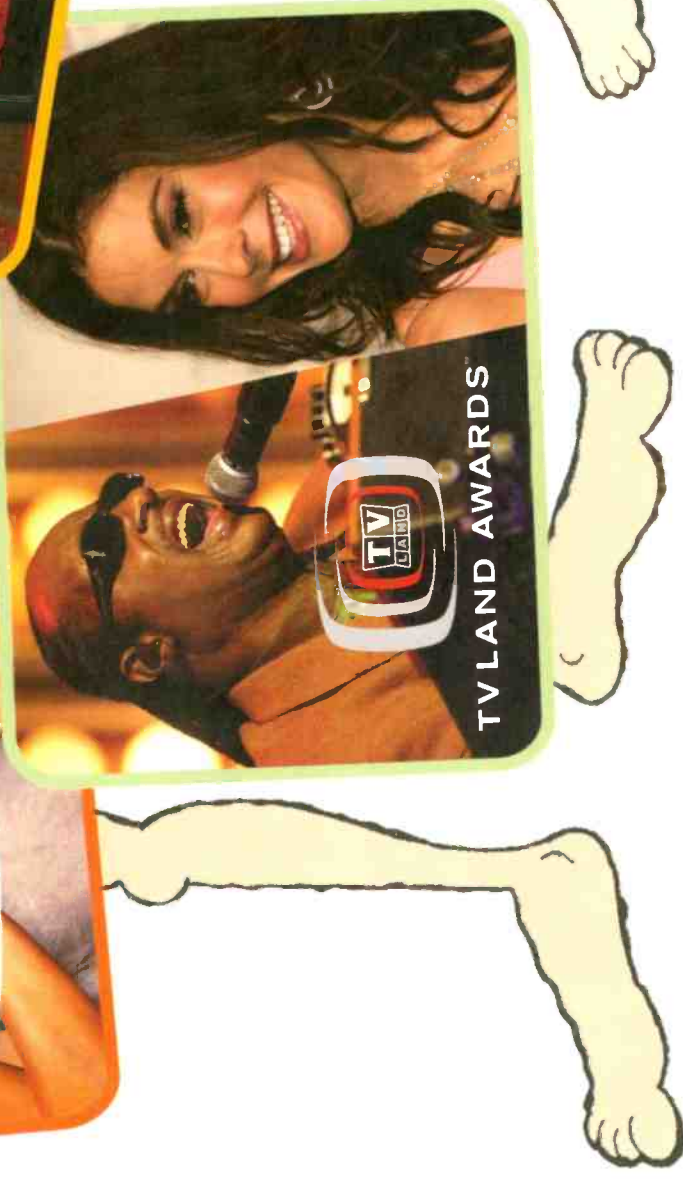
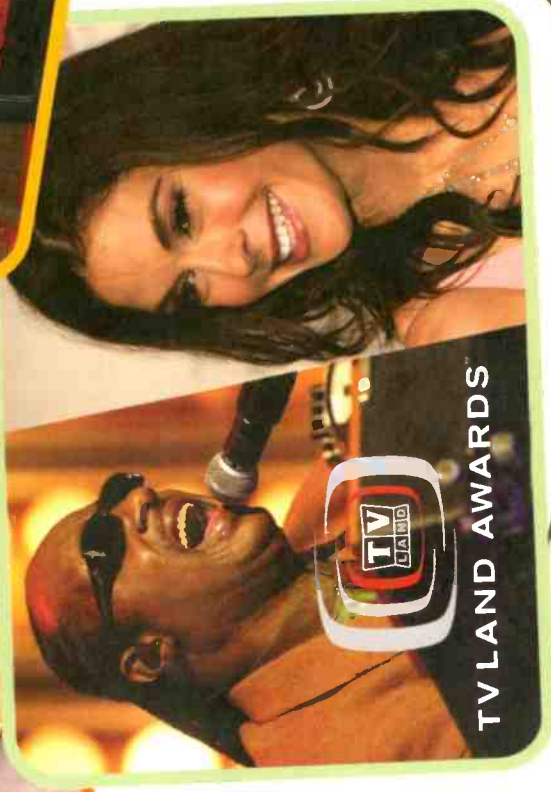
Or throw on your snappiest threads and tune in to the **TV Land Awards** – our annual star-studded, red carpet gala. See today's hottest television stars come out to honor the best of the best in classic television.

No, **The David Steinberg Project** wasn't in the science fair. The comedian and director behind such hits as **Curb Your Enthusiasm**, **Mad About**

You and **Seinfeld** gets guests like Martin Short and John Lovitz to really let loose. You just never know what'll happen.

And other originals are on their way, like **Living in TV Land**, **Tickled Pink** and **TV Land Confidential**. Watching originals on TV Land may feel weird at first. But you'll be fine.







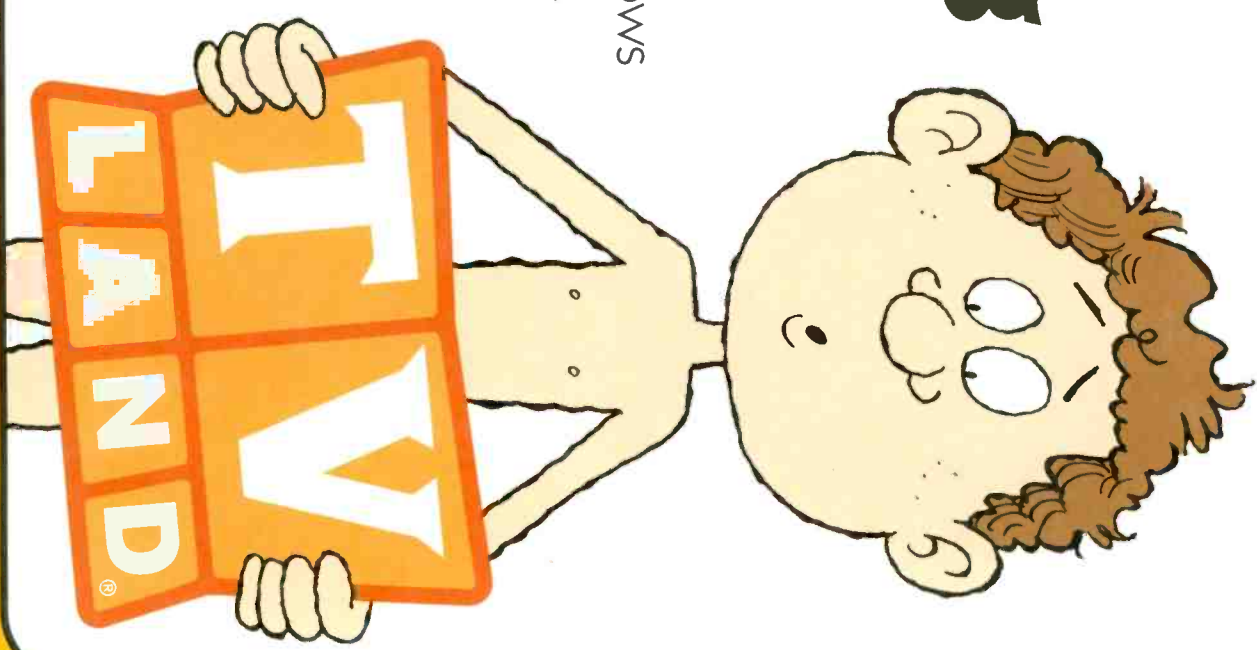
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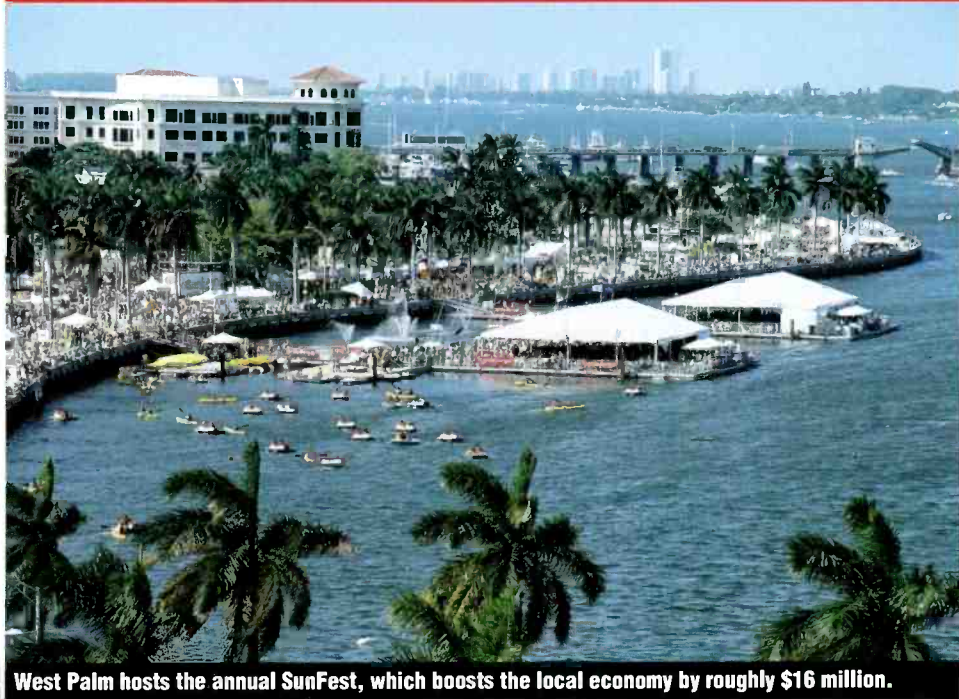
What's happening to my TV Land?

Living with new original shows
and other network changes.



market profile

BY EILEEN DAVIS HUDSON



West Palm hosts the annual SunFest, which boosts the local economy by roughly \$16 million.

SUNFEST/ICI WALKER/PHOTO

West Palm Beach-Ft. Pierce

SUNFEST, FLORIDA'S LARGEST MUSIC, ART AND WATERFRONT FESTIVAL, JUST WRAPPED up in West Palm Beach. The annual event, which ran from April 28 to May 1, attracts more than 300,000 guests and has a local economic impact of \$16 million annually. The event also raises more than \$50,000

each year for nonprofit organizations in West Palm Beach.

An even bigger impact on the local economy is the West Palm Beach area's housing boom. The market is exploding with new housing construction, along with retail, restaurants and other consumer-oriented businesses. The area was already considered affluent, but in the past two years the cost of housing here has escalated 220 percent. In this market, the tri-county region to the north (comprising Martin, St. Lucie and Indian River counties) has experienced some of the area's heaviest development. That area includes such coastal communities as Ft. Pierce, Port St. Lucie and Stuart.

On the southern edge of the market, resort areas including Boca Raton and Boynton Beach remain popular with tourists and seasonal visitors, called "snow birds" by the locals. West Palm Beach is the region's largest

city. "The housing market in particular, and the growth associated with that, has been booming," says John "Bart" Bartosek, editor of *The Palm Beach Post*, the area's largest daily newspaper. "What's happening, of course, is that affordable housing is much more difficult to find." That holds a downside for Brian Lawlor, vp and general manager of E.W. Scripps' NBC affiliate WPTV. He says the area's cost of living has made it harder for him as a television station executive to recruit potential job candidates.

But for the overall health of local media, the construction boom has been a tonic. For example, spot TV in the West Palm Beach-Ft. Pierce television DMA, which ranks 39th in the country with 729,010 television households, rose to \$128.5 million in 2004. That's a boost of approximately \$2.1 million over 2003 revenue levels, according to Nielsen Monitor-Plus. Among businesses helping to fuel the

growth in local advertising are upscale marketers, developers, home builders, car dealers, furniture stores and investment services.

WPTV, part of E.W. Scripps' multimedia family, has led the market for most of its 50-plus-year history. An NBC affiliate since it first signed on in 1954, WPTV remains the market's No. 1 local news station in both households and key demos. Its household ratings often beat its news competitors' ratings combined.

"In households, we're Florida's top-rated station sign-on to sign-off," says WPTV's Lawlor. "But even though we're No. 1 in the market, we don't rest on our laurels." He cites the veteran anchors, community involvement and a "very aggressive approach" to staying relevant and competitive as the factors that help WPTV maintain its edge.

Main anchors Jim Sackett and Laurel Sauer have been on the air as a team for 16 years, and Sackett is a 26-year WPTV veteran. The two co-anchor the station's news at 6 p.m. and 11 p.m. Its morning team of Roxanne Stein and John Favole are also quite tenured, having shared the anchor desk for a decade. At 5:30, however, there's a relatively new team, in place since last summer. Shannon Cake was promoted from investigative reporter and weekend morning anchor to co-anchor at 5:30 p.m., and Miranda Khan arrived in August 2004 from ABC affiliate WQAD-TV in Quad Cities (Ill., Iowa), where she was a main anchor.

Lawlor says one of the challenges of the market relates to spill-in to the northern and southern ends of the market from neighboring Orlando and Miami. He says the West Palm Beach-Ft. Pierce stations must give viewers in those corners of the market a reason to watch the local newscasts as opposed to news on stations outside the market.

Separately, WPTV has operated the local Pax TV outlet, WPXP, under a joint sales agreement for the past four years. WPXP content will soon be changing as West Palm Beach-headquartered Paxson Communications intends to exit the network-programming arena, relying instead on infomercials and other paid programming as revenue sources. In April, the company announced it plans to end the joint sales agreements it has with NBC Universal and NBC affiliates around the country. Lawlor says WPTV,

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A striking British comedienne seeks the American dream.

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Daisy Does America

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very funny.

market profile

which relocated to a new, state-of-the-art digital facility in 2001, will continue to operate WPXP's master control. WPXP has been rebroadcasting WPTV's local news at 7 p.m. and 11:30 p.m.

Meanwhile, rival ABC affiliate WPBF-TV, owned by Hearst-Argyle TV, overhauled its local news within the past year. In April 2004, for its 11 p.m. news, the station moved to a unique, three-person, all-female anchor team, consisting of Tiffany Kenney, Kristin Hoke and Lisa Hayward.

Viki Regan, WPBF's vp/gm, calls the triumvirate anchor team "a groundbreaking approach." After a host of new anchor candidates were interviewed, she explains, the three selected happened to be women. The revamped anchor format has quickened the pace of the newscast, with a higher story count and "more anchor involvement, both in front of and behind the camera," says Regan.

The station also adopted a new slogan last spring, "Where You Come First," which Regan says reflects the station's new "viewer-centric" approach to doing local news. "Local news is what defines us amid all of the choices that viewers have today," she says. "Local news is the pulse of a station."

Last fall, WPBF added local news at 5:30 p.m., making its 5 o'clock news a full hour. At the same time, the station instituted a weather-first platform in which it starts every newscast with an abbreviated weather report (barring any major breaking news story). "In South Florida, weather is a significant issue," says Regan. Florida weathered four hurricanes in 2004, with this market sustaining direct hits from hurricanes Frances and Jean.

The market's No. 2 station overall is Freedom Broadcasting's CBS affiliate WPEC, which turned 50 on Jan. 1. WPEC has significantly beefed up its hurricane and severe-weather diagnostic tools, says station manager Don Colee. The station installed Doppler 12000 Stormtrac, with all new software and hardware to further enhance its weather-forecasting ability, he says.

Weather was the reason that WPEC last year for the first time capitalized on its alliance with Clear Channel Communications' radio cluster in the market. When the hurricanes came to town, the Clear Channel stations stopped playing music and broadcast WPEC's audio signal with its continuous weather-focused coverage.

WPEC also has an ongoing news-sharing partnership with *The Palm Beach Post*.

Colee says the station's local news overall has enjoyed solid ratings growth. In the

November 2004 sweeps, WPEC was No. 1 in adults 25-54 in late news, helped in part by strong CBS prime-time programming. In the February book, WPTV reclaimed the lead in the demo, earning a 4.9 rating to WPEC's 3.8 rating Monday-Sunday (WPTV did a 5.2 rating to WPEC's 3.9 rating Monday-Friday in the same adults 25-54 demo).

Both WPEC and WPTV produce two hours of local news from 5-7 a.m.; WPBF produces an hour from 6-7 a.m. WPEC also produces the local newscasts on Raycom Media's Fox affiliate WFLX. WFLX's five-year-old *Fox Morning News* airs from 7-8 a.m. The Fox affiliate's late news at 10 p.m. is also the market's only prime-time newscast, its ratings often rivaling those of WPBF's late news at 11 p.m. WPEC and WFLX share on-air talent.

On the programming front, WPEC this fall will replace *The Jane Pauley Show* at 10 a.m. with Martha Stewart's new show. WPEC plans to replace *Friends* with *Who Wants to Be a Millionaire*, currently on WPTV at 11 a.m. *Friends* will move to late night until June 2006, when the first cycle ends. And Viacom-owned UPN affiliate WTVX will pick up the second cycle of *Friends*.

Viacom recently has expanded its footprint in the South Florida region, buying more stations and consolidating management of them. The company on April 1 purchased WTCN in West Palm Beach. WTCN has been operating as an Independent since losing its affiliation in 2002, when the WB network opted to move its affiliation to WTVX. WTVX became a primary UPN affiliate and secondary WB affiliate. Also on April 1, Viacom purchased the market's only Spanish-language television station, an Azteca America affiliate, WWHB. Both WTCN and WWHB had been owned by local businessman Bill Brothers.

Viacom promoted WTVX vp/gm Brien Kennedy to president and gm of its three stations in the West Palm Beach-Ft. Pierce market and its duopoly in Miami, CBS O&O WFOR-TV and UPN affiliate WBFS. While Kennedy is now overseeing the five stations, new hire Michael Burrell oversees day-to-day operations of the West Palm Beach stations as station manager. Burrell, formerly general sales manager at NBC affiliate WXIA-TV in Atlanta, starts May 11.

WTVX continues to run the WB prime-time programming out of pattern when and where the shows can fit around WTVX's schedule. That's not exactly an ideal situation for the station or viewers trying to find their favorite WB shows, Kennedy says, adding that

SCARBOROUGH PROFILE

Comparison of West Palm Beach, Fla.

TO THE TOP 50 MARKET AVERAGE

DEMOGRAPHICS	Top 50 Market Average %	WPB Composition %	WPB Index
Age 18-34	31	22	71
Age 35-54	40	34	85
Age 55+	30	44	150
HHI \$75,000+	32	30	94
College Graduate	14	15	103
Any Postgraduate Work	12	11	92
Professional/Managerial	26	20	75
African American	13	10	83
Hispanic	14	11	80

MEDIA USAGE-AVERAGE AUDIENCES*

Read Any Daily Newspaper	52	60	115
Read Any Sunday Newspaper	60	72	119
Total Radio Morning Drive M-F	21	20	93
Total Radio Afternoon Drive M-F	18	18	100
Total TV Early News M-F	29	31	109
Total TV Prime Time M-Sun	39	43	112
Total Cable Prime Time M-Sun	15	19	130

MEDIA USAGE-CUME AUDIENCES**

Read Any Daily Newspaper	72	79	111
Read Any Sunday Newspaper	75	84	113
Total Radio Morning Drive M-F	74	71	96
Total Radio Afternoon Drive M-F	72	70	97
Total TV Early News M-F	70	74	106
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	63	75	119

MEDIA USAGE-OTHER

Accessed Internet Past 30 Days	61	59	96
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HOME TECHNOLOGY

Owns a Personal Computer	68	65	96
Purchase Using Internet Past 12 Months	43	40	94
HH Connected to Cable	65	76	117
HH Connected to Satellite/Microwave Dish	21	23	109
HH Uses Broadband Internet Connection	26	21	80

*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)

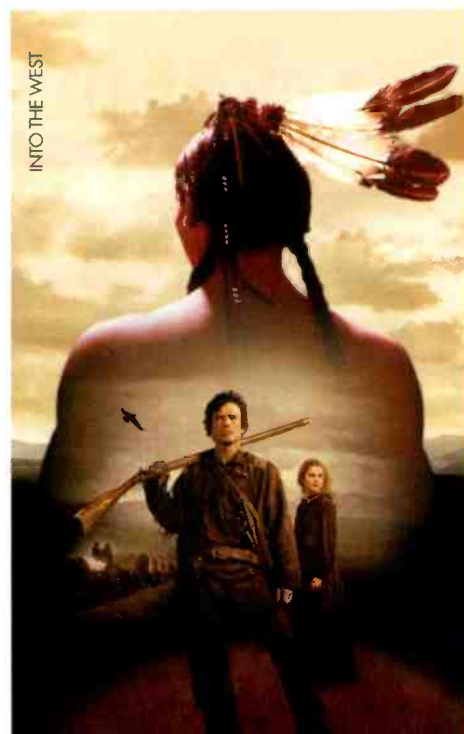
ARBITRON

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	5 FM	21.8	\$26.3	39.4%
Clear Channel Communications	1 AM, 5 FM	21.9	\$23.7	35.5%
Palm Beach Broadcasting	1 FM	5.1	\$9.7	14.5%
J Crystal Enterprises	2 AM	4.5	\$2.4	3.6%
BGI Broadcasting	1 AM	1.2	\$0.7	1.0%

Includes only stations with significant registration in Arbitron diary returns and licensed in West Palm Beach-Boca Raton or immediate area. Share data from Arbitron Fall 2004 book; revenue and owner information provided by BIA Financial Network

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market profile

ARBITRON

RADIO LISTENERSHIP / WEST PALM BEACH, FLA.

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WIRK-FM	Country	6.4	5.3
WOLL-FM	Oldies	6.2	6.6
WEAT-FM	Adult Contemporary	5.3	6.1
WRMF-FM	Adult Contemporary	5.3	5.2
WPBZ-FM	Alternative	5.1	3.7
WJNO-AM	News/Talk	4.1	8.1
WKGR-FM	Classic Rock	3.8	3.3
WMBX-FM	Hip-Hop	3.7	4.6
WLDI-FM	Top 40	3.7	3.1
WJNA-AM	Nostalgia	2.9	2.3

Source: Arbitron Fall 2004 Radio Market Report

negotiations are ongoing with the WB network to move the affiliation back to WTCN. If that happens (which should be known within the next month), it would free up the 10 p.m. time period on WTVX, which could potentially be filled with local news or other programming, Kennedy says. WTVX already produces some non-news local programming.

On the local cable front, Adelphia Communications and Comcast Cable both provide service to the market, but Adelphia's ad sales arm, Adelphia Media Services, handles sales for Comcast's system along the Treasure Coast.

Cable penetration in the market is 76 percent, significantly higher than the 65 percent average for the top 50 markets, according to Scarborough Research (see *Scarborough chart*).

Satellite is also slightly higher in the market than the national average.

In local newspapers, Cox Newspapers' *The Palm Beach Post* had a daily circulation of 181,626 as of March 31, flat compared to the same period ended March 31, 2004, according to the recently released FAS-FAX report by the Audit Bureau of Circulations. The paper's Sunday circulation slipped nearly 1 percent to 217,634.

In February 2004, the *Post* started a weekly Spanish-language newspaper called *La Palma* ("The Palm"). The free broadsheet, which publishes on Fridays, generally includes four sections: main news, lifestyle, sports and classifieds. The *Post*'s Bartosek says in the year or so that it's been out, *La Palma* has gained in both readership and advertising. The paper also

launched a companion Web site, *lapalmainteractivo.com*, which allows users to click on the national flag of a Latin American or Caribbean country for additional news of interest to people from those cultures, he says.

La Palma, which had been circulating exclusively in Palm Beach County, in March expanded its distribution to Martin County. Its press run has increased from an initial 25,000 copies to 42,000 copies, and it now averages about 52 pages.

The flagship *Post*, meanwhile, started courting women more aggressively with the launch of *Charm*, an expansion of the paper's "Gal Friday" pages of several years ago. The *Charm* section usually runs one to two pages inside the Accent features section Thursdays through Sundays. It offers beauty product testing and women-focused stories and information.

The *Post* has also made several changes to its management team in the past year. Among them, the *Post*'s editor of 20 years, Edward "Eddie" Sears, retired in January. Bartosek was immediately promoted from managing editor to editor, and deputy managing editor Bill Rose was promoted to managing editor. The paper's longtime general manager, Lon Danielson, retired in late 2004 after about 18 years. Ad director Charles Gerardi was named Danielson's successor.

E.W. Scripps owns three dailies in the market serving the Treasure Coast and Palm Beaches: *The Stuart News*, *The Vero Beach Press Journal* and *The Tribune* in Fort Pierce. *The Stuart News* also publishes a separate daily edition called *The Port St. Lucie News*. The papers had a combined daily circulation of 106,083,



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market profile

NIELSEN RATINGS / WEST PALM BEACH

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WPTV	11.5	25
	CBS	WPEC	4.7	10
	ABC	WPBF	2.7	6
	UPN	WTVX	1.3	3
	Fox	WFLX*	0.8	2
	Pax	WPXP*	#	#
5:30-6 p.m.	NBC	WPTV	10.7	22
	CBS	WPEC	5.8	12
	ABC	WPBF	3.3	7
	UPN	WTVX*	1.2	2
	Fox	WFLX*	1.1	2
	Pax	WPXP*	#	#
6-6:30 p.m.	NBC	WPTV	12.5	24
	CBS	WPEC	6.4	12
	ABC	WPBF	4.0	8
	Fox	WFLX*	1.8	3
	UPN	WTVX*	1.7	3
	Pax	WPXP*	0.2	#

Late News

Time	Network	Station	Rating	Share
10-11 p.m.	Fox	WFLX	4.8	8
11-11:30 p.m.	NBC	WPTV	9.4	19
	CBS	WPEC	7.3	14
	ABC	WPBF	4.8	10
	Fox	WFLX*	3.0	6
	UPN	WTVX*	1.2	2
	Pax	WPXP*	0.3	1

*Non-news programming. #Below reportable minimum. Source: Nielsen Media Research, February 2005.

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Palm Beach County: 494,106 Households				
<i>The Palm Beach Post</i>	144,570	180,360	29.3%	36.5%
<i>South Florida Sun-Sentinel</i>	88,607		17.9%	
St. Lucie County: 81,157 Households				
<i>Scripps Treasure Coast Newspapers</i>	40,198	46,012	49.5%	56.7%
<i>The Palm Beach Post</i>	5,860	6,793	7.2%	8.4%
Martin County: 58,270 Households				
<i>Scripps Treasure Coast Newspapers</i>	26,118	29,475	44.8%	50.6%
<i>The Palm Beach Post</i>	13,415	14,691	23.0%	25.2%

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

down 2.3 percent year over year as of March 31, and a Sunday circ of 117,953, reflecting a 3.5 percent slide.

The three papers are published under the umbrella Scripps Treasure Coast Newspapers. In October 2004, Scripps opened a new printing facility in Port St. Lucie for all three of the papers. The new facility, which includes two

new MAN Roland presses, has increased the chain's productivity. Scripps Treasure Coast Newspapers now publishes a local section seven days a week instead of six; it has upped the number of business section fronts from two to six; and it now produces two full pages of color comics (previously, it had just one page that was black-and-white). The *Tribune* and *Press*

Journal also now publish an expanded entertainment component to their features sections (the *News* already had the expanded entertainment content).

The chain has enlisted the design services of Bill Ostendorf of Creative Circle to freshen the papers' look with an editorial redesign that the company hopes to unveil in October, says Mark Tomasik, editor of Scripps Treasure Coast Newspapers.

As for management, the STCN chain has seen its share of shuffling in the past several months. In January, Dennis Durkee was promoted from news editor to managing editor of the chain, overseeing the daily newsroom operations of the three papers. Also in January, Larry Reisman was promoted from editor of the *Press Journal* to editorial page editor for Scripps Treasure Coast Newspapers.

The local radio market, defined by Arbitron as West Palm Beach-Boca Raton, ranks 47th in the nation. Like local TV, radio deals with some spill-in from Miami stations and some stations licensed in Ft. Pierce-Stuart-Vero Beach, considered a separate radio market by Arbitron, are also rated in this market.

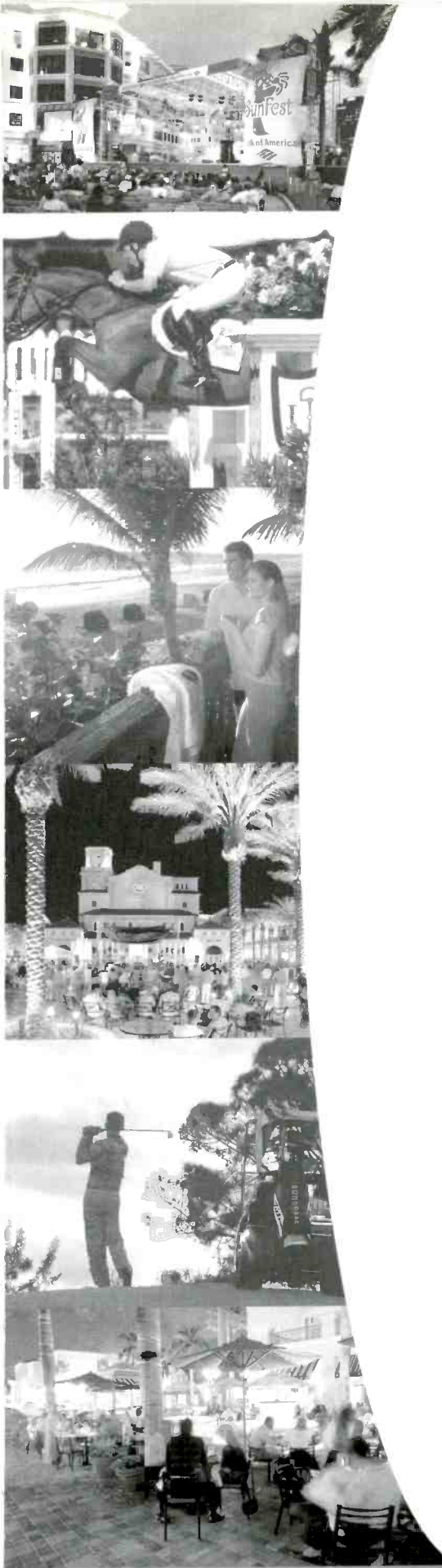
Infinity Broadcasting controls the lion's share of the local radio market, closely followed by Clear Channel Communications. However, two of CC's highest-rated stations in the West Palm Beach-Boca Raton market—Contemporary Hit Radio WLDI-FM and Classic Rocker WKGR-FM—actually belong to the Ft. Pierce radio market.

Clear Channel also owns the market's No. 1 station overall (among listeners 12-plus), Oldies WOLL-FM, which garnered a 7.0 share in the fall 2004 Arbitron survey, a significant jump from its 4.8 share in the summer book.

Infinity Broadcasting's Soft Adult Contemporary WEAT-FM had been the perennial market leader before slipping to second place overall in the fall book behind WOLL. Infinity's Rhythmic CHR WMBX-FM also dropped in the fall Arbitrons, garnering a 3.9 share (12-plus) after a 6.4 share peak in the summer book.

The market's top biller, however, is owned not by a radio giant but a local company, Palm Beach Broadcasting. Its Adult Contemporary WRMF-FM, ranked fifth in ratings, earned an estimated \$9.7 million in 2004, according to BIA Financial Network estimates.

Clear Channel Outdoor is the leading outdoor advertising company in the market, offering bulletins and 30-sheet poster panels. Viacom Outdoor also offers bulletins in the market. ■

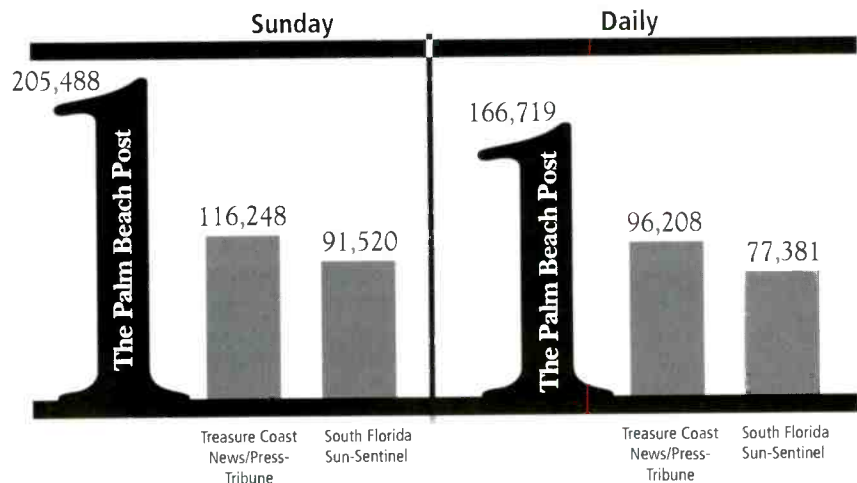


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The Palm Beach Post serves an affluent population of 1.7 million that enjoys a year-round average temperature of 78 degrees. The climate for advertisers is every bit as inviting.

Fact: Our residents spend more in the retail market than residents of Florida in general, or any other state. And total retail sales are projected to grow to nearly \$28 billion in the next five years.

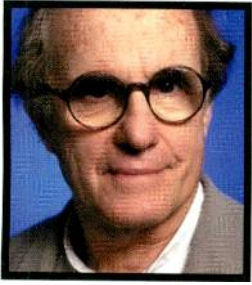
If you've got ad dollars to spend, put them in the #1 medium that attracts the big spenders: The Palm Beach Post.



Source: 2
June 22 and March 31, 2004, respectively, for The Palm Beach Post, South Florida Sun-Sentinel and Treasure Coast News/Press-Tribune.

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The Palm Beach Post
NO OTHER NEWSPAPER COMES CLOSE



THE BLUNT PENCIL ERWIN EPHRON

Adding Prozac to the Media Mix

Advertising and media news have turned into one endless blog

DOES THE MEDIA BUSINESS REALIZE it's suffering from Acute Anxiety Disorder, an ailment spread by eating too much raw news? In addition to sleeplessness, a key symptom of AAD is the rapid spread of half ideas like "time spent" and "multitasking," because between reading—and worrying about what we're reading—there is too little time left for thinking it through.

Time Spent

Let's begin with time spent. Thirty years ago, Walter Reichel, then media director at Ted Bates, came up with the phrase "the 5 percent solution." He used it to suggest that cable should get 5 percent of the TV budget to match how people were redistributing their TV time.

Today the idea that time should mean money is firmly established. Take this quote, for example: "The Internet is posing a threat to cable and broadcast. The Internet is 14 percent of media usage yet only 4 percent of media spend."

Sounds like a 14 percent solution to me. And I suspect cell phones and iPods will soon launch their own 20 percent and 10 percent solution campaigns.

The point about the growth of new media is well-taken, but a medium's value to an advertiser does not relate directly to the time people spend with it. If it did, outdoor would have 30 percent of the budget, since people spend a lot of time walking and driving past the displays.

The value of media use to advertisers relates to the availability of advertising opportunities presented by the media being used. That's what product placement is about: new advertising opportunities presented by the medium being used, in this case television.

Multitasking

Multitasking is another half-truth. Knowledge Networks reports adults spend 4:48 hours a day with TV, more time than is spent with all other media combined. But since the numbers do not support the idea of a rapidly changing mediascape, the press looks elsewhere for a story.

A statistic of choice is multitasking. TV may still get all that time, the argument goes, but now those supposed viewers are really doing something else, like reading, playing videogames or Interneting at the same time.

BIG Research has led the charge. Its Internet-based multitasking study (SIMM December 2004) was headlined as reporting "Multitasking Impacting Television Viewing Most." BIG found that more than half of TV viewers "regularly or occasionally" read mail, newspa-

pers, magazines or go online when watching TV.

That's hardly unexpected. Today there's never enough time, and at 34 hours a week, TV uses up much of it. As a result, TV has become a household environment almost continuously available for people to stop, look and listen. And they do that constantly.

More careful research, the latest Middletown Media Study from Ball State University, which observes people as they use media, puts multitasking into perspective. It reports: "Simultaneous multiple-media use appears not to be what we keep reading about...Based on observation, when people are watching television...that's what they're doing. Overwhelmingly, they're not reading, and they're not on the computer."

Apocalypse When?

Certainly the ad business is changing. But I caution you. A big part of the impression of cataclysmic change is the continuous flood of hypernews, topped off in early April by Bob Garfield's apocalyptic *Ad Age* piece, "The Chaos Scenario."

The magazine promoted it as "a sweeping vision of an advertising industry caroming toward chaos and disruption wrought by the digital media revolution." More than 60 percent of Garfield's readers agree. Yet they're also pretty sure the upfront will start this month.

Today we have the Internet as Gutenberg, without the ink-stained fingers. It has repositioned "advertising news" as one continuous, suffocating industry blog.

Think about it. It doesn't cost much to publish on the Internet, and it distributes in real time. So I receive—and you probably do too—20 out-of-breath newsletters each day.

The news is omnipresent, hyperactive and often as blown and insubstantial as the snow. Certainly there's change, but there's all this incessant chatter about change, fed by the need to have something to chatter about.

How many newsletters do you get? How many e-mails? Are you even spamming yourself as a reminder to do things?

Relax.

My advice is take your Prozac and enjoy the news, but don't take the news too seriously, because only a God with a sense of humor would drown us media people in media. ■

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.

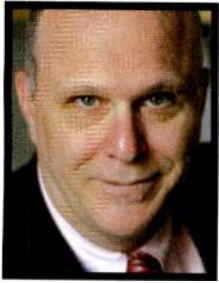


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Source: Nielsen Media Research, 1st Quarter 2005 (12/27/04-3/27/05), VPVH (000), Total Day; Qualifications upon request. © 2005 G4 Media, Inc. All rights reserved.



OPINION
JEFF DUNETZ

Out of Balance

Media planning needs to tap the power of print once again

AFTER YEARS OF COST CUTTING to preserve profit margins, American business is confronting a fundamental truth: You have to grow your way to growth. The resulting pressure to deliver more and deeper relationships with consumers is mounting. Marketing cannot drive dramatic brand growth without using “mass” media to establish and sustain those personal connections. Overcoming this dichotomy—mass media and personal connection don’t typically inhabit the same sentence—is the objective driving the rush toward communications planning.

Before media went in search of speed, information processing and rates at the expense of other qualities, media planning was communications planning. We used to start with brand attributes. What was the brand personality, how did the consumers use the product, and even more importantly, why? In the 1980s at SSC&B, we had to detail all of those points, describe the message (simple, complex, funny, serious, etc.) and then recommend the personality of the medium where it would work best. All that had to have client approval before we even set up a flowchart.

Now that communications planning is in vogue again, one would think that print would be the fastest growing medium. All marketing is relationship marketing, and the ultimate vehicle is a magazine because it is inherently the most personal. When you visit a sick friend in the hospital, do you take them a wireless Internet connection or a copy of their favorite magazine? When you fly to Club Med to sit on a hot beach drinking something that has a tiny umbrella in it, do you pack your seven-inch TV or a magazine? Unlike any other medium, a magazine audience is really an aggregation of thousands of personal conversations between a writer and a reader.

Yet this inherent power of print is blocked by the nature of the media-planning process today. Because we start with the flowchart, magazines get categorized into arbitrary designations, which limits options. Magazines get defined not by relationship, but by general descriptors of their editorial content or delivery system. *Scientific American* and *Popular Science* are put in a science category, yet their editorial personalities and audiences are entirely different. *American Profile* and *Life* are both shoved into the “Sunday Supplement” category even though neither magazine has a Sunday-skewing circulation and each has a distinct editorial personality. *Life* has a metropolitan skew and an entertainment orientation while *American Profile* has a micropolitan (rural hubs of 30,000-plus population) circulation and an everyday-life focus.

If we are going to pay off on the communications planning ideal in a relationship-marketing, branded-con-

tent era, we need to get back into balance. Print planning needs to shift to a different conversation: Who are my consumers? Where are they and why are they there? What moves them? Who reads what magazines? How do they connect with the editor? Does the content match the brand’s DNA in message and tone?

We used to make a game of it. We’d type up articles on the same topic from different magazines so they looked alike. After reading the articles, we’d have to figure out which magazines they came from. We came to understand the conversation as much as we knew the numbers.

Ultimately, it’s the client who must drive the balance bus. For now, clients are preaching communications value but rewarding their agencies on CPM. It’s incumbent on clients to concentrate on total value, of which price is only one component (and not the first component). Clients need to create an agency compensation system that rewards the right balance of personalities—brand, consumer and magazine.

This will cost a little more, because agencies will need more manpower to devote more time to getting the qualitative job right. It will also necessitate the change in metrics from CPM analysis to brand and media DNA analysis.

Quantitative measurements are over-relied on in part because they’re available; but there’s no sound marketing reason to hold off on qualitative planning until the measurement technology has evolved fully. Sales data is available daily, down to the unit level, on a store-by-store basis within key retail chains. That’s the ultimate foundation for accountability. As an example, more than 80 percent of *American Profile*’s circulation is in immediate proximity to Wal-Mart stores. We know which stores our readers shop. With that information it’s unnecessary to wait for one-to-one marketing research to track performance; the individual consumer tags are already in place. We have advertisers telling us precisely what changes in their Wal-Mart Retail Link data as the result of ads in the magazine. That is the ultimate in balance, being able to quantify the qualitative.

Brand growth depends on putting advertisers’ money where their markets are. The only way to assure this is to bring qualitative judgment back to the same level as quantitative measurement in planning. The stakes are too high to continue taking the expedient way out. ■

Jeff Dunetz, the marketing director of American Profile, is a former director of media planning at Griffin Bacal, AMD at SSC&B and publisher of Nickelodeon. He is reachable at jdunetz@americanprofile.com.

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LETTERS

Car Clutter's Causes

I just read Bill Gloede's Space & Time column entitled "Multiple-Car Pileup" [April 25, 2005]. You make a number of excellent points regarding the roller-coaster ride that automakers have experienced over the last few decades. Your point about TV adding to the auto clutter is also a combination of many factors including the desire of many manufacturers and dealers using TV more and more as newspaper becomes less effective and cannot deliver even a small percentage of younger buyers. Yes, there are often a number of auto nameplates or models back to back. One major reason is that virtually every auto advertiser feels that they must run only in the last two weeks of the month, on the last few days of each of those weeks. People buy and make decisions to buy cars every day, not just after the 15th or on Thursdays. While their models have changed over the decades, their buying strategies in many cases have not.

As far as sending them back to the newspaper (and other media), newspaper circulation and readership are in such decline that many don't release that data to their sales departments. And in the matter of ad separation, when has a newspaper ever given an auto dealer separation from competitors?

On the subject of the "networks," aside from truly local advertisers, it is impossible to tell the difference between the spots that the network is airing and the spots that a local station is airing... The breaks are often structured together back to back. While the local Chevy association is running a spot in a network program, they might follow a network spot for Ford. Technically this is a local spot

break and a network spot break. To the viewer, they saw a Ford run back to back with a Chevy. Is it the station's fault? No, especially considering local stations have no way of knowing what spot the network is running today, tonight or next week.

Our goal is and continues to be: to sell cars for our automotive clients. We do that now and will continue to help them sell cars. It's our job—no different than yours is to inform your clients on the best ways to grow their business through the media.

Mike Kelly
National Sales Manager
WALA-TV/WBPG-TV
Mobile-Pensacola, Fla.

Will FX Get Arrested?

I just read the article in *Mediaweek* about *Arrested Development* [Mr. Television, April 11]. I totally agree that it's a great show, yet I also rarely watch it because of other shows in the same time (primarily *Cold Case* [on CBS]).

However, when you wrote about the possibilities of HBO or Comedy Central picking the show up, the first network that came to my mind was FX. Since FX is part of Fox, I thought that would be a logical move. Also, since FX just announced in their upfront that they are starting a comedy block of original shows, moving *Arrested Development* over seems to make sense to me.

Christina Schrenk
Media Planner
Dailey & Associates
West Hollywood, Calif.

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

EDITOR'S NOTE

New Cable Connection

The cable beat is close to my heart, as it's how I got my start at *Mediaweek* back in 1993. I relinquished it to Jim Cooper (now managing editor), who passed it on to Megan Larson, who has just left *Mediaweek* after seven solid years of service in order to pursue a career in broadcast journalism via graduate school. But I'm happy to report that, starting today, Anthony Crupi will join *Mediaweek's* staff as a senior reporter covering cable, based in New York. It's a homecoming of sorts for Anthony, who in the late 1990s was a staffer at an earlier incarnation of *Mediaweek.com*. He joined *Cable World* in early 2002, jumping over to sibling daily property *CableFax* as an editor in November 2003. Before joining *Mediaweek.com*, Crupi worked at Urban Box Office, and he is a graduate of Boston University with a Master's degree from Boston College. Please join me in welcoming Anthony to the beat. —Michael Bürgi



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MAGAZINES

Travel and lifestyle publisher World Publications has hired **Peter Winn** as director of planning and development, consumer marketing. Winn had been associate director, consumer marketing for *U.S. News & World Report*...**Scott Masterson** was named president of Forbes' American Heritage publishing division. He will retain his responsibilities from his previous role as Forbes' senior vp/general manager...**Ron Mulliken** has been named advertising director for *Golf Magazine*. He had been Northeastern manager, ad sales for the Time4 Media enthusiast title.

PRODUCTION

James Romanovich has been named senior vp of international and domestic TV sales for Ardustry Home Entertainment, an independent entertainment company. Prior to joining AHE, Romanovich was most recently president of worldwide sales and distribution for Associated Television International.

TELEVISION

Liz Koman has been named vp, advertising sales for Martha Stewart Living Omnimedia's television business. She was previously senior vp, general sales manager for American Movie Classics and WE: Women's Entertainment.

RADIO

Bill Shea was named vp and automotive marketing director for Infinity Solutions and Beyond, Infinity Broadcasting's national marketing group. Shea was executive vp and communications director for Internet-appliance supplier cXc Services...**Scott Elberg** was named vp and general manager of WLIB-AM in New York, Air America Radio's flagship station operated under a local marketing agreement with Inner City Broadcasting. He had been vp of sales for Univision Radio...**Ken West** was promoted to program director for WROR-FM, Greater Media's Classic Hits station in Boston, from assistant p.d. and music director...**Kevin Lapp** was named director of sales for Clear Channel Radio Sales Hispanic in Los Angeles. He had been an account exec with Interep.



PEOPLE PUBLISHER PAUL CAINE got a special birthday surprise from an unknown woman—unknown in the U.S., that is. Australian singer/songwriter Delta Goodrem was the guest entertainer at a recent *People*-hosted event giving select clients a preview of the up-and-coming pop talent about to make her U.S. debut this fall on Columbia Records. After delivering her three hit singles to the crowd of ad execs and Time Inc. honchos, Goodrem called Caine on stage and serenaded



WWOS honoree Krauss: Mom's OK

him with that old standby, "Happy Birthday." The mag exec blushed as the crowd joined in and watched him accept a celebratory cupcake...At the recent "Women With Organic Style" awards event at New York's Lincoln Center, honoree Alison Krauss took home not only a crystal trophy but also the title of "Most Misunderstood." In her acceptance speech, the Grammy-winning singer got all choked up, saying, "The one thing that would make this award better would be if my mother was here. She would have been so proud...She always told me I could do whatever I wanted..." There wasn't a dry eye in the house. After she left the stage, Krauss must have realized the effect she'd had on the crowd and told *Organic Style* editor **Jeannie**

Pyun, "I hope no one thinks there's something wrong with my mother. She's just on jury duty!"... CNN/U.S. president **Jon Klein** recently added his voice to the chorus of U.S. journalists crooning for freedom of the press as they struggle against a press-averse White House. At the cable net's recent "New Guard" event in Washington, where D.C. up-and-comers mingled with CNN's marquee stars, Klein said the reception was part of his vision of creating "a new kind of relationship between the press and politics... whereby each side recognized the role

the other plays in ensuring the free flow of information so vital to American democracy"... When the Reverend Jesse

Aussie songstress Goodrem serenaded *People* publisher Caine on his birthday.

Jackson was recently spotted in the hall of the Jefferson Pilot Communications building in Charlotte, N.C., where the syndicated *Bob & Sheri* morning-drive show has its studio, co-host **Sheri Lynch** dashed up to him and made him an offer he couldn't refuse. Lynch was so starstruck upon seeing Jackson that she blurted out: "We'll move [our regular segment] *Morons in the News* to accommodate your appearance!" The Rev took her up on it, preempting the originally scheduled segment to talk about the issue of reauthorizing the Voting Rights Act.



Radio co-hosts Lynch (l.) and Bob Lacey (r.) with spontaneous guest Jackson

Dish

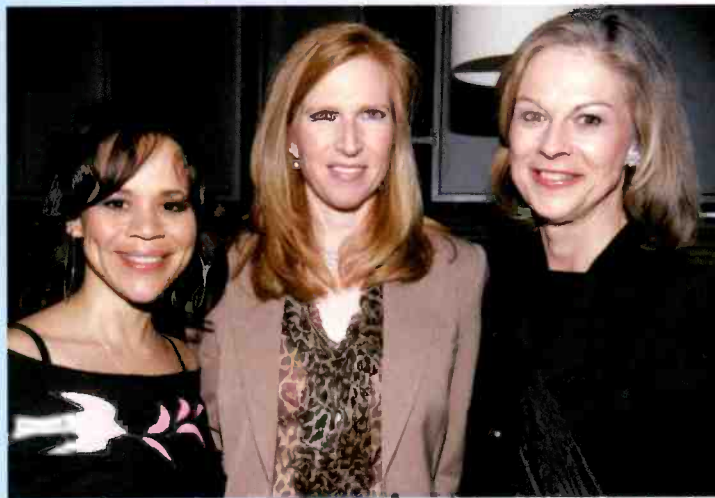
PATRICK MCMILLAN/GANCE YEH, P/MC



▲ Magazine-industry and media personalities turned out for a cocktail party at Bobby Flay's new New York restaurant, Bar Americain, recently to toast the new editor in chief of Rodale's *BestLife* magazine, Stephen Perrine. (L. to r.) Julian Nicolini, *The Four Seasons*; Mary Murcko, *BestLife* publisher; Perrine; and David Zinczenko, editor in chief *Men's Health*/editorial director *BestLifs*.



▲ MTV Networks' recent joint upfront presentation, held at The Theater at Madison Square Garden in New York, featured a parade of A-list entertainers, including Usher, Jon Stewart and Chris Rock, here with MTVN chairman/CEO Judy McGrath, who kicked off the presentation.



◀ At the Tribeca Grand for the Playboy Foundation-sponsored "All-Access" party that closed out the recent Tribeca Film Festival, actress and festival juror Rosie Perez (l.) partied alongside *Playboy* publisher Diane Silberstein (c.) and *Playboy* Enterprises chairman & CEO Christie Hefner.



◀ *W and W Jewelry* magazines hosted high-level fashion executives at a recent cocktail reception at New York's *Four Seasons* to welcome new vp and publisher Nina Lawrence. (L. to r.) Terry Darland, senior vp, marketing, sales and education, LVMH Perfume and Cosmetics; Pamela Baxter, CEO, LVMH Perfume and Cosmetics; Lawrence; and Terri Eagle, COO, David Yurman.

■ **Magazine Publishers of America** will hold its **Consumer Marketing Conference** for circulation planning, development and management May 12-13 at the Coleman Conference Center in New York City. Visit magazine.org or call 212-872-3755 for more information. No phone reservations accepted.

■ The 64th annual **George Foster Peabody Awards Ceremony** will be held at New York's Waldorf-Astoria May 16. Veteran journalist Morley Safer will host the luncheon and ceremony. First-time winners in attendance include CNBC, Trio, Link TV and Univision, and Grant Tinker will receive the Individual Peabody. Call 212-889-6716 for tickets.

■ **Broadcast Network Upfront Week**, during which the major TV networks present their fall 2005-06 prime-time season schedules to media buyers, will be held in New York City May 16-19 as follows: **NBC**, May 16, Radio City Music Hall; **Azteca America**, May 16, American Museum of Natural History; the **WB**, May 17, Madison Square Garden; **ABC**, May 17, Lincoln Center; **Telemundo**, May 17, Frederick Rose Hall, Lincoln Center; **Univision**, May 18, Alice Tully Hall, Lincoln Center; **CBS**, May 18, Carnegie Hall; **UPN**, May 19, Theater at Madison Square Garden; and **Fox**, May 19, City Center. Contact the individual networks for more information.

■ HD Expo will present its all-day conference outside Los Angeles for the first time with **HD Expo Midwest** on May 17. Held at Chicago's Columbia College, panels and workshops will address new technologies for the production and advertising communities. Visit hdexpo.net or call 818-842-6611.

■ The **Syndicate Conference** will address content syndication trends, new technologies (blogs, podcasting) and affected advertising and marketing trends. **IDG World Expo** will present the event at New York's Marriott Marquis May 17-18. See syndicateconference.com or call 508-879-6700.

Teen Cell Users Hooked on Media, Tech
Teens attached to their cell phones are also more avid users of other media and technology, according to a study from MindShare Online Research. The media agency polled 400 respondents between the ages of 13 and 17 and found that teens with cell phones are more likely than teens who don't use cell phones to watch TV, read newspapers and magazines, and listen to the radio. They are also heavier consumers of the Internet, videogames and other technology. And as more teens adopt cell phones, mobile marketing may increase as a means to reach this generation, reports the study. Cell phone ownership among the age group has grown by 43 percent in the past year, with seven out of 10 kids age 16 or 17 owning cell phones. Girls (61 percent) are more likely to carry them than boys (46 percent). Eighty-three percent of teens who carry cell phones use them every day, the survey showed, while 64 percent use them several times a day.

Dallas Morning News Launches Neighbors
The *Dallas Morning News* launched a series of stand-alone neighborhood newspapers May 7. The weeklies, titled *Neighbors*, are distributed to four Denton County communities and feature articles submitted by residents. Through the new vehicles, smaller advertisers can target a local audience at lower rates than available in the daily. Also, the *Morning News* on May 12 will broaden the zoning of its Metro section to include more news about Denton County communities. The section will have "community focus pages" every Thursday through Sunday, with community columnists and obituaries.

Westwood One Adds "Sam" Format, NFL
In a nod to the Jack-FM stations, Westwood One created a new format targeting adults 25-54 that offers a diverse selection of music (from ABBA to ZZ Top) and spans four decades. The "Sam" format (which stands for Simply About Music) will have no disc jockeys and promises little repetition and more music per hour than traditional formats. In other Westwood One news, the radio group reached a multiyear agreement to extend its partnership with the National Football League. In addition to rights for regular and postseason games, the playoffs, the Super Bowl and the Pro Bowl, the deal includes expanded programming opportuni-

ties for Westwood and the ability to leverage the NFL's marketing expertise. Terms were not disclosed.

Telemundo Produces for Wal-Mart
Telemundo will team up with Premier Retail Networks to provide short-segment programming to 515 Wal-Mart stores located in areas with concentrated Hispanic populations. The content—customized sports, family, home and entertainment information relevant to Hispanic audiences—will air on PRN (the in-store television network) one time per hour for up to five minutes of every 60-minute programming loop. Segments will be produced by Telemundo, presented by Telemundo show hosts and tie directly to seasonal initiatives.

Woman's Day, Kroger Promote Health
To promote May as Women's Health Month, Kroger's distribution of the May 31 issue of *Woman's Day* will have a 32-page insert with tips and tools on healthy eating. The Hachette Filipacchi Media title, on newsstands May 10, will also be polybagged with a calendar and recipes. Kroger distributes approximately 230,000 copies of the women's service magazine nationwide. Single-copy sales for *Woman's Day* during the last half of 2004 averaged 973,375 copies, according to the Audit Bureau of Circulations.

Fastclick Offers Online In-Context Ads
Online ad network Fastclick expanded its offerings to include contextually relevant ad placements—similar to Google's AdSense program—on its network of over 8,000 Web sites. Fastclick also will offer advertisers and publishers the ability to manage their text ad programs manually in order to improve their campaigns' return on investment. The Internet network reached more than 119 million U.S. unique users in March 2005, according to comScore Media Metrix.

Sirius Plugs Into Trend With Podcast Show
On May 13, Sirius Satellite Radio will bow *Adam Curry's PodShow*, a four-hour weekday program featuring a selection of the best podcasts. Listeners to Curry's show will be able to help shape its programming by calling in or going online. The news comes one week after Infinity Broadcasting announced it would launch the nation's first podcasting station in San Francisco. ■

Culture Trends

NIELSEN MEDIA RESEARCH

HARDWARE & ELECTRONICS ADVERTISERS

U.S., Home and Work

Week ending April 24, 2005

Company	Impressions (000)
1. Dell Computer Corporation	835,520
2. Hewlett Packard Company	134,997
3. Samsung Electronics Co., Ltd.	119,052
4. Sony Corporation	25,138
5. Micron Technology, Inc.	22,287
6. TiVo Inc.	21,622
7. Intel Corporation	13,265
8. Toshiba Corporation	9,008
9. Gateway, Inc.	8,264
10. palmOne, Inc.	7,905
TOTAL	1,255,617

SOURCE: Nielsen //NetRatings

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	THE HITCHHIKER'S GUIDE/GALAXY	21,103,203	3	21,103,203
2	1	THE INTERPRETER	13,833,815	10	43,152,385
3	NEW	XXX: STATE OF THE UNION	12,712,272	3	12,712,272
4	2	THE AMITYVILLE HORROR	7,862,157	17	54,816,999
5	3	SAHARA	5,708,332	24	56,885,831
6	4	A LOT LIKE LOVE	5,084,727	10	14,561,119
7	6	FEVER PITCH	3,532,813	24	36,317,491
8	5	KUNG FU HUSTLE	3,317,955	24	12,653,318
9	9	ROBOTS	2,269,605	52	123,300,061
10	8	GUESS WHO	2,151,446	38	65,434,348

For week ending May 1, 2005

Source: The Hollywood Reporter

HITWISE DATA

TOP PETS & ANIMALS WEB SITES

U.S., HOME AND WORK

Week Ending April 9, 2005

Web Site	Market Share
1. Petfinder.com	9.89%
2. Animal Rescue Site	5.34%
3. Puppyfind.com	3.38%
4. PetsMart.com	3.14%
5. 1800PetMeds.com	2.30%
6. American Kennel Club	2.17%
7. Petco.com	2.04%
8. Dream Horse Classifieds	1.84%
9. Dog Breed Information	1.54%
10. Puppy Dog Web	1.52%
Total	33.16%

SOURCE: Hitwise, Inc.

ALBUMS: THE BILLBOARD 200

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	-	1	DEVILS & DUST	BRUCE SPRINGSTEEN
2	2	3	THE EMANCIPATION OF MIMI	MARIAH CAREY
3	-	1	DISTURBING THE PEACE PRESENTS ...	BOBBY VALENTINO
4	1	2	... SOMETHING TO BE	ROB THOMAS
5	-	1	TOUCH	AMERIE
6	5	9	THE MASSACRE	50 CENT
7	-	1	DELICIOUS SURPRISE	JO DEE MESSINA
8	3	2	WHO IS MIKE JONES?	MIKE JONES
9	4	2	II DIVO	II DIVO
10	6	23	LOVE. ANGEL. MUSIC. BABY.	GWEN STEFANI

SOURCE: BILLBOARD, NIELSEN SOUNDSCAN

SINGLES & TRACKS: THE BILLBOARD HOT 100

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	7	HOLLABACK GIRL	GWEN STEFANI
2	2	14	HATE IT OR LOVE IT	THE GAME FEAT. 50 CENT
3	5	8	OH	CIARA FEAT. LUDACRIS
4	4	12	LONELY	AKON
5	14	8	JUST A LIL BIT	50 CENT
6	3	15	CANDY SHOP	50 CENT FEAT. OLIVIA
7	12	5	WE BELONG TOGETHER	MARIAH CAREY
8	6	22	SINCE U BEEN GONE	KELLY CLARKSON
9	7	13	LONELY NO MORE	ROB THOMAS
10	16	11	SLOW DOWN	BOBBY VALENTINO

SOURCE: BILLBOARD, NIELSEN SOUNDSCAN

EAST

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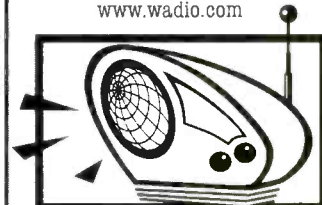
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Proposals will be accepted by 2:00 PM on or before the date and time at the address indicated below. Documents can be requested via E-MAIL at askforbids@panynj.gov or you can FAX your proposal(s) request(s) to 212-435-3959.

Send Proposal(s) to: The Port Authority of NY & NJ, Purchasing Services Division, Procurement Department, One Madison Avenue, 7th Floor, New York, NY 10010.

REQUEST FOR PROPOSAL (RFP)

DEVELOP AND IMPLEMENT A SPONSORSHIP MARKETING SERVICES PROGRAM AT PORT AUTHORITY AND PATH FACILITIES (#7919/099) DUE DATE: RESPONSE IS DUE NO LATER THAN 2:00PM, JUNE 6, 2005.

The Port Authority of New York and New Jersey and PATH is currently seeking proposals from companies interested in working with the Port Authority to design and implement a sponsorship marketing program for the Authority's facilities and services, designed to generate new sources of non-toll and fare revenues, and to enhance customer service. Two (2) year term contract with options

All Proposers are advised that a pre-proposal meeting for Sponsorship Marketing Services is scheduled for Tuesday, May 24, 2005 at 9:00 AM at One Madison Ave, 7th Floor, Room 151A, New York, NY, 10010. Proposers shall contact Carrol Bennett at (212) 435-2929 or email cbennett@panynj.gov to confirm their attendance. All attendees are required to present a valid picture ID to attend the meeting. Prospective proposers are strongly encouraged to attend.

REQUEST FOR PROPOSAL (RFP)

ADVERTISING OPPORTUNITIES FOR PORT AUTHORITY OF NY & NJ AND PATH FACILITIES, INCLUDING OUTDOOR AND OUT-OF-HOME LOCATIONS (#7920/099) DUE DATE: RESPONSE IS DUE NO LATER THAN 2:00 PM ON JUNE 8, 2005.

The Port Authority of New York and New Jersey and PATH is seeking proposals from companies to propose the broadest possible range of Advertising, New Media, Specialty Media, and any other related Out-of-Home Advertising concepts to generate maximum revenue for the Port Authority and PATH from non-toll and fare sources. Companies shall propose a creative and complete package of non-traditional, out-of-home advertising concepts and programs and will be responsible for the entire development and implementation of these concepts to include but not limited to: physical design, construction, installation, and maintenance of the advertising infrastructure developed by the Proposer. Advertising includes but is not limited to all advertising spectaculars, wallscreens, electronic media, public information displays, billboards, "innovative," "new," and "specialty" media, banners, posters and other out-of-home and non-traditional advertising media, including media formats not yet developed.

All Proposers are advised that a facility inspection for Advertising Opportunities is scheduled for Thursday, May 26, 2005 at 9:00 AM at One Madison Ave, 7th Floor, Room 151A, New York, NY, 10010. Proposers shall contact Roy Bickley at (212) 435-4972 or email rbickley@panynj.gov to confirm their attendance. All attendees are required to present a valid picture ID to attend the site inspection. Prospective proposers are strongly encouraged to attend.

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REQUEST FOR PROPOSAL

THE PORT AUTHORITY OF NY & NJ REQUEST FOR PROPOSAL (RFP)

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A site visit is being held, May 25, at 10:00 AM at Newark Liberty International Airport. E-mail ccaldas@panynj.gov to confirm attendance and receive traveling directions no later than May 24, 2005.

Interested persons may request a copy of the Request for Proposal from the Purchasing Division via our web pages at askforbids@panynj.gov or fax (212) 435-3959. Reference RFP #000007361 on all requests. RFP responses are due no later than 2:00 PM on June 7, 2005.

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box number; (2) In a separate note, list companies and subsidiaries you do not want your reply to reach; (3) Enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Adweek, Classified Advertising, 770 Broadway, New York, NY, 10003. If ADWEEK must typeset ad, charge is \$25.00. Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m. If classified is filled prior to closing, ads will be held for the next issue. Classified is commissionable when ad agencies place ads for clients. No proofs can be shown. Charge your ad to American Express, Mastercard or Visa, ADWEEK CLASSIFIED, 770 Broadway, 7th fl. New York, NY 10003. 1-800-723-9335 Fax: 646-654-5313.

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Church Meets State

New titles like *Inside TV* shirk ASME guidelines by placing advertisers into editorial BY STEPHANIE D. SMITH

THE ADVENT OF NEW TECHNOLOGIES IN TELEVISION—SUCH AS DIGITAL VIDEO RECORDERS, which give consumers the power to zap out commercials—has forced advertisers to seek out new ways to hawk their products, such as product placement in shows. Some marketers feel that same pres-

sure to explore opportunities in the magazine landscape beyond the simple full-color ad page. A number of publications are experimenting with branded entertainment and product integration as a way to let advertisers communicate messages to readers in editorial pages, rather than through straight-up ads. This experimentation has some industry leaders raising red flags.

Although other titles are dabbling in the same arena, the most overt example of product placement is taking

place at *Inside TV*, the new \$1.99 celebrity lifestyle weekly. The Gemstar International title is letting advertisers place offerings within the edit content of the magazine—for a fee—crossing a long-standing ethical barricade separating editorial from ad sales.

While some of *Inside TV*'s efforts are more blatant than others, one venture in particular all but blurs the line to a point where some readers may not be able to tell the difference. On the magazine's home and style pages—edit pages that tell readers how and where to purchase products used or worn by television celebrities—one product gets chosen for inclusion from a paid advertiser's bounty of goods. No mention is made on the edit page that the advertiser is buying the placement.

Not only does advertiser placement in editorial clearly cross American Society of Magazine Editors guidelines that stipulate "an advertiser's name or logo may not be used on any editorial pages to suggest advertising sponsorship of those pages," it brings into question the integrity of the publication.

"Magazines deliver loyal readers who trust their magazines," said Mark Whitaker, president of ASME and editor in chief of *Newsweek*. "Most magazines are providing an independent

For more coverage of the magazine industry, go to the new mediaweek.com



approaches, though a little more straightforward, still violate ASME rules.

"We're a magazine about television, so we have a unique permission to reflect television dynamics in which product integration and branded entertainment has become the norm," explained Scott Crystal, senior vp, publisher of the TV Guide Group.

But although *Inside TV* may be more entertainment than hard-news journalism, Crystal's peers believe some standards for integrity should still apply.

"Consumers are ultimately going to be burned out," said Diane Newman, senior vp/group publisher for American Media Inc.,



Though no advertisers paid for placement in the example to the left, the new weekly is letting them pay to get a product mentioned on an edit page.

overseeing *Shape* and *Fit Pregnancy*. "We buy magazines because we want the trusted medium. I think ultimately it's going to backfire."

So why is *Inside TV* taking such risks? Besides any desire to mimic the changes in television advertising, some advertisers are simply seeking better reader engagement, believing that being literally "in" the edit will do that. And, of course, startup titles such as *Inside TV* are looking for any new way to make a buck.

"There are a lot of new magazines, there's \$18 billion dollars [spent] in the medium, and ad revenue has been flat. If you're a new magazine, how are you going to get on the radar screen of marketers?" said John Moore, senior vp, group media director for Mullen. "They have to be slicker and smarter than just stick-

take on subject matter that I think readers feel would be compromised by placing advertising within the edit."

But *Inside TV* editor Steve LeGrice thinks readers are used to such product placement. "It's what's happening online; it's what happens on television. It all but happens in print," argued LeGrice. "I think it expands the value of the editorial for the reader."

Other less ambiguous product placements allow advertisers to sponsor polls within *Inside TV* articles or allow a retailer to offer some sort of discount or special promotion in the form of a call out on its fashion pages, with the marketer's logo clearly displayed. Both

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Next Issue June '05

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	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	9-May	52.10	10-May	72.79	-28.42%	873.14	1,013.77	-13.87%
The Economist	30-Apr	45.00	1-May	57.00	-21.05%	734.00	800.00	-8.25%
Newsweek ^E	9-May	42.11	10-May	59.12	-28.77%	574.96	753.29	-23.67%
The New Republic	NO ISSUE		10-May	4.33	N.A.	82.80	83.90	-1.31%
Time ^E	9-May	48.12	10-May	51.42	-6.42%	716.60	844.82	-15.18%
U.S. News & World Report	9-May	40.95	10-May	32.72	25.15%	550.80	566.62	-2.79%
Category Total		228.28		277.38	-17.70%	3,532.30	4,062.40	-13.05%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	9-May	29.25	10-May	27.08	8.01%	395.46	410.46	-3.65%
Entertainment Weekly	NO ISSUE					509.10	540.21	-5.76%
Golf World	6-May	23.83	7-May	24.50	-2.73%	469.83	436.80	7.56%
New York	9-May	59.00	10-May	27.50	114.55%	952.60	889.70	7.07%
People ^{B/S}	9-May	113.88	10-May	100.60	13.20%	1,336.59	1,219.62	9.59%
Sporting News	13-May	11.75	10-May	12.33	-4.70%	281.43	295.75	-4.84%
Sports Illustrated	9-May	31.89	10-May	35.66	-10.57%	687.72	822.84	-16.42%
Star	9-May	13.67	10-May	10.27	33.11%	284.52	261.29	8.89%
The New Yorker	9-May	26.78	10-May	39.16	-31.61%	711.55	701.83	1.38%
Time Out New York	4-May	65.84	5-May	66.03	-0.29%	1,068.77	1,070.32	-0.14%
TV Guide	8-May	35.87	8-May	45.73	-21.56%	696.13	866.16	-19.63%
Us Weekly*	9-May	37.83	10-May	24.17	56.52%	646.16	504.33	28.12%
Category Total		449.59		413.03	8.85%	8,039.86	8,019.31	0.26%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	8-May	9.02	9-May	8.40	7.38%	186.93	179.55	4.11%
Life ^L	13-May	6.73	N.A.		N.A.	110.94	N.A.	N.A.
Parade	8-May	11.80	9-May	13.42	-12.07%	238.78	244.96	-2.52%
USA Weekend	8-May	11.41	9-May	10.54	8.25%	239.14	226.16	5.74%
Category Total		38.96		32.36	20.40%	775.79	650.67	19.23%
TOTALS		716.83		722.77	-0.82%	12,347.95	12,732.38	-3.02%

B=Most Beautiful annual issue; E=estimated page counts; L=launched Oct. 1, 2004, publishes Fridays; S=YTD 2005 includes Spring Style newsstand-only special. 7.26 pages; +=one more issue in 2005 than in 2004

CHARTS COMPILED BY AIMEE DEEKEN

Going Soft-Core

Penthouse drops raunchy DR

After years of declining circulation, bankruptcy and the erosion of its brand, *Penthouse* has been working to clean up its act. The struggling men's monthly has tried to soften its image by covering broader lifestyle topics and featuring less racy covers and pictorials. Now CEO and part-owner Marc Bell has taken another step. Effective with the July issue, on stands May 31, Bell has dumped all sex-related direct response ads in the magazine, though they bring in more than half of *Penthouse's* ad revenue.

"No one was going to advertise as long as the magazine was hard-core and the 900 number phone-sex ads were in there," said Bell. "One of the reasons we went into bankruptcy is because we lost all of our advertisers." Bell will now focus on traditional tobacco, alcohol and men's grooming advertisers. He's already signed up Bang Vodka. "We're giving up a lot of revenue, but it's a very smart move."

Since Bell's arrival six months ago, *Penthouse* has expanded its coverage of more lifestyle topics relevant to young men—computer games, books and sports—and profiled higher-wattage interview subjects, like pop star Avril Lavigne. The softer approach has also helped *Penthouse* regain bigger distribution in mass-market retailers like Barnes & Noble and Circle K. Plans are to add 8,200 additional outlets to its distribution chain by year's end. Finally, virtually all of its newsstand copies no longer are sold in opaque polybags.

Although Bell's efforts are easing some pressures, circulation for *Penthouse* has eroded to 382,000, down from 4.7 million in its prime in the early '80s. For the last half of 2004, total circ fell 20 percent, according to the Audit Bureau of Circulations.

Buyers believe *Penthouse* will need lots of time to overcome its raunchy history. "Playboy had to become more current, more informative, less sexually

oriented and more mainstream, and is seeing more mainstream advertising," said Steve Greenberger, senior vp, director of print, Zenith Media. "*Penthouse* has to do the same, but since it went in the hard direction for so many years, it has a longer trip." —SDS

ing an ad on a page."

Even more established titles feel some pressure to do things differently. "We are asked at least two to three times a week to cross that line, to take the successful integration in movies and television into the print medium," said Vicci Lasdon Rose, publisher of Wenner Media's *US Weekly*. Fashion and beauty books have succumbed to some extent when pressed to put advertisers' products in cover photos and fashion spreads. However, use of products in photos and paying for editorial mention are two different things. "Product placement has a different impact," said Rose. "It's about that commercial exchange: I give you my money; you use the product the way we tell you."

"I think that *Inside TV* is asking for trouble," added Bob Davidowitz, vp and publisher for Bauer Publishing's *In Touch*. "When you're allowing the ad community to use money to influence edit, you're no longer putting the reader first." Davidowitz believes the opportunity for a dialogue between products and editors is always open, but with limits. "If our advertisers say, 'We have some ideas—a hot star, a new show' that they would like us to feed to our editors, we have a responsibility to create a channel of communication. But the editors have the right of refusal."

Even buyers don't advocate the forced inclusion of advertising into editorial. "There are ways to engage a reader that go beyond product mentions in the editorial and are probably more powerful, from sponsored programs to signature events," said Brenda White, Starcom USA's director of print investment. For example, *US Weekly* ran a special ad section over three issues last year for Unilever that featured product placements on NBC soap operas. Also, Mullen's Moore worked with Match.com to develop ads that mirrored *Shape's* "Shape Your Life" pages, but clearly marked such messages as ads.

ASME is looking to revise guidelines regarding product integration to better reflect the changing times, with amendments expected by the end of the year. But despite the update of the rules, Whitaker still thinks a magazine's reputation relies on readers' trust that the editors are impervious to advertiser sway. "At the end of the day, the best magazines have the strongest brands and images that they've built up over decades," he said. "It's not worth compromising that for a temporary advertisement."



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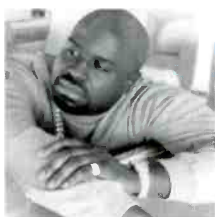
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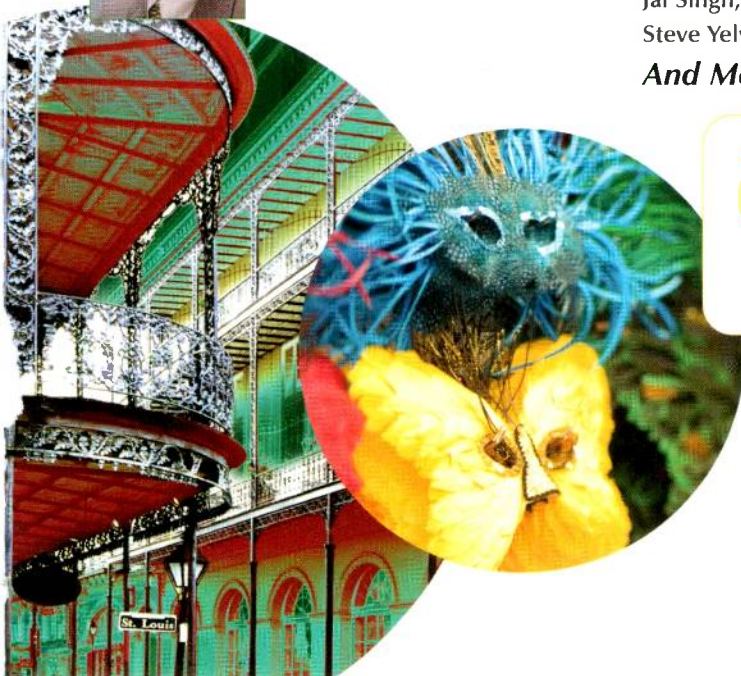
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mr. television

BY MARC BERMAN



High Expectations

WITH THE 2005-06 PRIME-TIME SCHEDULE ANNOUNCEMENTS JUST ONE WEEK AWAY, Mr. Television would like to take one last look back at the 2004-05 season. As the networks get ready to make their presentations, spinning you on the merits of every new series and why your valuable ad dollars

should be spent on them (have a Dramamine or two handy!), keep in mind that of the 33 series launched last fall (including Fox's summer rollouts), only two—ABC's *Desperate Housewives* and *Lost*—are bona fide hits. CBS would also like you to believe *CSI: NY* is a breakout sensation, but early momentum stalled a bit as the season progressed.

Along with those three shows, other freshman series already renewed, or expected to return, include ABC's *Boston Legal* (which lost its Sunday 10 p.m. berth to *Grey's Anatomy*) and *Wife Swap*, NBC's *Joey*, UPN's *Veronica Mars* and the WB's *Blue Collar TV*. That's eight shows out of 33.

The addition of *Grey's Anatomy* and Fox's *House* in midseason, along with a handful of other recently introduced shows like NBC's *Medium*; CBS' *Numb3rs*; ABC's *Supernanny*; Fox's *Nanny: 911* and *Trading Spouses: Meet Your New Mommy*; and the WB's *Living With Fran*, generated some interest. But let's be honest. Overall, the failures this season far outweigh the winners. Remember *The Benefactor*, *Center of the Universe*, *Clubhouse*, *Father of the Pride*, *Hawaii*, *The Jury*, *LAX*, *life as we know it*, *Medical Investigation*, *Method & Red*, *Quintuplets*, *Second Time Around* and *The Mountain*? I've been trying to forget.

The comedy NBC enthusiastically called the next big thing, *Joey*, was the biggest disappointment. Although that show, even with its ever-shrinking audience, is expected to

find a spot on NBC's schedule in the fall, expect Matt LeBlanc to be put out of his misery by next spring. NBC, once home to 18 prime-time sitcoms in one season, will probably open next fall with only three returning comedies. *Joey* is only a temporary time-period filler for a network falling apart at the seams.

If there is a lesson to be learned from the mess at NBC, which now ranks No. 4 among adults 18-49, it is to never arrogantly rest on your laurels. NBC had plenty of warning that its strongest sitcoms were coming to an end, and the best they could do was spin off one of the least interesting characters from a show that relied heavily on an ensemble cast.

Also coming off a season it might care to forget about is the WB, which has not made much progress attracting a broader audience. While the addition of male-oriented sketch comedy *Blue Collar TV* was certainly admirable, viewers still tune to the network looking for a good dose of young adult angst, a *La Dawson's Creek*, not a 46-year-old redneck comedian. Although UPN was expected to make inroads courtesy of critically acclaimed

dramas *Veronica Mars* and *Kevin Hill*, accolades don't always translate into viewers. That's the sad reality of prime-time TV.

Unless one of the networks pulls a *Cosby* next fall (NBC's *The Cosby Show* single-handedly revived the dying sitcom genre in 1984), and that is highly unlikely, expect dramas and reality to continue to rule next season. Given the success of ABC's *Desperate Housewives*, don't be surprised to see more comedic elements in the one-hour scripted format. Hopefully, the networks will realize that the success of *Housewives* stems from the familiarity of the characters, not necessarily the over-the-top situations. Had those occupants on Wisteria Lane not been like some of the people we know in real life, *Desperate Housewives* would not be the hit that it is.

Unfortunately, this season continues to prove that shows pushing the creative envelope have the roughest time succeeding. While you have to give credit to UPN for standing by *Veronica Mars* (which the network

is hoping will eventually turn into a *Buffy*-like hit), the ax is likely to swing on NBC's *The Office*, Fox's *Arrested Development* and the WB's *Jack & Bobby*, all shows that dared to be different. Had NBC not been struggling in the sitcom department, the quirky but low-rated *Scrubs*, which was foolishly renewed for two more seasons in 2004, would probably have fallen on its scalpel.

In the 2004-05 TV season, the six broadcast networks lost

an average 630,000 viewers, from 50 million to 49.4 million one year later. Although the success of *Lost* and *Desperate Housewives* is a step in the right direction for drama, the networks still need to find a solution to the current comedy drought. Until they do, they are unlikely to stop the bleeding. ■

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

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