

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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Senate panel set to vote on bill challenging new 45% TV-station ownership cap **PAGE 8**

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RADIO

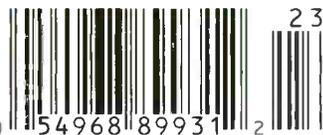
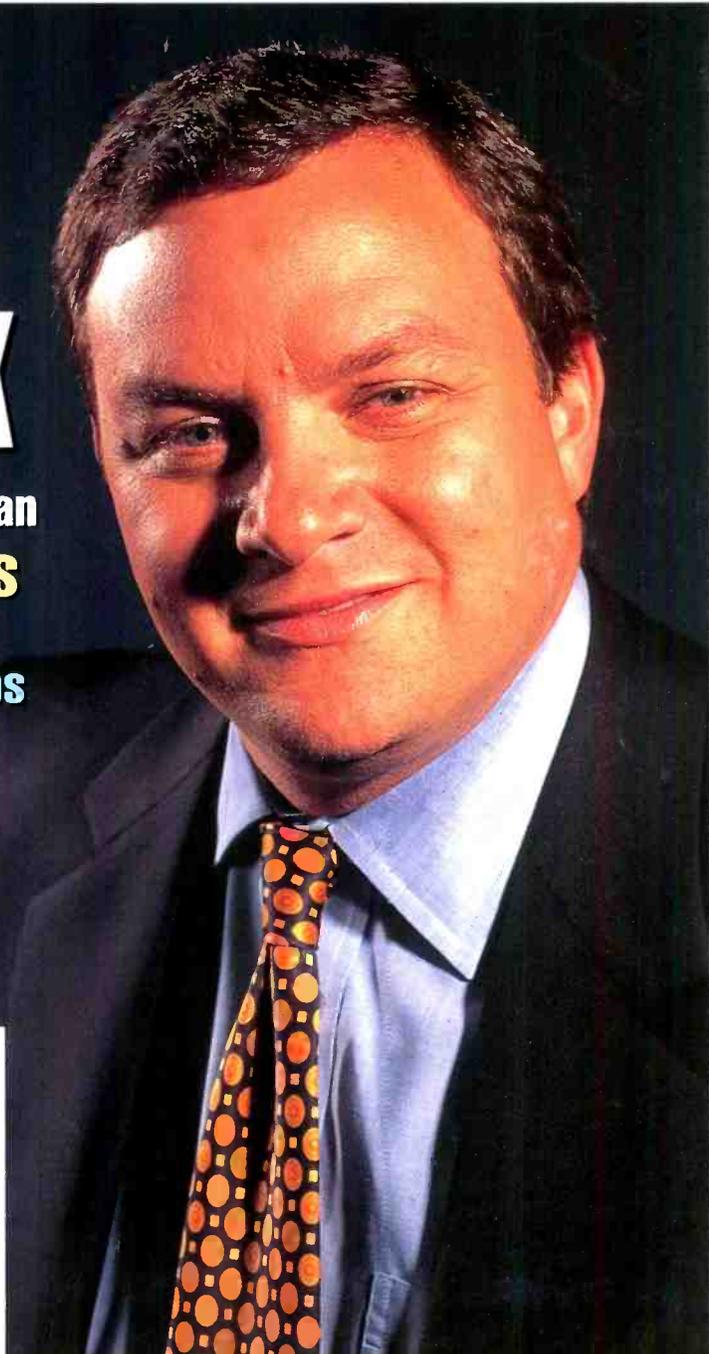
Radio Mammoths Get Locked In

FCC OKs existing clusters, vexing small owners **PAGE 10**

Finding His Mark

Sports sales veteran **Mark Lazarus** is building up his programming chops as the new chief of Turner's entertainment networks

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ANN STATES

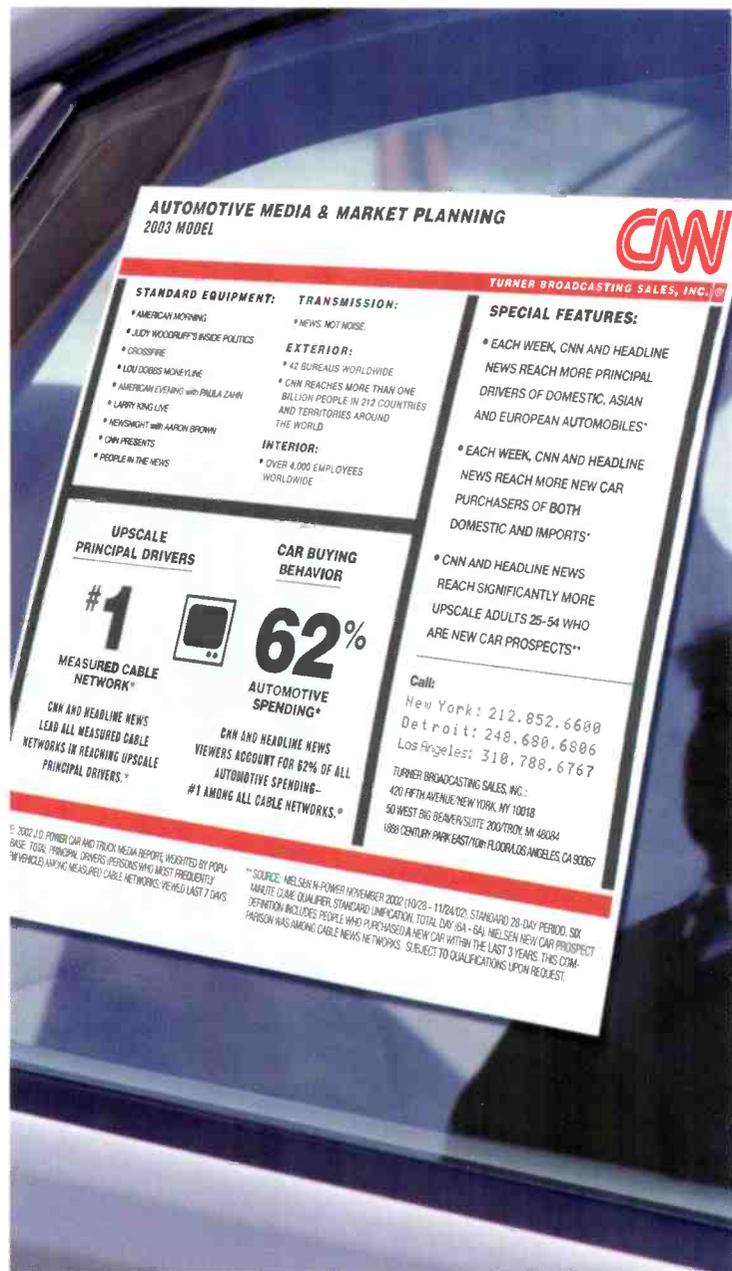
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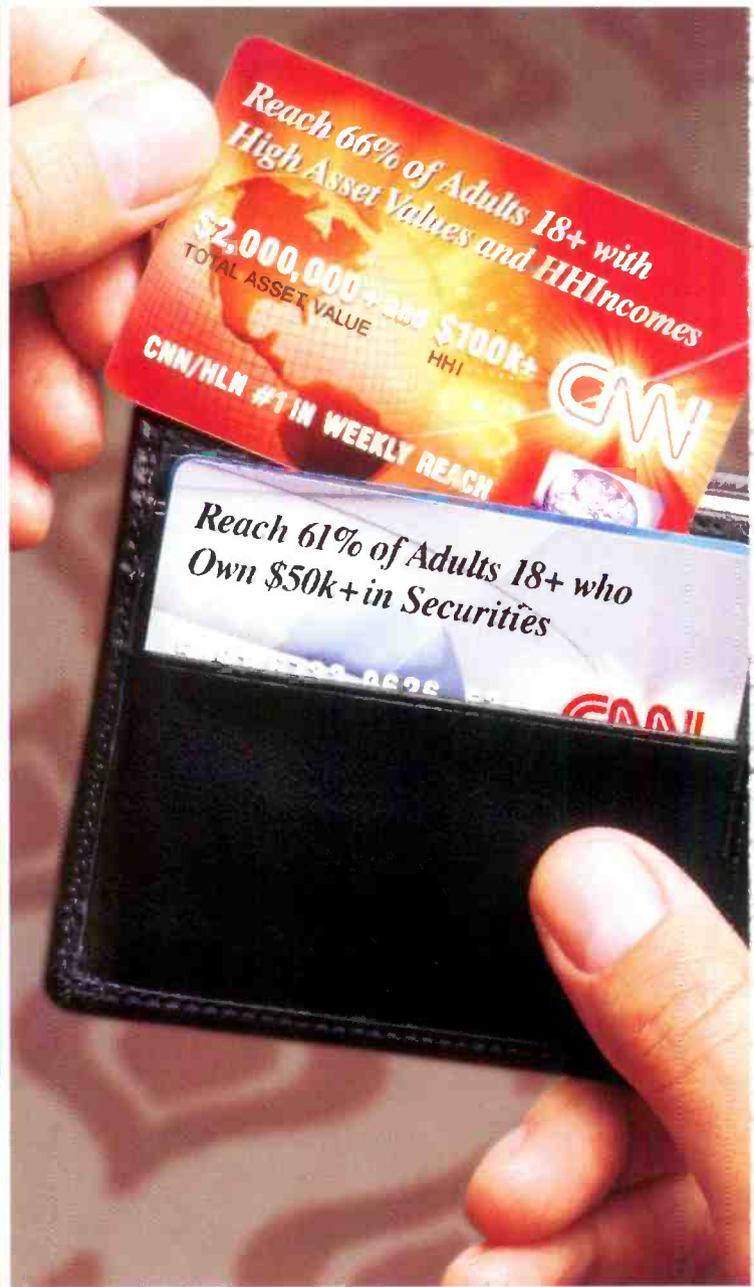
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Cell source: *2002 Mendelsohn Affluent Survey (HOH in homes w/HHI \$75k+) Computer Hardware: HH owns Desktop/Laptop/or Handheld PC, **Mediamark Pharmaceutical source: MARS 2002 OTC/DTC Pharmaceutical Study Cable Networks: Viewed last 7 days. *Reach percent is based on respondents who agreed

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At Deadline

■ VETERAN GQ EDITOR COOPER SUFFERS STROKE

Art Cooper, former editor in chief of GQ, suffered a stroke last week and was in grave condition at press time last Friday. Cooper, 65, had retired in late April as head of the men's monthly after 20 years at the helm. Cooper has left a great legacy, having turned GQ into a venerable men's fashion and lifestyle magazine by infusing the magazine with ambitious, incisive reporting and journalism. Under Cooper, GQ also became the unrivaled leader in men's fashion coverage. During his tenure, Cooper earned more than two dozen National Magazine Awards nominations and took home three. In January he was inducted into the American Society of Magazine Editors' Hall of Fame.

■ NBC SCORES 2010-12 OLYMPICS

NBC won the U.S. television rights to the 2010 and 2012 Olympics on Friday with a bid of \$2.2 billion—\$820 million for the 2010 Winter Games and \$1.18 billion for the 2012 Summer Games, plus another \$200 million that NBC parent General Electric will pay to be part of the International Olympic Committee's sponsorship program. Not only did NBC bid more than both ABC/ESPN and Fox, but the network was able to score points with the IOC by committing to air 134 hours of coverage on NBC-owned Hispanic network Telemundo and its sister cable network mun2, in addition to telecasts on NBC's cable networks. Although NBC will be paying about 33 percent more for each of the Games' telecasts, the network still expects to make a profit on the Games because of heavy advertiser interest. NBC reportedly made a \$75 million profit on the 2002 Summer Games.

■ CABLE UPFRONT KEEPS MOVING

The cable upfront marketplace continued last week but at a slower pace, as sales executives and media buyers locked horns over pricing. "The networks have dug in on price, and the agencies aren't ready to commit," said Neil Baker, senior vp of ad sales for E! Entertainment Networks. But Baker added the money is available to support nets' price increases, and he expects the logjam to start breaking up this week. As of last Friday, E! had completed about 40 percent of the business it wanted to do in the upfront, Baker said. On average, budgets registered with E! were up about 40 percent, while cost-per-thousand rate increases of the deals that were wrapped last week grew 14 percent to 16 percent.

■ WOMEN'S TITLES COVERED UP AT WAL-MART

Wal-Mart has begun adding U-shaped binders at checkouts to shield the cover lines on Hearst Magazines' *Cosmopolitan*, *Marie Claire* and *Redbook*, and Condé Nast's *Glamour*. The blinders will be in all Wal-Mart stores by the end of June. The move follows Wal-Mart's decision in May to pull men's magazines' *Maxim* and *Stuff*, published by Dennis Publishing, as well as Emap's *FHM*, off its shelves because of their racy covers and content. Hearst and Condé Nast declined to comment.

■ ALBRITTON, ECHOSTAR SETTLE ON CARRIAGE

Albritton Communications late last week settled with EchoStar after initially failing to come to terms over a contract renewal for carriage of four of its ABC affiliates on EchoStar's DISH satellite service. (See *Inside Media*, page 40). The new multi-year agreement restores the four local channels on the satellite service. In addition, DISH in June will add Albritton's ABC affiliate WSET-TV in Roanoke, Va., and later this summer, ABC affiliate KATV-TV in Little Rock, Ark. Though the parties settled, Albritton said it won't drop its action against EchoStar in Miami, where Albritton and several other broadcasters have sued the satellite service for importing distant signals into the market.

■ **CLARIFICATION:** A story on page SR4 in this issue's Cable Special Report should have noted that DirecTV and EchoStar currently offer some high-definition TV services to their subscribers but cannot offer video-on-demand programming.

■ **CORRECTIONS:** The Nielsen ratings chart in the Chicago Market Profile on page 24 of this issue is based on February, not May, sweeps data. A story on page SR16 of the Special Report in this issue should

have read that the Los Angeles Lakers were in the NBA Western Conference semifinals, not the finals. On page SR20, TNT aired 44 games of the NBA playoffs, including the 6-game Western Conference finals. In last week's issue, a Local Media story should have stated that Comcast sought a greater local market presence when joining forces with the *Sarasota Herald-Tribune* for the SNN cable news channel. The New York Times Co.'s *Herald-Tribune* maintains full editorial control over the channel. Lou Ferrara joined the *Herald-Tribune* about 10 years ago and has (continued on page 46)

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Meredith's Lowe takes issue with the new TV-station ownership cap Page 10

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Market Indicators

NATIONAL TV: CALM

With the network and syndication upfronts wrapped and the third quarter just about sold out, the marketplace has started to slow its light-speed pace. For June, pharmaceuticals is a surprisingly strong prime-time category.

NET CABLE: STRONG

While negotiations slowed a bit last week due to pricing disagreements, top-tier nets expect to be finished with their upfront business this week. Midtier services have wrapped about 40 percent of their business.

SPOT TV: TIGHTER

After some softness at the beginning of the month, stations in top markets are tightening up due to active categories including retail and entertainment. Automotive has softened a bit, however.

RADIO: BUILDING

Business is starting to pick up, with beer, soft drinks, movies and other advertisers that target young adults. While automotive is softening, the auto after-market business is active, along with local dealers.

MAGAZINES: MIXED

Monthly men's and women's lifestyle titles are closing third-quarter schedules with active summer and fall spending from perfumes and designer fashion. September issues are building with retail and apparel.

Media Wire

Times' Raines, Boyd Resign Over Discord in Newsroom

In the end, executive editor Howell Raines and managing editor Gerald Boyd had to leave *The New York Times* in order to allow the newspaper to repair its shattered image in the wake of the Jayson Blair and Rick Bragg controversies, according to editors at other newspapers. But their departures had less to do with falling on a sword for the Blair and Bragg debacles and more to do with fixing a newsroom that many contend had become a place of internal squabbling and poor communication since Raines and Boyd took over.

"These guys went down because the Jayson Blair affair exposed a lot of other things," said Douglas Clifton, editor of *The Plain Dealer* in Cleveland. "Blair was just the pointer to other issues."

Kenneth Bunting, executive editor of the *Seattle Post-Intelligencer*, agreed. "There were a number of managerial missteps and some smart people with very serious blinders on," he said. "Their staff had lost confidence, and it was probably the best thing."

It will fall to Joseph Lelyveld, who last week was named interim executive editor, to help repair the damage. Lelyveld, 66, served as executive editor of the *Times* for seven years before retiring in 2001. No one will be named interim managing editor. Speculation about Raines' and Boyd's successors has centered on Dean Baquet, a former *Times* national editor, now m.e. of *The Los Angeles Times*; *Boston Globe* editor Martin Baron, formerly a *Times*' associate m.e.; and Bill Keller, a former *Times* m.e. who is a writer for the *New York Times Magazine*. —Joe Strupp, 'Editor & Publisher'

Stewart-Branded Media Face Tough Road Ahead

Now that Martha Stewart has stepped down as chairman/CEO of her company, Martha Stewart Living Omnimedia, dark clouds have begun to hover around the media properties that bear her name.

Stewart, who will stay on as chief creative officer of MSO, was indicted last week by a federal grand jury on charges of obstruction of justice and securities fraud (continued on page 10)

Landmark FCC Vote Comes Under Fire

Bipartisan ire could bring a rollback of all or parts of the agency's new rules

WASHINGTON By Todd Shields

The Federal Communications Commission, in its most sweeping deregulation decision in decades, last week freed big media companies to get bigger and to expand more deeply in most local markets. The agency's Republican-led vote also cast the issue of media ownership from the obscurity of federal procedure into the arena of electoral politics.

Two days after the agency's 3-2 party-line vote to raise TV-station ownership limits and loosen restrictions on same-market ownership of newspaper, TV and radio properties, FCC chairman Michael Powell found himself before the Senate Commerce Committee that oversees the agency. There, he defended the FCC's action as "modest" and twice pointed out that any one of the big national networks owns less than 3 percent of the nation's TV stations.

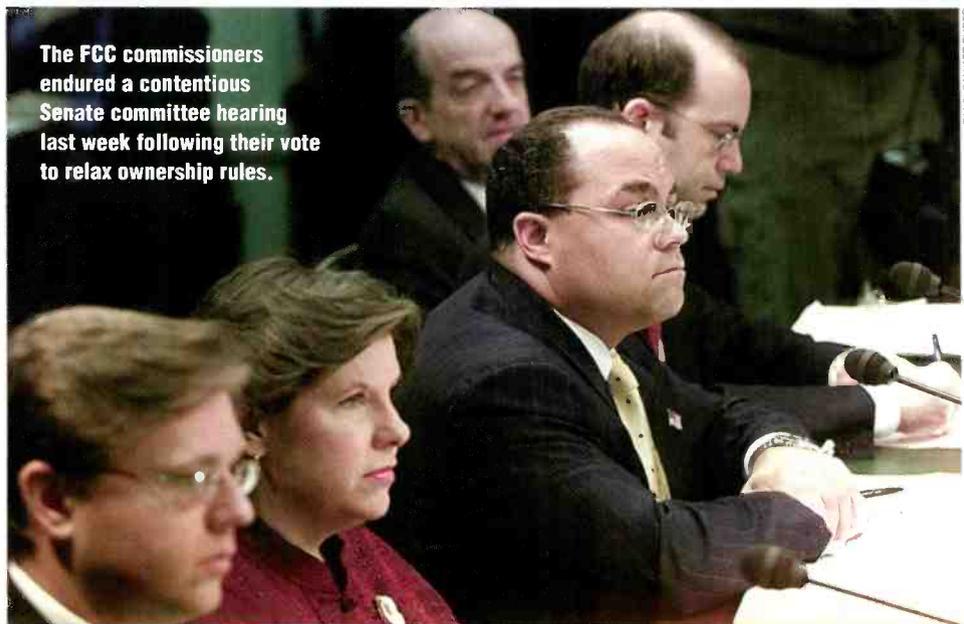
Most of the lawmakers were unimpressed and indicated they shared in the negative reaction spreading across Capitol Hill. Within hours of the vote, members of both parties said they would try to override all or parts of the decision. Democratic presidential candidates including Sen. John Kerry (D-Mass.), Sen. John Edwards (D-N.C.) and former Vermont Gov. Howard Dean all criticized the vote, indicating their party may attempt to forge a national issue

MEDIA COMPANIES CAN NOW:

- Own 2 TV stations in markets with 5 or more outlets and 3 in markets with 18 or more stations; only 1 of the stations can be in the top 4 in the ratings
- Own TV stations reaching 45 percent of the country's TV households (up from 35 percent)
- Own a TV station, radio stations and a newspaper in the same market, in both large and midsize markets

out of media ownership. Even Senate Commerce Committee Chairman John McCain (R-Ariz.) said the ruling had changed his thinking. "I have a long voting record in support of deregulation," McCain said. But, he added, "the business of media ownership... is too important to be dealt with so categorically." McCain said that he will seek legislation to ensure that the FCC could re-regulate, as well as deregulate.

The five FCC commissioners testifying at last Wednesday's hearing got an earful from Republicans and Democrats alike. "I hope to overturn what you did... It is your job to represent the people, not the big special interests," said Sen. Barbara Boxer (D-Calif.). Sen. Olympia Snowe (R-Maine) registered her "profound disappointment and disagreement" with the FCC's vote. "Most assuredly it's a victory for free enterprise," Snowe said.



The FCC commissioners endured a contentious Senate committee hearing last week following their vote to relax ownership rules.

TIM SCLOW/AFP/PHOTO

"But it is not a victory for free speech."

Powell said the FCC followed through on court mandates to reform the rules or abandon them. Democratic commissioner Jonathan Adelstein disagreed, calling the vote "the most sweeping and destructive rollback of consumer protection in American broadcasting history."

Not all legislators were critical of the decision. "It doesn't seem possible, based on this minor tinkering...to control thought in America," said Sen. John Ensign (R-Nev.).

Still, McCain said the committee would vote later this month on a bill by Sen. Ted Stevens (R-Alaska) to roll back last week's relaxation on TV-station ownership. Odds for passage appear better in the Senate, because that body is closely divided between the major parties and includes maverick Republicans such as Snowe, who at times votes with the Democrats. In the House, Republicans have a firmer control of the agenda, and Rep. Billy Tauzin (R-La.), who chairs the committee that oversees the FCC, has lauded the agency's action.

Separately, Sen. Byron Dorgan (D-N.D.) said he would seek a measure to roll back newspaper/broadcast cross-ownership limits. Dorgan also joined Kerry in support of a congressional "resolution of disapproval," a rarely used procedure that permits Congress to veto rule changes by federal agencies. To succeed, such a resolution would need a majority vote from both houses, but not the signature of President Bush, who has supported the FCC's action.

The gathering backlash has put media lobbyists on high alert. "We will work assiduously" to prevent any erosion of the newfound cross-ownership freedoms, said John Sturm, president/CEO of the Newspaper Association of America. Opponents of the new rules said they are looking forward to opportunities to force votes. "It's one thing to stand in the shadows and watch the parade go by," said one Democratic Senate aide, adding that "opinions change" when Congress is forced to take a public stance.

While maneuvering over the decision picks up pace, Powell is looking ahead to FCC action on issues including how to hasten the transition to digital TV and whether to restore a court-vacated rule that limited cable companies to owning 30 percent of wired homes.

In addition, the agency must deal with two mergers—News Corp.'s proposed takeover of satellite broadcaster DirecTV and the proposed union of top Hispanic broadcaster Univision Communications and leading Spanish-language radio firm Hispanic Broadcasting. Sleeper issues could creep onto the agenda as well. McCain last week said he wants to explore whether to apply public-interest obligations, which now are incumbent only on over-the-air broadcasters, to pay services including cable. ■

Agencies Weigh Changes

As stations, newspapers cement alliances, planners will play a bigger role

LOCAL MEDIA By Katy Bachman

The FCC's broad rewrite of media ownership rules will likely usher in new alliances between local TV and radio stations, as well as newspapers, now that cross-ownership rules are going away and TV duopolies will be permitted in certain cases. As a result, agencies across the country must prepare to deal with additional consolidation of media outlets.

Agencies have already had to adapt, because many broadcasters and newspaper companies had jumped the gun ahead of the ruling, gambling that the FCC would relax the rules. For example, Sinclair Broadcast Group, owner of 62 TV stations (including 11 duopolies), also formed local marketing agreements (LMAs) to operate another 10 outlets. Under the new rules, Sinclair now plans to buy three of the LMA stations (in Baltimore and Greenville and Charleston, S.C.) and create duopolies in those markets.

Likewise, Media General already owns



"No local cross-media deals have been successful yet because most buyers who look at these deals want low cost." SUE JOHENNING

TV/newspaper combos in six markets including Roanoke, Va., and Johnson City, Tenn.

"We've been dealing with duopolies for some time in a lot of markets. So far it's been fine, because most TV stations continue to have separate sales staffs," said Sue Johenning, Initiative Media executive vp/director of local broadcast. "We've been able to work some multistation deals, even a few large corporate deals."

But there is a potential for rate abuse. "If duopolies create too much [inventory] tightness, clients may not be able to get on the air and could reconsider spending money in spot," said Maribeth Papuga, senior vp/director of local broadcast for Mediavest. "We've seen duopolies try to give makegoods on weaker stations, and certain buyers will willingly go with it."

Other buyers point to their experiences with radio. "If TV follows radio, TV duopolies will not affect rates," said Karen Agresti, senior vp/director of local broadcast for Hill Holliday, who has negotiated duopoly deals in Boston with Viacom and Hearst-Argyle. "Markets are

hot and cold because of business, and as long as there are multiple suppliers, there will always be the ability to negotiate."

Still largely untested is the joint newspaper/TV sales pitch, although combinations do exist in New York, Los Angeles, Phoenix and Tampa, Fla. Because local broadcast buyers don't usually buy print, planners are called in to help with the buy. "At this point, [broadcasters] aren't prepared. They would have to set up business in a totally different way," said Michael Thomas, associate media director for Burrell Communications in Chicago.

"No local cross-media deals have been successful yet because most buyers who look at these deals want low cost," added Johenning.

Newspaper/TV combinations in smaller markets worry some buyers because as a rule, newspapers hold monopoly positions and out-bill all the local TV and radio stations. In markets with one daily newspaper, cross-ownership allowed under the new rules could produce media combines that have a 90 percent share of newspaper circulation, one-third of the TV audience and a third of the radio audience, according to an analysis by the Consumer Federation of America.

"I'm more concerned about newspapers being able to own TV and radio," said Steven Reid, president/CEO of Sutton Reid Advertising in Memphis, Tenn., where E.W. Scripps' *The Commercial Appeal* shares content with WREG-TV, Tribune Co.'s CBS affiliate. "It could affect rates. The newspaper is already highly priced. It's scary to think that one outlet could control almost all our avenues for reaching our target."

Many TV owners said the new rules don't protect broadcasters in small markets, where stations have been financially squeezed by rising expenses and competition. "We really have not gotten any relief, and we need it when we face a newspaper and cable monopoly," said Stuart Beck, president of Granite Broadcasting, which owns outlets in Duluth, Minn., and Peoria, Ill., as well as large-market WB affiliates.

One company that immediately took advantage of the ruling was William Dean Singleton's MediaNews Group, which last week tapped a 3-year-old option to buy NBC affiliate KTVF-TV in Fairbanks, Alaska, where Singleton owns the *Fairbanks Daily News-Miner*. ■

Media Wire

as a result of allegations of insider trading. Stewart pleaded not guilty.

In the meantime, some media buyers anticipate a rocky road for the 2.3 million-circ *Martha Stewart Living* magazine. Through June, *MSL's* ad pages are down 28.8 percent (to 614) compared to last year, according to the *Mediaweek* Monitor. "It's already a tough environment for magazines," said Charlie Rutman, CEO of Carat North America. "To be hit with something like this certainly makes [*MSL's*] future questionable."

On the television front, King World Productions' syndicated *Martha Stewart Living* was renewed last December for the 2003-04 season and is cleared in more than 70 percent of the country, but executives at King World last week declined to comment on whether or not they will proceed with the show.

On a brighter note, Westwood One said that Stewart will continue to tape her daily syndicated radio show, *Ask Martha*, carried by 315 radio stations. Also, Stewart's two New York Times Syndicate columns—*askMartha* and *askMartha Weddings*—will continue to be sold and distributed.

Replacing Stewart as CEO of MSO is Sharon Patrick, who as president has overseen the company's business strategy and operations. Patrick is a former president/COO of Cablevision's Rainbow Programming Holdings. MSO board member Jeffrey Ubben, the largest shareholder after Stewart, will serve as chairman. —*Lisa Granatstein*

Laura McEwen Tapped As RD Publishing Director

Laura McEwen, publisher of G+J USA Publishing's *YM*, last week was named vp/publishing director of *Reader's Digest* magazine, *Reader's Digest Large Print Edition*, *U.S. Selecciones* and *RD Specials*.

McEwen, who will join the company on June 23, will report to Eric Schrier, *Reader's Digest* North American president and global editor in chief; *RD* publisher Eric Gruseke will report to McEwen. McEwen will lead efforts to make the *Reader's Digest* brand more visible in the advertising marketplace.

YM recently announced a cutback in its circulation (continued on page 12)

Survival of the Biggest

Affiliates fearful of nets' new clout; buyers wary of skewed price leverage

TELEVISION By John Consoli

Broadcast network executives spent the latter part of last week trying to allay the fears of some affiliate station groups that believe the FCC's decision to raise the station ownership cap to 45 percent of the country will allow the nets to acquire new owned-and-operated outlets and diminish the power of affiliates.

"The networks are already pushing us around, and now they'll have more clout. It's not a two-way street anymore," said Doug Lowe, executive vp of broadcasting at Meredith Broadcasting and an outspoken critic of the

TV stations, which in most cases is highly profitable, will offset rising costs for programming.

Okun said while NBC has room to expand its station ownership under the new ruling, he doesn't expect the network to go on a buying binge. "We just bought Telemundo and Bravo," said Okun, who added that NBC "will try to increase our footprint for Telemundo" by acquiring stations in larger markets and with broader reach for the Hispanic network.

An executive at Fox, which had been operating with a temporary waiver allowing the network to own stations reaching more than the 35 percent cap, said he does not see the relationship with Fox's other affiliates changing because the FCC validated its current situation.

Still, affiliate executives noted that the networks spent millions lobbying to increase the cap and cannot see how they won't now press their advantage. "The only companies that can own triopolies are the networks," said one station executive. "This doesn't help the little guys." Added another small broadcaster: "This was regulation by violation."

Media buyers said the new rules should not materially affect national TV buying. But Optimedia CEO Mike Drexler said that a network that owns TV and radio stations, as well as a newspaper, will have more control over pricing in local markets: "These companies will be able to push for dollar-volume deals, and buyers will have to battle to buy only the assets they need for their clients," Drexler said. —*with Katy Bachman* ■

For the O&Os, Room to Grow

THE NETWORKS EYE NEW 45% CAP

GROUP	NO. OF STATIONS	% U.S. REACH
VIACOM (CBS, UPN)	39	39.0%
NEWS CORP. (FOX)	35	38.1%
GE (NBC, TELEMUNDO)	29	33.6%
PAXSON	65	30.9%
WALT DISNEY CO. (ABC)	10	23.6%
UNIVISION (UNI, TELEFUTURA)	53	21.3%

SOURCES: COMPANY REPORTS, MERRILL LYNCH

new rules. But Bob Okun, vp of NBC, Washington, said the affiliate-network relationship "is not in jeopardy," adding that he views the ruling as "a leveling of the playing field between the broadcast networks and cable."

"The broadcast-network business has gone south," the NBC lobbyist said. "We need to work together with our affiliates to stop this from happening." The networks argue that being allowed to increase their ownership of

New Rules, Same Effects

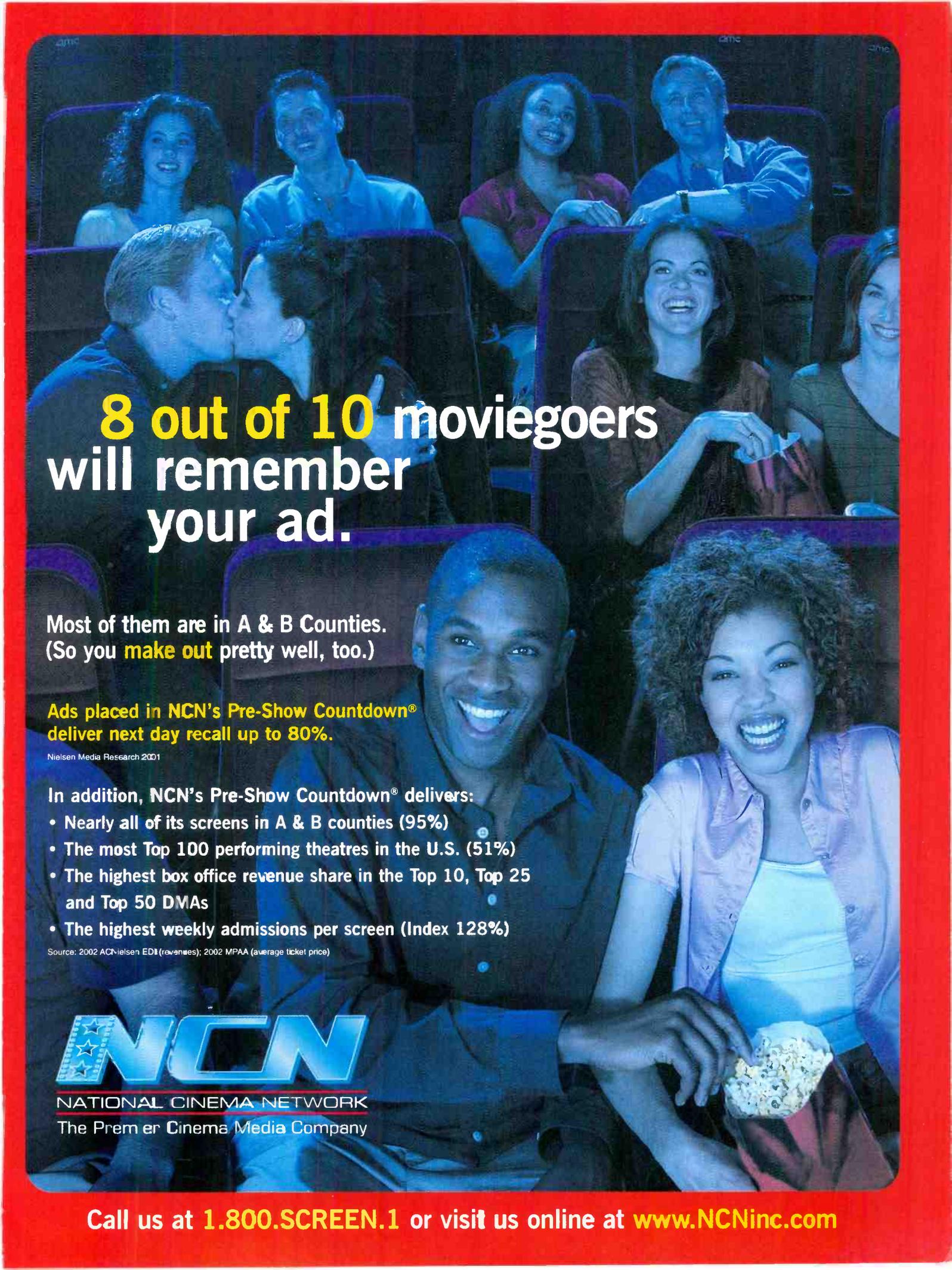
FCC will redefine markets using Arbitron, but grandfathers existing clusters

RADIO By Katy Bachman

The lessons of Minot, N.D., weighed heavily on the minds of the FCC, which voted last week to tighten radio ownership rules by changing how radio markets will be defined. But by grandfathering in radio clusters in individual markets in its ruling, the FCC essentially forgave existing clusters as it banned future ones. In other words, the already consolidated radio industry isn't being broken up—it's just

not going to be allowed to consolidate more.

No. 1 radio company Clear Channel Communications—which owns six stations in Minot and outraged anti-consolidators when the outlets failed to alert listeners about a chemical spill last year—gets to keep its cluster in the town, along with its many other over-the-new-limit groupings. If CC or other groups with limit-busting clusters decide to sell, they must



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- The highest weekly admissions per screen (Index 128%)

Source: 2002 ACN Nielsen EDI (revenues); 2002 MPAA (average ticket price)

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rate base, from 2.2 million to 2 million, set for October. In its most recent audit report, the magazine missed rate base on more than half of its issues in 2001. But ad pages have remained strong. Through June, the teen monthly is up 21.4 percent this year to 503 pages, reports the *Mediaweek* Monitor.

The move to Reader's Digest Association reunites McEwen with *RD* editor in chief Jackie Leo; the two worked together at *Family Circle* when it was owned by New York Times Co. (*FC* is now published by G+J.) A replacement for McEwen at *YM* has not been named. —LG

Universal's Timberman Gets Production Deal at Warner

Sarah Timberman, Universal Network Television's programming president for the past two years, has left the studio to form her own production company at Warner Bros. Television. "I've thought about producing for a couple of years, but I didn't want to make that move until the circumstances were right," Timberman said. "Doing this now, at Warner Bros., feels exactly right."

Although Universal TV president David Kissinger expressed regret at Timberman's departure, he said, "I wouldn't stand in Sarah's way, because she's enormously well-suited for the job." Kissinger added he is actively seeking a replacement for Timberman.

Carl Beverly, Universal senior vp of drama programming, will join Timberman as head of creative affairs for her new production company, 25C. Bringing Beverly along was a key component of Timberman's two-year deal. But she said her greatest incentive for changing jobs may have been the opportunity to work with Ed Redlich, an executive producer on CBS' *Without a Trace*, which is produced by WBTV. "I know he's my husband," Timberman said. "But he's a genius."

At Universal, Timberman guided the development of ABC's new fall drama *Karen Sisco* and last season's NBC drama *American Dreams*; she also oversaw the studio's Dick Wolf-produced series. As a producer, Timberman said she hopes to create shows in which "there is a strong element of emotional truth and resonance." —Alan Frutkin

comply with new restrictions designed to foster ownership by women and minorities.

"What's comical is the FCC will grandfather the abuses and make it impossible for others to compete with Clear Channel in those markets," said a competing group executive who requested anonymity.



Stakelin's deals are on hold for now.

"This will hurt the value of some smaller companies, because it puts a glass ceiling on their growth," echoed Lew Dickey, CEO of Cumulus Media.

The FCC has frozen all new radio deals, while pending sale agreements must be amended to take the new rules into account.

A few owners could now find their pacts on the rocks. "These deals met the old rules and were made with good-faith financial commitments, yet [the FCC] won't grandfather those," said Bill Stakelin, president/COO of Regent Communications, which has purchases pending in Fort Collins, Colo., and Evansville, Ind. "The

new transferability requirements [of clusters to women and minorities] is the most egregious example of social engineering," Stakelin added.

It's unclear how the FCC's decision to use Arbitron's definition of radio markets will affect the total number of stations counted in a given market (Arbitron was still crunching the numbers late last week). "Some of the Arbitron definitions are very arbitrary and may not reflect the competitive nature of the marketplace," said Mark Fratrack, vp of analyst BIA Financial Network. "There is a lot of listening in some markets to out-of-market stations. In Trenton, N.J., for example, nearly 70 percent of the listening is to stations outside the market."

The FCC faces another conundrum with using Arbitron definitions, which do not include more than two-thirds of U.S. counties (most of which have low populations). For those markets, the FCC said it will seek another solution.

Radio owners could work around the FCC's rules by requesting that Arbitron redefine markets. The company recently circulated a list of 139 markets that are eligible for redefinition based on new population data. Since 2000, Arbitron has created 15 new markets, dropped 4 and redefined about a half-dozen. ■

Cross-Promos to Grow

TV-station promo execs see more co-op efforts ahead, based on LMA model

LOCAL MEDIA By Michael Freeman

The FCC's decision to relax its multiple-TV station and cross-media ownership rules is expected to accelerate the pace of cooperative promotional and marketing campaigns by media in local markets. TV station promotion executives who attended last week's Promax & BDA conference in Los Angeles suggested that the greater concentration of ownership authorized by the new rules could stimulate more cross-promotions, yielding cost savings for broadcasters along with possible job reductions.

With TV station owners permitted to own two or three outlets in the same market, along with radio stations and a newspaper, viewers are likely to see more cross-promotions for programming. Executives noted the tactic is already well established in markets with duopolies or where groups own a station and manage another via a local marketing agreement (LMA).

"For some [promotion executives], this is going to be a brave new world," said Andréé Boyd, marketing manager for Raycom Media's CBS affiliate WAFB-TV in Baton Rouge, La.

Coreen Scott, creative services director for NBC affiliate WICU-TV in Erie, Pa., said her

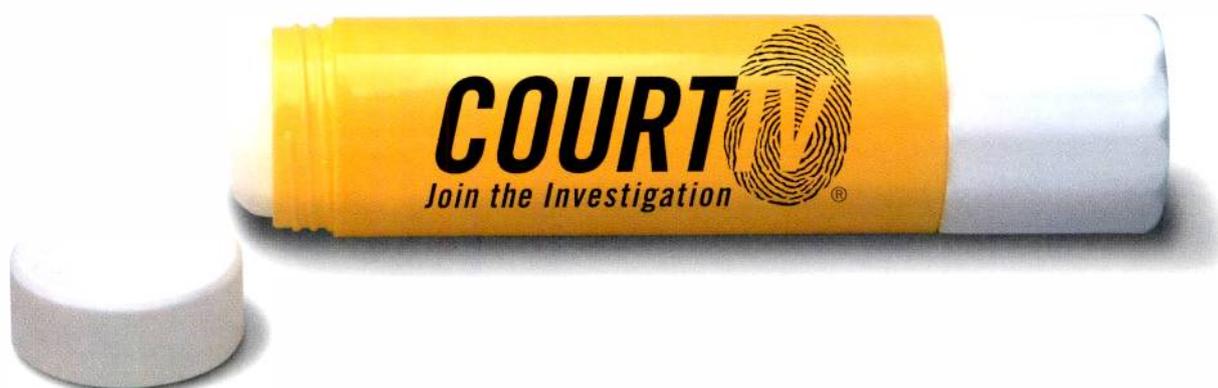
station cooperated in an active cross-promotion program with Fox affiliate WXFP-TV via an LMA and currently has cross-media promotion ventures with the local cable news channel in Erie, operated by Adelphia Communications.

"There is an ongoing trend of joint marketing and cross-promotion efforts between stations in a market," said Scott. "The principle here is you [need] only half the staff and save by doing the promotions on one budget."

While cross-promotions between TV stations in a market were already growing before the FCC's action, broadcast/newspaper cross-promotion efforts have been less successful and may not pick up despite the easing of cross-ownership regulations, promotion execs noted.

Donna Dube, creative director of Midwest Television's KFMB in San Diego, said the station "pulled away" from a promotion and news relationship with the *San Diego Union-Tribune* because the station's emphasis on breaking news didn't jibe with advance promos in print. "We're into topical news promos within days of broadcast—not three weeks in advance," said Dube. "TV doesn't work that way." ■

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Source: 1 Nielsen NPower A18-49 Prg mins vs mins containing commercials/promos Wk of 10/14/02 M-Su 8-11p Sun 10/20/02 is excluded for BET due to no commercial activity Among cable nets with 50+MM subs, plus a 4 Broadcast net average (analysis, Court TV) 2 Nielsen NPower Jan 03 A18-49 M-Su 8p-12m Among cable nets with 50+MM subs 3 2002 MRI Doublebase A18-49 among cable nets with 50+MM subs Qualifications available upon request

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PRIMETIME INGREDIENTS

**NIELSEN
LENGTH OF TUNE***
WITHOUT SWITCHING CHANNELS

A18-49 # Min/Tune-in

LIF 24.9

COURT TV 22.7

HALL 22.7

TVL 22.0

SCIFI 21.2

TOON 20.4

TNT 20.2

GAME 19.5

USA 19.3

NICK 18.9

TBS 18.5

TLC 18.3

FX 17.4

TNN 15.7

APL 15.6

CABLE AVG. 14.3

*TOP 15 RANKED NETWORKS

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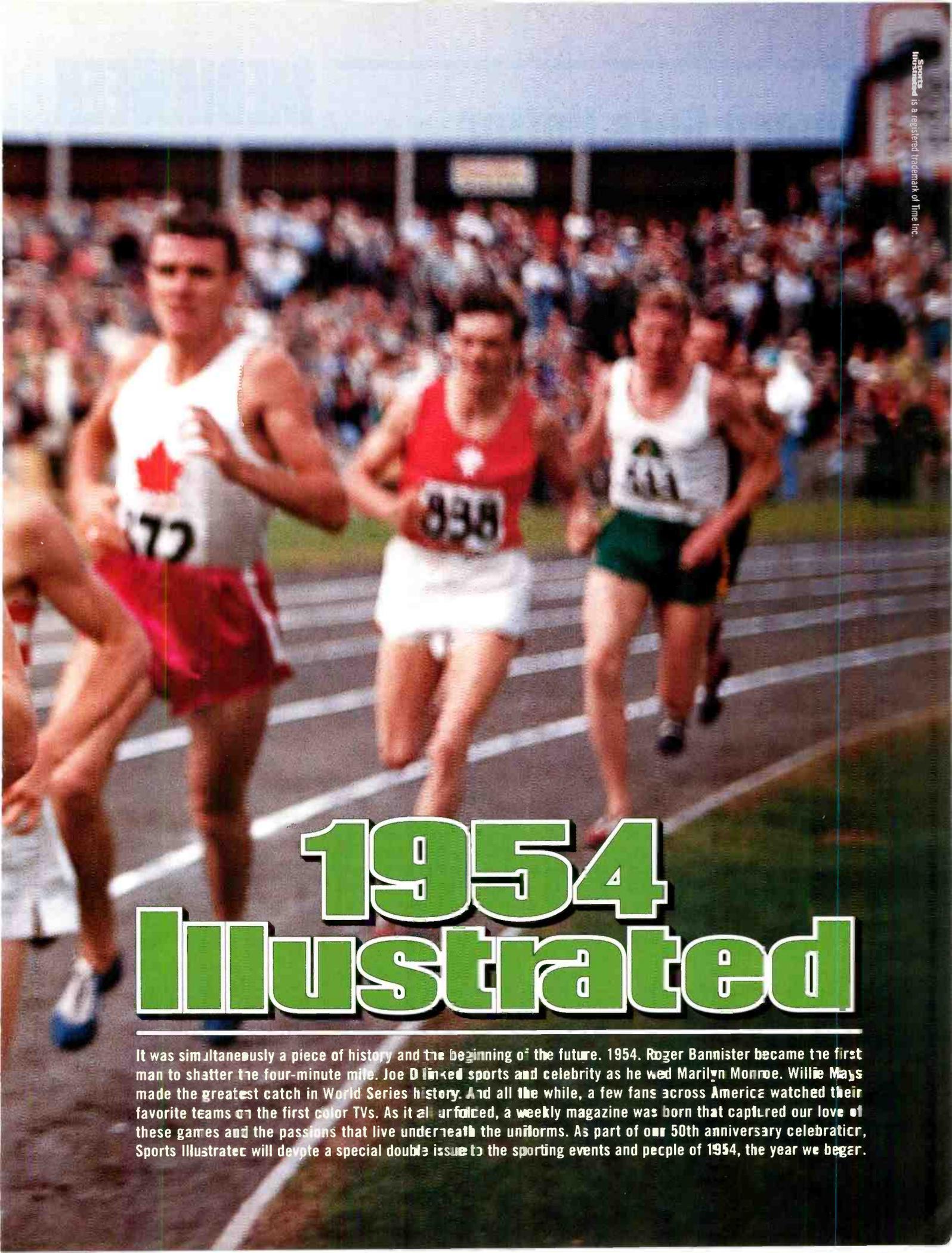
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Summer Gets Hotter

Host of new shows to defend cable's turf vs. broadcasters' busy schedules

CABLE TV By Megan Larson

Couch potatoes can rejoice. This summer, they will not want for new TV shows. Not only are the broadcast networks using up every reality programming idea they didn't try during the regular season—along with some scripted series that are gathering mold—but cable networks are fighting to retain the dominant viewership in prime time they have enjoyed in summers past. In prime-time viewers 2-plus in summer 2002 (May 27–Aug. 25), basic cable delivered an aggregate 15.4 rating (41.6 million viewers) to the seven broadcast



USA's *Peace Makers*, starring Peter O'Meara (r.) and Tom Berenger, is set for a July 30 premiere.

nets' collective 11.2 (30.3 million), a 35 percent ratings advantage. Cable's 2002 total was also 9 percent ahead of its aggregate rating during summer 2001, according to Nielsen Media Research data.

This summer, basic cable networks are launching new series—both scripted dramas and non-scripted fare—as well as new seasons of many of their top shows. It's going to be a tough fight for market share. "This will be an interesting summer to follow," said Brad Adgate, senior vp of corporate research at Horizon Media. "The broadcast nets are throwing the gauntlet down and saying, 'We will compete.' This summer, you will be able to see how broadcast stacks up against the best of cable."

The summer has already started off with a bang for cable. FX's first film of the summer, *44 Minutes*—the true story of a police shootout in Los Angeles—scored a 4.8 household rating (6.1 million viewers 2-plus) on June 1 and now stands as the highest-rated original film on basic cable this year among adults 18-49. Lifetime's June 2 premiere of *The Golden Girls: Their Greatest Memories* was the highest-rated special in the network's history, with a 3.7 household rating (4.2 million viewers 2-plus), while the first episode of E!'s new *It's Good to*

Be series, *It's Good to Be Brad & Jen*, ranked as the second highest-rated premiere in the net's history, with a 1.15 household rating.

Most of cable's 50-plus networks—including Comedy Central, Food Network, MTV, Tech TV, Spike TV, Court TV and Oxygen—will be running several new reality or non-scripted series this summer, in an attempt to hurdle the bar set last summer. In addition to new episodes of *Monk* and *Dead Zone*, USA is launching *Peace Makers*—think *CSI: Crime Scene Investigation* set in the Old West—on July 30. Lifetime has scheduled new episodes of returning series *Strong Medicine* and *The Division* and will launch two new series, *1-800-Missing* and *Wild Card*, in August. FX, which wraps its first season of *Lucky*, is launching new series *Nip/Tuck* in July. A&E is launching *MI5*, a co-production with the BBC. "The number of new shows is one thing, but the quality and money spent onscreen is also escalating," said Tim Brooks, senior vp of research for Lifetime. "Now you are seeing series that would be the pride of a network's schedule."

Traditionally, summer has always been cable's time to shine and gain market share because broadcast nets would hang up their gone fishing signs with a spate of reruns. But the networks got wise a few years ago and scheduled the first *Survivor* and game show *Who Wants to Be a Millionaire* (which promptly was run into the ground). Four summers later, the broadcasters are significantly ramping up the amount of new, original programming they produce. New installments of *Big Brother*, *Amazing Race* (both CBS) and Fox's *Temptation Island* are returning for the summer, and new reality shows include *American Idol* spinoff *American Juniors* (Fox), *America's Top Model* (UPN) and *The Restaurant* (NBC). As far as scripted series go, Fox last week premiered what was supposed to be a midseason replacement, *Keen Eddie*, and the WB has rolled out *The O'Keefe's*.

"At this rate, summer may just become the third season [behind the fall season and winter debut of midseason replacements], but, for the most part, newsmagazine and reality will fuel it just because it is cheaper to produce," said Horizon's Adgate.

And that, hopes Lifetime's Brooks, could "kill reality—or at least put a knife in it," he said. "That is what happens to a trend. Too many imitations kill it." ■

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Sources: MPA Media Choices Report

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CABLE TV

As TV Ad Spending Hits Records, Spot Cable Wants a Bigger Cut

BY JIM COOPER

As the broadcast and cable networks continued to revel in their record upfront hauls, National Cable Communications last week wrapped up a nine-city upfront tour in New York designed to alert media buyers to the changing face of spot cable. The cable rep firm's upfront presentation to several hundred buyers hinged on the growing strategic advantage of buying more spot cable as opposed to more broadcast.

NCC executives said that advantage is becoming more distinct as the cable industry's

network of ad sales interconnects grows, the electronic buying process becomes more detailed, and cable original programming continues to attract targeted ratings.

"We see our role as reshaping spot cable advertising," said Tom Olson, CEO of NCC. NCC represents 66 million cable homes—about 98 percent of insertable cable homes—via more than 2,500 cable systems in 207 of the 210 TV markets. The company is owned jointly by Comcast Communications, Cox Communications and Time Warner Cable.

Despite its advances in pitching itself to

the media buying community over the past 10 years, spot cable still only gets about 6 percent of the overall dollars that spot TV gets. "It [spot cable] is certainly a very viable part of our business," said Marcy Sackett, senior vp/manager of local broadcast for Mediacom. "But they need to supply us with even more specific information in order to command more of our dollars."

That's certainly NCC's intent. According to NCC, cable interconnects have grown to serve 75 markets in 2003 from only 10 markets in 2000, and Olson said the major cable operators are committed to their further expansion. On the original programming front, Bill Clifford, NCC regional vp, Northeast, said basic cable spent \$9.2 billion on original programming in 2002, which has helped cable reach all the key geographic and demographic viewer segments that advertisers need to reach. "We can compete for every demo and every age group," said Clifford.

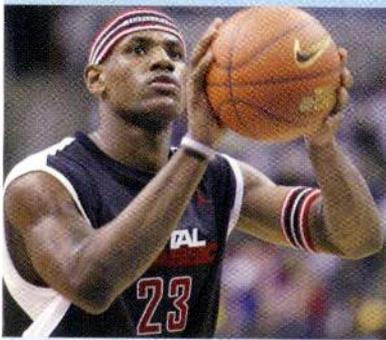
Finally, the advancement of sales software has supercharged NCC's message, and buyers in attendance last week applauded that effort. "They've really come a long way with their invoices, and they really know the importance of being electronic," said Kelly Cadotte, vp/local broadcast associate, PHD USA. "The easier they make it for a buyer, the more chance they have to get their point across and put on a buy if it's efficient and makes sense."

According to Olson, spot cable has grown from basically aping the broadcast rep firm model in the mid-1990s to becoming a sales entity that is driven by Web-based sales tools. Those advances, said Nick Garramone, NCC's vp of e-business, not only help overcome back-office problems and costs associated with buying across so many basic cable networks (turn-around time on spot cable invoices have dropped sharply thanks to NCC online processing), they can also show the overall efficiency of adding cable to a media plan.

"You are now able to compare cable to broadcast online," said Garramone, who added that NCC, which has the media industry's first Web-based platform on which agencies can transact their spot business entirely online, will continue to introduce new sales products.

Some buyers, however, say the rep firm still needs to provide more data. "They can't really quantify what it is you're getting. If you look at a Nielsen rating book—our be-all, end-all—you see it all cuned up," said one buyer, who spoke on condition of anonymity. ■

James Putting Bounce in Cavs' Sagging Ad Sales



Long-suffering Cleveland Cavaliers fans are giddy over the prospect of their lowly team landing heralded teenager LeBron James from nearby Akron, Ohio, in the National Basketball Association's annual draft later this month. In the first 24 hours after Cleveland won the top pick in the draft lottery on May 22, the Cavs sold hundreds of season tickets.

The Cavaliers' front office, which handles most of the team's TV and radio ad sales, and Fox Sports Net Ohio, which carries Cavs games on local cable, also are sensing enthusiasm from prospective advertisers, although no deals have been struck. "This is now a product that is sellable once again," said Steve Liverani, FSN Ohio senior vp/gm.

The Cavs hope hometown hero James will lift them from the NBA's basement.

The buzz surrounding James is good news for team officials following a season in which the Cavs were last in the 29-team league in attendance, averaging about 11,500 fans per game. The Cavaliers tied Denver for the worst record in the NBA, at 17-65.

Cavs president Len Komoroski said several new prospective corporate partners have approached the team since it became clear James is likely headed to Cleveland, while other advertisers were "very receptive" to taking calls. "This has created a better environment for our sales people, no doubt about it," Komoroski said. The team controls ad sales for Cavs broadcasts on Clear Channel Communications' WTAM-AM and on Raycom Media's UPN affiliate WUAB-TV, which televised 20 games this past season (FSN Ohio carried 40). The Cavs' local TV ratings were in the bottom half of the NBA, with an average 1.8 on WUAB and a 1.1 on Fox Sports Net. Cable ratings were as high as 2.5 about five years ago, Liverani said.

Jackie Jasko, vp/media manager for Wyse Advertising of Cleveland, said she expects the addition of James to spike Cavs' TV ratings, at least initially. "I'd imagine viewership is going to go up, at least the first few months," Jasko said. "But I think it depends how much they pull together as a team, because they've been such a downer for years." —Richard Zitron

Wide angle



A sweet meet. Sugar bar/restaurant in New York was the scene for a recent gathering of ad executives with one big thing in common. (left to right) Matt Freeman, CEO, Tribal DDB Worldwide; Robin Neifield, CEO, Net Plus Marketing; Jim Warner, President, Avenue A/NYC; Mark Redetzke, Vice President, Zentropy Partners; Jan Leth, ECD, OgilvyInteractive; Brad Aronson, President, i- FRONTIER; guest of honor, FatBoy; and Carine Marangosian, Media Supervisor, The Digital Edge. pointroll.com/fatboy

market profile

BY EILEEN DAVIS HUDSON

Chicago

THE BUSINESS OF LOCAL BROADCASTING IN THE COUNTRY'S THIRD-LARGEST MARKET has recently experienced considerable upheaval. Under the close watch of Viacom TV Stations COO Dennis Swanson, WBBM-TV, like many of its sister CBS owned-and-operated stations, has been turned upside-

down in the past year in a bid to boost ratings and revenue. As part of that drive, WBBM has aggressively plucked talent and management from its rival stations in Chicago. ABC O&O WLS-TV has been the hardest hit competitor, losing more than a dozen staffers to WBBM.

And it seems WBBM isn't finished with its raiding. The general presumption in the market, which has 3.5 million TV households, is that the CBS outlet will add perhaps its biggest catch so far in WLS' lead news anchor, Diane Burns, whose contract expires this month. Burns has declined to either re-sign with WLS or state her intentions.

Emily Barr, president and general manager of WLS, says she has made repeated offers to Burns, the 5 and 10 p.m. weekday co-anchor, to stay at the station once her contract expires. And though Barr emphasizes that Burns has not been dismissed, "we decided we had no choice but to take her off the air," she said. Burns has been absent from her anchor post since March 1. WLS now has Cheryl Burton and Kathy Brock co-anchoring at 5 and 10 p.m.

Among the many management changes at WLS over the past year, program director Fran Preston left after 24 years to become station manager and vp of programming at WBBM. Preston's duties have been split between two staffers at WLS, says Barr. Still, despite having its staff raided, WLS continues as the market's undisputed local news household ratings leader.

As for WBBM, new gm Joe Ahern, who

stints in Chicago. Ahern started his career at WLS in 1975 and then rejoined the station, eventually rising to gm, a post he held from 1985 to 1997.

In addition to Preston from WLS, Ahern's hires include industry veteran Carol Fowler, former news director at WGN, Tribune Co.'s WB affiliate, who now holds the same post at WBBM; and Ed Kern, formerly morning weatherman at NBC O&O WMAQ, who now handles weather for WBBM's morning newscast. In addition, Jim Sullivan, previously national sales manager of Viacom's WCBS-TV in New York, is WBBM vp/director of sales.

With all the changes, Ahern says, WBBM saw a slight ratings uptick in mornings in the May sweeps. However, the station remains a distant third in news overall. "This is a station that has not been in a competitive position for some time," Ahern concedes. "It really comes down to having the right people in place. I think we are on our way."

WGN-TV is part of the powerful Chicago-based Tribune Co. family, which also includes: the *Chicago Tribune*, the area's largest newspaper; News/Talk powerhouse WGN-AM, the market's No. 1 radio station; CLTV, Chicago's 10-year-old, 24-hour ca-

Long-suffering Cubs fans have had something to cheer about this spring: a first-place team.



TIM BENTLEY IMAGES

joined the station last August from the gm post at ABC O&O KGO in San Francisco, has made no secret about his aggressive approach to hiring people with a strong track record in Chicago.

"WBBM had been criticized roundly for having people in place who didn't really know the city or understand the needs of the viewers," Ahern says about the perception of his station. Many of the people he has hired worked for him during one of his two previous

NIELSEN MONITOR-PLUS

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Spot TV	\$946,993,585	\$947,186,686
Local Newspaper	\$637,934,180	\$754,006,750
Spot Radio	\$373,555,390	\$390,591,800
Outdoor	\$74,607,560	\$82,139,950
Local Sunday Supp.	\$10,417,020	\$11,095,870
Total	\$2,043,507,735	\$2,185,021,056

Source: Nielsen Monitor-Plus

market profile

to the team's broadcasts on WGN-TV and WGN-AM.

"We did our best May numbers with the Cubs in 12 years," says WGN-TV vp/gm John Ivanovec. WGN is producing 80 Cubs games this season and handles all the TV ad sales for the team. The May games averaged a 7.4 rating in homes, up 35 percent from May '02; station execs would say only that ad revenue was up substantially" compared to last year.

Potentially tarnishing the team's solid play this season, Cubs' slugger Sammy Sosa was ejected from a game last week after cork was found in his broken bat.

WGN also produces 55 Chicago White Sox American League baseball games, 30 of which air on WGN; the other 25 air on WCJ-TV, Chicago-based Weigel Broadcasting's Independent station. In basketball season, WGN also produces 35 annual telecasts of the NBA's Chicago Bulls.

In terms of news programming, WGN produces 29.5 hours of local news per week. Our morning news, nine times out of the last 10 books, has beaten the *Today* show (on WMAQ)," says Greg Caputo, who joined WGN as news director on Dec. 30. Caputo most recently was news director at Tribune's WLVI-TV in Boston. WGN is also in the process of building a brand-new, state-of-the-art weather center (the station also does the *Tribune's* weather page and produces the weather segments for CLTV's news).

WMAQ is the new preseason home of the NFL's Chicago Bears, beginning in August. Barry Wert, WMAQ president/gm, says the station signed a five-year deal with the team. WBBM carried the Bears before WMAQ. The added excitement comes from the complete renovation of Soldier Field as part of Chicago's lakefront improvement," says Wert.

The \$606 million lakefront project along Lake Michigan includes 19 acres of new parkland, a new 2,500-space underground parking garage, and a veteran's memorial, among other area enhancements. The Bears played their 2002 season at the University of Illinois at Champaign-Urbana. WMAQ's sister Telemundo outlet, WSNS, will also simulcast the games live in Spanish.

The "physical and cultural integration of Telemundo into WMAQ's facility is about two-thirds complete," says Wert. The final phase, the moving in of WSNS' on-air team, is expected to be completed June 9. WSNS has about 90 staffers and produces half-hour newscasts at 5 p.m. and 10 p.m. weekdays. "It's our intent to expand that shortly to include weekends," says Wert. In terms of talent changes,

SCARBOROUGH PROFILE

Comparison of Chicago

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Chicago Composition %	Chicago Index
DEMOGRAPHICS			
Age 18-34	31	31	101
Age 35-54	41	41	101
Age 55+	29	28	97
HHI \$75,000+	29	33	111
College Graduate	12	12	98
Any Postgraduate Work	11	12	112
Professional/Managerial	23	24	104
African American	13	18	134
Hispanic	13	14	106
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	60	108
Read Any Sunday Newspaper	63	65	103
Total Radio Morning Drive M-F	22	24	110
Total Radio Afternoon Drive M-F	18	19	105
Total TV Early News M-F	29	27	97
Total TV Prime Time M-Sun	39	42	106
Total Cable Prime Time M-Sun	14	11	78
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	74	77	104
Read Any Sunday Newspaper	77	78	101
Total Radio Morning Drive M-F	76	79	104
Total Radio Afternoon Drive M-F	73	76	104
Total TV Early News M-F	71	67	95
Total TV Prime Time M-Sun	92	93	102
Total Cable Prime Time M-Sun	60	53	88
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	58	56	96
HOME TECHNOLOGY			
Own a Personal Computer	68	66	96
Purchase Using Internet Past 12 Months	39	39	99
HH Connected to Cable	68	63	94
HH Connected to Satellite/Microwave Dish	18	15	82

*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 newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.
Source: 2002 Scarborough Research Top 50 Market Report (August 2001-September 2002)

WMAQ has been fairly stable (aside from losing people to WBBM), although it did hire veteran Chicago weatherman Andy Avalos as its new morning weathercaster, starting June 18.

In September 2002, Fox Television closed on its \$425 million purchase of UPN affiliate WPWR-TV from NewsWeb Corp. (NewsWeb still owns several small radio stations in the market). Fox's O&O WFLD, is among the top stations in the market, with syndicated fare including *Seinfeld* and *The Simpsons*.

With the Federal Communication Commission's decision on June 2 to ease ownership rules for broadcasters enables companies to own up to three TV stations in large markets, Independent WCIU may now find itself a prime takeover target. Neal Sabin, executive vp, Weigel Broadcasting, says the station has turned down many offers in the past and is not actively on the market.

WCIU pioneered such groundbreaking programs as the afternoon dance show *Soul*

market profile

RADIO LISTENERSHIP / CHICAGO

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WGN-AM	News/Talk	9.3	4.4
WBBM-AM	News	8.8	5.1
WLS-AM	News/Talk	5.3	5.7
WGCI-FM	Urban	4.6	5.7
WBBM-FM	Contemporary Hit Radio/Dance	3.9	4.5
WNUA-FM	Smooth Jazz	3.7	4.5
WTMX-FM	Adult Contemporary	3.6	3.0
WVAZ-FM	Urban Adult Contemporary	3.5	3.1
WUSN-FM	Country	3.4	3.9
WLEY-FM	Mexican	3.1	3.3

Source: Arbitron Winter 2003 Radio Market Report

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Cook County: 1,976,122 Households				
<i>Chicago Sun-Times</i>	368,056	303,814	18.6%	15.4%
<i>Chicago Tribune</i>	366,341	545,381	18.5%	27.6%
<i>Daily Herald</i>	66,991	69,397	3.4%	3.5%
<i>Daily Southtown</i>	43,559	48,171	2.2%	2.4%
DuPage County: 331,333 Households				
<i>Chicago Tribune</i>	93,724	144,348	28.3%	43.6%
<i>Daily Herald</i>	36,554	34,688	10.9%	10.3%
<i>Chicago Sun-Times</i>	35,162	27,165	10.6%	8.2%
Lake County (Ill.): 222,559 Households				
<i>Chicago Tribune</i>	57,553	82,807	25.9%	37.2%
Suburban Chicago Newspapers	26,173		11.8%	
<i>Daily Herald</i>	21,558	21,911	9.6%	9.7%
<i>The News Sun</i>	21,251		9.4%	
<i>Chicago Sun-Times</i>	15,794	11,984	7.1%	5.4%
Will County: 177,576 Households				
<i>The Herald News</i>	33,930	38,210	19.1%	21.5%
Suburban Chicago Newspapers	33,814	36,206	19.0%	20.4%
<i>Chicago Tribune</i>	29,863	48,754	16.8%	27.5%
<i>Chicago Sun-Times</i>	16,516	14,658	9.3%	8.3%
<i>Daily Southtown</i>	3,947	4,963	2.4%	3.0%
<i>The Daily Journal</i>	1,427	1,813	0.9%	1.1%
Kane County: 138,420 Households				
Suburban Chicago Newspapers	36,708	38,620	26.5%	27.9%
<i>Chicago Tribune</i>	26,113	42,711	18.9%	30.9%
<i>Aurora Beacon News</i>	20,238	22,384	14.6%	16.2%
<i>Daily Herald</i>	19,517	19,381	14.5%	14.4%
<i>Kane County Chronicle</i>	13,172		9.8%	
<i>Elgin Courier News</i>	10,788	11,526	8.0%	8.6%
<i>Chicago Sun-Times</i>	9,312	6,324	6.7%	4.6%
Kendall County: 19,843 Households				
Suburban Chicago Newspapers	8,015	8,926	40.4%	45.0%
<i>Aurora Beacon News</i>	5,169	6,027	26.0%	30.4%
<i>Chicago Tribune</i>	2,511	4,032	12.7%	20.3%
<i>Chicago Sun-Times</i>	477	321	2.4%	1.6%

Data is based on audited numbers published in the Audit Bureau of Circulations' Oct. 3, 2002 County Penetration Report

Train and a live stock market report that has aired for 30 years. Recently, the station has amassed a variety of syndicated fare including court shows and sitcoms. It's also expanded its roster of off-net programs, picking up *King of Queens* and *Becker* and winning a bidding war for rights to *The Bernie Mac Show* for '04. The station also airs a significant amount of sports programming. Besides the White Sox, WCIU also carries between 20 and 25 Bulls games, and Big 10 football featuring the University of Illinois.

"It's a well-rounded traditional independent," says Sabin. He adds that WCIU is seeing double-digit revenue gains because of ratings growth. BIA Financial Network estimates the station drew \$27.4 million in revenue in 2002. "I call it the eight-year overnight success story," says Sabin.

Univision O&O WGBO currently produces the market's only weekend Spanish-language news, which launched in April 2000. Its daily 5 and 10 p.m. newscasts are the dominant Spanish-language news in the market. In January 2002, Univision launched Telefuturo on WXFT (previously WEHS, Home Shopping Network). Although the two stations do share some business functions, sales, traffic and finance remain separate. Chicago is the fourth largest Hispanic market in terms of population with approximately 1.7 million residents.

Cable penetration in the Chicago market is 63 percent, below the top-50 market average of 68 percent, according to Scarborough Research (see chart on page 21). At 15 percent, satellite hookups also trail the top 50 market average of 18 percent. Comcast, with 1.7 million customers, is the dominant cable provider. Comcast Advertising Sales controls 90 percent of the cable ad market, handling local, regional and national advertising for itself and fellow area operators Insight and Mediacom.

Chicago is a highly competitive newspaper market, with Tribune's *Chicago Tribune* leading the way. The *Tribune's* daily circulation for the six months ended March 31 was: 512,150 (Monday-Tuesday), down 4.5 percent; 693,659 (Wednesday-Friday) flat; 1,016,471 (Sunday) flat. The *Tribune* in March promoted Richard Malone to senior vp and gm from senior vp/operations for the *Tribune* and group vp/operations for Tribune Publishing. In his new role, he will oversee circulation and consumer marketing, finance, operations, strategic marketing, and technology, along with the *RedEye* edition, chicagotribune.com, and other related Web sites.

Newspapers across the country are facing an aging readership and grappling with how to attract new, younger readers. The *Tribune's*

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market profile

NIELSEN RATINGS / CHICAGO

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share	
4-5 p.m.	ABC	WLS	8.9	19	
5-5:30 p.m.	ABC	WLS	9.3	18	
	Fox	WFLD*	7.0	13	
	NBC	WMAQ	4.7	9	
	CBS	WBBM	2.3	4	
	WB	WGN*	2.2	4	
	UPN	WPWR*	2.1	4	
	Independent	WCIU*	1.8	3	
	Univision	WGBO	1.6	3	
	Pax	WCPX*	1.5	3	
	Telemundo	WSNS	0.8	2	
	6-6:30 p.m.	Fox	WFLD*	9.3	16
		ABC	WLS	8.7	15
		WB	WGN*	5.7	10
CBS		WBBM*	5.7	10	
NBC		WMAQ	4.6	8	
Independent		WCIU*	2.6	4	
UPN		WPWR*	2.1	4	
Univision		WGBO*	1.6	3	
Telemundo		WSNS	0.8	1	
Pax		WCPX*	0.8	1	

Late News

9-10 p.m.	WB	WGN	6.6	10
	Fox	WFLD	6.4	9
10-10:30 p.m.	ABC	WLS	11.8	19
	NBC	WMAQ	10.9	17
	Fox	WFLD*	7.4	12
	CBS	WBBM	5.9	9
	WB	WGN*	5.0	8
	Independent	WCIU*	2.7	4
	UPN	WPWR*	1.9	3
	Univision	WGBO	1.6	3
	Pax	WCPX*	0.8	1
	Telemundo	WSNS	0.4	1

*Non-news programming. Source: Nielsen Media Research, May 2003

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr. -Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	2 AM, 5 FM	22.2	\$164.5	29.4%
Clear Channel Communications	1 AM, 5 FM	21.7	\$118.9	21.3%
Bonneville International	5 FM	10.0	\$76.8	13.7%
ABC Radio	2 AM, 1 FM	7.6	\$36.8	6.6%
Tribune Broadcasting	1 AM	4.9	\$36.5	6.5%
Hispanic Broadcasting	2 AM, 2 FM	3.9	\$26.3	4.7%
Emmis Communications	1 FM	2.2	\$21.5	3.8%
Spanish Broadcasting	3 FM	4.0	\$19.0	3.4%
Crawford Broadcasting	2 FM	3.2	\$8.2	1.5%
Window to the World	1 FM	1.7	\$6.6	1.2%
Salem Communications	1 FM	0.7	\$5.6	1.0%

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

solution to the problem was launching *RedEye*. A weekday, stand-alone edition of the *Tribune*, the tabloid is designed to appeal to "young, urban commuters" in the 18-34 demo.

The newspaper launched with a 100,000-copy distribution at train stations, bus stops and retail outlets around the city but has since been scaled back to around 60,000 to 80,000 copies.

Hollinger International, publisher of *Tribune* rival the *Chicago Sun-Times*, countered by creating its own morning tabloid edition aimed at 18-to-34-year-olds, called *Red Streak*. Like *RedEye*, *Red Streak* also has a newsstand price of 25 cents a copy and features catchy headlines, bold graphics and concise stories.

The *Sun-Times* has a daily circ of 491,795, Sunday circ of 383,548. Both figures are flat compared to a year ago. Executives at the *Sun-Times* could not be reached for comment. Hollinger also owns a chain of four daily newspapers in the market under the name Suburban Chicago Newspapers (SCN), covering the counties that surround Cook County (where Chicago is located).

The five-year tumultuous struggle for control of the 98-year-old *Chicago Defender*, the nation's only black-owned daily newspaper, may be nearing an end. Last November, both sides signed a deal allowing for the sale of the financially strapped Sengstacke Enterprises, which owns the *Defender* and three other African-American newspapers, to Real Times Inc. for \$10.9 million. Real Times is a Chicago company headed by Thomas Picou, a member of the Sengstacke family.

The Chicago radio market, No. 3 in the nation, has been hit by consolidation, leaving Infinity Broadcasting and Clear Channel Communications the main players. Infinity owns seven outlets and commands a 29.4 percent share of the radio ad pie, or \$559 million in '02, according to BIA estimates, while Clear Channel's six outlets draw 21.3 percent.

Tribune's single outlet in the market, WGN-AM, is the top biller, taking in an estimated \$36.5 million in 2002, according to BIA. The market's ratings leader is Clear Channel's Urban WGCI-FM, which earned an average 5.9 share in the winter Arbitrons and an estimated \$31.4 million in revenue.

As for outdoor, Clear Channel Outdoor is the dominant player in all of Chicagoland, offering some 12,000 display faces, says gm Joe White. CC's coverage area includes the counties of Cook, DuPage, Lake, Will, Kane and Kendall, among others. CC offers bulletins, 30-sheets, 8-sheets and transit (on the Metra commuter rail system). ■



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Source: 2001 College Data File.

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ADWEEK MAGAZINES

Special Report

JUNE 9, 2003



CABLE REPORT

Mark Lazarus

Soars through the ranks of Turner

BBC America

A proper approach to comedy and drama

The Weather Channel

Reality TV with a twist(er)

Rating the cable networks

A season-to-date report card

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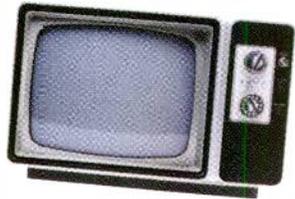
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Oct. 2001 - Sept. 2002 Rank based on A18-49 VPVH's for M-Su 6a-6p and E! Prime (M-Su 6p-12a) with HH Inc of \$60K+ and \$75K+. Subject to qualifications which will be made available upon request. The celebrities featured have either participated
in the creation of this content nor endorsed any service or product of E! Entertainment Television, Inc. or its sponsors.



By the numbers

Number of U.S. television households
(as of April 2003): **106.6 million**



Number of basic cable customers
(as of April 2003): **71.9 million**

Cable penetration of TV households
(as of April 2003): **67.4%**

Total Advertising revenue
in 2002: **\$14.7 billion**

Average monthly price for basic cable
(in 2002): **\$34.52**



Average monthly price for basic cable
(in 1992): **\$19.08**

Number of digital cable subscribers
(as of Dec. 2002): **19.2 million***

Number of cable modem subscribers
(as of Dec. 2002): **11.3 million***

Amount invested by cable networks
in programming in 2002: **\$10.9 billion**



Major awards won by cable programs in 2002: **50**

4 DIGITAL DEATH MATCH

Cable and satellite giants fight harder than ever for subscriber dominance.

BY JIM COOPER

8 SEX, PLEASE, WE'RE BRITISH

BBC America is cable's latest darling, serving up racy comedy, edgy drama.

BY JEFF GREMILLION

10 WINDS OF CHANGE

The Weather Channel, now 21, revamps sales efforts, heats up original programming to boost its prime-time fortunes.

BY TONY CASE

14 ATLANTA FALCON

With his keen business instincts and sharp negotiating skills, Mark Lazarus has soared through the ranks of Turner.

BY MEGAN LARSON

24 RATING THE CABLE NETWORKS

A season-to-date report card.

BY MARC BERMAN

COVER PHOTO BY ANN STATES

*estimated

Sources: National Cable Television Association; Kagan Broadband Advertising; Kagan World Media; National Cable & Telecommunications Association; Academy of Television Arts & Sciences
Trophy photo: Steve Cole/Photodisc/PictureQuest

Digital death match

Cable and satellite giants fight harder than ever for subscriber dominance

BY JIM COOPER ILLUSTRATION BY MICHAEL KLEIN

The digital battle between the major cable companies and direct-to-home satellite services is intensifying. Both sides, desperate to make their offerings attractive to customers increasingly willing to pay more for digital entertainment and information, are rushing new services to market.

In their quest to take cable's market share, satellite execs gathered last month in New York to hear what reps for News Corp., the prospective owner of DirecTV, had to say about the future of the business. Chase Carey, who will become president/CEO of DirecTV owner Hughes Electronics after News Corp. completes its purchase of the company, boldly predicted the U.S. satellite market will expand from 20 million subscribers to 30 million by the end of the decade. "It's well within the reach of satellite TV," he said.

That anticipated growth, driven largely by the push to develop advanced on-screen programming guides, personal video recorder (PVR) capability and interactivity, will come at the expense of cable. "News Corp. is prepared to make the investment necessary" to keep the pressure on cable, said Carey, who noted that 2002 was the first year cable lost subscribers, falling by about 700,000. According to the Satellite Broadcasting and Communications Association, DBS grew its sub base 10.7 percent in the past 12 months.

Still, cable is not going to cede those customers easily. The rollout of bells and whistles like video-on-demand (VOD) and high-definition TV—services that neither EchoStar nor DirecTV can presently offer—as well as high-speed Internet access, digital video recorders (DVRs) and telephone service not only have potentially wide operating margins—they also make customers more sticky.

By the end of 2002, NCTA estimates, there were 19.2 million digital cable subscribers in the U.S., an increase of more than 400 percent from 3.7 million in 2000. This year, digital cable is expected to hit 25 million. "These services are designed to give the customer more control of the video experience," says Lynne Elander, vp/product development for Cox Communications. The new services "are really powerful glue to the video customers."

As the nation's largest cable operator, with 21.6 million subscribers, the rollout of digital has been an important directive for Comcast. As of first quarter 2003, the company had 6.7 million digital subscribers, with 6 million of those capable of receiving VOD. "VOD helps us to move past satellite," says Dave Watson, evp/marketing. VOD has "clearly been the front runner, but soon following will be HD. While that's not a product for every-

one, we've been continuously surprised by the returns," adds Watson. He says Comcast is testing a new DVR system in Arlington and Alexandria, Va. "We fully expect to have a broader DVR rollout in fourth quarter this year," he says.

Time Warner Cable has been aggressive on the digital front. With 10.8 million customers, the nation's No. 2 MSO has 3.9 million digital subs, almost all of which have access to VOD services. The company also has 500,000 homes with subscription VOD (for pay services like HBO and Showtime) and 100,000 with DVRs. TWC is also offering telephony and home-networking services. "Time Warner has launched more new services in the past 18 to 20 months than in its history," says rep Mark Harrod.

While execs at Charter Communications declined an interview request, a first-quarter 10-Q filing reports that the company, which has 6.5 million customers, had 2.6 million digital subscribers as of March 2003. The company passes another 3.2 million homes with VOD. Rounding out the top four cable players, Cox Communications presently has just over 2 million digital subs and has an entertainment-on-demand (EOD) service up and running in San Diego and Oklahoma City, with 538,000 and 262,000 EOD households, respectively. The company also has on-demand service in Las Vegas and Hampton Roads, Va., and a DVR offering in Gainesville, Fla., and Fairfax County, Va.

Kagan World Media predicts on-demand services will contribute significantly to cable's bottom line by driving new customers to digital and reducing the churn that has been a problem for digital services. It also predicts that by 2007, VOD homes will reach 28 million.

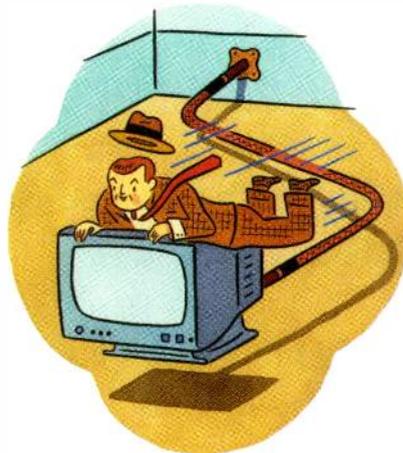
HD service will continue to be a key competitive foil for cable, despite the fact that there is a paucity of available programming for few HD sets (less than 5 percent of U.S. households). Murdoch said DirecTV had the capability to offer HD programming eventually. But cable has the advantage of using its broadband pipe to offer HD now, and most are eager to push that advantage.

"This is a long-term competitive differentiator to DBS," says Cox's Elander. "It's really important for us to say to those

customers, 'If you're going to get HD, the best way to do it is through us, because not only do we have these nationally distributed services like Discovery and ESPN, but we also have the local broadcast stations in HD,'" says Elander, adding that Cox offers three local broadcasts in HD in Phoenix. "If you want the Super Bowl, which is carried by ABC, [in HD], you have to get it through your local cable affiliate. DBS will never have that."

Perhaps as a response to cable's HD advantage, a News Corp.-owned DirecTV will go after cable not only on the digital front, but also by delivering more local service to more local markets. DirecTV and EchoStar now provide local programming to more than 100 markets across the U.S. "That's a real deal-maker for many of our customers," says Carey. "Two hundred and 10 markets is not beyond our reach." ■

Jim Cooper is news editor of Mediaweek.



Cable combats the phenomenal growth of satellite with services like on-demand and HD.

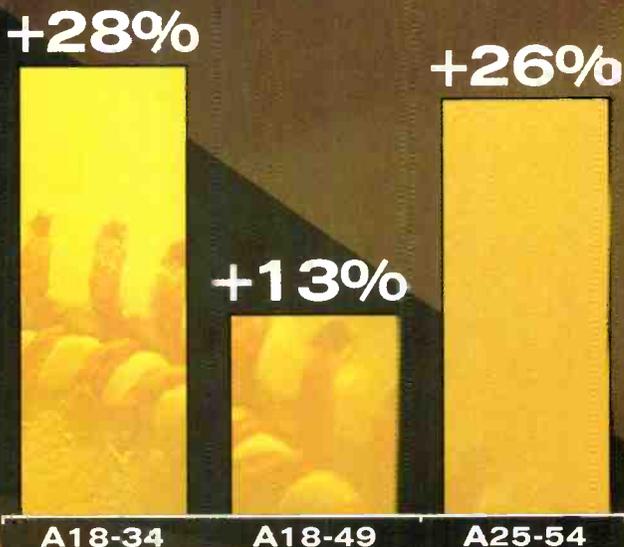


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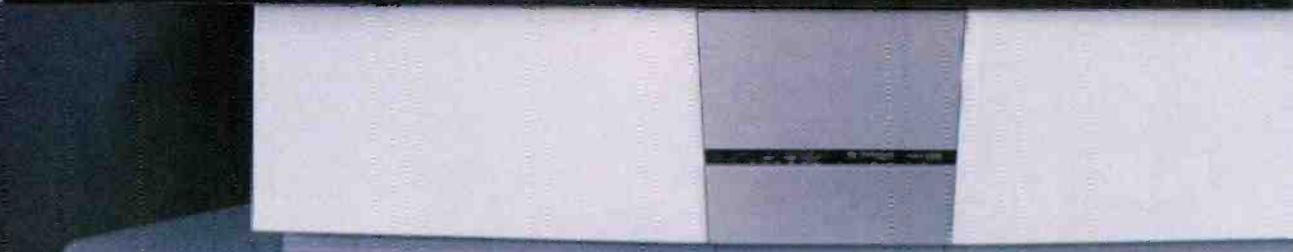
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Source: Nielsen Media Research; WGN NHI Overnights; Cubs Prime Baseball audience projections (based on 000)-All 2002 games vs. 2002 season-to-date (March 31st-May 1st). Qualifying data available upon request.



Source: U.S. Census Bureau - 2001 U.S. Median-High Income
DIRECTV: Based on a random sample of surveyed DIRECTV Customers 1000
Adults 25-54 Index: Nielsen Media Research Spotbar Study - October-November 2001

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Sex, please, we're British

BBC America is cable's latest darling, serving up racy comedy, edgy drama

BY JEFF GREMILLION

Gary and Chanelle Delahoussaye of Lafayette, La., may not seem to fit your standard definition of "urbane." He's a lawyer who golfs; she's a homemaker with a green thumb. They're more likely to turn up at a backyard crawfish boil than a trendy club. Yet, as avid viewers of BBC America, they're on the cutting edge of a TV trend.

Gary has joined the cult that religiously follows the sophisticated sitcoms *Coupling* and *The Office*. And Chanelle says she's "obsessed" with the net's home-improvement fare, especially the landscaping number *Ground Force*. "We can't get enough of these shows," she gushes. "We're hooked!"

And the Delahoussayes aren't alone. For starters, their dear friends, Shannon and Kimberly Gremillion—this reporter's own brother and sister-in-law, also young professionals in Lafayette—are big fans, too. Shannon howls as he recites lines of dialogue from the frequently rerun 40-minute sitcoms. And Kimberly endows the stars of *Changing Rooms*—the interior-design program that inspired the TLC phenom *Trading Spaces*—with something akin to rock-star status, inquiring, "Can you ask them to come do my house?"

More notably, BBC America's subscriber base has grown from 28 million to 35 million in the past year, and on its best nights it competes with much larger channels like Bravo, E! and VH1.

Its mix of provocative comedies, fashion-forward self-improvement fare, edgy dramas and news content with a unique international perspective—all told, the best of what it can

borrow from mother channel BBC—has made the five-year-old outfit one of the fastest-growing little networks on cable.

CEO Paul Lee likes to brag that BBC America's ratings grew faster than those of any other non-news cable network in this year's first quarter—spiking 38 percent among 25- to 54-year-olds against last year's figures—to rank fifth overall. "We attract people who respond to something a little more original," says Lee. "We have a high concentration of successful, high-income, college-educated viewers." Lee adds that "exciting, energetic" advertisers like Volkswagen are tuning in as well, eager to be associated with the new BBC image.

BBC America owes its success thus far to prescient choices about how to build business—and audience. It made its debut in 1998, as cable operators nationwide were looking to fill out their new digital-basic packages. The BBC, which owns and provides all the content for the net, partnered with well-positioned Discovery Networks for affiliate and advertising sales. "That has proven to be one of the best decisions we ever made," says Lee. At the time, Discovery made the best of the

BBC brand—pushing the prestige factor—and BBC's global news-gathering resources.

"Originally, we considered BBC America a niche channel," says Mark Morrison, vp for Mediacom's eastern Iowa and northern Illinois region. "We felt its news would appeal to our large Indian population, and a certain group of highly educated older customers. What's happened now, though, is its popularity has grown beyond that niche. We're finding that females are drawn to *What Not To Wear* and the style content, and young adults—say, college-age through late 20s—are following the comedies. And still, the diehards are there for the news. They haven't been alienated."

Lee says in the early days, the net was indeed cautious. "We tried to be gracious, more conservative," recalls the CEO, himself a Brit. "We felt like guests. But Britain was entering a new golden age of comedy, so we had some out-of-control material. And all the research showed Americans were bored with cookie-cutter programming. HBO was having hits with *The Sopranos* and *Sex and the City*. We felt it was an ideal time to show that the best British shows aren't all period costume dramas. Now I think people expect us to be irreverent, and a little bit mad."

The madness extends beyond occasional sexual innuendo. Almost every episode of *Coupling*, often described as a racier *Friends*, hinges on some sexual concern. Language on BBC America can be explicit; the f-word pops up now and then. And gay life is often embraced: In late May, the miniseries *Tipping the Velvet* explored lesbianism in the Victorian era. Then, there's openly fabulous comic Graham Norton's late-night gabber, *So Graham Norton*. Norton is the net's biggest breakout star, offering a striking alternative to the gray-hairs and frat boys on the major networks. Even BBC America's news content stands apart; its coverage of the Iraq War was perceived by many as less biased than that of the often-flag-waving U.S. broadcasters.

The net is drawing praise from all quarters. "This is not the snooty BBC we used to know," says *TV Guide* critic Matt Roush. "This

BBC is ahead of the curve, a hip destination for people looking for something different." Roush's personal fave is *The Office*, a relentlessly drab and deadpan comedy about semi-likable cubicle-dwellers, which the critic calls "an absolute home run."

Of course, American broadcast nets are looking to steal some of BBC America's thunder. NBC is readying a Chicago-based version of *Coupling* for this fall. "We felt it would translate well to American audiences," says Karey Burke, executive vp/prime-time series development at NBC. "The sensibility seems to be a perfect fit following *Will & Grace* on NBC's sophisticated, urbane Thursday night comedy lineup."

Don't bother asking host Norton to explain the appeal of BBC America, or his own program. (He hasn't a clue—even though he has a closetful of leather pants.) "Maybe [American audiences] are just drawn to the freedom we enjoy on British TV. We more or less have carte blanche to do whatever we like. So long as it's funny." ■

Jeff Gremillion is a contributor to Mediaweek.

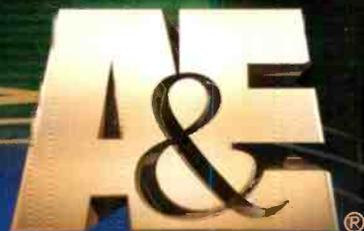


ABSOLUTELY FABULOUS: Outrageous late-night talker Graham Norton is just one reason viewers are flocking to BBC America.



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Winds of change

The Weather Channel, now 21, revamps sales efforts, heats up original programming to boost its prime-time fortunes BY TONY CASE

Whoever said that everybody talks about the weather but nobody does anything about it surely didn't know the folks running The Weather Channel. These days, the 21-year-old stalwart of basic cable is about so much more than just the five-day forecast. With new original programming in prime time and a newly aggressive push to the advertising community that included a lavish presentation—by TWC standards, anyway—during the recent upfront, the channel, owned by privately held Landmark Communications of Norfolk, Va., is hoping to get viewers and marketers to take a fresh look.

The theme of TWC's party during the upfront sales confab in April, held at the hip Manhattan night spot Splashlight and featuring Grammy-winning, ivory-tinkling pop chanteuse Michelle Branch, said it all: "It's not about the weather. It's about life." Thus, TWC has begun to refashion itself as a channel as much about lifestyles as the day's weather report. New programming centers around such weather-relevant topics as health, travel and athletics. This, at a time when competition for eyeballs has never been more fierce, and when subscriber levels for basic cable channels like TWC have topped out. (TWC could be seen in 85,346,000 million homes as of this month, a slight increase from 84,950,000 a year ago, according to Nielsen Media Research.)

Most significantly, TWC has plunged into the action-adventure realm, last January launching *Storm Stories*, airing nightly at 8 o'clock and featuring what the channel calls "the real-life experiences of survivors and rescuers who have battled nature's most astonishing weather events." With such edge-of-your-seat offerings, TWC has set out to reach those adventure-loving—and young, demographically appealing—viewers who may have tired of the backstabbers and fortune-hunters duking it out on *Survivor* and *The Amazing Race*. (*Storm Stories* thus far has

recounted the close calls of a mother whose baby was ripped from her arms by a twister, a group of skiers buried under an avalanche, and survivors of a shipwreck who fought off man-eating sharks. Now *that's* reality TV!)

"People get jaded with the reality TV bandwagon," says Patrick Scott, TWC executive vp/general manager in charge of programming, operations and distribution. "But these are true stories in a documentary-drama format that are really interesting."

With programs like the heavily promoted *Storm Stories*, hosted by TWC's rugged meteorologist Jim Cantore, the channel, which gets its biggest audience

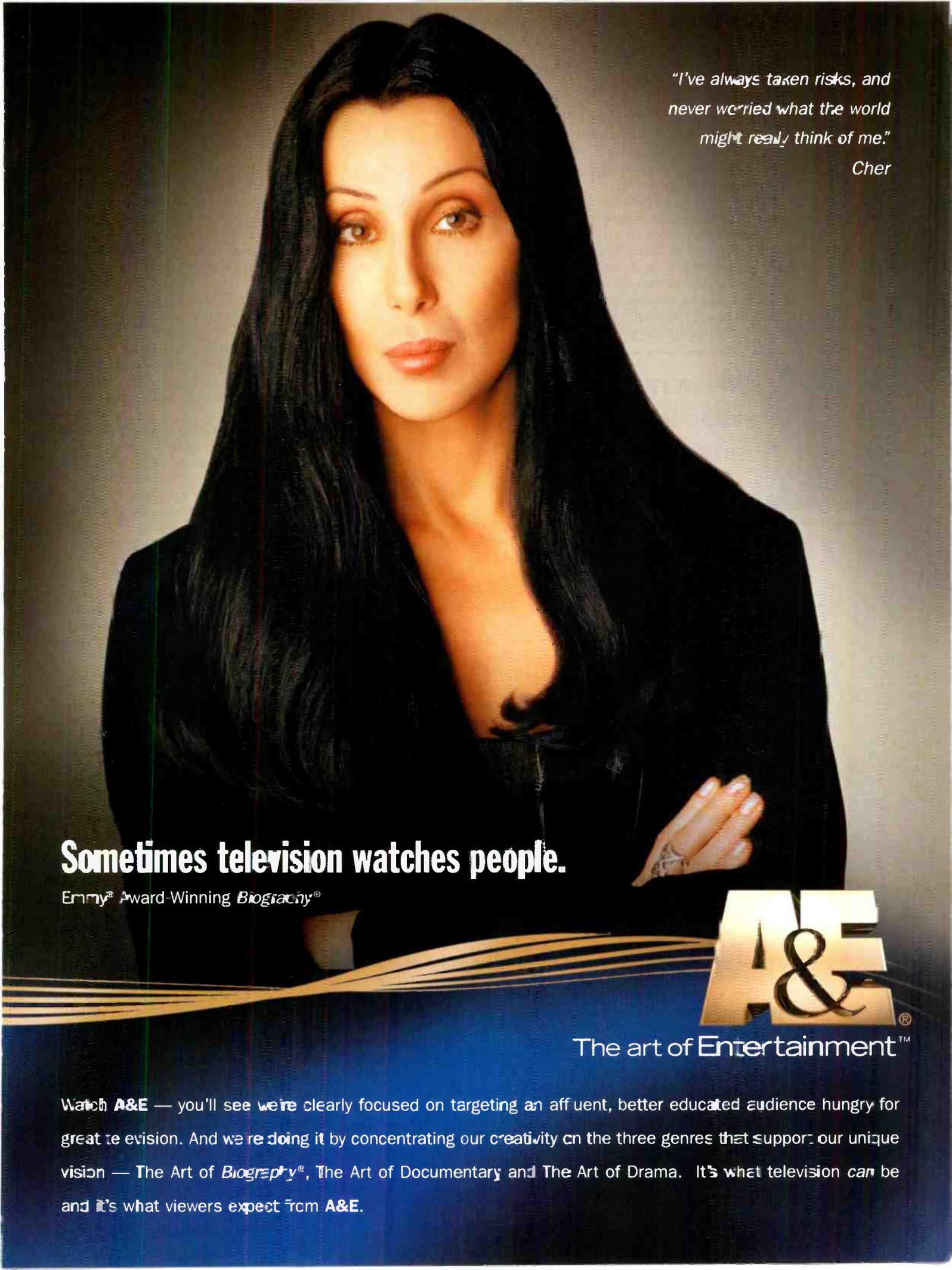
in the mornings, set out to attract more viewers in prime time, and to get those viewers who do watch at night to stick around longer. As Scott explains, "We get a huge sampling [in the evening]—60 percent come across the month. The idea was simply to provide the huge audience visiting us in prime time more reason to stay than just to get their local forecast."

The strategy appears to be working: In the 8 o'clock hour, TWC has boosted its household rating by 50 percent, to 0.3, versus a year ago, according to Nielsen. Total audience in the same time period grew 51 percent, to 401,000. More importantly, in the key 18-49 demo, viewership is up 42 percent year over year, to 153,000. Those beefed-up audience figures are all the more impressive considering the expanding universe of cable and satellite channels, not to mention that weather reports now are available in every newspaper, on the Internet, and by phone, fax, beeper and Palm Pilot. (TWC itself provides data through most all of those formats.)

"It's a smart move. Putting in some long-form programming will help boost the ratings and identify the network as more than just a place for weather forecasts, which are increasingly easy to get," explains Brad Adgate, svp/research director at Horizon Media.

It wasn't a given that TWC would find success with original programming. An earlier series, the much more somber *Atmospheres*, which aired weekly and was co-hosted by Cantore, never caught fire. But having scored a bona fide hit in *Storm Stories*, TWC hopes to keep the momentum going with other original series, specials and segments.

In April, the channel presented "Storm Week," a nightly prime-time roster of programs about severe weather. ("Raging Hurricane" and "Supercell" were among the episodes, while other installments got up close and personal with dust storms, mud slides, avalanches and hailstorms.) In May, the channel aired a prime-time special, *Twister Tours*, following a British

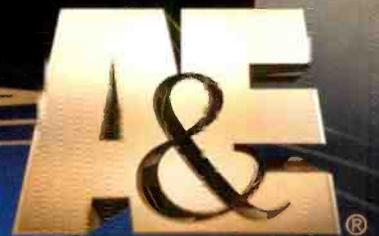


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couple who got their kicks taking holiday in Tornado Alley during peak storm season.

Last week, to coincide with the start of the Atlantic hurricane season, TWC presented the five-part series "Into the Eye" on its *Evening Edition* program, airing weeknights 9 to 11. The first installment, titled "Wind Warrior," featured TWC's resident hurricane expert Dr. Steve Lyons, demonstrating the effect of hurricane-force winds on the human body by strapping himself inside a wind tunnel.

One year ago, TWC even used its airwaves to toot its own horn with a 20th anniversary special, modestly titled *The Weath-*



"We were falling off people's radar. It was time to get out and tell our story."

—BILL BURKE, PRESIDENT, TWC COMPANIES

er Channel: The Improbable Rise of a Media Phenomenon. The special coincided with the release of a book by the same name, penned by TWC founder Frank Batten.

And don't touch that dial: At its upfront event, TWC announced several projects in the pipeline, including a prime-time segment with the working title "Road Crew" that takes viewers to entertainment and sporting events (the Kentucky Derby, NCAA football games, the New Orleans Jazz and Heritage Festival) where—you guessed it—weather factors into the fun.

A series of specials under the title *Forecast Earth*, a collaboration between TWC and the National Oceanic and Atmospheric Administration, will examine unpredictable weather patterns that have brought us the likes of El Niño. TWC has also added health and travel reporters to its team of on-air talent—a smart move, considering the wealth of pharmaceutical and travel advertising the channel scores.

Clearly, the programming possibilities are endless. But don't expect prime-time offerings like *Storm Stories* to take over the schedule, says Bill Burke, president of The Weather Channel Companies, overseeing TWC, the Weather.com Web site, TWC Latin America and other multimedia products that put weather reports in newspapers, on the radio and on local TV stations. "We're not talking about setting aside too many other large blocks," Burke says. "We have to be careful that we don't go too long without our bread-and-butter forecasting products, which are what bring people to the network day in and day out."

Programming head Scott is particularly upbeat about "Road Crew," which will appear as two-minute, branded interstitials during TWC's *Evening Edition* and *Weekend Now* shows. "It's something we can do in a lighter, different way for us. It's a personality-driven segment, unashamedly fun, high-energy." Scott believes the upbeat spots, even though they're quick takes, will grab the attention of younger viewers—and attract instant sponsor interest.

Scott says while TWC might be developing unorthodox programming like "Road Crew," one shouldn't expect the channel to stray too far from its relatively conservative format. "We can do these things without being schlocky or inappropriate. We're just not going to go there," he says.

TWC's big bash during the upfront, a first for the network, was meant not only to show off the channel's original pro-

gramming offerings. It was also a signal that the relatively mature channel was shaking things up on the ad side, with a more aggressive sales push and renewed emphasis on multimedia deals. "We were falling off people's radar. It was time to get out and tell our story," Burke explains.

As part of that energized effort, TWC last December brought in ad sales president Lyn Andrews, most recently president/consumer health at WebMD and earlier president of ABC Radio Networks, to head TWC's newly formed Media Solutions Group, which placed sales functions for TWC and Weather.com, as well as other TWC platforms, under one roof. The new unit is pushing cross-media packages that encompass Weather.com, one of the most popular media-related sites on the Internet, attracting 14 million unique users a month.

"Weather.com has such a big audience, it's a force to be reckoned with," Andrews insists.

The upfront was also a chance to change some longstanding misconceptions about the net, Burke says—for example, that TWC does not attract an upscale audience. The exec points out that one of the channel's most devoted constituencies is business travelers. "We seemed to turn some light bulbs on," Burke says of his team's recent meetings with media buyers. "There are so many networks, so many Web sites, so a lot of it is about being aggressive in telling your story. In the past, maybe we were a little slow about doing that."

Following the creation of the Media Solutions Group, TWC landed several important, cross-media deals, including a major ad and content-sharing agreement in March with the Scotts Co., makers of lawn and garden products like Miracle-Gro. That arrangement gave Scotts sponsorship of the channel's lawn and garden report, put the company's logo on TWC weather maps and created a Scotts-sponsored gardening column on the Weather.com Web site.

Entertainment advertising has become a major growth category for TWC—and some movie ads make particular sense for the channel. In April, TWC teamed with 20th Century Fox to promote the release of *X2: X-Men United*. TWC created ads unique to the channel featuring Halle Berry, who plays the weather-controlling character Storm in the flick. (Fittingly, the ads appeared during *Storm Stories*.) Earlier, TWC did a similar tie-in with Fox for the movie *Ice Age*.

When it comes to programming and advertising alike, it seems there's no end to the weather tie-ins. Which is why Burke has that big smile on his face. "We know we have people who come to The Weather Channel with specific lifestyles in mind.

They might come to us when their allergies are bad and they want to know the pollen count. A gardener might want to know if there's going to be frost tonight, or a runner wants to find out what conditions are going to be tomorrow morning. Some people might see our programming as simply 'the weather,' but we know we're reaching people with specific, niche interests. We have to try to figure out ways to be smart about vertical content that appeals to them." ■

Tony Case is a contributing writer to Mediaweek.

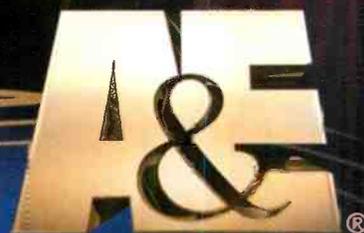


BREATH OF FRESH AIR: With original programs like *Storm Stories*, with host Jim Cantore, TWC aims to appeal to adventure-seeking viewers.



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A photograph of Mark Lazarus, a man in a dark suit and patterned tie, sitting on a set of stairs. He is smiling and looking towards the camera. The background is a brightly lit studio set with orange and yellow lighting.

Atlanta falcon

With his keen business instincts and sharp negotiating skills, Mark Lazarus has soared through the ranks of Turner

BY MEGAN LARSON
PHOTOGRAPH BY ANN STATES

T

he fall 2001 negotiations between Turner Broadcasting System Inc. and the National Basketball Association over a new contract for TV rights to the games were taxing from the beginning. For all intents and purposes, TBS was a new and different company, having only been incorporated into the unwieldy media giant AOL Time Warner that January. With new executives, new resources and new promises to fulfill on behalf of the parent company, TBS was in the middle of an evolution, and sports president Mark Lazarus was unsure of what his company's, or the NBA's, appetite would be for new ideas that would be brought to the table. "He had a hard time," says NBA Commissioner David Stern. "We were dealing with TNT, which had become a drama channel, and a new AOL component to boot. Mark had to negotiate for his company using a relatively new part of the brain."

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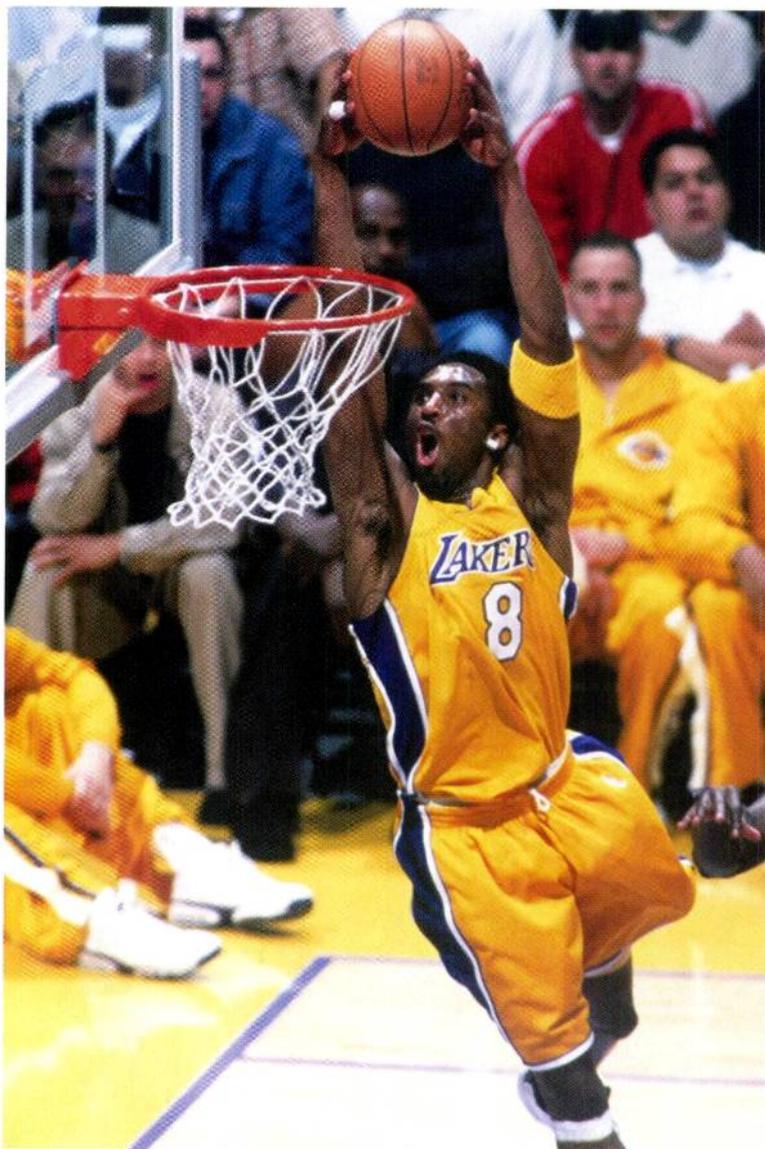


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SLAM DUNK: The NBA helped TNT score a healthy household rating of 1.2—amounting to a whopping 1.03 million viewers—during the season.

Negotiations commenced in mid-September and lasted for almost four months, with Lazarus and his colleagues meeting with NBA executives a couple of times a week in Atlanta and New York. The discussions became strained at times, after ESPN parent Walt Disney Co. entered its bid to share rights with TBS' outlet TNT—and wanted elements that didn't gel with Lazarus' notion of what was right for the game. Turner almost walked.

"It gives me the shakes just to think about it," jokes Stern, recalling the tense, drawn-out meetings. But what resulted was a six-year, multifaceted, \$4.6 billion deal that gave Turner far more than it ever had during its relationship with the NBA. Turner won more regular-season games, the rights to the Western Conference finals and the rights to carry the NBA All-Star game for the first time on cable, as well as an 11 percent stake in the new cable network NBA TV and the integration of AOL into the deal. "There are an amazing number of moving parts to this deal, but Mark is inde-

fatigable," says Stern. "He has the rare ability to strangle a problem in a constructive way."

A SKILLED NEGOTIATOR

At first glance, Lazarus does not look like the guy who should be running things. He is the boy next door, the best friend and the frat brother with an easy wit and honest face. He leaves work to have lunch with his kids and invites the wandering minstrels and salesman who visit TBS in Atlanta into his home. He is a "good guy," says anyone who is asked about Lazarus. But at 40, Lazarus is good at what he does—not despite these things but because of them.

TBS Inc. has undergone various mutations over the years, as different companies acquired it and myriad executives came and went. But Lazarus, who joined the net in 1990 as a sports account executive, has remained, steadily rising to the top. Lazarus reached the apex of the sports division by the end of the decade, then went to the front lines in late 2001 when he was appointed president of entertainment sales and sports. He was promoted again in March to the newly created role of president of Turner Entertainment Group.

And because Lazarus doesn't just get promoted from one job to the next but accumulates new responsibilities as he climbs the TBS ladder, he is the first executive to oversee all the operations of the entertainment networks—TNT, TBS Superstation, Turner South and Turner Classic Movies—including programming, ad sales and marketing, as well as sports programming and sales. (Cartoon Network and Boomerang are in a different division, of which Lazarus will cede control once a new president of animation is named.) "I took the single biggest bet on a guy I did not know as well," says Phil Kent, chairman of Turner Broadcasting, of his promotion of Lazarus. "But I knew I wanted to integrate programming, sales and marketing, and to me the most important thing was to have a good leader who had the best big-picture understanding of how our business worked. Mark is the best package."

But following several executive departures earlier this year that opened the doors for Kent, Lazarus and CNN News Group president Jim Walton, all eyes are on TBS to see if it has finally achieved stable ground.

Most will agree that Lazarus is one of the top sports executives around. But the big question is whether a sales guy such as himself is capable of taking over program development for such large entertainment networks, in addition to all his other responsibilities. (Brad Siegel, who was president of entertainment before resigning in March, could be characterized as a true programming guy. Sales remained separate under Lazarus and, before him, Joe Uva.)

It is true that Lazarus' biggest challenge will be to develop a strategy for original series on the networks, but those who have worked with him over the years have a great deal of faith that he is capable of handling the job. Though Lazarus is not a Hollywood guy, Kent points to his finesse in building TBS' sports lineup and creating programming franchises around sports, including *Inside the NBA*. "Sports is as much programming as an original series or film," says Kent. "He understands that creativity and commerce go hand-in-hand. I think he is going to surprise a lot of people."

Lazarus has already made several trips to Los Angeles to connect with the agents and the talent needed to create original programming. (Carrying the Western Conference finals with the Los Angeles Lakers in the playoffs has helped open lines of communication, Lazarus says.)

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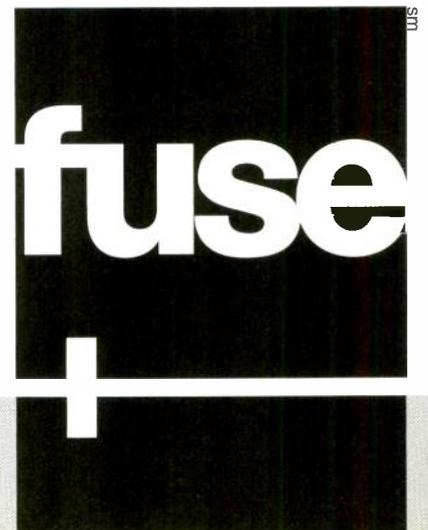
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Observing him during two programming meetings, it's clear Lazarus has an understanding of what the TBS networks need—and don't need. During one pitch meeting in which Lazarus and Steve Koonin, evp/general manager of TNT/TBS, were presented with what this reporter thought to be an ill-conceived idea, Lazarus cordially told the producers why it wouldn't work for TNT while adding he was open to future discussions. But demonstrating that he's shrewder than he looks, Lazarus didn't let the pitchmen go until he'd asked for a favor. "Mark gives a little to get a little,"

side, and I know why it's valuable," he says. "The part I am learning is how to create the finished project."

Among Lazarus' main objectives are strengthening programming—acquired, original and sports—across the networks and refining TBS Superstation, which has always struggled with a brand identity. He also wants to build upon the entertainment division's high-definition broadcasts, which so far have only been used in sports (the NBA All-Star game in February was aired in HD), and to better address the country's diverse population. "African-American and Hispanic populations are emerging market segments and we need to know how to serve them better," he explains.

Additionally, Lazarus says, he will keep pushing to close the gap between the price broadcast networks and cable networks can charge for inventory. A large part of that effort is Turner's Millennium III project, carried out with Nielsen Media Research, which identifies the point at which advertiser dollars are no longer efficient when spent on broadcast inventory. Barry Fischer, Turner's evp/marketing and research, has been visiting agencies with that research tool since early April, to demonstrate the point Lazarus hopes to drive home: "The old model for television is broken. If you look across the aggregate of broadcast, no money is being made. With the size of our networks, we hope to be a leader in effecting change for cable."

Lazarus has already created change with regard to the structure of Turner Entertainment, the most significant move being the appointment of Koonin to oversee both TNT and TBS Superstation (TBS general manager Dennis Quinn was named an evp in Turner Broadcasting's operations and strategy unit). The move goes against the Turner—and industry—tradition of having separate managers for different networks within a company. But Lazarus, who restructured the sports division while in charge, is a proponent of the integrated operation model. "I very much believe that it makes you that much smarter in how you do business," he says.

Largely thanks to Koonin, TNT is in good shape, with a solid brand, high-rated sports, blockbuster theatrical movies, solid original films and, of course, the ratings workhorse *Law & Order*. TNT is the top-rated basic cable network in prime time, having grown its delivery of viewers 2+ by 36 percent in May (against broadcast sweeps) to net 2.9 million viewers. TNT is also the top network among all adult demographic groups.

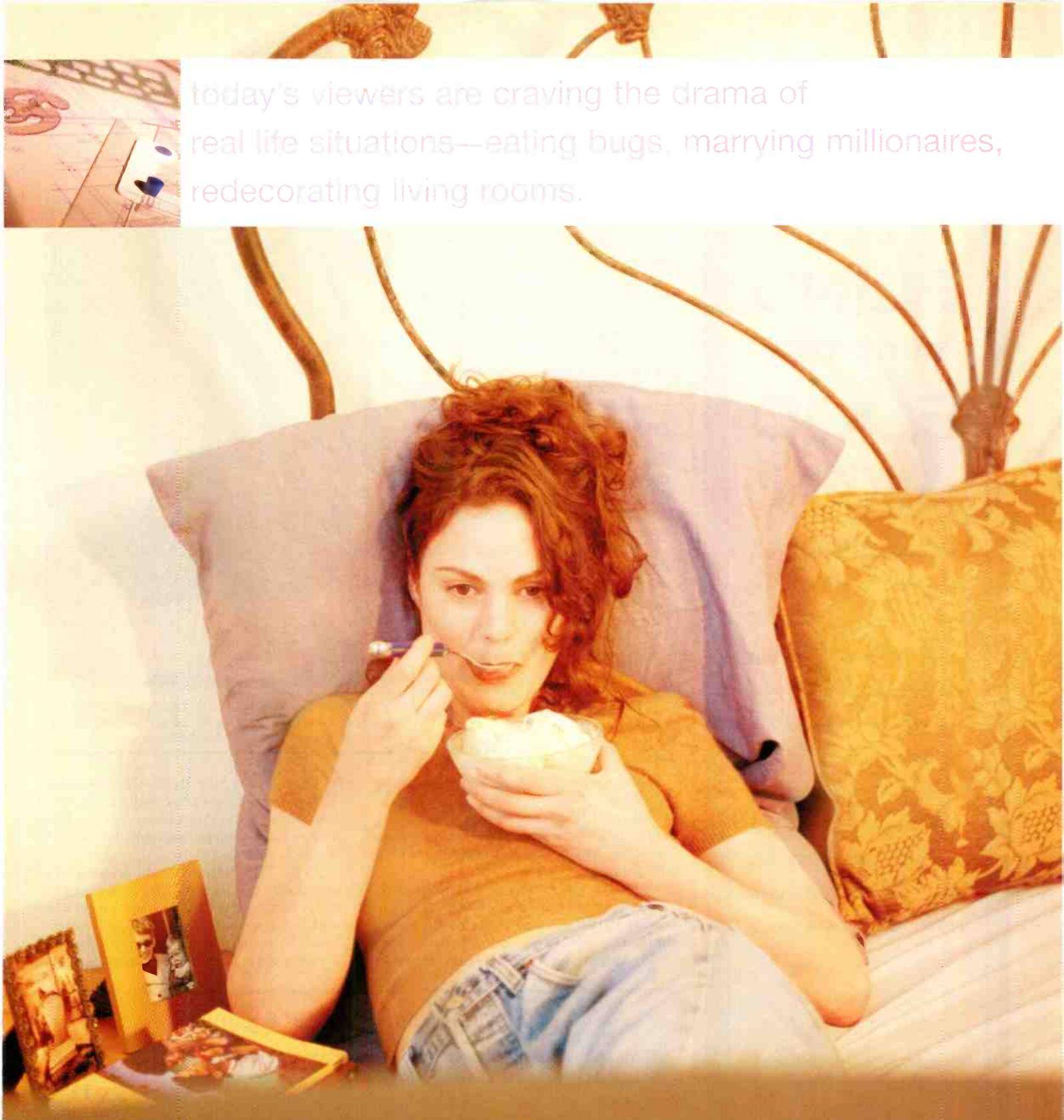
TNT is up 10 percent for the 2002-03 season (Sept. 23–May 21), with 2.2 million viewers 2+. The NBA has certainly helped lift the network, growing household ratings and delivery during the regular season to a 1.2 rating (1.03 million). Viewership was bumped significantly following the All-Star game on Feb. 9, which is still the highest-rated program on basic cable this year, delivering 10.8 million viewers 2+ and 6 million viewers 18-49, TNT's target audience. "Mark really led a multidisciplinary effort to make sure that the All-Star Game was all that he hoped for, and it was a huge success," says Stern. "We have had a spectacular season, and the playoffs are soaring. Those guys nailed the sales numbers and then some."



HAIL, CAESAR: Upcoming miniseries *Caesar*, starring *Six Feet Under*'s Jeremy Sisto, is part of Turner's hefty dollar commitment to original programming.

says Larry Novenstern, svp/director of national buying for Deutsch. "He wants to win, but he doesn't want the other guy to question his end of the deal."

In another meeting, with Ken Schwab, svp/programming, acquisitions and new media, Lazarus went over the programming schedule that AOL sibling network WB presented during its upfront. He scanned it for any series TBS networks might be able to share by airing them in a delayed window, like TNT has done with WB's *Charmed*. He also wanted to find out which shows WB didn't pick up, in case one might fit with a TBS net. "I have been around programming on the sales

A woman with red hair is sitting in bed, eating ice cream from a bowl. She is wearing a tan top and blue jeans. The bed has a purple pillow and a yellow patterned pillow. There are framed photos on a table next to her. The background shows a window with a patterned curtain.

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Source: Nielsen Media Research. Primetime Mon-Sun 8-11P and Total Day 6:30A-3A (9/30/02 - 3/30/03):
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ADWEEK MAGAZINES

Special Report

TNT's coverage of the Western Conference Finals (44 games), which ended May 29 with a win for the San Antonio Spurs, earned the network an average 3.2 household rating—27 percent growth over last year's 2.5 for the 27-game playoff package. The playoffs grew 24 percent in delivery of 18-49-year-olds with 2 million viewers.

"All that experience will serve me well as we enter the new programming arena," says Lazarus. "If we take calculated risks, which is what we did with the NBA, we can do great things."

The competition tends to complain that TNT's ratings success has everything to do with *Law & Order*, which the network strips across the schedule. To which Lazarus responds: "What's your point?"

"TNT is building a base to get into original programming, but we are not desperate," says Koonin, adding that he is looking down several avenues to find the right projects for TNT and TBS. "Broadcast is looking at us now as a partner, not a back door, and they are coming to us with ideas that we have never seen before," he says. "If you want to launch something, this is a good place to do it."

Though not an original program, TNT just brokered a deal to air NBC's freshman series *Boomtown*, starring Donnie Wahlberg, Jason Gedrick and Mykelti Williamson, in a delayed window beginning in the fall, when the show's second season launches. The first season is airing on TNT this summer.

TNT has successfully established itself as the network for original movies. The epic *Caesar*, starring Jeremy Sisto (*Six Feet Under*) in the title role, Christopher Walken, Chris Noth, Valeria Golino and Richard Harris in



NEW KID ON THE BLOCK: TNT is juicing up its schedule by adding off-network offerings like NBC's *Boomtown*, with Donnie Wahlberg, right, and Mykelti Williamson.

his last role, airs June 29-30. Also on tap for the summer are *Second Nature* (June 22), with Alec Baldwin, and *Prince Charming* (July 13). A Chris Noth project, *Bad Apple*, has not yet been scheduled.

As for TBS, Koonin is still figuring out what makes the net tick. "TBS means a lot of things to a lot of people. It is still a local network in many respects, which is hard to overcome. We need to make it relevant," he says.

"Over time, Steve will figure out how to

Turner Broadcasting at a glance

• **NEWS:** CNN, Headline News, CNNfn, CNN.com, CNN Airport Network, CNN International, CNN en Español, CNN Newsource, CNN Radio and CNN Radio en Español.



• **ENTERTAINMENT:** TNT (and two international offshoots), TBS Superstation, Cartoon Network (and three international offshoots), Boomerang and Turner South.

• **SPORTS:** Atlanta Braves (Major League Baseball), Atlanta Hawks* (National Basketball Association), Atlanta Thrashers* (National Hockey League), Turner Sports



2002 Financials* (in millions)

Revenue: \$7,655 EBITDA: \$2,032 Operating Income: \$1,839

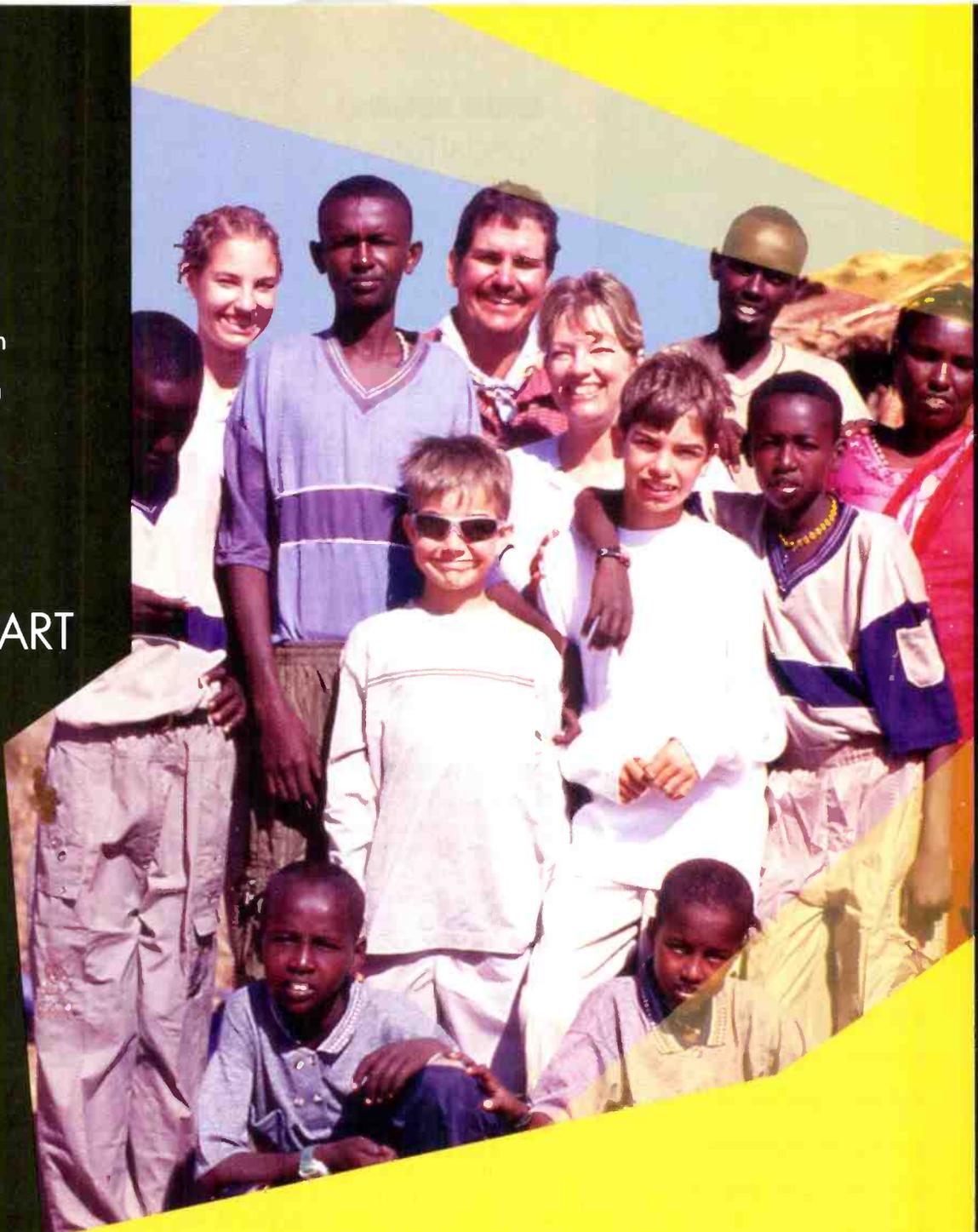
*The Hawks and Thrashers, and the Philips Arena they play in, have a tentative deal to be sold to Texas businessman David McDavid. *Includes financial data from the WB and HBO. *Earnings before interest, taxes, depreciation and amortization. Source: Turner corporate Web site, AOL Time Warner 2002 Annual Report.



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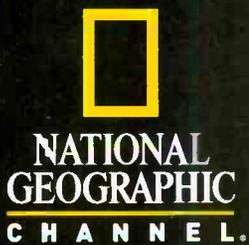
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balance the two networks," Lazarus says. "Hopefully, one of my greatest skills is in acquiring good, creative people who will keep the company going."

In addition to Koonin's appointment, Lazarus tapped TBS International co-president David Levy to oversee entertainment ad sales and sports. Trish Frohman was named svp/sports sales and Linda Yaccarino vp/general sales manager of TBS and TNT.

It was Levy who hired Lazarus 12 years ago when he was starting the sports division. "I needed someone I could trust and I knew him when he handled the Miller [Brewing Co.] account as a buyer for Backer Spielvogel Bates," Levy recalls. "When I hired him, I told him we could do great things together, and 12 years later we still are."

PEOPLE PERSON

More than his sales savvy or his creative instincts, what has always served Lazarus well, and will continue to serve him, are his people skills. Deutsch's Novensterm has known Lazarus as buyer (he was also at BBDO) and as a seller when he was svp/sales at Sportvision a few years ago. "My lasting impression of Mark is that whether I was buying media or selling him technology, he never for one second treated me differently," says Novensterm. "Once, when I was trying to do a deal with Turner for Revlon, my boss asked me, 'What's up with this guy?' And I said, 'Don't worry—it's Mark'. He is just a good guy."

"There is no subject where we can't go to Mark and say, 'We need this provision or that change, even if it's not in the contract,'" says Stern. "We have developed that kind of trust, where he could say the same thing to us."

Lazarus says he learned it all from watching his dad, John Lazarus, the onetime head of sports sales for ABC Television, and later the head of sales at Fox. Most recently, he was director of national broadcast for True North Media, before retiring at the end of last year.

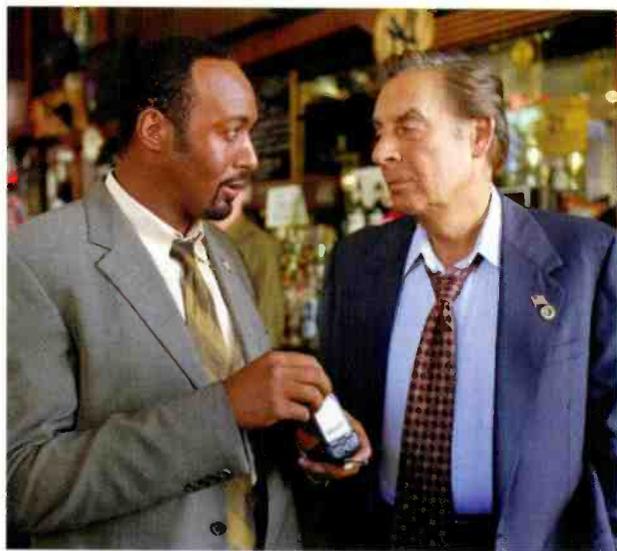
Sitting with Fischer, going over the most recent agency meetings about Millennium III, the conversation turns to the 2010 Olympics, the rights to which TBS has decided not to pursue. The conversation calls up a memory for Fischer, who made

his last deal as a buyer during the 1984 Olympics. "It was great," Fischer remembers. "I held my money and went in at the last minute and did a huge deal for Procter [& Gamble] for nothing."

"Yeah, and I couldn't buy books that year," Lazarus jokes. "You screwed me."

Lazarus' father was the seller on the deal.

Lazarus grew up in the business. He had summer jobs as a cameraman for ABC Sports and a boom operator for the soaps *All My Children* and *Ryan's Hope*. All the while, Lazarus watched his dad as he deftly maneuvered sales negotiations. "The one thing I learned from my dad was how to deal



ON 'ORDER': Off-net hit *Law & Order*, starring Jesse L. Martin, left, and Jerry Orbach, has been a ratings blockbuster for TNT.

with people—to treat and be treated with respect," he says. "I spend a lot of time developing relationships. They are extremely important to me."

As his day of being trailed by a reporter ends, Lazarus gives an enthusiastic tour of the studio where the analyst program *Inside the NBA*—a show of which he is clearly proud—is filmed. Outside the studio, in a game room filled with foosball and ping-pong tables, where talent like Charles Barkley can cool their heels mid-game, Lazarus offers up a one-on-one basketball challenge on one of those arcade games with the mini-hoops. It's a tie, but he is as ebullient as he has been all day.

Maybe Hunter S. Thompson was wrong about the TV business. Maybe good men don't die like dogs as the pimps and thieves run free. Maybe, just like Lazarus' namesake, they rise. ■

Megan Larson covers cable as a senior editor for Mediaweek.

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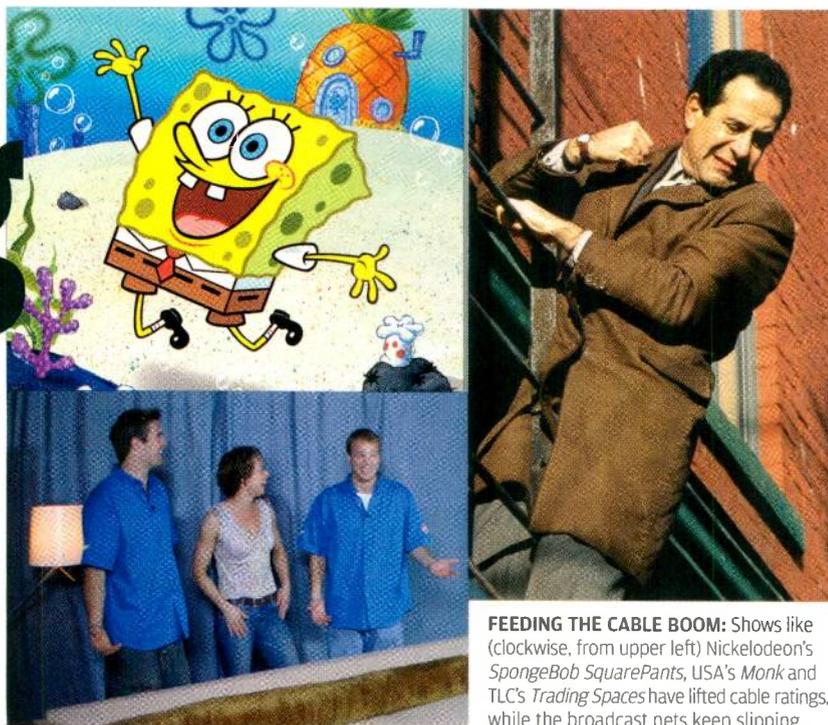
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Rating the cable networks

A season-to-date report card

BY MARC BERMAN



FEEDING THE CABLE BOOM: Shows like (clockwise, from upper left) Nickelodeon's *SpongeBob SquarePants*, USA's *Monk* and TLC's *Trading Spaces* have lifted cable ratings, while the broadcast nets keep slipping.

Overall, the impact of cable in the broadcasting arena remains undeniable. Season-to-date (Sept. 23, 2002, to May 18, 2003) and based on cable networks measured by Nielsen Media Research, ad-supported basic cable grabbed a total 31.4 household rating/51 share in prime time—up 5 percent in ratings and two share points from the comparable period a year ago (29.8/49, Sept. 24, 2001, to May 19, 2002). By actual number of viewers—33.53 million—that's an increase of 2.08 million.

The broadcast networks, in contrast, continue to decline in ratings, with 51.54 million viewers for ABC, CBS, NBC, Fox, UPN and the WB, off 1.21 million, or 2 percent, from 2001-02.

"More networks, greater distribution and an increased first-run programming presence are three reasons why cable remains so prominent," says Brad Adgate, svp/research director at Horizon Media. "With smaller cable networks also programming more aggressively, and a greater news presence this year [Fox News posted the biggest year-to-year ratings increase, with growth of 56 percent], the broadcast networks are facing even more competition."

In a landscape now populated with more than 300 national cable networks, 86 regional networks, an additional 59 channels in the planning stages, and an estimated 40 million satellite or digital cable subscribers—roughly twice as many as just two years earlier—the added competition means that some of the larger and more established cable networks are also beginning to feel the heat.

"Fractionalization is having its toll on all broadcasting mediums and not just the six broadcast networks," says Shari Anne Brill, vp/director of programming at Carat USA. "With so many more programming outlets, every network, even the mainstays, must be more ambitious than ever before to compete."

With the broadcasting portion of the current upfront all but complete and estimated spending of \$9.3 billion up considerably from last spring's \$8.1 billion, cable buying could result in similar increases. Last year, the cable portion of the upfront was \$4.6 billion. This year, and based on what just happened on the broadcast end, estimates point to as much as \$6 billion in cable spending. With that in mind, and with deals expected to close at a rapid pace, Adweek Magazines looks at the prime-time ratings of the 10 widest-distribution, ad-supported cable nets. Because ratings for CNN, Fox News and MSNBC were fueled in recent months by the war in Iraq, we narrowed our focus to entertainment-oriented networks. (Percentage change, in parentheses, pertains to this year versus the comparable year-ago period. All ratings are based on a total U.S. sample.)

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TNT

Households: 1.6 rating/3 share (+14%), Viewers 2+: 2.24 million (+10%), Adults 18-49: 1.06 million (+5%), Adults 25-54: 1.12 million (+7%)

While there is no single first-run series that defines Turner Network Television (TNT), a potpourri of sports, original movies and miniseries, and off-network dramas—in particular *Law & Order*—has fueled the Atlanta-based net to No. 1 overall in prime time. Last year at this time, TNT was tied for second with sister network TBS, behind Lifetime Television.

“Strong series during the week, the NBA on Thursday and destination movies on the weekends are what defines TNT,” says Steve Koonin, evp/chief operating officer of TBS Superstation and TNT. “Unlike other networks that rely on the strength of one or two first-run series, our schedule is a more balanced combination of programming.”

With a hefty \$350 million in original programming budgeted by Turner Broadcasting over the next few years, some of that investment will go toward TNT for upcoming miniseries *Caesar*, and remakes of Stephen King’s *Salem’s Lot* and Neil Simon’s *The Goodbye Girl*, both slated for next season. The network has also just begun airing NBC’s *Boomtown* and acquired off-network rights to *Judging Amy* and *Angel* beginning this fall.

“When they said they knew drama, they weren’t overexaggerating,” says Adgate. “With a strong package of original and off-network programming, TNT remains the network to beat.”

Nickelodeon/Nick-at-Nite

Households: 1.4/2 (+8%), Viewers 2+: 2.06 million (+1%), Adults 18-34: 251,000 (-7%), Teens 12-17: 248,000 (+3%), Kids 2-11: 1.02 million (+1%)

With animated shows like *SpongeBob SquarePants*, *The Rugrats* and *Jimmy Neutron* in the mix, there is no denying the impact Nickelodeon has in kid’s entertainment. Combined with Nick-at-Nite’s classic off-network sitcom line-up (which begins at 9 p.m. and runs through 6 a.m.), the two brands together rank second overall behind TNT in total viewers and first among kids 2-11 in prime time. Although Nickelodeon/Nick-at-Nite is up as much as 8 percent over the comparable year-ago period (with 28,000 more viewers, on average, this season), not everyone is convinced pairing the brands is the best overall maneuver.

“Any household with kids under 11 is familiar with Nickelodeon,” says Kathryn Thomas, associate director of Starcom Entertainment. “They remain the dominant player in the kids’ marketplace in all mediums. But because it shares its broadcast window with Nick-at-Nite, the overall identity of the network is somewhat diluted.”

Adgate notes, “With spin-off network TV Land firmly established as the home of classic TV, Nick-at-Nite tends to get lost in the shuffle. You don’t really know what exactly their focus is. Considering Cartoon Network has found a way to program 24 hours, Nickelodeon could benefit if they followed that same path.”

Lifetime

Households: 1.4/2 (-12%), Viewers 2+: 1.86 million (-18%), Women 18-49: 566,000 (-14%), Women 25-54: 660,000 (-14%)

Even though ratings are down, and by double-digit proportions, the home of “television for women,” Lifetime, still remains in the top three-rated channels (based on household ratings). Season-to-date, Lifetime ranks third in prime time behind TNT and Nickelodeon/Nick-at-Nite (and second behind Nickelodeon in total day). In an attempt to broaden its image and bring back some of the lost audience, a second night of regularly scheduled

programming on Saturday will feature new dramas *1-800 Missing* and *Wild Card* beginning this August. Also to come: more original made-for-movies, including three this summer (*More Than Meets The Eye: The Joan Brock Story*, *Going For Broke* and *Defending Our Kids*), and specials reuniting the casts of *The Golden Girls* and *Designing Women*, two off-net Lifetime staples.

“Lifetime has done an excellent job of branding the network and finding a focus,” notes Laura Caraccioli-Davis, vp/director of Starcom Entertainment. “But I really think the influx of reality on the broadcast networks, which is heavily female-driven, has had a negative impact on them.”

Adds Brill: “A lot of Lifetime’s recent programming moves look more defensive than offensive. As much as they have had dramas on Sunday for the past several years, it’s the original movies that keep them afloat. They need to expand their focus past abused women and disease-of-the-week movies.”

USA

Households: 1.2/2 (-8%), Viewers 2+: 1.87 million (-5%), Adults 18-49: 898,000 (-2%), Adults 25-54: 910,000 (-5%)

After losing the top-rated wrestling franchise to TNN a few years ago, the future of USA Network was marred by uncertainty. But thanks to a wide array of original and off-network product like dramas *JAG*, *Law & Order: SVU* and *Law & Order: Criminal Intent*, the network is now a retooled force to reckon with in prime time, ranking third overall in this survey in total viewers and adults 18-49.

“I think Doug [Herzog, USA president] has done a phenomenal job with original dramas *Monk* and *The Dead Zone*,” says Caraccioli-Davis. “And they’ve definitely got people talking again. Look how ABC jumped at airing repeats of *Monk* this season.”

Adgate adds, “USA has repositioned themselves well without wrestling, and they have received a great deal of critical acclaim thanks to first-run product like *Monk* and *Rudy: The Rudy Giuliani Story*. With an aggressive slate of new programming in the works, they remain one of the more competitive forces in cable.” Notable first-runs next season include weekly drama *Peacemaker* and miniseries *Traffic*. Talks are also underway for potential updated versions of ‘70s classics *McCloud* and *Baretta*.

TBS

Households: 1.2/2 (-14%), Viewers 2+: 1.81 million (-11%), Adults 18-49: 931,000 (-11%), Adults 25-54: 923,000 (-11%)

Ratings are down, but so is the median age for TBS’ comedy block: 33.2 years old this season, off four years from 2001-02. With young adults—men, in particular, the channel’s target demo—tuning in and *Seinfeld* renewed through 2011, off-net comedies, signature movie showcases and original programs like *Ripley’s Believe it or Not* will remain the focus next season.

“TBS is your one-stop comedy block,” says Koonin. “By 2004, we will have five of the nine successful comedies launched in syndication over the last 14 years on our schedule,” including *Seinfeld*, *Friends*, *Home Improvement*, *The Fresh Prince of Bel Air* and *Everybody Loves Raymond*.

“It wasn’t that long ago when sitcoms like *The Andy Griffith Show* and *The Beverly Hillbillies* came to mind when you thought of TBS,” notes Adgate. “By populating its line-up with the hottest sitcoms, TBS has made great inroads at finding a younger audience. That’s a real positive for advertisers.”

With a considerably less serious focus than sister station TNT, look for *Trading Spaces*-like series *House Rules* next season, more episodes of *Ripley’s Believe it or Not*, original made-

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"By renewing *Seinfeld* for eight more years, their focus is loud and clear," Thomas says. "What TNT is to drama, TBS is to comedy. All things considered, that's a good thing."

TLC

Households: 0.8/1 (+14%), Viewers 2+: 1.23 million (+15%), Adults 18-49: 710,000 (+16%), Adults 25-54: 737,000 (+18%)

Not only has the little show that could, *Trading Spaces*, put The Learning Channel (TLC) on the map, but ratings overall are up year over year by double digits, thanks to the channel's "Life Unscripted" programming brand.

"The real beauty of TLC is, not only has it found its niche thanks to *Trading Spaces*; it has established a number of other shows like *While You Were Out*, *What Not To Wear*, *A Wedding Story* and *A Baby Story* that fit perfectly into their brand," Thomas says. "TLC's advantage is having the type of programs viewers of all ages can relate to. Most of us understand what it's like refurbishing our homes, changing our wardrobes, getting married and having babies."

Adgate says, "TLC is the unexpected success story in cable. And there isn't a watercooler out there that isn't buzzing with conversation about *Trading Spaces*. While the broadcast networks continue to find ways to attract viewers on Saturday, TLC's *Trading Spaces* has become appointment television. Even the show's host, Paige Davis, is now a household name."

Discovery

Households: 0.8/1 (-11%), Viewers 2+: 1.09 million (-17%), Adults 18-49: 532,000 (-16%), Adults 25-54: 579,000 (-17%)

Unlike some networks which find that one show can ignite an entire schedule, or others that develop an overall theme, Discovery right now has no particular programming that stands out. On average, 224,000 less people are tuning in this season, translating into demographic declines of 16 and 17 percent, respectively, among target adults 18-49 and 25-54.

"Too many spin-off networks [Discovery Kids, Discovery Times, Discovery Wings] has diluted who Discovery is," Thomas says. "Right now, I'm not exactly sure what their image is."

Adds Adgate, "Although 'Shark Week' is a theme Discovery is synonymous with, it's not an ongoing individual series or block of programming viewers have at their fingertips every week. The success of any network depends on finding the right shows people will watch on a regular basis."

Looking ahead and hoping to stop the bleeding, Discovery will introduce a new marketing theme, "Entertain Your Brain," with an estimated—and record—1,000 hours of new programming next season. New series will include *Monster House* on the newly themed "Monster Monday" and *Ancient Evidence*, a series attempting to answer history's riddles through science.

A&E

Households: 0.8/1 (-11%), Viewers 2+: 1.05 million (-14%), Adults 25-54: 389,000 (-15%), Adults 55+: 602,000 (-12%)

Fueled by possibly too much of a good thing, the home of *Biography*, Arts & Entertainment (A&E), is losing steam. Year over year, the older-skewing, male-oriented net is off by an average 168,000 viewers (14 percent), with double-digit demo losses across the board. Even adults 55+, which define the network, are down 12 percent.

"I think too much of a reliance on *Biography* and some bad programming choices [including repeats of *The View*] has negatively impacted A&E's image," Caraccioli-Davis says. "Is it a niche network, or is it broad appeal? And who exactly are they trying to talk to?"

With a variety of programming ranging from original series like *Biography*, *Cold Case Files* and *American Justice* to off-network repeats of *Third Watch*, *Columbo* and *Crossing Jordan*, A&E's focus remains on crime-related and forensics-oriented programs.

"Because of an over-reliance of crime-solving-type dramas on the broadcast networks and competition from Court TV, A&E is in a slump," Brill says. "To rise above it, [A&E] will have to look outside its theme and become more widely focused."

TNN

Households: 0.7/1 (-12%), Viewers 2+: 1.06 million (-14%), Men 18-34: 199,000 (-15%), Men 18-49: 386,000 (-15%)

Three years ago, and with the help of its World Wrestling Entertainment acquisition, country-themed The Nashville Network became the younger and hipper The National Network. With ratings down and another name change to The New TNN having no impact, it's back to the drawing board, as The New TNN this month becomes Spike TV. Aimed at men 18-34 with a focus on sports, movies, fitness, finance, cars and women, the revamped net's first programming announcement was a partnership with *GQ* magazine for the *Men of The Year Awards*.

"Considering going from country to a more young adult focus didn't work, it's obviously not easy redefining your image," Brill says. "Now after changing their name—twice, in fact—and already shifting the focus, they're hoping to attract a new audience."

Adgate says: "The one advantage Spike TV will have is access to the Viacom library. And as long as there is wrestling, they still have a platform to work from. Considering the difficulties cable networks have repositioning themselves, TNN included, a programming switch of this magnitude will not happen overnight."

MTV

Households: 0.7/1 (no change), Viewers 2+: 960,000 (+10%), Adults 18-34: 479,000 (+25%), Adults 18-49: 607,000 (+19%), Teens 12-17: 237,000 (-2%)

MTV has always been the destination for music videos and youth-oriented programming like *The Real World* and *Road Rules*, but the addition of *The Osbournes* last season had viewers tuning into the network in droves. A third, and potentially final, season of the oddball *Ozzy* and company kicks off June 10. Also coming up: another season of former ABC series *Making The Band* and new reality shows *Surf Girls*, *Duets* and *Who's Got The Game?*, hosted by Magic Johnson.

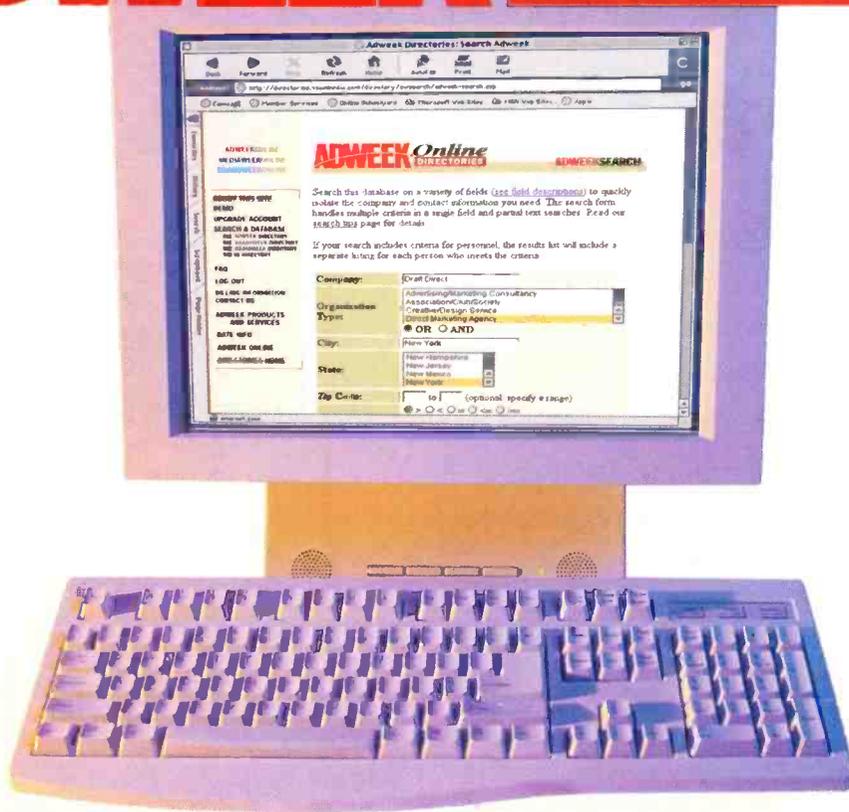
By the numbers, TV's hippest network remains a red-hot entity, with ratings among target adults 18-34 up by a significant 25 percent. While teens 12-17 are down 2 percent, 84,000 more viewers on average are tuning in this season.

"This is a network that from day one has established itself as a solid and successful trend-setting, youth-oriented brand," Brill points out. "And they have always done a tremendous job catering to the youth of America."

"MTV has always realized that there was more to programming the network than just music videos," notes Adgate. "And because of a diversified menu of regularly scheduled programs, they are well-positioned for the future." ■

Marc Berman is a contributor to Mediaweek.

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The Marketing of HIP-HOP CULTURE

Hip-hop—the music, the dance moves, the fashion, the lingo—is everywhere. Brands from Skittles to Cover Girl to Dr. Scholl's use it to sell their products. What began as an urban youth movement now obviously strikes a powerful chord with American consumers. On May 28, 2003 Adweek Magazines and African Americans in Advertising (AAIA) hosted a roundtable discussion to shed light on this major trend in marketing. The hour-long forum explored the cultural and business relationship between hip-hop music as a grassroots phenomenon and the advertising, marketing, and product-placement arenas.

The panelists included leaders and innovators in the worlds of both marketing and music, and their discussion at times turned into a philosophical debate about hip-hop's controversial convergence of music, marketing, and cultural representation. They also talked about the economic power of hip-hop, cashing in vs. selling out, and the future from an advertising and marketing perspective.



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PANEL

JULIE BAYLEY

Moderator, VP/Director of Media Services, Uniworld

KENARD GIBBS

President, VIBE/SPIN Ventures

CHRISTOPHER JOHN FARLEY

Senior Editor, *Time Magazine*

CHRISTINA NORMAN

General Manager, VH1

S. MADISON BÉDARD

Brand Manager, Courvoisier

JO MUSE

Chairman/CEO, Muse Creative Holdings Company

L. LONDELL MCMILLAN

General Counsel/Co-Founder, Artist Empowerment Coalition

DIEDRE GRAHAM

VP/Marketing, Def Jam Recordings

BAYLEY: Is this really a new phenomenon, or is it just building on what has always been happening in black culture?

FARLEY: In terms of black culture having a worldwide impact through music, it isn't new. The blues affected British musicians from Eric Clapton to the Rolling Stones. Jazz influenced everyone from F. Scott Fitzgerald to Mondrian, who used to listen to Louis Armstrong and Duke Ellington while he painted.

GIBBS: But we've never seen proportions like this. Rap music is an art form that's been embraced by the world, and the way it's been marketed, via videos, has opened the door to the commercialization and the proliferation of all that is hip-hop.

MUSE: From a marketing perspective, I think what's unique to hip-hop is the sheer power of its

influence. With blues and jazz, there was a real sense of ownership—it was almost taboo to share the music with white folks. But hip-hop spread so quickly through the Internet and new technology that it became appropriated. Now it belongs to the world.

NORMAN: In addition, I think it speaks to a certain kind of vibrancy and excitement that all marketers, and all people, want a piece of. It looks like fun, and if that's what sells, then that's what I want to be a part of.

GIBBS: Another point is that hip-hop is about brands, hip-hop is about conspicuous consumption, hip-hop is about people profiting, and I think that that's something that often isn't talked about. Its heritage and attachment to brands takes us back to early lyrics, where brands were symbols of, "I've made it," whether it's your Nikes or your pressed Levi's. It's about profile, fashion, individual style. When you talk about the commercialization of hip-hop, it's always been about brands. And where there's talk about brands, there's talk about making money.

FARLEY: But hip-hop has also been about rejecting brands, rejecting the mainstream and rejecting commercialization. Dead Prez are a very anti-commercial group. There are other groups that have had the same kind of anti-commercial stance throughout their careers.

NORMAN: It's not just about being anti-commercial, but about doing it on your own terms. It's about the American dream, not for a house with a picket fence, but for what's important to you.

GIBBS: Artists certainly are looking to benefit, and they've become savvy dealmakers. When you talk about the power of hip-hop,

let's talk about the fact that urban fashion, as a category, didn't exist 10 years ago, and now it's a billion-dollar industry. So there's power in hip-hop's ability to re-appropriate itself in the use of brand.

BAYLEY: Are we saying it's all about marketing? Is it really all about the Benjamins, and the art comes afterwards?

MCMILLAN: [In fact,] those who create, unfortunately, often are not the beneficiaries of the large part of the profits. So what we have to do is figure out how to create a fair paradigm, and when we partner with marketing companies and advertisers, how do we give them value so they can push the products, how do we get profit participation from it, and how do we have integrity in what we're doing? Because if hip-hop becomes the result of advertising campaigns or corporate boardrooms' marketing plans, my little daughter is not going to be into hip-hop. We have to encourage more creativity, and we have to profit from it.

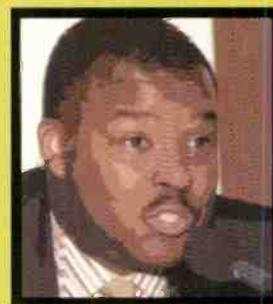
BAYLEY: When did the paradigm shift? When did we stop fighting the power and start passing the Courvoisier? Where does the responsibility lie? Does the responsibility still lie with the artists, or is it just about getting paid?

GRAHAM: I don't think it's fair to hold the artists responsible. It's freedom of speech. They're able to say what they want to say and express it how they want to express it. What you're saying is, "Don't talk about liquor, talk about going to church." I don't think that's fair.

NORMAN: And when was the last time



JULIE BAYLEY,
Uniworld



"Hip-hop is about brands, hip-hop is about conspicuous consumption, hip-hop is about people profiting, and I think that that's something that often isn't talked about."
—KENARD GIBBS,
VIBE/SPIN Ventures

The Marketing of HIP-HOP CULTURE

somebody bought the churchgoing hip-hop? Consumers are rejecting that.

FARLEY: Certainly you think of Ms. Dynamite in England—she’s selling records over there, but somehow, even though she had a *Saturday Night Live* spot and her record got great reviews, it didn’t get the kind of play on radio stations that it deserved. That’s an indictment, not of consumers, but of the kind of institutions that help support these records on the air.

BAYLEY: It’s really a case of the chicken or the egg: Do you buy what you want or do you buy what’s there?

GIBBS: I believe in the power of the consumer. Look at the way consumer behavior has fundamentally changed: Millions of downloads take place daily. The consumer is saying, “I don’t want to pay for this music because I don’t value it and I have another way of getting it.” I also understand the fact that labels and radio stations and magazines have to sell their respective products, but it’s not the whole story.

MUSE: This conversation has shifted to one that’s more social. As an ad man, I’m trying to figure out what that has to do with people trying to sell what they’re trying to sell. Is there some responsibility thing that I’m not picking up? Because you vote with your feet and your pocketbook, and this emotionalism showing up today, it ain’t happening in the marketplace.

BAYLEY: We’re all marketers on this panel. We do what we do and we use the tools that are available to us. We can get into a philosophical discussion about whether that’s right or wrong, but clearly the marketing of hip-hop is here to stay.

What are the boundaries? What are our responsibilities as marketers?

BÉDARD: I think as marketers, we’re leveraging hip-hop culture, but it’s also important that we embrace it, that we respect it and that we never patronize the community, and I think that is where we need monitor ourselves.

MCMILLAN: And that’s why it’s so important that we’re having this conversation, because it’s clear that we’re at a crossroads again. Hip-hop culture has now caught on with the mainstream, not just in America, but in the international community. We have to understand what hip-hop is, based on what it was and how it’s growing, before the advertising community comes in and saturates print and television with multi-billion-dollar campaigns that distort the culture. We need to be vigilant and we need to participate in it and help it continue to flourish, to empower it—not to shut down what any hip-hop artists are going to say, but to give others an opportunity to say something broader.

BAYLEY: I remember when I was a kid and I had my little posse of friends. We went to an all-white school, and as soon as the other kids started doing everything we did, we did something else because it wasn’t cool anymore. They embraced our culture, so we reinvented it. Isn’t that the natural flow of things in our culture?

GIBBS: That is a natural evolution. Hip-hop has been around for 30 years, and it’s logical to think that there will be some innovative people who will create another form. It may be closely related to hip-hop, but it may be called something totally



DIEDRE GRAHAM,
Def Jam Recordings



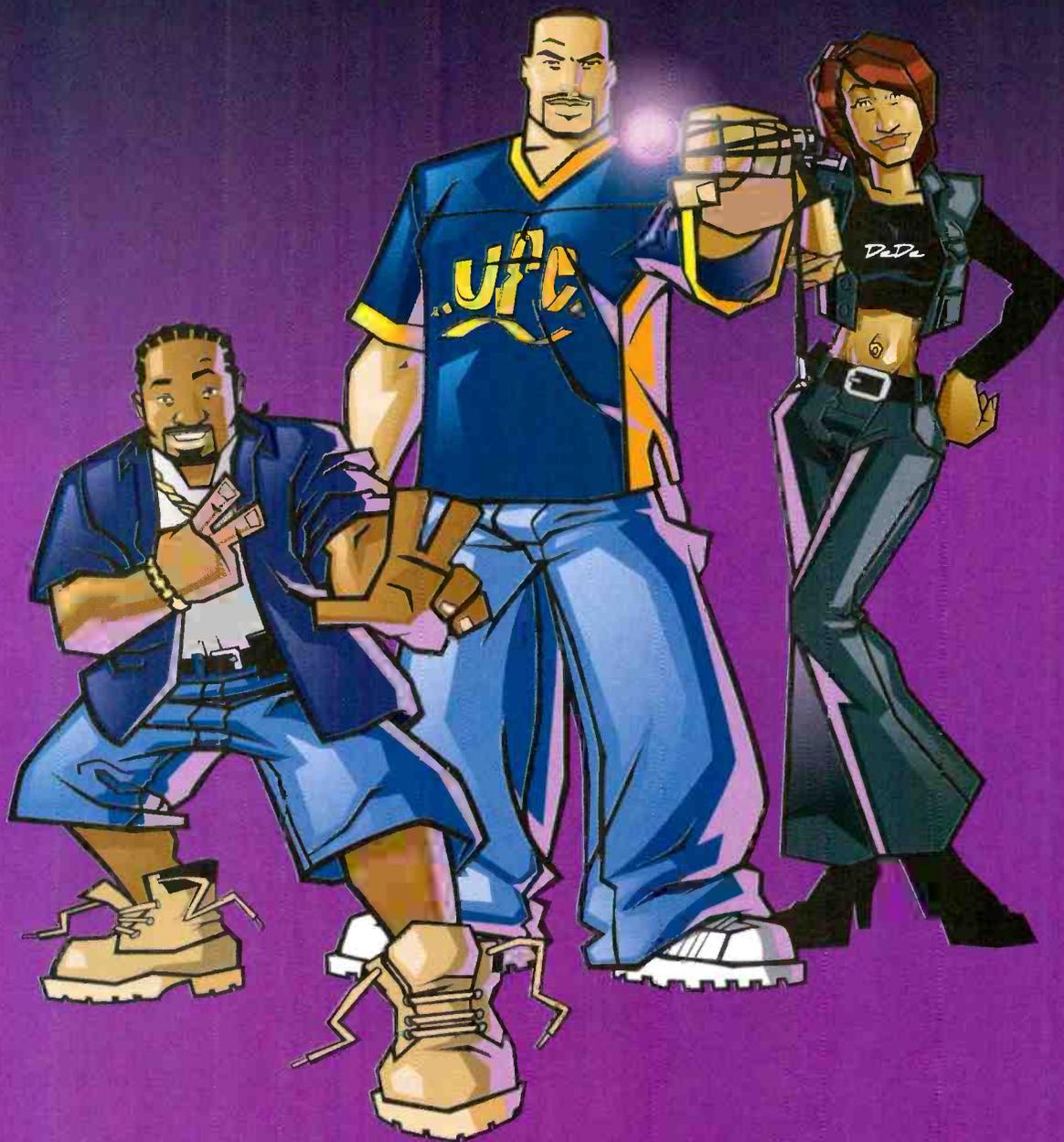
CHRISTOPHER JOHN FARLEY,
Time Magazine



“If hip-hop becomes the result of advertising campaigns or corporate boardrooms’ marketing plans, my little daughter is not going to be into hip-hop.”
—L. LONDELL MCMILLAN,
Artist Empowerment Coalition



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*Source: Arbitron Nationwide, Fall 2003, DMA, Persons 12+, M-F 6-10 am, Weekly Reach.

†Source: Yankelovich Partners Inc., 2000, ABC Radio Networks Brand Equity Study.

The Marketing of HIP-HOP CULTURE

different. That's the course we've seen in the maturation of American music from blues to jazz to rock 'n' roll, and then to R&B and hip-hop.

BAYLEY: So are we all freaking out for nothing? If we're going to reinvent the culture yet again, are we too protective of the purity, the integrity of hip-hop? Why shouldn't we make money off of it? Why shouldn't we market it?

MCMILLAN: I don't think anyone is suggesting that we shouldn't, and I don't think we should be freaked out. We should be celebrating. Hip-hop is something powerful and wonderful, and unmistakably "us," that we share with everybody in the world. It's not a matter of running away from [marketing it]—it's about embracing it and making it better and taking some kind of control. If you look at the NBA, that's an urban game, but there are guiding forces that impose some rules on the court. If you're Allen Iverson or Tracy McGrady, no one says, "You can't throw the ball behind your back like you're on a street-ball level," but things are guided so you don't embarrass your community, your advertisers, and your investors. That's what they do in the NBA, because they have more corporate sponsors than anyone else. [As marketers,] we can manage hip-hop for the long haul as opposed to burning it out. If a big company invests in a hip-hop campaign and something goes totally wrong, we get shut out for the next 50 years and nobody wants to invest in hip-hop anymore. We have to be prudent and look at how we can tweak things for long-term economic growth, and for marketing and creative development in our community.

NORMAN: We also have to realize that this is a point in time. Hip-hop is not done. This is an evolutionary process, and the NBA is a

great example: There's an outfit that has reinvented itself time and time again to continue to attract an audience, and that's what hip-hop is going to do as well. It's going to continue to evolve, and in order for us to continue to profit from it, we've got to make sure that we're leading the evolution and not playing catch-up after it's done.

BAYLEY: I'd like to ask the panel what they think has been the best marriage of hip-hop and marketing, or what ad campaign makes the best use of hip-hop culture.

GIBBS: I think some brands, like Nike or Reebok, reflect in their creative the essence of what urban culture is all about. Music, as a strategic platform, has been successful for some advertisers. Others, I think, have fallen a little flat.

BÉDARD: I'd like to answer the question that many of you have on your minds right now [about the song "Pass the Courvoisier"]. Busta was not a paid endorser. Busta and other artists like him embracing Courvoisier was an outgrowth of the strategy that we put in place for the brand, launched in 2000.

MUSE: Let me share just a quick moment about Jimmy Smith, a fellow who used to work for me. He created some work at Nike. He's truly a poet in what he does, and there's a personal responsibility that he takes for his work. In fact, he would tell you that his work was done, not as an expression of hip-hop to be capitalized off of, but really as a personal expression of what he sees in the game, particularly basketball, and ideas that he may have been messing around with for the last five or six years. The point is, we've got to work with people like him, who truly are the vanguard, so that we all share the responsibility for keeping it real and keeping it true.



CHRISTINA NORMAN,
VH1



JO MUSE,
Muse Creative
Holdings Company



"...as marketers, we're leveraging hip-hop culture, but it's also important that we embrace it, that we respect it and that we never patronize the community."
—S. MADISON
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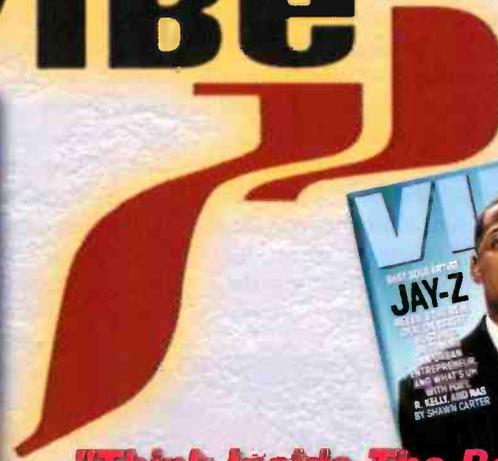
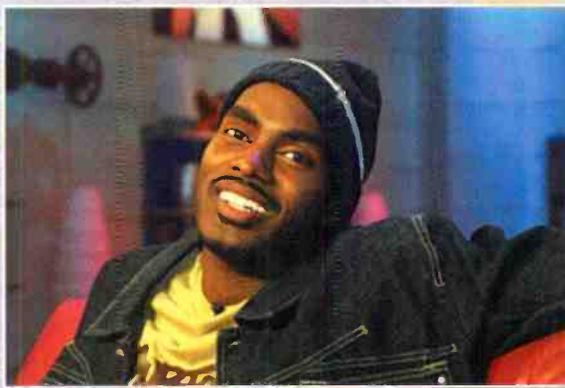
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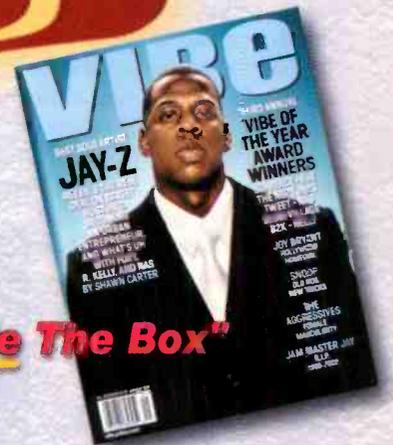


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Quicktakes

IN HER FIRST APPEARANCE on WNYC-AM's *The Leonard Lopate Show*, **Ruth Reichl** fondly recalled how her mother "poisoned people" and brought home exotic food items that she had no clue how to cook. Reichl,



Getting into radio listeners' heads through their stomachs: Reichl

who overcame her gastronomically troubled childhood to become a restaurant critic and now editor in chief of *Gourmet*, has signed on as a monthly contributor to Lopate's New York public radio show, which features a variety of guests. With plans to bring on culinary experts to the show to examine "hot-button gastronomic issues," Reichl says she considers radio even more intimate than magazines because "you actually are inside listeners' heads." On upcoming shows—the first Tuesday of each month—she'll discuss topics including "food elitism" and school lunches. After the show, you'll likely find her at one of her favorite restaurants—Honmura-An, Esca, Hatsuhana, Babbo, Nobu, Eleven Madison Park or Le Bernardin... More than 1,000 TV- and film-industry types came out to the Century Plaza Hotel in L.A. to fete selected colleagues at the recent Crystal and Lucy Awards



The WIF is back in Berman's good graces.

presented by Women in Film, honoring creative talent and executives. Among the honorees was Fox Entertainment president **Gail Berman**, who nearly got roasted by presenter Wanda Sykes, star of the Fox sitcom

Wanda at Large. Sykes rocked the room with outrageous lead-off comments about certain parts of her body that were proud to be in such high-powered female company. Then she started to read from a speech basically saying "Gail doesn't know anything," but quickly put it away and apologized with the explanation that that was from the speech she'd prepared before Berman made the final decision to pick up her show. For Berman's part, she had a bone to pick with the event host: WIF had turned her down when she first applied to be a member many years ago. But that made her appreciate the award all the more, "since I know how selective they are."... The Atlanta Braves baseball team have named

their cheapest seats after radio's most famous tightwad, **Clark Howard**, whose syndicated afternoon show deals with saving money and finding bargains. Two sections at Turner Field, where 186 seats regularly cost only \$1, have been dubbed the Clark Howard Skyline Seats. Syndicated by Jones Radio Networks,

Howard's daily show airs on more than 150 stations... Imagine **Diane Salvatore's** surprise as she sat in the audience of a recent performance of *Long Day's Journey Into Night*, the Eugene O'Neill family drama set in 1912, and watched Vanessa Redgrave's character pick up a vintage copy of *Ladies' Home Journal* as she sat perched at the edge of the stage. The *LHJ* editor in chief was thrilled to discover she has a promotional partner on Broadway—and it's free! ■



Howard likes the cheap seats.

Movers

AGENCIES

Deutsch has promoted **Jeremy Sebiri** to vp, associate director of national buying. Previously an associate media director, Sebiri's accounts include Mitsubishi and Expedia.com... Bartle Bogle Hegarty has promoted assistant media planner **Kristen Samson** to media planner, working on Levi Strauss & Co.... **Monica Lyons** has joined O'Leary and Partners, an independent shop in Irvine, Calif., as broadcast buying supervisor, a new position. Lyons was previously with Doner in Newport Beach, Calif., where she handled broadcast schedules for clients including Mazda and La-Z-Boy.

RADIO

Thea Mitchem has joined Clear Channel as director of Urban programming for the company's stations in Philadelphia. Mitchem was formerly program director for Infinity Broadcasting's Urban stations in Baltimore and Washington, D.C.... **Tom Severino**, vp and general manager of WIBC-AM, Emmis Communications' News/Talk station in Indianapolis, adds responsibilities as market manager for the company's stations in the market... **Amy Bolton** was promoted to vp and gm of News/Talk and program services for Jones Radio Networks, from general manager of Talk.

TV

Andrew Finlayson was named news director of WSMV-TV, Meredith Broadcasting Group's NBC affiliate in Nashville, Tenn. Finlayson had been news director at Cox Broadcasting-owned KTVU-TV, the Fox affiliate in San Francisco... **Dan Joerres** has been promoted to national sales manager at WISN-TV, Hearst-Argyle Television's ABC affiliate in Milwaukee, from new business sales manager.

CABLE TV

Sci Fi Channel has named **Nora O'Brien** director of original scripted programming, charged with overseeing development of series and long-form programming. Previously, O'Brien was vp of television at Trilogy Entertainment Group overseeing pro- (continued on page 36)



If we got any closer to our readers, we'd need a pre-nup.

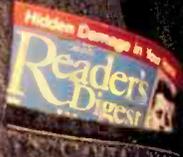


photo: Ron Levine

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Spotlight On...



Dortehea Gillim Creator, *Hey Monie*

Oxygen's new animated series, *Hey Monie*, has been called groundbreaking because it's the first full-length animated show whose main characters are African-American women. But its creator is not. "I wasn't thinking I wanted to do a black show," says Gillim. "I just wanted to create strong female characters."

The series centers on PR exec Simone (a.k.a. Monie) and her best friend, Yvette. Airing Sundays at 9:30 p.m. (and Saturdays at 1 p.m.), the series launched in a half-hour format on June 1. But its origins date back to 1999, when it began airing as a short serial on the cable net's omnibus series, *X-Chromosome*. At the time, Gillim says, Oxygen was looking for ideas created by and targeted at women. So she asked herself, "What haven't I seen on TV?" Her answer? "There were no shows that captured the scope and reality of female friendships, and no shows that featured African-American women."

The thirtysomething Gillim began her career as an audio editor with Watertown, Mass.-based Soup2Nuts Productions, producer of Comedy Central's *Dr. Katz: Professional Therapist*. Like *Dr. Katz*, Gillim says the *Monie* shorts were almost entirely improvised. But the leap to a half hour required the shows to be more scripted, and the challenge for Gillim remains "how to keep the freshness and spontaneity of our original tone."

Authenticity, however, isn't a problem, with African-American actresses and real-life best friends Angela Shelton and Frances Collier voicing the lead characters—and keeping Gillim on track. "If I misjudge something because of my own blind spots, not only do I encourage them to correct me, I need them to do so to make the show feel genuine," says Gillim.

Gillim maintains that race is not a plot point on *Monie*. "I don't think of this as a black show," says Gillim, whose Soup2Nuts pals created the portrait above. "It's a funny show that happens to have black characters." As such, however, it also works for black-targeted cable net BET: In an unusual partnership, *Monie* is produced in association with BET, which also airs the series. —A.J. Frutkin

Movers



MTV Nets names Friedman CTN gm



Baron tapped as ABG publisher

(continued from page 34) duction on science fiction-related projects *The Outer Limits* series and *Poltergeist: The Legacy*...**Stephen Friedman** has been named general manager of CTN: College Television Network, which was acquired by MTV Networks last October. Friedman joined MTV in 1998 as founder of the network group's department of strategic partnerships and public affairs, where he created the Fight for Your Rights campaign and produced the World AIDS Day concerts from Cape Town, South Africa, and Seattle.

MAGAZINES

Susan Baron, most recently managing director with Meredith Corp.'s Integrated Marketing Group, has been named publisher of the company's American Baby Group.

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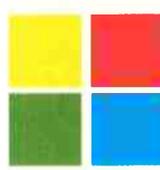


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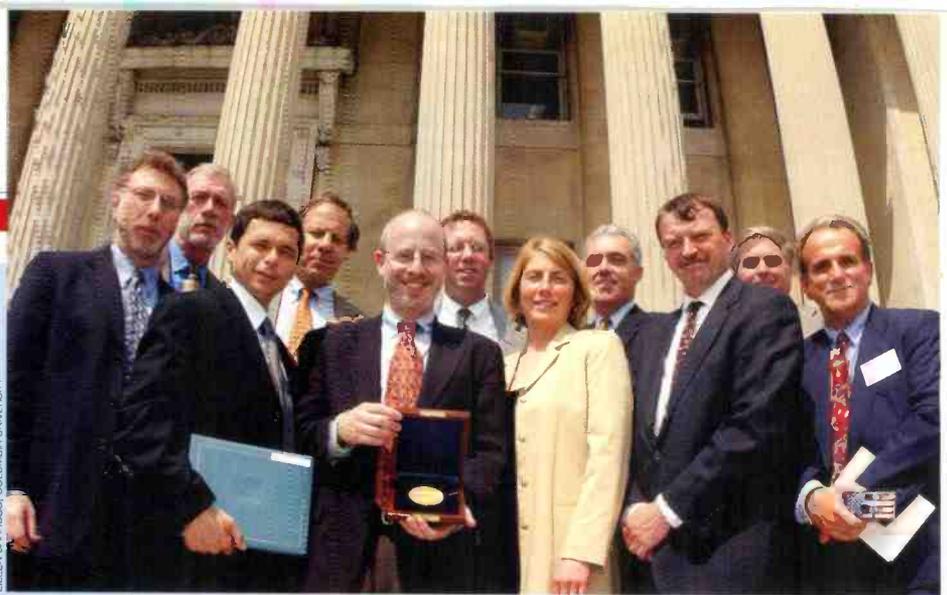


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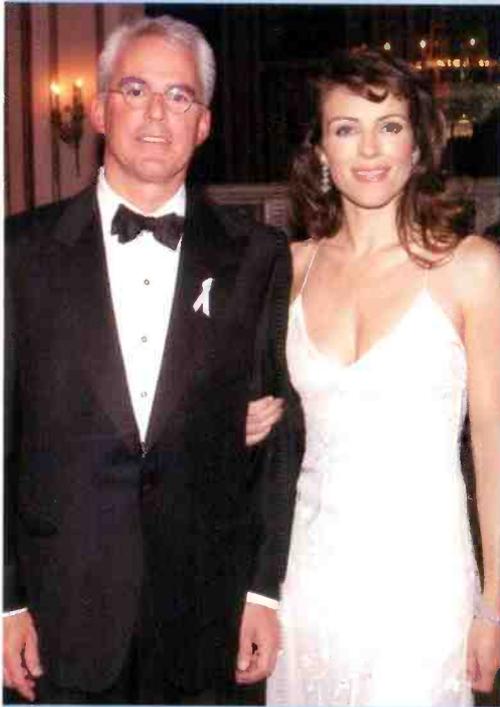
media elite

Dish



EILEEN ESPOSITO, COLUMBIA UNIVERSITY

After the recent Pulitzer awards ceremony at Columbia University in New York, the *Boston Globe* team that won the gold medal for public service for its coverage of sexual abuse by priests, (l. to r.) Mark Baron, editor; Walter Robinson, Spotlight Team chief; Michael Rezendes, Spotlight Team writer; Ben Bradlee Jr., former deputy managing editor/projects; Michael Paulson, religion editor; Spotlight Team writers Tom Farragher, Sacha Pfeiffer, Kevin Cullen and Matthew Carroll; Mark Morrow, deputy managing editor/projects; and Steve Kurkjian, Spotlight Team writer



PATRICK MCKELLAN

At the Waldorf in New York for the recent Breast Cancer Research Foundation dinner, Dan Brewster, president/CEO of G+J USA, an underwriter of the event, with mistress of ceremonies Elizabeth Hurley



On hand for *Health* magazine's recent "Girls Night Out," an evening of mini-massages, beauty makeovers, and a sneak preview of *The In-Laws* at the Warner Bros. Screening Room in New York, (l. to r.) Gayle Lambert, advertising manager, *Health*; Margaret Chun, media planner, OMD; and *Health* vp/publisher Mary Morgan

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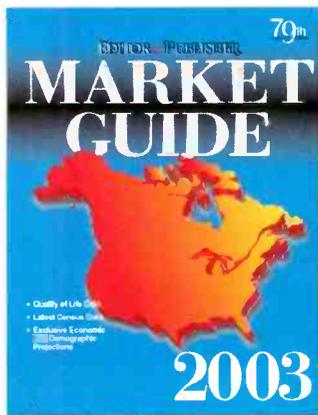
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inside media

NEWS OF THE MARKET

Vegas' KVVU, KHDF Team on Sales

Meredith Corp., owner of 11 TV stations including Fox affiliate KVVU-TV in Las Vegas, plans to form a joint sales agreement with Una Vez Mas, owner of KHDF, the Azteca America network affiliate in the 52nd-largest TV market. Under the new agreement, KVVU's sales staff will market and manage the commercial inventory for the Spanish-language station. It's Meredith's entrée into the Spanish-language TV market. KHDF has only been an Azteca affiliate for six months and negotiated cable carriage in Vegas in April.

Ramp Redesigned to Lose Laddie Look

Ramp magazine, after less than a year on newsstands, has gotten a dramatic redesign to better attract the 25-35 male demographic it has been targeting. *Ramp* executives acknowledged the book's look and feel too closely resembled that of laddie books *Maxim* (from Dennis Publishing) and *Emap's PHM*. The

240,000-circ men's title will now have a "more current, newsy edge," they said. *Ramp*, published by Ramp Media, shifts gears with the July/August issue, now on newsstands.

Albritton TV Stations Off DISH Network

After a year of negotiations, EchoStar, owner of the DISH satellite TV service, has dropped four ABC affiliates owned by Albritton Communications, including WJLA in Washington, D.C.; WBMA in Birmingham, Ala.; WHTM in Harrisburg, Pa.; and KTUL in Tulsa, Okla. According to Albritton, the two parties had reached and signed a new agreement the day before the DISH service took the stations off its lineup at 12:01 a.m. on June 1. In addition to carrying the local stations' news, local sports and other programming, EchoStar wants to offer signal-challenged rural-area subscribers an ABC affiliate feed from a station outside the market, such as New York. Said Jerald Fritz, senior vp for legal (continued on page 41)

ADVERTISEMENT



You and me, kid. Wenda Harris Millard, Yahoo! Chief Sales Officer (left) lifts a glass with FatBoy (right). Yahoo! now offers the rich media ad unit to its advertisers as a no-cost option. pointroll.com/fatboy

Calendar

NCTA—The National Show is going on through June 11 at McCormick Place in Chicago. Speakers include Showtime Networks CEO Matt Blank and Brian Roberts, CEO, Comcast Corp. Contact: 202-775-3669.

American Business Media, in conjunction with several advertising trade organizations, will present a seminar entitled "**B-to-B Marketing: Where Do We Go From Here?**" June 11 in New York. Contact: 212-661-6360, ext. 3320.

The **Radio-Television News Directors Association** and **PROMAX & BDA** will present six one-day marketing workshops for members of either group. The "**U.S. Road Show**" opens June 16 in Denver at the Westin Tabor Center; Other dates are June 18, Dallas, Westin Galleria; June 20, Seattle, Westin Seattle; June 23, Chicago, Hyatt Regency Chicago; June 25, New York, Marriott Marquis; June 27, Atlanta, Sheraton Atlanta. For information and to register, visit <http://www.rtna.org>.

The Radio Creative Fund will present the **Radio Mercury Awards**, recognizing excellence in radio creative, June 19 at the Waldorf-Astoria in New York. Contact: 212-681-7207.

The Association of National Advertisers will present the **Print Advertising Forum**, bringing together client-side marketers, publishers, ad agencies and others, June 19 at the Plaza Hotel in New York. Contact: 212-697-5950.

American Women in Radio & Television will present the **Gracie Awards**, honoring positive and realistic portrayals of women in entertainment, commercials, June 26 at the New York Hilton Hotel. Contact: 703-506-3280.

The National Association of Broadcasters will present a **management development seminar for television executives** July 13-18 at Northwestern University's Media Management Center in Evanston, Ill. The event aims to give senior executives from stations, groups and networks a "new literacy in modern management." Contact: 202-429-5368.

Culture Trends

THE BILLBOARD 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	-	1	HOW THE WEST WAS WON	LED ZEPPELIN
2	5	17	GET RICH OR DIE TRYIN'	50 CENT
3	4	13	FALLEN	EVANESCENCE
4	3	7	THANKFUL	KELLY CLARKSON
5	7	66	COME AWAY WITH ME	NORAH JONES
6	8	6	THE LIZZIE MCGUIRE MOVIE	SOUNDTRACK
7	1	2	14 SHADES OF GREY	STAINED
8	-	1	2 FAST 2 FURIOUS	SOUNDTRACK
9	10	9	THE VERY BEST OF...	CHER
10	6	4	THE MATRIX: RELOADED	SOUNDTRACK

SOURCE: BILLBOARD/SOUNDFIND

MODERN ROCK TRACKS

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	26	HEADSTRONG	TRAPT
2	2	20	LIKE A STONE	AUDIOSLAVE
3	3	14	SOMEWHERE I BELONG	LINKIN PARK
4	4	15	SEVEN NATION ARMY	THE WHITE STRIPES
5	6	18	SEND THE PAIN BELOW	CHEVELLE
6	5	21	BRING ME TO LIFE	EVANESCENCE
7	7	9	PRICE TO PLAY	STAINED
8	8	21	TIMES LIKE THESE	FOO FIGHTERS
9	10	12	STUPID GIRL	COLD
10	9	7	MINERVA	DEFTONES

SOURCE: BILLBOARD/SOUNDFIND

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MOST REQUESTED ON ASK JEEVES

The following is a report containing the movies and TV programs that garnered the most questions on www.ask.com

TOP 10 MOVIE SEARCHES

- 1 **THE MATRIX RELOADED**

- 2 **FINDING NEMO**

- 3 **BRUCE ALMIGHTY**

- 4 **THE ITALIAN JOB**

- 5 **THE HULK**

- 6 **X2: X-MEN UNITED**

- 7 **WRONG TURN**

- 8 **2 FAST 2 FURIOUS**

- 9 **DUMB AND DUMBERER**

- 10 **THE LIZZIE MCGUIRE MOVIE**

TOP 10 TV SEARCHES

- 1 **FRIENDS**

- 2 **THE SIMPSONS**

- 3 **SOUTH PARK**

- 4 **CRIBS**

- 5 **SEX AND THE CITY**

- 6 **JAG**

- 7 **JACK ASS**

- 8 **ANGEL**

- 9 **SPONGEBOB SQUAREPANTS**

- 10 **SIX FEET UNDER**

Source: Ask Jeeves

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	FINDING NEMO	70,251,710	3	70,251,710
2	1	BRUCE ALMIGHTY	37,329,480	10	137,396,070
3	NEW	THE ITALIAN JOB	19,457,944	3	19,457,944
4	2	THE MATRIX: RELOADED	15,687,241	18	232,701,046
5	3	DADDY DAY CARE	6,744,438	24	81,901,1127
6	NEW	WRONG TURN	5,161,498	3	5,161,498
7	4	X2: X-MEN UNITED	5,096,942	31	199,365,036
8	5	THE IN-LAWS	3,741,063	10	14,516,309
9	6	DOWN WITH LOVE	1,570,924	24	17,151,739
10	7	THE LIZZIE MCGUIRE MOVIE	1,171,379	31	39,324,982

For weekend ending June 1, 2003

Source: Hollywood Reporter



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TEEN PEOPLE TRENDSPOTTER™

HOT PICKS FOR JUNE

Teen People's Trendspotters are a community of self-appointed influencers between the ages of 13-24 who keep the magazine's editors abreast of emerging trends in teen culture...

WRISTLET BAGS

The hottest bag for Spring/Summer. *Teen People* loves them because they are compact but fit the necessities (money, i.d., and lip-gloss)...

KEY FOBS

A must-have accessory right now among teens. These cute, trendy key rings are not only used to hold keys, but they are dressing up teens' bags as well...

NEUTROGENA SHIMMER SHEARS

Trendspotters have been buzzing about the multi-purpose positioning (eyes, lips, cheeks) and the fresh, clean glow they get from the product...

JASON MIRAZ

This folk, bluesy recording artist is currently tearing up the airwaves with his single *The Remedy*...

MONOGRAMMING

Another way teens are personalizing their wardrobe, by sewing OR ironing on their initials to their clothing...

BRONZING MAKEUP

For eyes, lips and cheeks. Teens are experimenting with bronzing products to give themselves a fresh, post-vacation glow...

THE ATARIS

The coolest punk band to hit the teen music scene in some time. Teens relate to their meaningful lyrics and are moved by their powerful vocals...

HAWAIIAN PRINTS

This tropical look is being seen on everything from board shorts to flip-flops to purses...

JAY Z'S 'CARTER SIGNATURE COLLECTION

This sneaker has created a trend in footwear. The fastest-selling shoe in Reebok's history...

NIELSEN TV RATINGS

	PROGRAM	NETWORK	NIGHT	VIEWERS
1	AMERICAN IDOL	FOX	WEDNESDAY	38.1
2	AMERICAN IDOL	FOX	WEDNESDAY	30.4
3	AMERICAN IDOL	FOX	TUESDAY	25.7
4	EVERYBODY LOVES RAYMOND	CBS	MONDAY	22.7
5	CSI: MIAMI	CBS	MONDAY	19.3
6	LAW & ORDER	NBC	WEDNESDAY	19.0
7	CSI	CBS	THURSDAY	17.3
8	AMERICAN IDOL	FOX	MONDAY	16.9
9	LAW & ORDER	NBC	WEDNESDAY	16.0
10	WITHOUT A TRACE	CBS	THURSDAY	15.0

Source: Nielsen Media Research

NIELSEN//NETRATINGS AD RELEVANCE

TOP 10 HEALTH ADVERTISERS			
	COMPANY	IMPRESSIONS (000)	SHARE
1	WEIGHT WATCHERS INTERNATIONAL	197,699	39.2%
2	EDIETS.COM	58,868	11.7%
3	WYETH CORPORATION	45,637	9.0%
4	ASTRAZENECA PHARMACEUTICALS	20,525	4.1%
5	KAISER PERMANENTE	17,157	3.4%
6	GLAXOSMITHKLINE	14,768	2.9%
7	MERCK & COMPANY	12,536	2.5%
8	TAP PHARMACEUTICAL PRODUCTS	8,603	1.7%
9	BOSLEY MEDICAL	7,736	1.5%
10	INCREASEYOURHEALTH.COM	7,489	1.5%

Source: Nielsen//NetRatings AdRelevance

EAST

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 (MTA) NOTICE is hereby given that the Authority requests proposals from qualified firms to provide the service indicated below. Copies of the RFP may be secured from Ms. **Asavri Gupte, Procurement Services, MTA, 345 Madison Avenue, New York, NY 10017-3739, E-Mail Agupte@mtahq.org or call (212) 878-0219.** Each document will cost a non-refundable fee of \$100.00 (Company checks drawn on an U.S. Depository or Money Order). There will be a \$25.00 fee for each returned item. You may pick up the documents between 9:30 a.m. and 4:30 p.m., Monday to Friday (except holidays) or have them mailed to you. Viewing of the documents are available during the same hours. These documents will be available on or about June 9, 2003. **RFP#: 5-01-03094-0 DUE DATE/TIME: 07/11/03, 4:00PM. FOR: Classified, Legal and Recruitment Advertising Services.**

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We look forward to hearing from you. We will not respond to calls or resumes from recruiters.

EMPLOYMENT

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Fax or email: Angela K. Blum, PHR, **hr@smf-cpa.com, RSM McGladrey, Inc., Fax: 973-472-7172**

PROFESSIONAL
 Sr. Vice President. Requires a Bach. Degree in Bus. Admin., Mktg., or a related field. Must have 8 yrs. of exp. in the job offered or 8 yrs. of exp. performing brand mktg. mgmt., innovation mgmt. & concept development in consumer products industry. Exp. must incl. creating & delivering 3 new product market opportunities from inception through to intro., which generated annual revenues of \$100 million globally; managing budgets (overhead & development) of \$10+ million; & building innovation capability in consumer goods industry. Stated experience must also incl. 3 years' directing multi-functional team (incl. mktg., manuf., sales, legal & finance professionals) for new product innovation group of a major consumer products co. Job located in Stamford, CT. 40 hrs./wk. Send resume to Ms. Minhee Choi, Diageo North America, Inc., 6 Landmark Square, Stamford, CT 06901.

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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.**

EMPLOYMENT



Executive Vice President, Media The Advertising Council

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You will provide the leadership and expertise that will externally develop and increase the donated media support for the Ad Council's PSA campaigns among all media - television, radio, print, outdoor, non-traditional and the Internet. At the same time, you will internally develop and implement initiatives that will engage The Ad Council's media staff, pro-bono agency media departments and other media experts to create media plans for each PSA campaign in an effort to reach their target audiences.

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Volunteers of America, national nonprofit charity, Alexandria, VA: Reporting to director of national car donation program: develop comprehensive media plans, develop & maintain productive relationships w/media vendors & coordinate media buying; provide analysis of markets & make recommendations on media vehicles to use to reach target markets; maintain advertising budget and media schedules; conduct extensive research into current & new media opportunities to ensure media purchased at it best possible price; compile & analyze information necessary to support the advertising plans. Requirements: Bachelor's in Marketing, Advertising / related field, 5 - 10 years' experience in planning & buying media in multiple markets; outstanding communication & negotiation skills - verbal & written; strong organization & coordination skills w/excellent attention to detail; good interpersonal skills. Resume & cover letter w/salary expectations: **Volunteers of America National Headquarters, ATTN: HR-MBP, 1660 Duke Street, Alexandria, VA 22314-3427 or fax (703) 341-7002 or email hr@voa.org.**

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Direct Response/Infomercial company in Manhattan. HQ is based in the Midwest. 1-2 years experience, self starter, highly organized and detail oriented. Position includes interfacing with HQ, invoicing and trafficking to clients and stations. Knowledge of Catalyst and Access data base helpful. Has to be willing to work in a one on one environment with V.P. Fax resumes to **847-328-8042**

Director, East Coast Sales

Radio Disney, the number one kids and family radio network in the country is looking for an experienced senior level sales professional to head up our New York network sales office as **Director of Eastern Sales.**

The ideal candidate will have a successful history in ad sales as both a proven seller with strong client/agency relationships in the Northeast and as a manager capable of motivating and mentoring a sales team to new heights. A promotionally minded and goal-oriented individual who embraces challenges and recognizes that passion and creativity are key ingredients for success. Management experience is a must. A background in radio or kids marketing a plus.

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(continued from page 40) and strategic affairs for Albritton: "We are ready to have our stations up on DISH instantly, as long as they don't import a New York station. We're separately trying to resolve it." A statement from DISH Network said Albritton "refused requests for mediation, an extension to prevent consumers from losing the channel, and all other reasonable efforts to reach an agreement." Meanwhile, Albritton has reached a long-term carriage agreement with local cable operators and with DirecTV, EchoStar's chief rival.

Michelotti, Griffin Take Top AAF Posts

Carla Michelotti, executive vp/general counsel, Leo Burnett Worldwide, was selected chairman of the American Advertising Federation, succeeding Mark Dacey, senior client partner, media & entertainment section of Korn/Ferry and former president of VNU's Marketing/Media & Design Group. Jack Griffin, president and publisher of *Parade* magazine, was selected as vice chairman. Previously, Michelotti served as chairman of the AAF government affairs committee.

Inquirer Taps Bennett as Exec Editor

Amanda Bennett has been named executive editor of *The Philadelphia Inquirer*, making her the first female to hold the top edit post at the 174-year-old daily newspaper. Currently the editor of the *Lexington (Ky.) Herald-Reader*, she will replace Walker Lundy on June 23. Bennett has headed the *Herald-Reader* newsroom since 2001; previously, she spent 23 years as a reporter and bureau chief at *The Wall Street Journal*. As the *Journal's* Atlanta bureau chief, she was part of a 1997 Pulitzer prize-winning team. As managing editor/enterprise at *The (Portland) Oregonian*, she led a team of reporters that won the 2001 Pulitzer for public service.

Hearst, Schwab Team for Learning

Hearst Magazines has struck a deal valued at approximately \$1 million with Schwab Learning, a nonprofit foundation devoted to helping children with learning disabilities. Hearst's corporate sales division, the Hearst Group, has created an integrated program to reach women managing the educational needs of their families. Schwab will run eight two-page inserts in the September and October issues of *O*, *The Oprah Magazine*, *Good Housekeeping*, *Lifetime* and *Redbook*. An additional one-page advertorial will run in the October issue of *Redbook* for the foundation's

New York Radio Chick Goes Visual

Leslie Gold, aka The Radio Chick and morning host on WAXQ-FM, Clear Channel's Classic Rock station in New York, is headed for her own weekly TV show on New York local cable beginning June 13. The *Radio Chick on the Prowl* will air Fridays at 10 p.m. on Rainbow Media Holdings' MetroTV, a division of Cablevision Systems Corp., with encore presentations on Sundays. Gold's show will focus on the single life in New York, including celebrity guests who will talk about their successes and failures on the dating scene. One segment of the show will also feature a rotating group of matchmakers, who will pair people up as well as dispense advice.

"Single"-minded: Gold will chat about dating on her TV show.



sponsorship of the magazine's annual Mothers and Shakers event. There will also be a For the Love of Learning sweepstakes promoted within the magazines.

Oxygen to Air Ellen in Prime

Oxygen last week announced plans to air episodes of the new syndicated talk strip *The Ellen DeGeneres Show*. Through an agreement with Warner Bros. Domestic Cable Distribution, Oxygen will launch *Ellen* on Sept. 15, a week after the hour-long show debuts in syndication, and air it Monday through Friday at 10 p.m. Oxygen says the goal is to reach working women, who can't watch TV when most talk shows air.

DirecTV Offers New Hi-Def Package

DirecTV plans a July 1 launch for a new high-definition programming package that will include ESPN HD, Discovery HD Theater, HDNet (sports) and HDNet Movies (movies 24 hours a day). The price to subscribers is about \$10.99. The package also includes major events that are telecast in HD, including USA's coverage of golf's Masters Tournament and NBA games. Also, as part of an agreement with the NFL, pro football games will soon be offered in HD. In addition to the HD package, DirecTV is offering seven high-def channels to its 11.9 million subscribers. The premium package currently available to subscribers includes high-def versions of HBO and Showtime.

MTV Is Dunkin' Donuts' Route to Youth

Dunkin' Donuts is aiming to reach a younger crowd through a marketing partnership with MTV that commenced on June 1 with a

summer campaign. The deal includes commercial spots and a sweepstakes for DD's "Route to Cool" promotion of its iced coffee beverages and new Lemonade Coolatta drink, as well as integration of the Dunkin' Donuts brand into some MTV programs, including *Real World Paris*.

Saga Adds to Columbus Cluster

Saga Communications, owner of two radio stations in Columbus, Ohio, has agreed to acquire two more in the 35th-largest radio market. The agreement for undisclosed terms calls for the Grosse Pointe Farms, Mich.-based company to purchase the assets of WJZA-FM and WJZK-FM from Scantland Broadcasting. WJZA and WJZK currently simulcast a Smooth Jazz format, a strong complement to Saga's other stations in the market, WODB-FM (Oldies) and Adult Contemporary-formatted WSNY-FM, the fourth-ranked Columbus station.

Wilbur to Syndicate Classic Radio Shows

Boutique syndicator Wilbur Entertainment has signed an agreement with Radio Spirits, a division of MediaBay, to syndicate *When Radio Was*. The series broadcasts classic episodes from the Golden Age of radio, including *Jack Benny*, *Burns & Allen*, *Dragnet* and *The Shadow*. Wilbur intends to expand *When Radio Was* from its current five hours per week to as many as eight. *When Radio Was* currently airs on more than 230 stations including WMAL-AM, ABC Radio's News/Talk station in Washington, D.C.; WBBM-FM, Infinity Broadcasting's Dance station in Chicago; and KIRO-AM, Entercom's News/Talk station in Seattle. ■

A New College Try

Sports Illustrated this September will launch the weekly *SI on Campus* in a push to attract younger readers

SINCE VETERAN EDITOR TERRY MCDONELL SIGNED ON LAST YEAR AS MANAGING EDITOR of *Sports Illustrated*, part of his mandate has been to grow the magazine's young audience. While the 3.2 million-circulation Time Inc. weekly's readership is certainly not ancient, it is aging. The medi-

an age of *SI*'s readers has climbed to 38.1 this spring, up from 37.3 in 2002 and 36.5 in 1999, according to Mediarmk Research Inc. data. (At competitor *ESPN The Magazine*, the median reader age is 30.7, MRI reports; at the *Sporting News*, it's 37.1.) Hoping to reverse or at least slow that aging process, McDonell and *SI* president Bruce Hallett are readying a spinoff publication for college students targeting men and women ages 18-24.

In September, *Sports Illustrated* will launch the 1 million controlled-circulation *SI on Campus*. The weekly, focusing on college sports, will be distributed at 70 schools around the country, including Notre Dame, Michigan State and Texas A&M. The glossy magazine will be distributed free 13 times each semester as an insert in college newspapers. *SI On Campus* will be published on Thursdays, previewing that week-

end's big sports events on campuses.

"We've made a lot of effort with *SI for Kids* to build a younger-end audience," notes Hallett. About a quarter of the 1 million-circ *SI for Kids* issues are distributed free each month to classrooms across the U.S. "It struck us that we could be doing more things on a college campus. We were intrigued by the idea of doing something that was visible, sustainable and profitable."

SI on Campus will cover A-list college sports such as football and basketball, as well as low-profile intramurals, along with the diversity of sports cultures on various campuses. Those broader pieces could feature everything from team mascots to road trips.

"We're trying to take the DNA of *SI* and create a new kind of publication that will reflect the place of sports in the college experience and work as a kind of guide that will bring students into the weekend," McDonell explains. The spinoff, which will have an

edgier feel than the flagship, will be loaded up with statistics, boxes, jokes and cartoons. There will be no crossover between the college edition's content and that of *SI*.

While McDonell is overseeing the launch of the campus weekly, he is expected to appoint an *SI* staffer to head up the spinoff. (The business side, however, will not be managed by a separate publisher.)

In support of a network of on-campus stringers, *SI* is recruiting 150 student interns on 30 campuses that will in turn sign up 5,000 "campus scouts" to provide feedback via focus groups about their lifestyles, interests and buying patterns.

Each 28-page issue of *SI on Campus* will carry no more than 11 ad pages; the open rate for a full color page is \$75,000 (*SI*'s ticket is \$226,000.) Advertisers on board for the spinoff so far include Ford, Nike, Microsoft and Nestlé's Power Bar.

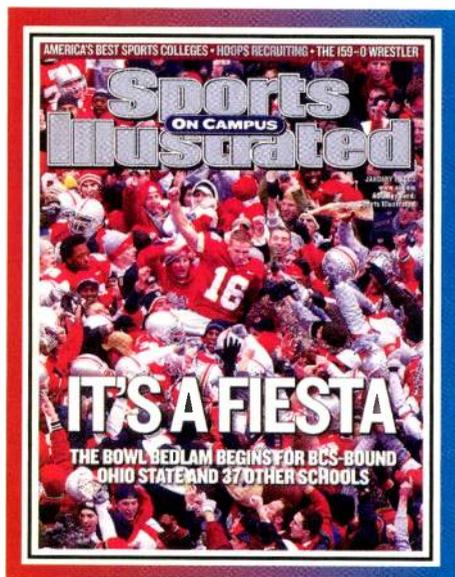
Media buyers are intrigued by *SI*'s new offering. "It's a good move," says Eric Blanfein, vp and director of planning at Horizon Media. "*SI* has been missing out on that younger spectrum to *ESPN*, and they need to get that foothold [so college students] graduate up to *SI*. And college sports has become huge. There's definitely synergy there."

Time Inc.'s last foray onto college campuses was *Entertainment Weekly on Campus*, a spinoff that launched in 1997 with a 1 million controlled circ. The digest-sized quarterly, also distributed as an insert in college newspapers, folded after three years.

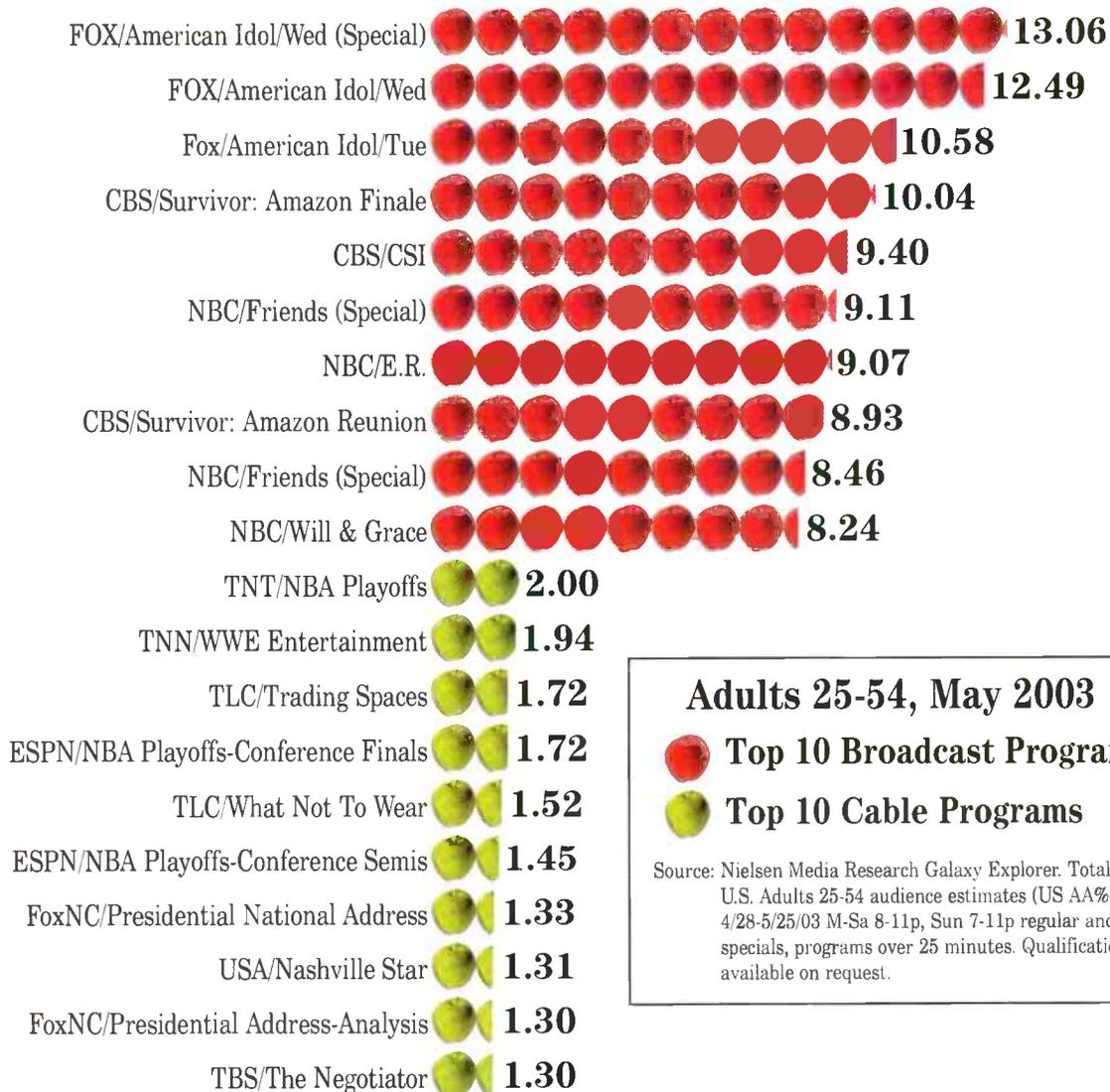
"We're confident that [*SI on Campus*'] weekly formula and original editorial material can make an impact on campuses," asserts Hallett. "No one has tackled that market as hard as it needs to be tackled."

Meanwhile, the *Sports Illustrated* team is gearing up for a year-long celebration of the weekly's 50th anniversary, which will take place in August 2004. Beginning next month, *SI for 50* consecutive weeks will carry a section that highlights what is unique about sports in each of the 50 states.

And over the next year, four issues of *SI* will each feature 60 extra pages of edit focusing on topics such as the magazine's greatest photography and memorable covers; those four editions will remain on newsstands for two weeks. First up will be a look back at *SI*'s launch year of 1954 through the lens of sports in the July 14-21 issue, due on stands July 9. The anniversary game plan also includes a



Apples to apples, Broadcast TV had more juice in May than Cable.



Adults 25-54, May 2003

-  Top 10 Broadcast Programs
-  Top 10 Cable Programs

Source: Nielsen Media Research Galaxy Explorer. Total U.S. Adults 25-54 audience estimates (US AA%) 4/28-5/25/03 M-Sa 8-11p, Sun 7-11p regular and specials, programs over 25 minutes. Qualifications available on request.

Broadcast television programs draw far higher ratings than ad-supported cable programming. In fact, the top 122 highest-rated programs among A25-54 last month were all on the broadcast networks (the highest-rated program on ad-supported cable, the NBA Playoffs, came in at No. 123). And if you think last month was a fluke and you want to see the week-to-week comparisons for the entire season, visit www.tvb.org's Research Central area (click on Viewer Track).

Before you spend precious ad dollars on cable television, see if you like them apples.



Television Bureau of Advertising
www.tvb.org

Mediaweek Magazine Monitor

WEEKLIES June 9, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	9-Jun	75.62	10-Jun	98.72	-23.40%	1,189.76	1,344.21	-11.49%
The Economist	31-May	46.00	1-Jun	34.00	35.29%	890.00	1,066.00	-16.51%
Newsweek ^E	9-Jun	30.13	10-Jun	28.61	5.31%	849.45	832.81	2.00%
The New Republic ⁺	9-Jun	4.00	19-Jun	10.00	-60.00%	144.98	179.65	-19.30%
Time ^E	9-Jun	59.18	10-Jun	41.46	42.74%	989.87	1,004.58	-1.46%
U.S. News & World Report	9-Jun	29.50	10-Jun	17.53	68.28%	584.50	567.39	3.02%
The Weekly Standard	16-Jun	9.50	17-Jun	11.70	-18.80%	197.93	208.90	-5.25%
Category Total		253.93		242.02	4.92%	4,846.49	5,203.54	-6.86%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	9-Jun	20.79	10-Jun	27.55	-24.54%	514.58	535.74	-3.95%
Entertainment Weekly	6-Jun	35.30	7-Jun	31.66	11.50%	767.75	753.48	1.89%
Golf World	6-Jun	28.49	7-Jun	52.00	-45.21%	518.54	724.51	-28.43%
New York ^{SS}	9-Jun	25.90	10-Jun	77.60	-66.62%	975.40	1,175.70	-17.04%
People	9-Jun	61.20	10-Jun	66.50	-7.97%	1,599.07	1,582.67	1.04%
Sporting News	9-Jun	15.42	10-Jun	13.00	18.62%	322.07	326.38	-1.32%
Sports Illustrated ¹	9-Jun	38.97	10-Jun	61.77	-36.91%	990.38	1,095.59	-9.60%
The New Yorker	9-Jun	46.61	8-Jun	24.57	89.70%	881.17	881.61	-0.05%
Time Out New York	4-Jun	85.77	5-Jun	82.94	3.41%	1,589.99	1,500.11	5.99%
TV Guide	7-Jun	43.38	8-Jun	39.84	8.89%	1,090.45	1,112.16	-1.95%
Us Weekly ⁺	9-Jun	27.26	NO ISSUE		N.A.	547.44	438.51	24.84%
Category Total		429.09		477.43	-10.13%	9,796.84	10,126.46	-3.26%
SUNDAY MAGAZINES								
American Profile	8-Jun	9.10	9-Jun	8.35	8.98%	204.65	194.98	4.96%
Parade	8-Jun	12.93	9-Jun	9.10	42.09%	314.44	292.22	7.60%
USA Weekend	8-Jun	9.74	9-Jun	9.30	4.73%	281.79	283.16	-0.48%
Category Total		31.77		26.75	18.77%	800.88	770.36	3.96%
TOTALS		714.79		746.20	-4.21%	15,444.21	16,100.36	-4.08%

E=estimated page counts; SS=special issue last year, Best Doctors; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003 than in 2002
CHARTS COMPILED BY AIMEE DEEKEN

people need to check out what's going on," *Mother Jones* publisher Jay Harris says of the title's audience gains. "Also, people are seeking more depth and substance on issues they care about, whatever the political spectrum."

Beginning with the January/February issue, the title will raise its circulation rate base from 170,000 to 200,000. The move follows several years of steady circ growth. Paid circulation in the second half of last year rose 6.1 percent to 188,026 compared to the same period in 2001, according to the Audit Bureau of Circulations.

On the business side, *MJ* still counts healthy-lifestyle advertisers as its top spenders, but the book also is picking up ads from investment firms such as Pax World and entertainment companies including Sony and Universal.

"It's a strong, information-driven magazine," says Jerry May, media director at Wongdoody in Seattle, whose client Clif Bar is an *MJ* advertiser. "The audience reads every page versus just scanning it."

Mother Jones is still looking to translate its broader editorial approach and circulation gains into more advertising business. The title's ad pages are down 9.1 percent this year to 91 through the May/June issue, reports the *Mediaweek Monitor*. "With our growth in circulation, larger national advertisers are starting to pay attention to us," asserts associate publisher Eric Weiss, citing Aveda as one recent addition to the book's client roster. —Aimee Deeken ■



Harris: *MJ* has broader appeal.

25-state interactive tour, kicking off in July, that will bring to life the heritage and history of sports in America. —LG

MoJo Rising

Lefty title grows circulation

Mother Jones reports it is reaping some benefits from efforts over the past few years to make its editorial content more mainstream.

Published bimonthly in San Francisco by the nonprofit Foundation for National Progress, *MJ* launched in 1976 as a left-leaning magazine that focused on corporate malfeasance and environmental protection. Recently, *Mother Jones* has broadened its editorial to serve more mainstream tastes. Recent stories have examined the effects of U.N. sanctions on the lives of people in Iraq and the growing privatization of the U.S. military.

"It's partly a reflection of serious times—

60sec. With



Scott Crystal Executive VP/Publisher, TV Guide Publishing Group

Q. Through your June 7 issue, 'TV Guide' is down 2 percent this year in ad pages, to 1,090. What are you doing to brighten the picture? **A.** We ended the first quarter up about 7 percent in pages. We saw some flattening out in April and May, from a combination of war concerns and the economy. We will end the second quarter flat or slightly up. But the big growth we see coming in the fall, with a lot of it [coming from] pharmaceuticals and in the automotive arena, where we haven't had much presence. **Q.** What other changes are you planning to build the business? **A.** We're launching an upper-income demo edition with the June 14 issue and calling it *TV Guide*

Prime. We have 9 million total circulation and have always had lots of regional editions, but other than those we didn't offer any other segmentation, which is clearly a benefit for certain advertisers like consumer electronics. The upper-demo edition will have a household income of \$50,000-plus. **Q.** Has it been a challenge to get that demographic to read 'TV Guide', as they would be more likely to use digital listings guides? **A.** This edition will go to 1.9 million of our readers. This is segmenting for the ad community. For the reader it will be somewhat seamless, except they will start to see some additional edit, which will be geared toward the mindset of an early adapter of digital products. We may cover more premium channel offerings, as well as new product offerings like TiVo. **Q.** So now that you've been on the job for six months, have your TV viewing habits changed much? **A.** The average person watches 40 hours of television per week. And I have to say I'm falling well below that. Clearly, there's the job thing that gets in the way!

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At Deadline

(continued from page 7) spent the last year-and-a-half as the executive overseeing electronic elements of the paper, including SNN.

■ WB, NBC PICK UP FAMILY FRIENDLY SHOWS FOR '03-'04



Tracy Morgan will join the NBC lineup in January.

The Family Friendly Programming Forum's script development initiative funded the launch of four new shows that have been picked up by the broadcast networks for the 2003-04 season—three on the WB and one on NBC. WB will air Steve Harvey's *Big Time* variety show (Thursday, 8 p.m.) and sitcoms *Like Family* (Friday, 8:30 p.m.) and *All About the Andersons* (Friday, 9:30 p.m.). NBC picked up the sitcom *The Tracy Morgan Show*, which

will air in midseason. The FFPF initiative this year was funded by 16 companies, including Johnson & Johnson and Procter & Gamble.

■ TVB: CABLE PENETRATION IS LOW

Faced with mounting competition from direct broadcast satellite, cable penetration has hit a seven-year low, according to a Television Bureau Analysis of Nielsen Media Research data for May 2003. Cable penetration fell to 68.1 percent compared from 70.6 percent a year ago, while alternative delivery systems to cable, of which the largest component is satellite, grew to 17 percent from 15.1 percent in May 2002. In total, 52 TV markets have ADS penetration of 25 percent or more, TVB said.

■ WENNER, DISNEY STRIKE LICENSING DEAL WITH AGS

AGS Entertainment has partnered with Wenner Media's *Rolling Stone* and Walt Disney Co.'s Radio Disney to launch two promotional music magazines at the end of June, each with 100,000 circulation. *Rolling StoneX* and *RadioDisney HitPicks*, both with a \$9.98 cover price, will publish four to six times this year. The magazines will include posters and stickers, as well as a promotional CD/CD-ROM with six music tracks and videos. Advertising in the first issue includes Hummer automotive. A similar deal with Hearst Magazines' *CosmoGirl!* is also in the works.

■ FX'S SHAW JOINS NFL NETWORK TO HEAD DISTRIBUTION

Adam Shaw has been named senior vp of distribution for the new NFL Network, owned by the National Football League, that will launch on cable and satellite this fall. Shaw, former senior vp of business operations and finance at FX Networks, will establish and manage all carriage agreements with cable and satellite operators and will report to Steven Bornstein, president/CEO of the NFL Network. The startup network currently has a carriage agreement with DirecTV's basic service, which counts about 11 million subscribers.

■ EW, ADSPACE INK \$2 MILLION DIGITAL DISPLAY DEAL

Time Inc.'s *Entertainment Weekly* has signed an estimated \$2 million annual deal with AdSpace Networks to have *EW* content displayed at AdSpace's CoolSign Theater Network of digital ad displays in the lobbies of movie theaters. *EW* and AdSpace will produce 15-second interactive promos featuring content from the magazine, such as reviews and pop-culture lists. The promos will be updated to reflect breaking entertainment news. AdSpace also runs CoolSign networks

in chain stores, casinos and malls. Former General Motors marketing chief Phil Guarascio is chairman of AdSpace.

■ COOKING LIGHT TEAMS UP WITH PBS FOR WINE SHOW

Cooking Light will move into television for the first time with a partnership with PBS. The Time Inc. title will contribute content and program concepts for new series *The Wine Show With Karen MacNeil*. The program, which will launch in summer 2004, will cover choosing, buying, storing and serving wine. MacNeil, a wine columnist at the monthly and author of *The Wine Bible*, will introduce viewers to a national festival or event in each episode.

■ CLEAR CHANNEL STRIKES DEAL WITH STARWOOD HOTELS

Clear Channel Advantage, the cross-platform unit of Clear Channel Communications, has struck a deal with Starwood Hotels & Resorts Worldwide and its agency, Deutsch. The pact, which includes advertising across Clear Channel's radio and Web properties through the summer, comes one month after the company positioned itself as an alternative to network TV during the recent upfront presentations by the broadcast networks.

■ **ADDENDA:** Household ratings for the first three telecasts of the **National Hockey League Stanley Cup Finals** on ABC [Games 3, 4, 5 of the series] averaged a 2.4, down 36 percent from the comparable three games last year, according to Nielsen Media Research Data. ABC also did not fare well with the the first game of the NBA Finals on June 4, which netted 9.6 million total viewers, a 22-year low for the NBA Finals...**John Trierweiler** was appointed vp of marketing and product management for Time Warner Cable. Trierweiler, who was most recently vp of marketing and sales for TWC's Los Angeles division, will be responsible for the development and positioning of the operator's digital cable products...**Rosa Gatti** was promoted to an expanded role as senior vp of corporate communications and outreach at ESPN...**Jill Rudnick**, Wenner Media's chief marketing officer, has left the company after joining just seven months ago from AOL Interactive. Succeeding Rudnick is **Gary Armstrong**, most recently Wenner's creative services director...WGBH Boston has teamed up with **Discovery Kids** to launch a new animated children's series called *Peep and the Wide World* that will air on The Learning Channel's Ready Set Learn! programming block for preschoolers and on Discovery Kids Channel...**Hal Gessner**, most recently executive editor of CBS' *48 Hours Investigates*, was named executive producer, CBS News Productions/Eye Too Productions, in charge of creating nonfiction and reality programming for airing on CBS and other networks...**Brown & Williamson** has launched a review of its \$50 million U.S. media planning and buying account. Advise & Advisors, a New York consultant company, will manage the process. The incumbent agency is MediaCom...**Catherine Jacodine** has been appointed publisher of *Modern Bride Connection*, overseeing Condé Nast's 17 regional *Modern Bride* magazines. Most recently, Jacodine relaunched and supervised the Condé Nast *Bridal Group's* online properties, which include Brides.com, ModernBride.com and YourProm.com, and will continue to manage the Internet properties... Pace Communications has put **Elegant Bride** on the block. The North Carolina-based custom publishing company has experienced strong competition on its quarterly from Condé Nast, which owns the bimonthlies *Modern Bride* and *Bride's*.

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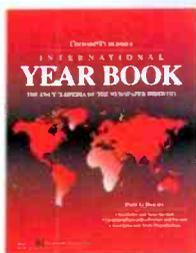
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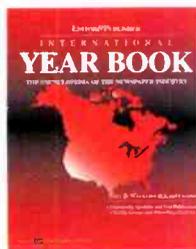
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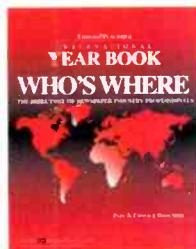
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media person

BY LEWIS GROSSBERGER



Queasy Rider

AT WHAT POINT EXACTLY, MEDIA PERSON WOULD LIKE TO ASK, AS LONG AS WE'RE ALL sitting around here with nothing better to do, did it become mandatory for critics to describe every movie that comes along as a "ride?" Was a Constitutional amendment passed that MP missed? Was there

a secret meeting of the U.S. Buzzword Association? A directive from the director of Homeland Security? A papal bull nailed to the door of all American multiplexes?

Media Person first noticed the Ride Syndrome a year or two ago in articles about people leaving jobs. All at once, like some vast herd of lemmings simultaneously heading for the nearest cliff, they were all saying things like, "I look forward to the exciting new challenges I'll face wandering the raw, empty streets depressed and penniless, but this has been a wonderful ride." You'd think it was a laid-off astronaut or an over-the-hill brahman bull rider bidding adieu to his beloved rodeo, but no, it was usually just another sacked magazine editor who'd been riding nothing wilder than an Aeron chair.

Then riding rode roughshod into the movie sections of the newspapers and the "arts" segments of the TV news. And so far has refused to ride out. Just look at this...

Joel Siegel, on *Good Morning America*, proclaims: "Find yourself a theater with a big screen, surround sound and seat belts. The *Matrix Reloaded* is a hell of a ride."

On *Today*, Gene Shalit announces: "*The Italian Job* is a captivating joy ride."

Amy Longsdorf (whoever she is) of the *Camden Courier Post* (whatever that is) chimes in on *The Italian Job*: "Fasten your seat belts for the summer's wildest ride!"

Thelma Adams of *Us Weekly* proclaims *The In-Laws* to be: "A rollicking ride. Hilarious."

And that's just this week. If you went back

and looked over all the movie ads of the last few years, you'd find more rides than Salma Hayek would be offered if she hitchhiked naked through an Alaskan mining camp (a concept someone will undoubtedly steal for a movie).

There are also critics who yearn to say "ride" but can't bring themselves to do it. They took the ride, they liked the ride, but they have some last shred of dignity remaining and a barely intact will to resist clichés. So they struggle valiantly against the R-word.

The Italian Job, writes Stephen Holden in *The New York Times*, "feels like a smooth, exciting whoosh down a ski slope." *Winged Migration*, he writes, "transports you to an exalted realm." Stephen, for heaven's sake, get it out of your system. Say the word out loud, scream it primally and then, maybe, just maybe, you will at last be free from its mysterious, narcotic power.

Of course, a lot of Hollywood productions nowadays really feel more like amusement-park rides than movies. Some even cast hot cars in featured roles. This might explain why producers are so eager to clip and paste "ride" quotes from reviews. But the critics' willingness to become easy riders is harder to understand. Media Person sees fewer action

flicks and lowbrow knockabout comedies than a movie reviewer does and finds the majority increasingly tedious. Yet many of these alleged professionals are apparently thrilled unto ecstasy by just about every fourth-rate comic-book special-effects mishmash they see.

If they're not telling you a movie rides, they're telling you it rocks. Or that it will knock your socks off. Or tear out your viscera and eat them. It's reached the point where going to the movies sounds like a terrifying, life-threatening experience. Dramas, according to our reviewers, blow you away, hit you like a shot of pure oxygen, pound your heart, nail or pin you to your seat, grab you and won't let you go, take your breath away, blow your mind. Comedies, even tepid ones like the latest Steve Martin and Jim Carrey flicks or *The In-Laws*, it is claimed, will split your sides, make your belly ache, have you in stitches and make you slap your knee. (Has anyone ever actually done this?)

What is the matter with these people? In

If you went back and looked over all the movie ads of the last few years, you'd find more rides than Salma Hayek would be offered if she hitchhiked naked through an Alaskan mining camp.

this time of journalistic scandal, why is it not considered a hanging offense that awful movies are not only hyped but in such absurdly over-inflated style?

If we must have dumb fad words, let's at least substitute *sucks* for *ride*. It's crude and trite, sure, but it's honest.

"If there is one sequel deserving the word 'sucks' this summer, it's that suckowski of a suckadelic sucker, *The Matrix Reloaded*. Suckorama!!!" —Joel Shalit, *ABC Yesterday Morning*.

"Boy, does *The In-Laws* ever suck. It sucked so bad, I couldn't ride it. I had to walk out!" —Gene Siegel, *USA Next Week*.

"Every single sucking movie I've seen this year sucks! It's a megasuckathon." —Leonard Malted, *Sucker* magazine.

Now that would be something to ride home about. ■

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