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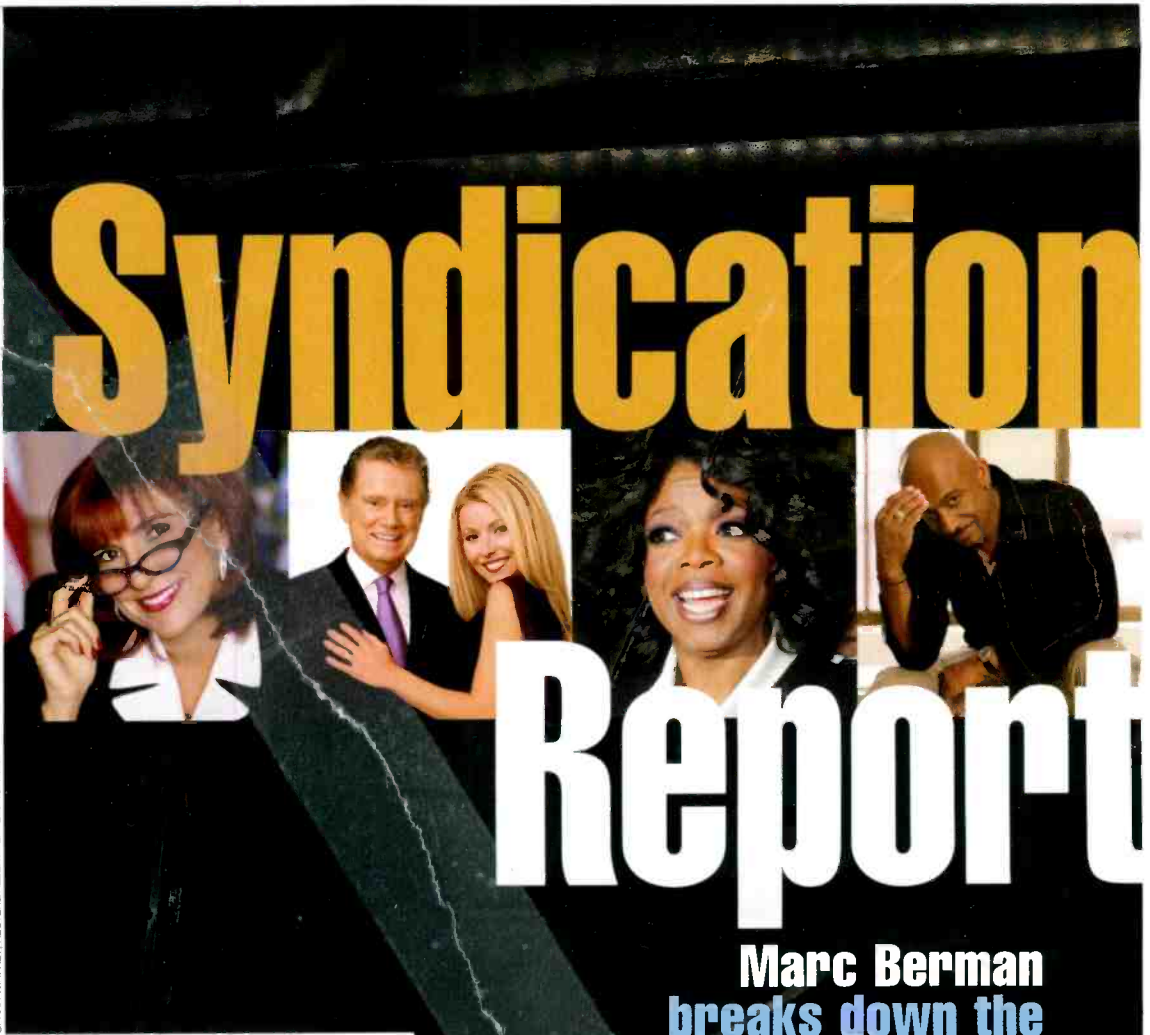
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OP-PAH WAKREY; REUTERS/ALBERT FERREIRA; LANDOX

Marc Berman breaks down the season's winners and losers in the second installment of a three-part series

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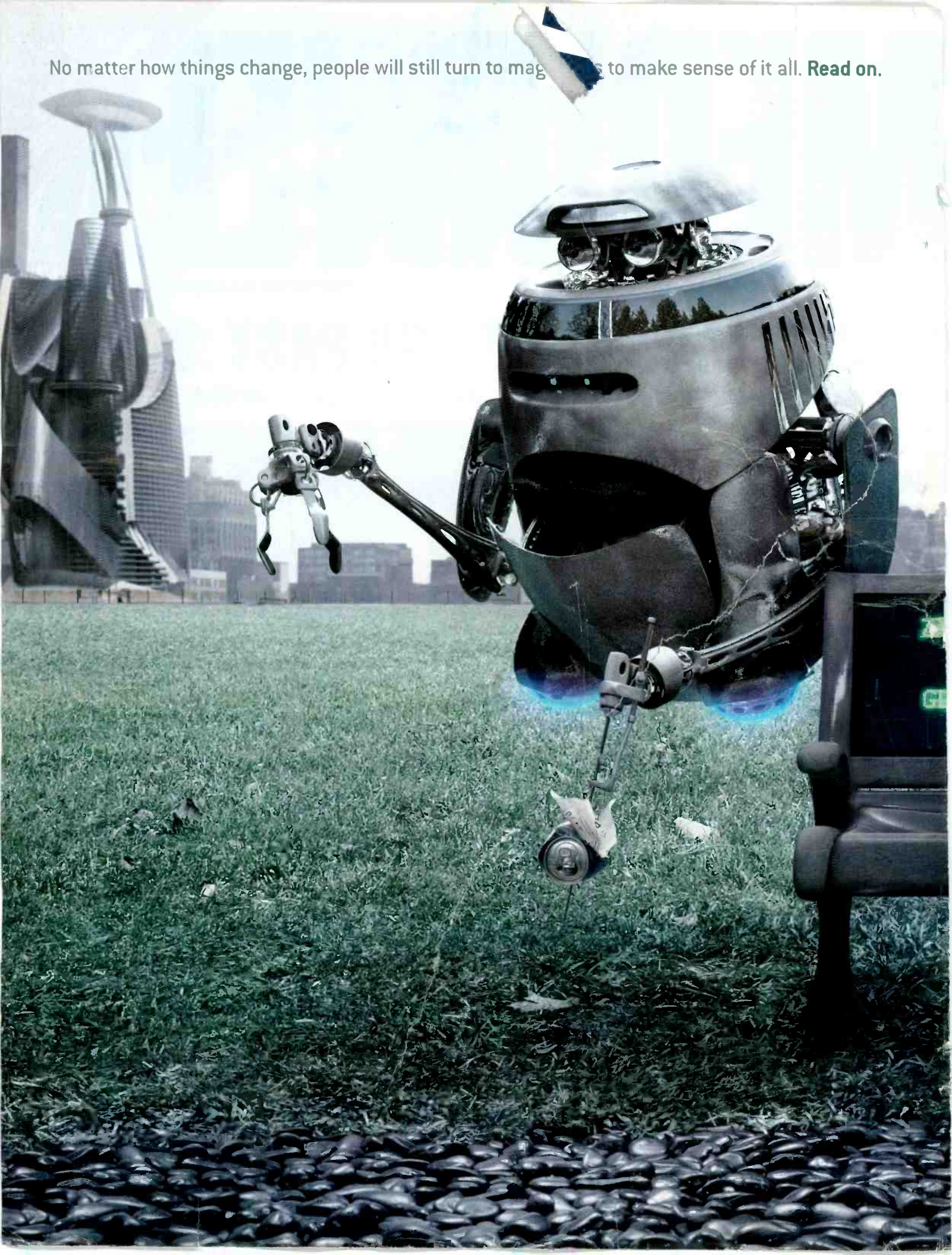


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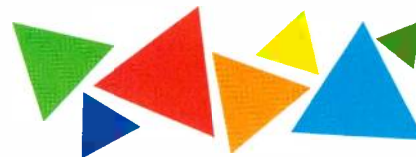
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At Deadline

■ BURNETT SUES MADISON ROAD FOR FRAUD

Mark Burnett Productions is suing the entertainment marketing firm credited with bringing Procter & Gamble's Crest, Levi's and Mars to *The Apprentice* for alleged double-dealing and charging up to two and a half times Burnett's fees for securing the product placements. The suit, filed on March 3 in Los Angeles Superior Court, alleges that Los Angeles firm Madison Road told

clients it was affiliated with Burnett in order to secure their business when no prior relationship existed. According to the complaint, "on several occasions" the firm then led Burnett to believe that "to do business with the client, it must go through Madison Road." While the suit does not name any marketers, reports have linked Madison Road to the three brands' appearances on the hit NBC show. The suit demands that Madison Road notify all of its clients and publicly state that it has no relationship with Burnett, in addition to unspecified punitive damages and profits earned from any alleged misconduct. Burnett declined comment. A rep said the company had not yet reviewed the lawsuit but issued the following statement: "Madison Road strongly looks forward to defending the integrity of their company."

■ FCC NIXES CABLE COMPLAINTS

The Federal Communications Commission, saying it does not regulate cable TV content, on Friday rejected complaints against the show *Nip/Tuck* on Fox's FX. The agency acted days after leading members of Congress proposed extending to cable and satellite media the indecency regulation that applies to broadcast TV and radio (see story on page 8). On Thursday, outgoing FCC chairman Michael Powell said extending indecency regulation to cable was probably unconstitutional, since cable enjoys more significant First Amendment protections than broadcasting. "When Congress takes a hard look at this, if they really study the constitutionality, they'll find, as they have before, that it's difficult and unwise to extend" regulation to cable, Powell said on the Fox News Channel program *Your World With Neil Cavuto*.

■ CINGULAR WIRELESS SPLITS UP ACCOUNT

Cingular Wireless has split media buying and planning on its \$925 million account between WPP Group's Mediaedge:cia and Omnicom Group's OMD, the client con-

firmed. Mediaedge:cia will handle most broadcast duties and OMD will handle print, sources said. About 63 percent of Cingular's ad dollars last year were spent on TV buys; print accounted for 30 percent of its spend, while radio and outdoor totaled 6 percent and 1 percent, respectively, per Nielsen Monitor-Plus. "Cingular inherited two media-buying agencies following our acquisition of AT&T Wireless, and both of those agencies will remain on the roster—both with substantial portions of our business," said Clay Owen, a representative of Cingular. He declined to confirm how the business has been divided. Previously, Mediaedge:cia handled AT&T Wireless, while OMD worked for Cingular.

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MEDIaweek**



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DENNIS BRACK

■ FOX NEWS REMAINS ON TOP

Despite CNN's efforts to boost viewership with the hire of yet another news chief, Jonathan Klein, Fox News Channel continued to dominate cable news in the February sweeps. In prime time last month, FNC averaged 1.5 million viewers, up 18 percent from February 2004, while CNN fell 21 percent to 637,000 viewers, according to FNC's analysis of Nielsen Media Research data. Also, MSNBC was down 14 percent, with 289,000 viewers. In Total Day, FNC averaged about 821,000 viewers compared to CNN's 383,000 viewers and MSNBC's 198,000 viewers.

■ CBS TRIALS INTERACTIVE TV

CBS has taken a major step toward advancing the long-discussed promise of interactive TV. The network has partnered with technology provider GoldPocket to launch a new foray into interactive television, which will include live viewer participation opportunities on CBS.com during broadcasts of the network's hit *Survivor*, and eventually on-screen programming enhancements during the show's airings at some point this year. For now, the new interactive TV content will exist exclusively online (what CBS calls a two-screen experience), as users will be able to answer trivia questions, make predictions and learn more information about players during live broadcasts of *Survivor*.

■ XM, INDY RACING PARK MULTIYEAR DEAL

XM Satellite Radio late last week inked a multiyear agreement with the Indy Racing League to broadcast the IndyCar Series races live, beginning with the Indy 300 at Homestead-Miami Speed- (continued on page 48)

Market Indicators

NATIONAL TV: MOVING
Second-quarter prime-time scatter ads continue to come in closer to airtime than in the past, and at buyer-friendly prices that are at, or even below, upfront deals. The morning- and evening-news dayparts continue to be the hottest.

NET CABLE: SLUGGISH
Audience levels are up, but there are not a lot of dollars chasing those ratings points. Studios, which usually keep nets afloat during slow periods, aren't spending as much now that the Oscars are over.

SPOT TV: SOFT
Market conditions remain soft. Auto steady, but other categories, including pharmaceutical, financial, packaged goods and telecom are weak; retail mixed. Buys continue to be placed close to airdate.

RADIO: OPEN
Still plenty of inventory available, but market conditions are even. Auto and local retail steady, but other categories are off, particularly wireless. National is weak as well.

MAGAZINES: SLOWING
Personal finance titles are slow in spring despite a bump from tax season. Shelter category is slowing, with more cautious demographics (housewares/furniture) buying later. But they are seeing interest from credit cards and retail.

Fox Wins February Sweeps Thanks to Super Bowl, *Idol*

Led by *American Idol* and helped by Super Bowl XXXIX, Fox won the February sweeps in households, total viewers and all key demos. Comparatively, Fox scored its highest-rated sweep ever in adults 18-49, building year over year in the demo by 55 percent (6.5/16 vs. 4.2/11). Fox outperformed its nearest competitor by 3.25 million viewers: 15.57 million vs. CBS' 12.32. In adults 18-49, it bested its closest rival by 59 percent: 6.5/16 vs. ABC's 4.1/11.

Courtesy of new hits like *Lost* and *Desperate Housewives*, ABC finished No. 2 in the surveyed demos, with gains of 7 percent in households (7.2/11 vs. 6.7/11), 840,000 viewers (11.18 million vs. 10.34) and 14 percent in adults 18-49 (4.1/11 vs. 3.6/10).

Although third place CBS managed to beat NBC by 6 percent among adults 18-49, it declined 10 percent in the demo. CBS ranked second in households (8.0/13) and viewers (12.32 million), with erosion of 10 percent and 12 percent, respectively. NBC lost its grip, sinking to a record No. 4 among adults 18-49 (3.6/9) and recording a loss of 25 percent year over year. NBC was also No. 4 in households (6.9/11) and viewers (10.28 million).

The WB and UPN also saw losses, down 11 percent to 14 percent for the WB, and 15 percent to 18 percent for UPN. The WB had a 14 percent advantage among adults 18-34 (1.6/4 vs. 1.4/4), while the two nets were neck and neck in the other categories. — Marc Berman

FCC: ABC's *Ryan* Airing Not An Indecency Violation

Context is critically important for federal regulators judging whether broadcasts are indecent. A good set of parental warnings doesn't hurt either.

Those were the key points made by the Federal Communications Commission last week as it decided the Nov. 11 broadcast of the violent World War II epic *Saving Private Ryan* on ABC did not violate indecency standards.

"Saving Pri- (continued on page 8)

Turner's Upfront to Move Beyond :30s

Net group's 'One TV World' pitch to agencies includes alternative media

CABLE TV By Megan Larson

As Turner Broadcasting seeks to dominate the upfront again this year, commanding about one-quarter of what could be a \$6.6 billion cable market, the network group is making rounds at ad agencies, promising to promote clients' brands beyond the 30-second spot.

Turner's current planning presentation is the latest installment of its ongoing campaign to promote a "One TV World" to advertisers in which the line between cable and broadcast is rubbed away and top-tier cable is interchangeable for broadcast.

In an effort to further push media buyers toward cable, more specifically TNT and TBS, Turner sales executives are pitching marketing initiatives that mix new technology platforms—the Web, video-on-demand, high-definition TV and broadband Internet connections—with traditional media to help advertisers reach their targets wherever they are.

Technology-based enhancements are "a great need of our clients this year, so this is where we will dig deep and aim to accommodate buyers, planners and clients in this increasingly complex market," said David Levy, president of Turner ad sales. "With VOD, broadband, TV and radio, there are so many more consumer options. How do you reach them?" Each presentation is customized to the client, so Levy declined to elaborate on just how Turner sales executives would be incorporating new technology platforms into upfront ad packages.

However, one can see what is possible by looking at how Turner enhanced the 30-second spot on some of its past reality comedy series on TBS. For example, for last summer's reality dating contest series, *Outback Jack*, viewers had live interaction with the show via the Web and could accrue points toward winning a trip to Australia. For *The Real Gilligan's Island* in December '04, Turner provided free episodes of the series on VOD.

By getting in front of agencies early, Turner may have a jump on its competition. "It takes a lot of time to create these branded

entertainment opportunities for our clients, and the more time we both have, the better the outcome," said Donna Speciale, president of U.S. broadcast for MediaVest. "We came out of their presentation with a few programming ideas that would work perfectly for some of our specific clients."

In general, the market is at a "dead stop," said media buyers. But Turner, which sold inventory early last year, is expected to seize a good portion of available dollars again this year. The question of a price increase is a little more difficult to answer. Levy said it is too early to tell, and one media buyer, speaking about the whole market, said that with scatter so soft, the word "increase" will not be discussed in conjunction with the upfront.

Thanks to 11 percent increases in ad revenue at the Turner Networks Group last year, Time Warner's stable of cable nets, including HBO, took in about \$9.1 billion, contributing to the parent company's 6 percent revenue growth, according to its annual report. TNT



New TBS reality series *Minding the Store*, starring Pauly Shore, is among the originals Turner will package with new media offerings.

DARRIN MICHAELS

earned gross revenue of \$860 million in 2004, while TBS hovered around \$627 million, according to Kagan Media Research. TNT is expected to fetch about \$896 million next year, and TBS will earn around \$647 million.

Media buyers so far have been pleased by what Turner has shown them in terms of programming. "It's great to see a network stay focused and let the brand build over time," said MediaVest's Speciale. "They are focusing on original programming, where cable is really taking off, so they're definitely giving the networks a run for their money."

TNT rebranded as a drama network almost four years ago, and TBS adopted the "Very Funny" tagline last June. Both networks recently ramped up their development slates, in keeping with their programming missions. TNT announced the development of several new projects last week, including a limited series based on Stephen King's anthology *Nightmares & Dreamscapes* and a full-length series, *Confessions*, about a hit man trying to get out of the business, written by *Million Dollar Baby* scribe Paul Haggis.

TNT also has completed pilot production on a series called *The Dark*, about an FBI team's investigation of serial killers. It has been almost five years since TNT experimented—and failed—with an edgy series called *Bull*, and now is the time to retest those waters, said Steve Koonin, executive vp/COO of TBS and TNT. "The strong schedule we put together with [off-net series] *Law & Order* and *Without a Trace* provided a strong platform to support our next building block, which is original series," Koonin said.

As for TBS, the network picked up two new series last week: *Daisy Does America*, which follows British actress-comedian Daisy Donovan as she embraces life in the U.S., and *Loser Leaves Town*, a reality series that pits feuding neighbors against each other.

Those entries join *Minding the Store*, a reality series announced last month that involves comedian Pauly Shore trying to resurrect his mother's famed stand-up joint, *The Comedy Store*.

In his pitch to media buyers, Levy said TV viewing is up about 10 percent compared to five years ago and that cable, specifically TNT and TBS, are riding that wave. On a monthly come basis last year, TBS and TNT ranked in fifth and sixth places among all television networks, including broadcast, in terms of overall audience reach, according to Turner's analysis of Nielsen Media Research.

"We're not just knocking on broadcast's door for a visit," said Mark Lazarus, president, Turner Entertainment Group. "We have permanently moved into their neighborhood." ■

Convergence Catches Hold

Shift apparent as buyers, nets play nice at 4A's to avoid a contentious upfront

THE MARKETPLACE By John Consoli

Convergence is finally here," declared Brian Roberts, in a soft-spoken but utterly confident keynote speech at last week's American Association of Advertising Agencies annual media conference.

Though the comment sounded like hype, the chairman and CEO of Comcast, the nation's largest cable company, appeared very much in step with the overall mood of the conference: Traditional media—and the buying and selling of it—will not stay put much longer, now that consumers find themselves with more ways to control their media intake.

Roberts spelled out the advances in video-on-demand content to which his company of 22 million cable subscribers have access. By year's end, the company will offer between 8,000 and 10,000 hours of on-demand content. It expects to receive 1 billion orders from its subscribers.

Though he acknowledged that an on-demand future is "scary" for advertisers and marketers who haven't yet figured out how to incorporate their messages into the content, Roberts promised "our goal is to give you, the advertising community, the real advantages that we think these technologies can bring."

Could the converging future be catching up to traditional media? Bob Liodice, president and CEO of the Association of National Advertisers, thinks the networks may realize that advertisers are serious about examining alternatives to broadcast. "There is no longer that loyalty to specific media by most marketers," he said.

Bill Koenigsberg, president and CEO of Horizon Media, said he sees an effort being made by the broadcast networks to "want to become more marketing partners" with the agencies and advertisers, which "has led to a less pompous dialogue about the upfront."

Although there are still billions upon billions in traditional media business to negotiate, perhaps the most surprising element of this year's conference—which saw its attendance swell to a record 1,200 attendees—was the lack of posturing between the media agencies and broadcast networks over how this year's upfront will play out.

In past years, the negotiating dance between buyers and sales execs was in full force by the time of the 4A's conference. This year, it's noticeably absent.

It's not that buyers are happy with the hefty price hikes they paid last year. And it's not like they won't have the upper hand going into this



"Our goal is to give you, the advertising community, the real advantages that we think these technologies can bring." ROBERTS

year's market, thanks to the soft scatter market. But privately, several agency execs concede they didn't hold their ground against the networks last year and don't want to make the same mistake. "Last year, there was a lot of posturing on the part of the media agencies that they were going to teach the broadcast networks a lesson," said one agency executive on the condition of anonymity. "That didn't work out, and this time they don't want to publicly set the bar that high."

Caution is the key word going into this year's upfront. No buyer at the conference was willing to make predictions about the upfront or how it will play out. And even the broadcast networks are playing nice. "The media agencies are our lifeblood," said one broadcast network exec. "We have to look beyond just one upfront and realize that we will be dealing with them 10 years down the road."

Mike Shaw, ABC sales president, agreed that the usual back and forth of years past has not materialized so far. "I don't see the anger," he said.

Where both sides agree even more is on the need to reduce the publicity that leads up to the buy-sell bonanza. "The upfront process has become more of a spectator sport than a private negotiation," said John Muszynski, CEO of Starcom, during a break at the conference. "This year, I think we are seeing a different approach."

A media buyer who did not want to be

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Media Wire

vate *Ryan* is filled with expletives and material arguably unsuited for some audiences, but it is not indecent in the unanimous view of the commission," said FCC chairman Michael Powell. "The horror of war and the enormous personal sacrifice it draws on cannot be painted in airy pastels." Powell noted that warnings about the film's language and violence aired before the broadcast and after each commercial break.

The commission contrasted its finding with its decision last year that the singer Bono's use of the F-word during the Golden Globes on NBC violated indecency laws. On the awards show, the FCC said the "use of the word was shocking and gratuitous" and there was "no claim" of independent value to the speech in question. —*Todd Shields*

FX Bulks Up Original Series With *Over There* and *Thief*

Five years ago, FX president/CEO Peter Liguori pledged to program original content 52 weeks a year. Now, he is close to achieving that goal.

Last week, FX greenlighted two new series, ordering 13 episodes of Steven Bochco's Iraq war drama *Over There*, slated for July, and six episodes of *Thief*, starring Andre Braugher and set for early 2006. The two pickups brought FX's number of original series to a total of eight, including returning hit series *The Shield*, *Nip/Tuck* and *Rescue Me*.

"It's a combination of long-term planning and short-term luck," said Liguori. "Programming 52 weeks a year has always been the goal, and the scripts came in and they were great."

Dramas *Over There* and *Thief* joined recently approved comedies *Starved* and *It's Always Sunny in Philadelphia* and the documentary series *30 Days from Morgan Spurlock (Super Size Me)*. Additionally, FX has reality series *Nascar 360*.

The undertaking is sure to be an expensive one considering the high production costs of a show like *The Shield*. But FX has offset some costs by taking ownership of the two comedy series, meaning the network would benefit directly from DVD and international sales. —*Megan Larson*

identified said, "I don't want to negotiate in the press. I want to have my intelligent, rational conversations with my clients and the networks without having the press analyze my every move. In this [uncertain] economy, it is not a good time for putting stakes in the ground. And it will only hurt the networks if they try to trash us."

Donna Speciale, president of U.S. broadcast for MediaVest, agreed. "Our relationships with the networks have become more partnerships," she said. "The broadcast networks are learning more about our clients' brands and coming to us with different ways to market them. And these are not the usual cookie-cutter ideas. We are talking more on a regular basis, not just during the upfront."

But that doesn't mean either side is going to lie down and let the other shift momentum. "The networks realize that they may have tarnished some relationships with the agencies in last year's upfront," said Muszynski. "Last year, the broadcast networks set their prices before they even had our budgets registered. And they

wouldn't budge. That's wrong and it's not going to happen anymore. The price we pay should be based on supply and demand. With scatter having been so soft for two seasons in a row, we might say, 'Why not hold money back from the upfront and take our chance in scatter?' where we might be able to buy closer to airtime at prices the same or lower than we would pay in the upfront."

Speciale noted, "If you add up this season's upfront and scatter dollars, and compare it to the total the year before, it will be close to flat."

More than one media buyer blamed the difficulty of last year's upfront on the early posturing by CBS, which insisted all its upfront deals would be made at low double-digit increases. Some blamed then-Viacom president and COO Mel Karmazin for that, even though the messenger was CBS chairman and CEO Les Moonves. With Karmazin departed, media agencies will pay especially close attention to Moonves' comments when he addresses advertisers and their agencies at ANA's Media Forum in New York on March 23. ■

Pols Pursue Paid Content

Stevens and Barton agree indecency reg should apply to cable and satellite

WASHINGTON By Todd Shields

It might not be constitutional, but that may not be a reason to stop an idea that carries political appeal in some quarters: regulate paid TV and radio to keep racy programming from American homes, where parents presumably can't figure out the V-chip or the off button.

Top congressional leaders last week said they want to bring not just cable, but also satellite TV and radio under the same indecency regulations faced by traditional over-the-air broadcasters. With the debate in Washington just beginning, it's not clear whether restrictions would apply only to basic

tiers, or also to premium cable programming such as *The Sopranos*. But it is obvious that top lawmakers are offended by what they see on cable and satellite TV or hear on satellite radio, and they want to do something about it.

Cable is a "much greater violator in the indecency area" than broadcasters, Sen. Ted Stevens (R-Alaska) told an appreciative audience of state broadcasting executives gathered in Washington by the National Association of Broadcasters. "They must live up to the same standards we apply to you."

Stevens chairs the Commerce Committee, which last year came within a vote of extending indecency regulation to cable. Stevens voted against the measure, but only to avoid weighing down legislation to raise fines for broadcast indecency (that bill later failed).

Stevens' counterpart in the House, Rep. Joe Barton (R-Texas), chair of the Commerce Committee, also weighed in. "I'm philosophically where he is," Barton told reporters. "It's not fair to subject over-the-air broadcasters to one set of rules and...subject cable and satellite to no rules."

Broadcasters like the idea. Tactically, it may spark a messy debate that could weigh down this year's bill to raise indecency penal-



Legislators such as Rep. Joe Barton say it's time cable nets start playing by broadcast rules.

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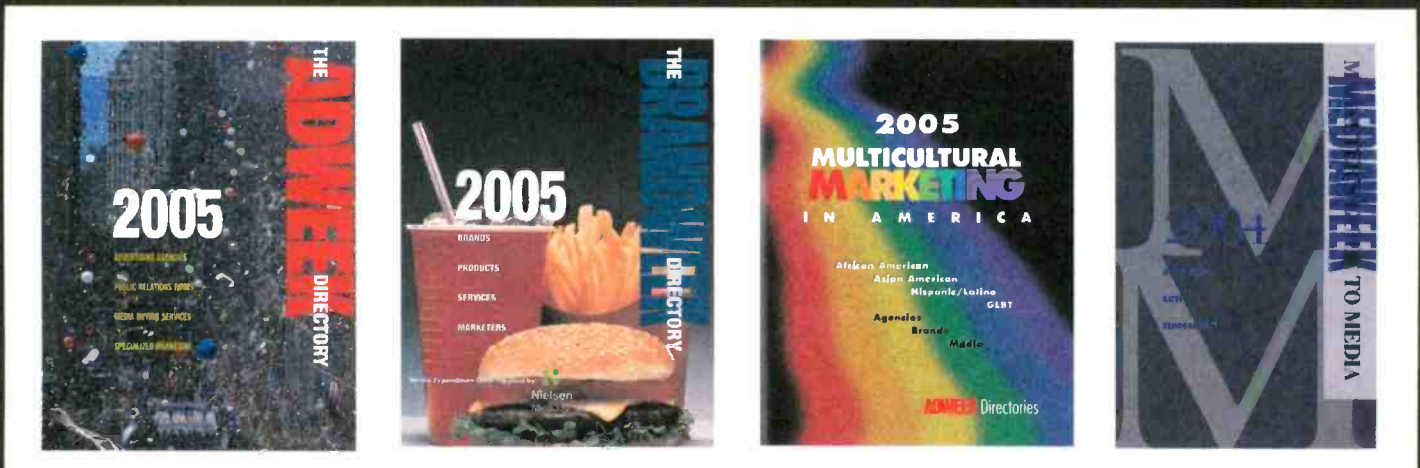
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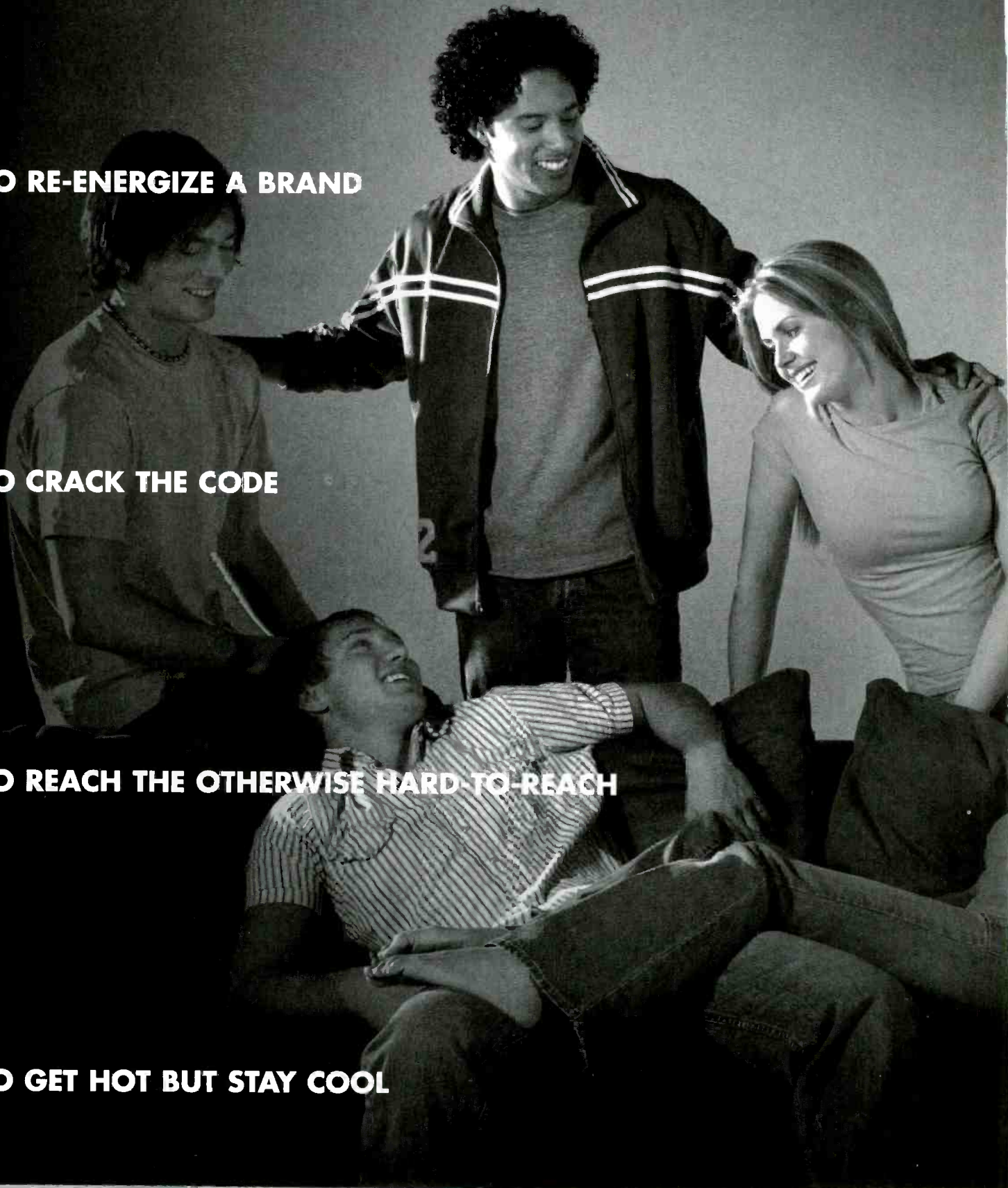
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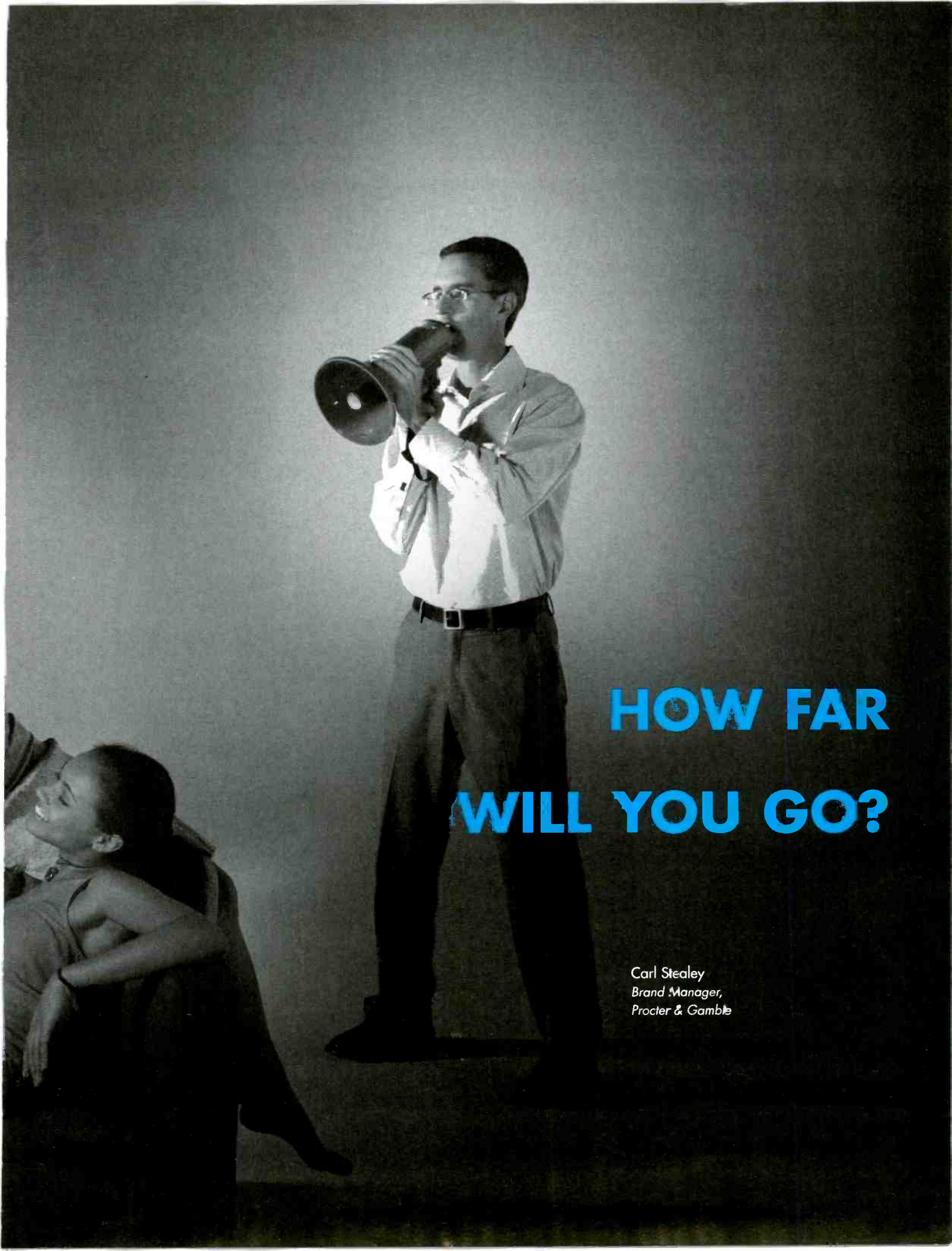
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ties. And if Congress acts, cable and satellite competitors would have to wear the same shackles as broadcasters, who must keep indecent speech off the air between 6 a.m. and 10 p.m., when children are likely to be in the audience. Even before Stevens spoke, some broadcasters were pushing for broadened restrictions.

"Congress and the FCC should be troubled that the current law unwittingly creates a safe haven for indecent programming on other media platforms, including satellite radio," said Andrew Levin, executive vp and chief legal officer for radio giant Clear Channel Communications, in a Feb. 23 press release.

The lawmakers' interest leaves cable to play defense. The industry may ramp up publicity for technology that lets customers block

selected channels.

Already the trade group for big cable companies, the National Cable & Telecommunications Association, has raised "serious First Amendment objections." Cable lobbyists will be sure to point out that the Supreme Court repeatedly has held that cable, a choice by customers who hook into a private wired network, faces fewer restrictions than broadcast, which uses the nation's public airwaves and is pervasive.

But today with most TV homes taking cable, many legislators say it's cable that's now pervasive. For them, that takes care of the legal niceties. But an even more basic appeal may be at play. "In this country, there needs to be standards," said Stevens. ■

G4 Moves to Next Level

More subscribers, more ads, but net still focuses on core gamer audience

CABLE TV By Megan Larson

Despite the fact that G4 has a subscriber base five times larger than it had a year ago and the nation's largest cable company as its parent, the videogaming network doesn't plan to start acting like an adult anytime soon.

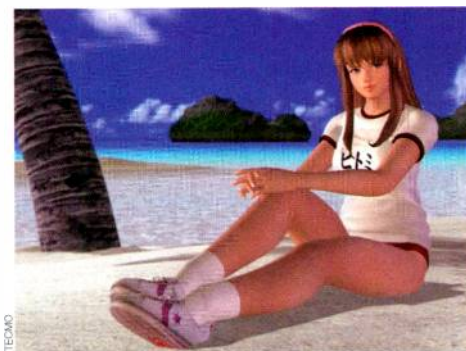
The Comcast-owned network merged with TechTV last spring and went from being a two-year-old channel with 9 million subscribers to a three-year-old one with 50 million. But unlike some networks that broaden programming focus to appeal to a new, larger audience, G4 has not lost sight of the videogame enthusiast.

"G4 respects the place that gaming has in pop culture and, in doing so, does not alienate the gamer," said Tom Weeks, director of Starcom Entertainment.

The network plays to its strengths. G4 has the second-largest concentration of male viewers behind ESPNNews, according to a fourth-quarter report by Nielsen Media Research. Within that group, G4 delivered the most male viewers age 12-34 per viewing household with 694,000. MTV2 followed with 474,000.

On the programming side, G4 continues to come up with new series without straying outside the gamers' world. For example, G4 announced in January an interactive digital beauty pageant, *Video Game Vixens*, where voters can choose their favorite computer-animated hottie based on parameters like "most likely to kick enemy ass." It premieres June 7.

In terms of marketing, the network is willing to collaborate with agencies to marry appropriate client brands with its gaming-themed content, said Weeks.



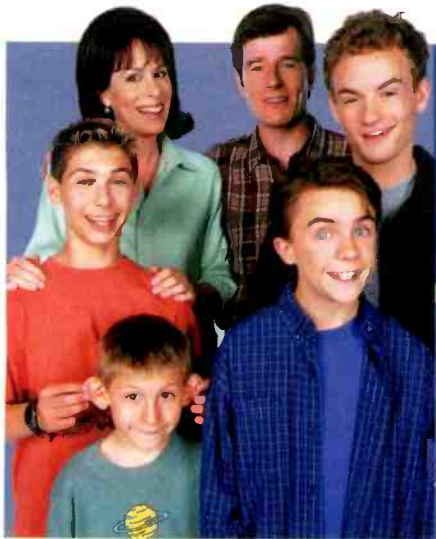
G4 continues to tweak the videogame genre. Next up: Beauty pageant *Video Game Vixens*.

"Our approach is to do marketing partnerships that support both brands and reflect what is going on in a gamer's life and what is important to them—sports, videogames and movies," said Dale Hopkins, senior vp of distribution and ad sales. For example, for Reebok, G4 created three 30-second "Great Moments in G4 Sports" vignettes to promote a new basketball shoe line. The shoes also appeared in shows like *The Screen Savers*.

G4's position in the marketplace has not only been improved by its recent growth, but it is also a part of the newly formed Comcast Ad Sales group, headed by Dave Cassaro. The group also oversees sales for E!, Style and Outdoor Life Network.

As for this year's upfront, Hopkins said, "We have moved to the adult table. CNS will help propel us to the next level."

Dude, game on. ■



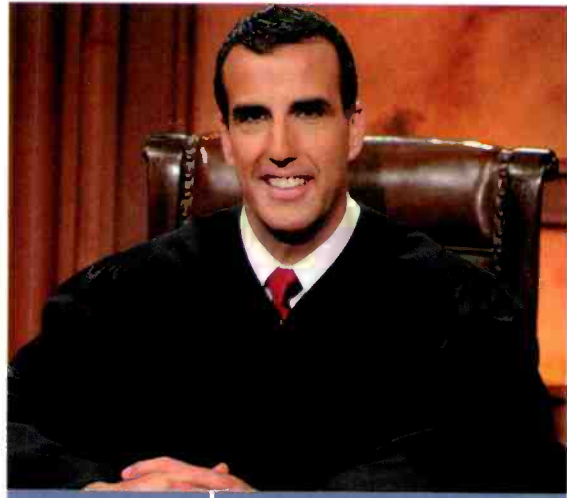
THAT '70s SHOW



MALCOLM IN THE MIDDLE

keep them

ENTE



JUDGE ALEX



THE BERNIE MAC SHOW



COPS



DIVORCE COURT



AMBUSH MAKEOVER



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DEAR

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market profile

BY EILEEN DAVIS HUDSON



Coverage of University of South Carolina football and basketball airs locally on NBC affiliate WIS-TV.

STREETER LECKAGE/GETTY IMAGES

Southeastern Conference football and basketball package, which includes the University of South Carolina.

WIS senior vp and general manager Mel Stebbins says that with South Carolina's firmly Republican status, the market didn't receive much presidential-election advertising money last year. However, local races for U.S. Senate, state Senate and issue money helped make 2004 a "huge political [spending] year." As the NBC affiliate, WIS also enjoyed a significant revenue uptick from the Olympics, which aired on the network last year. Stebbins says the year has started off a bit sluggish, but he expects spending to pick up as the year progresses.

While WIS has the oldest 7 p.m. news in the market, it's not the only one. WLTX added news at 7 more recently, on a very historic news date: Sept. 11, 2001. "It was such a big day of news that we decided to keep it on for a week, then for a month," says Rick O'Dell, WLTX president/gm. The newscast caught on with viewers so much that the station decided to make it a permanent addition to its news programming. "We'll never get rid of it," O'Dell says. On Jan. 1, Nat Roers started at WLTX as morning and noon co-anchor. She most recently served as morning anchor at ABC affiliate KAAL-TV in Austin, Minn.

WLTX's ranking as No. 2 overall in news in the market is no small achievement considering that it produced little news before Gannett purchased it in 1998. O'Dell says the company has invested heavily in the station, building a new newsroom and control rooms, and making other improvements. "We built [the station] with news in mind," he says.

In another significant development, WLTX flip-flopped *The Ellen DeGeneres Show* and ratings-challenged *The Jane Pauley Show*, with *Ellen* now occupying the 5 p.m. time slot and *Jane* moving to 10 a.m.

Trailing WIS and WLTX as a distant third in the local TV news race is ABC affiliate WOLO-TV, owned by Charlotte, N.C.-based Bahakel Communications. Most of the station's news operations are located in Charlotte because Bahakel moved them in with its flagship station WCCB-TV (Fox) several years ago when faced with

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

Columbia, S.C.

AS THE STATE CAPITAL AND HOME OF THE UNIVERSITY OF SOUTH CAROLINA, Columbia enjoys a stable local economy. But the market is poised for growth as plans for a sprawling new research center get under way. It's a joint venture of the city, private sector and the university,

intended to focus largely on nanotechnology, hydrogen fuel cell and biomedical research. This spring, construction will begin on two buildings that will be part of the 5 million-square-foot downtown campus, with completion expected by fall 2006. The entire campus will be constructed in stages over the next 10 to 20 years.

The center is expected to have a far-reaching impact on the region, certainly on local media as more people move to Columbia in search of jobs.

WIS-TV, the local NBC affiliate, is the longtime news leader in the market, which ranks 83rd in the country with 374,680 TV households. WIS, owned by Greenville, S.C.-based The Liberty Corp., has a signature 7 p.m. newscast that has aired on the station since its inception in 1953. WIS also has the market's

only 5 p.m. news, and generally wins every newscast except noon, when Gannett Co.'s CBS affiliate WLTX-TV takes the lead.

Native Columbian Craig Melvin was promoted to WIS' primary male anchor at 6 p.m. and 11 p.m. at the end of 2003. Melvin started at the station about four years ago as a photographer. Susan Aude, a highly regarded 26-year station veteran and a paraplegic, co-anchors WIS' 5 and 6 p.m. newscasts.

WIS-TV also carries the Jefferson-Pilot

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / COLUMBIA, S.C.

	Jan.-Dec. 2003	Jan.-Dec. 2004
Spot TV	\$25,508,235	\$32,959,687
Outdoor	\$5,194,847	\$5,206,854
Total	\$30,703,082	\$38,166,541

Source: Nielsen Monitor-Plus



MEET AMERICA. WHERE THEY LIVE.





MEET JAMES AND SANDRA. BEFORE THE DOORBELL RINGS. Meet Sandra on AOL Search, while she's looking for a Caesar salad dressing (hold the anchovies). Meet James on Winamp.com, downloading music to create the perfect mood for dinner. Then meet Sandra on AOL Black Voices, gathering the latest news to spice up tonight's conversation. Want to meet 5.8 million African Americans like James and Sandra?





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Demographic info from comScore Media Metrix, November 2004.



MEET JILL. WHILE SAM'S FINGER-PAINTING. Meet her on AOL Food, looking for some healthy "15-minute" dinner recipes. After that, meet her on AOL Parenting, getting tips on how to prepare Sam (and herself) for kindergarten. Before she signs off, you can meet her on Moviefone, selecting a movie for an actual date with her husband (babysitter on standby). So where can you meet Jill and 15.4 million moms like her?





MEET ALEX AND MADISON. AFTER THE WATER IS OUT OF THEIR EARS. Meet Alex on AOL Games, defending his "master of the universe" title. Meet Madison on KOL Pop Stars, dreaming of her first hit single (and the video she'll star in). Or meet them both later, on KidsWB.com, watching the latest Japanese anime (instead of doing their homework). Want to meet 6.5 million kids just like them?





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the federal mandate to add a digital signal. As such, WCCB produces WOLO's 6 p.m. and 11 p.m. newscasts.

Chris Bailey, WOLO vp/gm, says that although about a half-dozen jobs were lost in the move, his station has continued its news-gathering efforts. The time has come, however, for WOLO to rebuild its news operation locally, says Bailey, noting that some talent and anchors will return to Columbia by midyear. He also says the station is searching for a new downtown location to serve as a second news site. Spreading the word about its more-local focus, the station kicked off a promotional campaign at the start of the year that features cameos of all WOLO staffers in the Columbia office, including Bailey.

WOLO last fall capitalized on the weaknesses of its competition, revamping its early-fringe lineup when rival WLTX was struggling with the *Jane Pauley* show at 5 p.m. In September, WOLO added *Judge Judy* and *Judge Joe Brown*, two court shows that had been on WLTX. "This was a pretty huge sea change in the market," says Bailey. "November was our best ratings book, easily, in six or seven years," noting that WOLO managed to tie or finish a close second in some of the demos at 5 and 5:30 p.m. with the court shows.

The market's WB affiliate, WBHQ, is undergoing a sea change of its own. General manager Stefanie Rein-Canfield is in the process of purchasing the station with a group of

NIelsen RATINGS / COLUMBIA, S.C.

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WIS	11	32
6-6:30 p.m.	NBC	WIS	19	39
	CBS	WLTX	10	20
	ABC	WOLO	1	3
7-7:30 p.m.	NBC	WIS	14	26
	CBS	WLTX	7	13

Late News

Time	Network	Station	Rating	Share
10-11 p.m.	Fox	WACH	4	9
11-11:30 p.m.	NBC	WIS	12	32
	CBS	WLTX	8	22
	ABC	WOLO	1	2

*All data estimated by Nielsen from diary returns of evening and late local news only. Source: Nielsen Media Research, November 2004.

investors, from retired South Carolina minister James Thompson, who owns the station under the company name Columbia Broadcasting. Rein-Canfield says she expects the sale to close within the next 60 to 90 days.

For years, Thompson had mostly religious programming on the station, but over the past several years it added UPN and WB programming. WBHQ dropped its UPN programming Sept. 1, 2004, to become a WB-only affiliate. The station, which has the syndicated rights to *Friends* and *That '70s Show*, last fall picked up *Yes, Dear*; *Fear Factor*; *The Tony Danza Show*; and *Starting Over*. Looking forward, it has picked up *According to*

Jim, Reba and *Frasier*.

With a full-power signal, along with cable and satellite coverage, Rein-Canfield says she is in the process of upgrading the station's master control and other equipment. She is also planning to hire a full sales force. Calling itself "WBHQ, Midlands WB Headquarters," the station has an ongoing ad campaign that includes on-air, radio, print and outdoor, Rein-Canfield says. "I've been so excited to see how the syndicators have embraced us, how the advertisers have embraced us. [The station is] really a completely different animal than it was 18 months ago."

NEW AAF COMPETITION ASKS:

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BEST WORK
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Submit your best work (ADDY entries or otherwise) along with results. **Judging criteria consists of:** 25% creativity, 25% media, 25% planning and 25% results.

Categories include: cooperative free-standing insert, preprinted insert, poly-bag advertisement, run-of-press, direct mail, and integrated solutions/campaign (including broadcast or billboard). Winners of the Measurable Media Awards and ADDYs will celebrate together on June 7 in Nashville, Tennessee.

- Enter online at www.measurablemediaawards.com. No mounting necessary!
- Fee: \$100 per entry.
- **Deadline: April 1, 2005.**

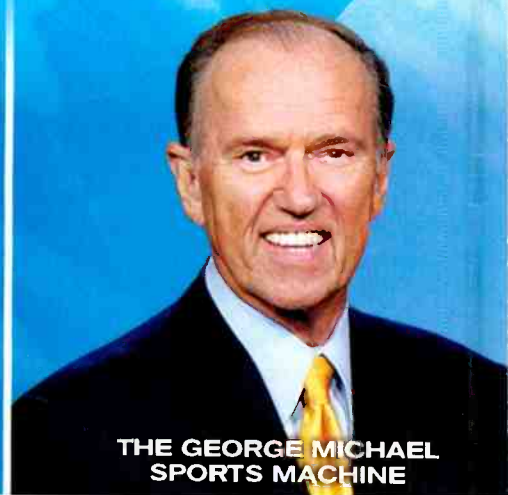
For more information, make Laurie Reese work; email lreese@aaf.org.



DELIVERING A UNIVERSE OF POSSIBILITIES



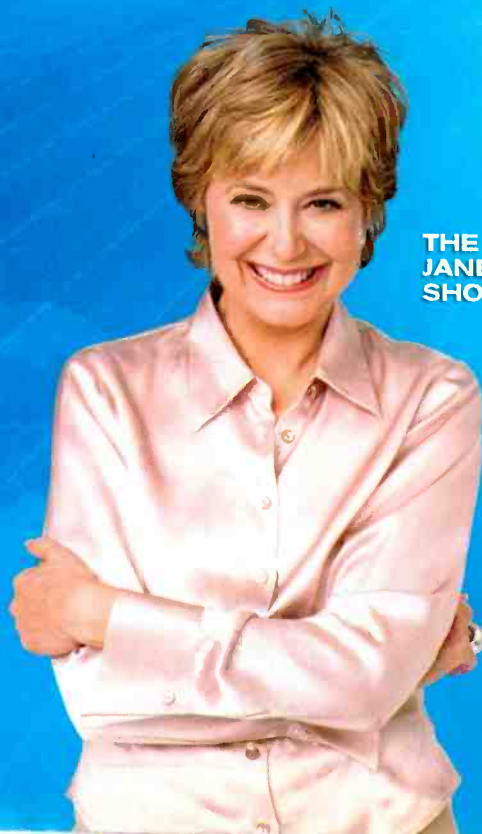
YOUR TOTAL HEALTH
WITH HODA KOTB



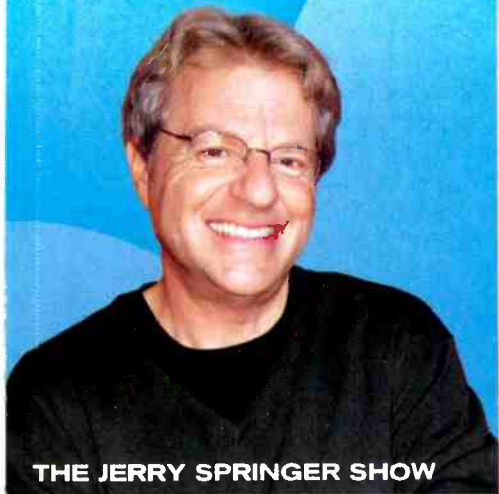
THE GEORGE MICHAEL
SPORTS MACHINE



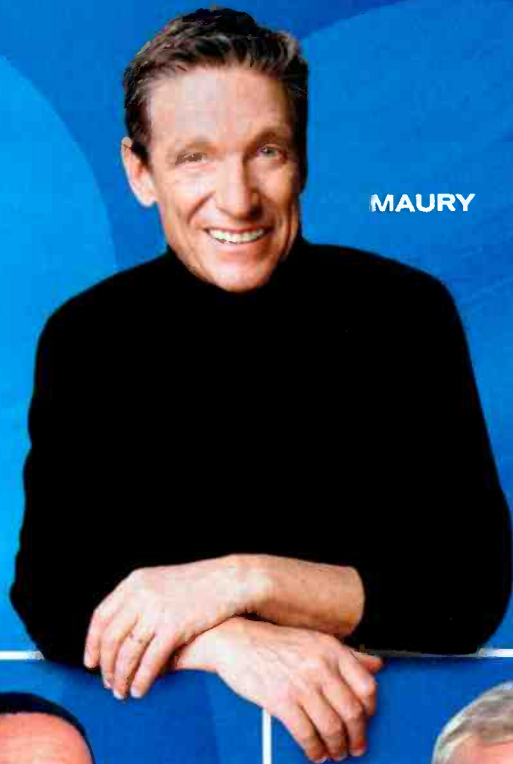
STARTING OVER



THE
JANE PAULEY
SHOW



THE JERRY SPRINGER SHOW



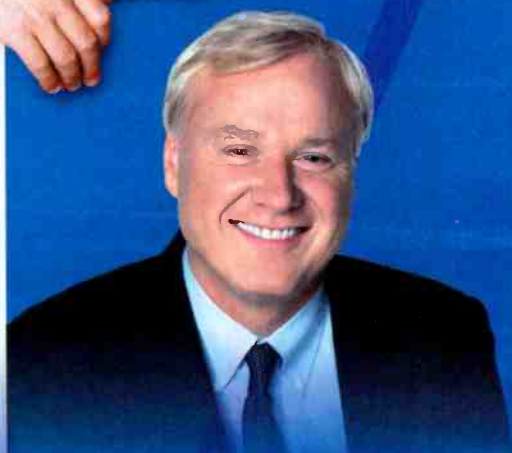
MAURY



REBECCA'S GARDEN



THE REMARKABLE JOURNEY



THE CHRIS MATTHEWS SHOW



BLIND DATE

REACHING VIEWERS IN EVERY DEMO
FOR EVERY BRAND



TELEVISION DISTRIBUTION
MEDIA SALES



FEAR FACTOR

market profile

For several months after WBHQ stopped carrying UPN programming, area fans of UPN-style fare were out of luck. But the new year brought a new affiliate to the market to fill that void. Roberts Broadcasting, owned by Michael and Steven Roberts of St. Louis, on Jan. 1 launched UPN affiliate WZRB. With a strong base of ethnic fare to appeal to the nearly 40 percent of the market's population that is African American, WZRB, by all accounts, is filling a demand locally that had not been met. Run out of Roberts' St. Louis

flagship, UPN affiliate WRBU-TV, WZRB has a full-power over-the-air signal and is also carried on cable and satellite. The station has its own sales office in Columbia. Station executives could not be reached for comment.

Time Warner Cable is the predominant cable provider in the market, serving roughly 90 percent of cable households in the DMA. Time Warner has about 160,000 customers in the Columbia market. Its ad sales arm, Time Warner Media Ad Sales, has 36 networks on which ads can be inserted.

Cable penetration in the market as of November 2004 was 58 percent, according to Nielsen Media Research.

Knight Ridder's *The State* is the Columbia market's sole daily metropolitan newspaper. The paper had a daily circulation of 115,464 as of Sept. 30, 2004, up nearly 1 percent compared to the same period ended Sept. 30, 2003, according to the Audit Bureau of Circulations. The paper's Sunday circulation was 148,865, flat compared to the same period a year ago. Executives at the paper did not return phone calls.

The local radio market ranks 89th in the country. Clear Channel Communications, Inner City Broadcasting and Citadel Communications control the largest market share of the local broadcasters.

Clear Channel's heritage Country station WCOS-FM is the market's longtime leader (among listeners 12-plus), as well as the No. 1 station in morning and afternoon drives. WCOS competes with WZMJ-FM, Inner City Broadcasting's Country station, and the two now face even more competition from new entrants into the Country field that will be trying to siphon listeners and advertisers from both. Pilot Group Radio bought WVNU-FM (92.1 FM) last November for \$4.7 million and initially launched it as a commercial-free station playing Christmas fare before switching to contemporary Country "New 92" on Dec. 25. The other new player in the suddenly crowded field is WVNQ-FM "Country Legends 94.3," which Double O South Carolina Corp. launched in December playing Country Oldies hits from the '60s, '70s and '80s.

In January, Norsan Consulting and Management Inc. purchased WCEO-AM from Eastern Broadcasting Group for \$1.6 million. The station had switched its format from Talk to Adult Contemporary in late 2004, but the new owners changed the format to Regional Mexican.

In outdoor advertising, Lamar Advertising and Viacom Outdoor dominate the market, controlling the vast majority of the available inventory. Viacom offers permanent and rotary bulletins in the market, as well as mall kiosk advertising. Lamar also offers rotary and permanent bulletins, as well as 30-sheet poster panels and 8-sheet junior posters throughout the metro counties of Richland (where Columbia is located) and Lexington, along with neighboring Kershaw County to the north. The main thoroughfares traversing the market that are hot spots for outdoor ads include Interstate-26, I-77 and I-20. ■

ARBITRON

RADIO LISTENERSHIP / COLUMBIA, S.C.

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WCOS-FM	Country	9.2	8.6
WLXC-FM	Urban Adult Contemporary	8.4	5.8
WMFX-FM	Classic Rock	7.3	5.1
WFMV-FM*	Gospel	6.8	5.7
WNOK-FM	Contemporary Hit Radio	6.0	6.2
WVDM-FM	Urban Contemporary	5.8	5.5
WTCB-FM	Adult Contemporary	5.7	5.1
WHXT-FM	Hip-Hop	5.4	6.9
WVOC-AM	News/Talk/Sports	5.2	3.9
WXBT-FM	Hip-Hop	4.3	5.1

*WFMV-FM and WLJI-FM are simulcasting partners. Source: Arbitron Fall 2004 Radio Market Report

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Richland County: 124,953 Households				
<i>The State</i>	47,110	61,959	37.7%	49.6%
Lexington County: 86,622 Households				
<i>The State</i>	34,286	48,311	38.8%	54.6%
Kershaw County: 21,477 Households				
<i>The State</i>	5,002	6,746	23.3%	31.4%
Sumter County: 38,287 Households				
<i>The State</i>	2,606	3,511	6.8%	9.2%

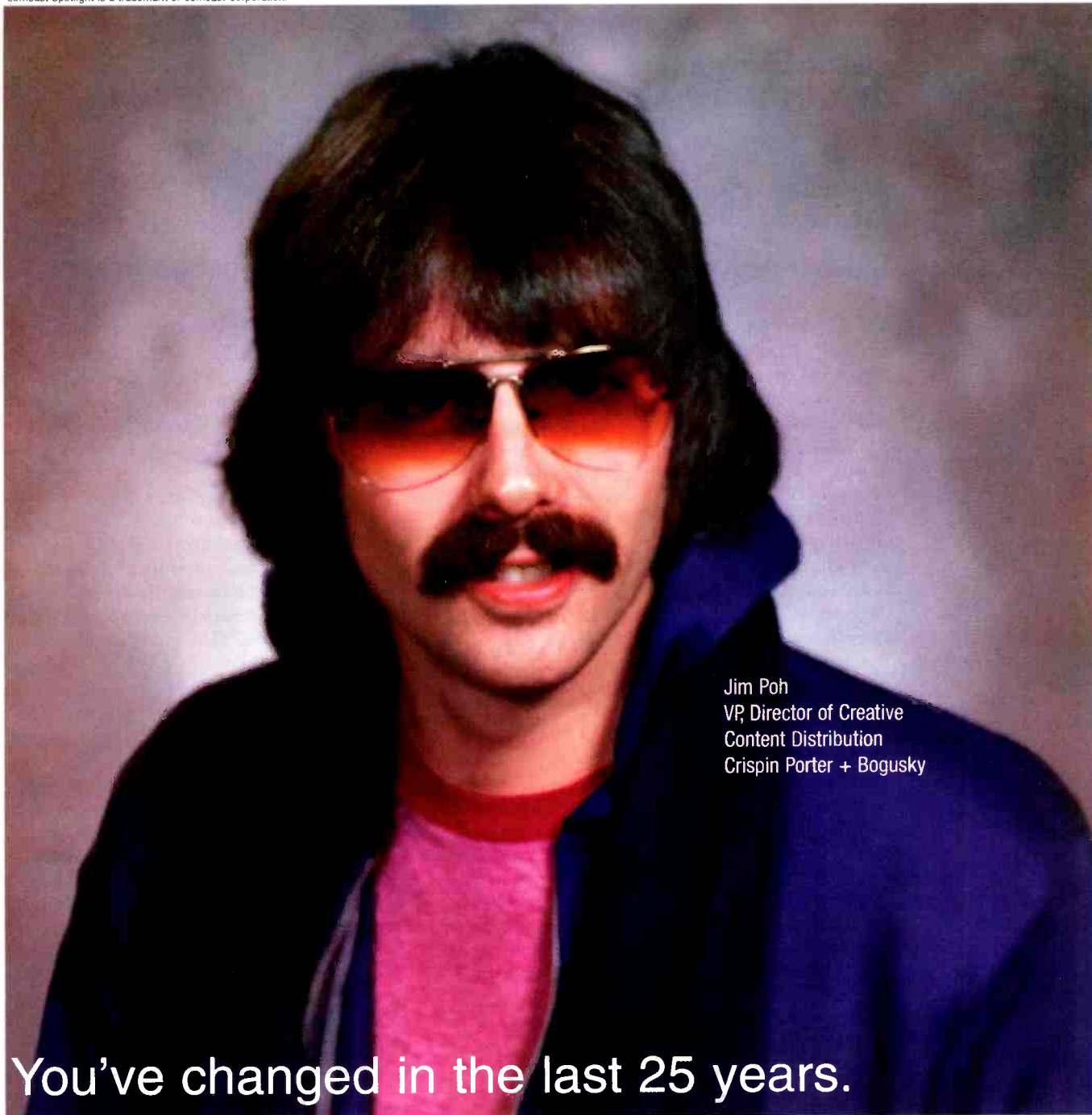
Data is based on audited numbers published in the Audit Bureau of Circulations' Fall 2004 County Penetration Report.

ARBITRON

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 3 FM	24.0	\$11.1	36.9%
Inner City Broadcasting	1 AM, 5 FM	23.1	\$8.8	29.1%
Citadel Broadcasting	1 AM, 3 FM	17.8	\$8.1	26.9%
Glory Communications	1 AM, 2 FM	7.6	\$0.8	2.7%

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

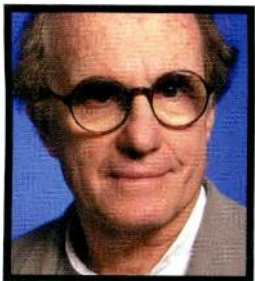


Jim Poh
VP, Director of Creative
Content Distribution
Crispin Porter + Bogusky

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THE BLUNT PENCIL ERWIN EPHRON

Less Really Can Be More

Clutter-reduction efforts deserve support, not skepticism

A WISE MAN SAID, “If you can measure a thing, you can begin to manage it.” That’s probably why the 4As stopped its clutter-watch report. Agencies can’t manage it, so why try to measure it? Clutter is always the other guy’s commercial.

Besides, clutter has an upside for buyers. It is the price advertisers seem willing to pay to limit CPMs. When the ANA asked advertisers if they would spend 10 percent more for 10 percent fewer commercials, only 10 percent said yes.

If advertisers and agencies can’t manage clutter, it becomes the medium’s problem to solve. With most of the focus on TiVo and television, it’s ironic that the first move to manage clutter comes from radio.

Clear Channel Radio’s unilateral restructuring of its station commercial patterns (they call them “clocks”) is timely, courageous and very unusual. The last time a medium cut back on advertising was in 1966, when *The New Yorker* limited ad pages. But that was for reasons of art, not commerce.

In brief, “Less Is More,” which is what Clear Channel calls the plan, attempts to keep listeners listening. It reduces total commercial time by shortening the duration of commercial breaks and the length of commercials.

The price to advertisers (and how can there not be a price?) is a transition from :60s to :30s priced at more than half the cost of a :60. The prudent response of many buyers has been: “Never mind the clutter smoke screen. That’s a price increase.” Indeed it is, but only because we know the cost of a :30, but not the cost of the clutter we are reducing.

We do know that too many commercials result in fewer, less-attentive listeners. So the advertiser benefit of controlling clutter is reaching a larger number of attentive listeners.

But “larger number” is not a number. And that’s what we need.

My best “cost of clutter” estimate puts the audience loss from inattention and tune out at about 7 percent for each commercial following the first one. This is an extrapolation from recently released Navigauge drive-time commercial tuning research and earlier studies.

That number suggests that moving from nine commercials to five in a pod, as Clear Channel proposes, will increase the real exposure count of the average spot by close to 15 percent. That is clearly a cost benefit to the advertiser, produced by reducing clutter.

The proposed higher relative cost of :30s compared to :60s is a companion issue. On a pro rata basis, a :30

is worth half of a :60. On a communication basis, the difference is far smaller. A Clear Channel–commissioned Burke study shows a :30 is worth 70 percent to 80 percent of a :60 in listener recall. And that number is credible. It mirrors TV research and supports what we all suspect: that 60 seconds is too long for most radio messages.

But Burke recall scores are a narrow frame for value analysis. We need to consider the total ecology of commercial scheduling because the number of listeners delivered to a radio commercial depends on the holding power of the commercials preceding it.

It’s in the advertiser’s interest to use the unit that holds audience best. That would be the shorter unit. But if some advertisers opt for :60s, all advertising that follows will suffer. That’s why radio has to eliminate some advertiser options to manage clutter. Get rid of the :60, run fewer commercials and charge more for the :30.

But relax. The actual cost is still negotiable.

Television faces similar challenges and has been slow to respond. For example, cable has frequent lengthy commercial interruptions, and cable’s low ratings require a large number of spots to deliver each rating point. This results in the frequent repetition of commercials, which loses viewers.

To avoid avoidance, the advertiser can instruct the agency to spread the messages, and many do. But until all advertisers do this, the problem remains. If your commercial follows a commercial repeated too often, you lose viewers too. In this case, the problem actually is the other guy’s commercial.

Only the networks can solve this, but instead of policing the problem, they add to it by constantly repeating their own promos. And agencies don’t seem to care.

Broadcast overcommercialization has alienated consumers and advertisers from the media. Clutter-reduction plans, like the one proposed by Clear Channel, seem to be a reasonable compromise to the industry problem. We know clutter threatens the effectiveness of broadcast advertising. And we know only the media can clean it up.

It is shortsighted for us not to support them when they try. ■

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



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MEDIA PERSON
LEWIS GROSSBERGER

Oscar or Death

ONCE IN A WHILE, you read an article that shakes you up so much you see things in an entirely new light and you start yelling, "Bring on the revolution!" Thomas Paine's *Common Sense* was like that (Media Person remembers it well) and so was an op-ed piece in *The New York Times* that ran on Oscar morn.

The author, a Brit named Michael Marmot who's a professor of epidemiology and public health in London, noted that, on average, the nominees who win Academy Awards live four years longer than the nominees who go home empty-handed.

Is there anything we can conclude from this odd fact other than that Martin Scorsese is likely to be seen in the Oscar memorial reel long before Clint Eastwood?

Oh, yes. According to Marmot, the principle applies to all of us. Everyone, everywhere. "The higher your status in the social hierarchy," he writes, "the better your health and the longer you live."

Think what America might be like if the founding fathers had known that their notions of what really mattered fall pathetically short.

Establish justice? Insure domestic tranquility? Provide for the common defense? Get rid of the Indians? Get outta here.

What a human being really needs to insure a long, happy and healthy life is money, status and the feeling of being on top. (Actually, Marmot says it's "health, autonomy and opportunity for full social participation," but Media Person has taken the liberty of translating that into something easier for everyone to understand.)

In other words, it is your "unalienable" (Jefferson never could

spell) right to be wealthy, to be powerful, to run things and to collect lots of prizes. Without these, you're dead. Literally. Statistically speaking, of course. On average.

At last, we have a cogent explanation of why Media Person is so depressed all the time. He lacks the necessities of life! He, and Annette Bening as well, is in big trouble. Mom, wherever you are, you're off the hook. You're forgiven.

Just for starters, it's obvious that we need a law, and fast, insuring that every U.S. citizen is awarded an Oscar at some point in his or her life, preferably during the crucial early years to spur growth and development, and perhaps again at ages 39 and 59, each a time when an indi-

vidual can palpably feel his life span shrinking. (And by the way, it should be handed to you by Salma Hayek and Penelope Cruz.)

This isn't just a matter of ego stroking. With a couple of Os on your mantel, you've got 10, maybe 15 more years to live. We're talking survival, baby.

The media, as usual, have this all wrong. The papers say that TV ratings for the Golden Globes and Grammys were down this year because there is a glut of such award shows. In fact, the glut has thrown the citizenry into a black funk by making you feel that Hilary Swank has everything and you have nothing. Odds are she gets to live to 127 (with all 186 of her teeth intact) and you drop dead next Wednesday. Jefferson, you were a ninny.

But possessing Oscars is not enough. We now know that each of us, not just movie stars and executives of Halliburton, requires wealth, power and personal autonomy to be healthy.

These are our natural rights. And of course, our benighted government is moving the country exactly in the wrong direction, steadily widening the gap between the haves and have-nots.

On this score, another article in the very same day's *New York Times* (Sunday Styles section) was even more upsetting, if that's possible.

"Six Figures?" whimpered the headline. "Not Enough!" It seems that people dwelling in the big cities can no longer make it on a measly \$100,000 a year. Now you need \$200,000 just to get by.

As if to underline the horror, *The New Yorker's* cover last week showed a contemporary Adam and Eve, banished from the blessed isle of Manhattan by the hand of God, and driven toward the wilderness of Brooklyn. Probably this fallen couple was earning \$80,000 or \$90,000 a year. They are doomed.

And there you have it. What we've done is somehow created a society in which the very things essential for our well-being are impossible for the ordinary person to attain. Media Person is the only pundit who will speak this truth: Give everyone in the world \$200,000 a year (adjustable for inflation) and an Oscar, and you can say goodbye to war, terrorism, disease and Paxil.

Some people will say this is communism, but they are wrong. Communism never gave everyone \$200K and an Oscar. It just gave everyone (except the party leaders) an overcrowded apartment, long lines at the supermarket and really bad TV.

Oscar losers of the world, cast off your chains! ■

Give everyone \$200,000 a year and an Oscar, and you can say goodbye to war, disease and Paxil.

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Where *success stories* come to life

BY MARC BERMAN

HALFWAY THROUGH SYNDICATION'S 2004-05 SEASON, the value of the medium hinges largely on its established hit shows, and those are doing about as well as could be hoped. Season-to-date, six first-run strips (*Jeopardy!*, *Oprah*, *The Ellen DeGeneres Show*, *Starting Over*, *Judge Mathis* and *People's Court*) and *Everybody Loves Raymond* in off-network are up year-to-year in households by double-digit margins. All seven have posted gains in their target demographics, while other major strips—first-run and off-network like *Judge Joe Brown*, *Who Wants to Be a Millionaire* and *King of the Hill*—have grown in all, or some, categories.

Veterans like *Wheel of Fortune*, *Judge Judy*, *Entertainment Tonight*, *Friends* and *Seinfeld* continue to carry their genres and keep ad revenue flowing—and growing—in syndication. Unlike network and cable where the average shelf life for a successful series borders on five to eight seasons, 10 current strips (including Paramount's *Montel*, King World's *Inside Edition*, NBC Enterprises' *Maury* and *Jerry Springer*, and Warner Bros.' *Extra*) have been on the air for at least a decade. And, if the ratings this season are any indication, the majority of these shows could last indefinitely. "The greatest value of syndication is the dependability," says John Rash, senior vp, director of broadcast negotiations at Campbell Mithun. "While the ideas may not always be original, once you get a show off and running, it can last forever."

But not every show in syndication is faring well, particularly the first-year programs. Only two freshman first-run strips (Buena Vista's *The Tony Danza Show* and Paramount's *The Insider*) have been officially picked up for the 2005-06 season. Only King World's *CSI* on the weekend is a bona fide hit in the off-network freshman class. And a shortage of hit comedies on the networks means finding the next *Friends* or *Seinfeld* will be out of reach for at least a few years. It doesn't bode well either that in 2005, a mere four upcoming first-run strips—a historical low—are officially set to launch: NBC Universal's still-unnamed Martha Stewart project, Twentieth Television's *Judge Alex* and the *A Current Affair* remake, and Warner Bros.' *The Tyra Banks Show*.

"When your team is fielding a lineup of all-stars every year, it is not unusual when you don't have a huge first-run rookie hit," says Howard Levy, executive vp, ad sales, Buena Vista Television, and chairman of the Syndicated Network Television Association. "The biggest advantage [of] syndication is having an endless number of hit shows to fall back on."

"The biggest challenge syndication faces at the moment is the dearth of network comedies," adds Rash. "Until the current emphasis on reality and forensic crime-solving dramas shifts in prime time, and the focus returns to comedy, syndication will have to rely on what it has in off-network comedies instead of hoping something breaks out in upcoming years."

Regardless, renewals for hit shows like *Oprah*, *Wheel of Fortune*, *Jeopardy!*, *Entertainment Tonight*, *Dr. Phil* and *Live With Regis & Kelly* through as late as the 2010-11 season means syndication still has a number of money-makers. Based on figures provided by the Television Bureau of Advertising (based on estimates supplied by TNSMI/CMR) in 2004, ad revenue in syndication finished at a record \$3.90 billion—up 15.7 percent from the prior year. Analysts, meanwhile, predict ad spending in syndication to increase by another 5 percent to 7 percent in 2005-06 and 2006-07.

"Although I have heard some concerns about the lack of new first-run product for next season, stations obviously don't have as many time periods to fill," notes Mitch Burg, SNTA's president. "And that's a reflection of the current state of syndication." Adds Billie Gold, associate director, programming services, Carat, USA: "You can't go into every season expecting a *Dr. Phil* or *Ellen DeGeneres*. As long as the hits keep ticking...syndication will remain a valid and necessary option."

This is the second of *Mediaweek's* three-times-yearly ratings breakdown of all major first-run and off-net syndie programming. We provide Nielsen Media Research season-to-date ratings per genre in households and two target demos (with change versus the year-ago period in parentheses). Time periods covered are Sept. 6, 2004–Feb. 13, 2005, compared to Sept. 8, 2003–Feb. 15, 2004. Gross-average audience ratings are used when available. As a precursor to this week's annual SNTA gathering, which kicks off March 10 in New York (followed by one-day meetings on March 21 in Chicago and March 24 in L.A.), this scorecard aims to help media planners and buyers with their decisions just in time for the budgeting process leading up to the upfront marketplace.



WHAT'S UP DOC? King World's *Dr. Phil*, which has been flat compared to last season, has picked up renewals through 2009.

FIRST-RUN

Talk

With a shortage of hit freshman talk shows (including Buena Vista's already renewed *The Tony Danza Show*, which needs to build momentum in season two), the established forces like *Oprah*, *Dr. Phil* and *Live With Regis & Kelly* continue to dominate the genre.

Season-to-date, King World's *Oprah*, which is having its highest-rated season in nine years and has already been renewed through the 2010-11 season, beats the six freshman talkers—*The Jane Pauley Show*, *The Tony Danza Show*, *Pat Croce: Moving In*, *The Larry Elder Show*, *Life & Style* and the canceled *Home Delivery*—in the three categories listed in the chart below combined. Also scoring multiple season renewals through 2009 are *Dr. Phil*, which remains flat year-to-year, and the

slowly fading *Regis & Kelly*.

Although veterans *Maury* and *Montel* chug along close to year-ago levels, *The Jerry Springer Show* has lost its punch. Critical darling *The Ellen DeGeneres Show* from Warner Bros., in contrast, seems to be reaching the next level. Ditto for NBCU's *Starting Over*, which unlike the syndicator's struggling *The Jane Pauley Show*, benefited by debuting with far less fanfare (and lower expectations) last season.

Some new entrants this fall will probably knock some shows out of their slots. With clearances in over 70 percent of the country, NBCU's Martha Stewart project is expected to fill a number of *Pauley*'s time

periods. Warner Bros.' *The Tyra Banks Show*, which is a firm "go" after signing a deal with the Fox owned-and-operated stations, could replace the syndicator's *Larry Elder Show* in some markets.

Now that Twentieth Television has pushed back *The Suze Orman Show* until fall 2006, and put the low-rated *Good Day Live* out of its misery, open time periods in daytime could help lower-tier shows like Sony Pictures Television's *Pat Croce: Moving In* and *Life & Style*, or Sony's Robin Quivers hour, which has yet to announce any clearances. Given that *Croce* has actually grown by one-tenth of a rating point in households since November (while *Life & Style* has decreased by one-tenth among women 18-49), it stands a better chance of survival.

SHOW / SYNDICATOR	HH	W 18-49	W 25-54
OPRAH KING WORLD	7.7 (+12)	4.8 (+2)	5.5 (+2)
DR. PHIL KING WORLD	5.3 (NC)	3.2 (+3)	3.6 (-3)
LIVE WITH REGIS & KELLY BUENA VISTA	3.5 (-8)	1.9 (-14)	2.2 (-8)
MAURY NBC UNIVERSAL	3.2 (NC)	2.2 (NC)	2.1 (+5)
MONTEL PARAMOUNT	2.5 (-4)	1.6 (-11)	1.7 (-6)
JERRY SPRINGER NBC UNIVERSAL	2.3 (-15)	1.3 (-13)	1.3 (-13)
ELLEN DEGENERES WARNER BROS.	2.1 (+24)	1.3 (+18)	1.5 (+25)
JANE PAULEY NBC UNIVERSAL	1.5	0.7	0.9
TONY DANZA BUENA VISTA	1.3	0.6	0.8
STARTING OVER NBC UNIVERSAL	1.1 (+10)	1.0 (+25)	1.0 (+43)
HOME DELIVERY NBC UNIVERSAL *	1.0	0.7	0.7
GOOD DAY LIVE TWENTIETH TELEVISION *	0.9 (-10)	0.5 (-17)	0.5 (-17)
PAT CROCE: MOVING IN SONY PICTURES TELEVISION	0.9	0.6	0.6
LARRY ELDER WARNER BROS.	0.9	0.4	0.5
LIFE & STYLE SONY PICTURES TELEVISION	0.5	0.3	0.4

* Canceled

SONY PICTURES TELEVISION PRESENTS



WALKER,
TEXAS
RANGER



JUST SHOOT ME!



PAT CROCE:
MOVING IN

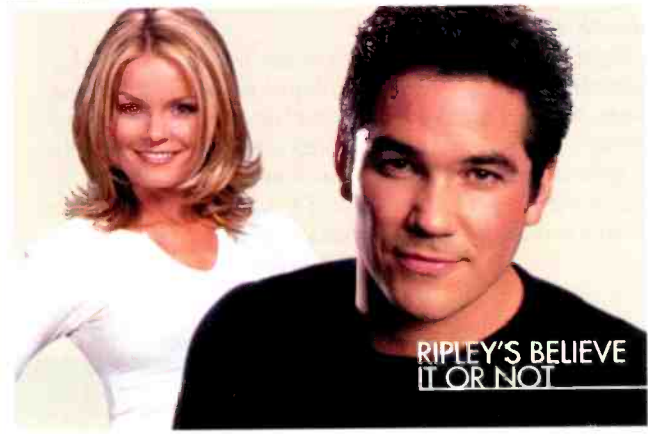


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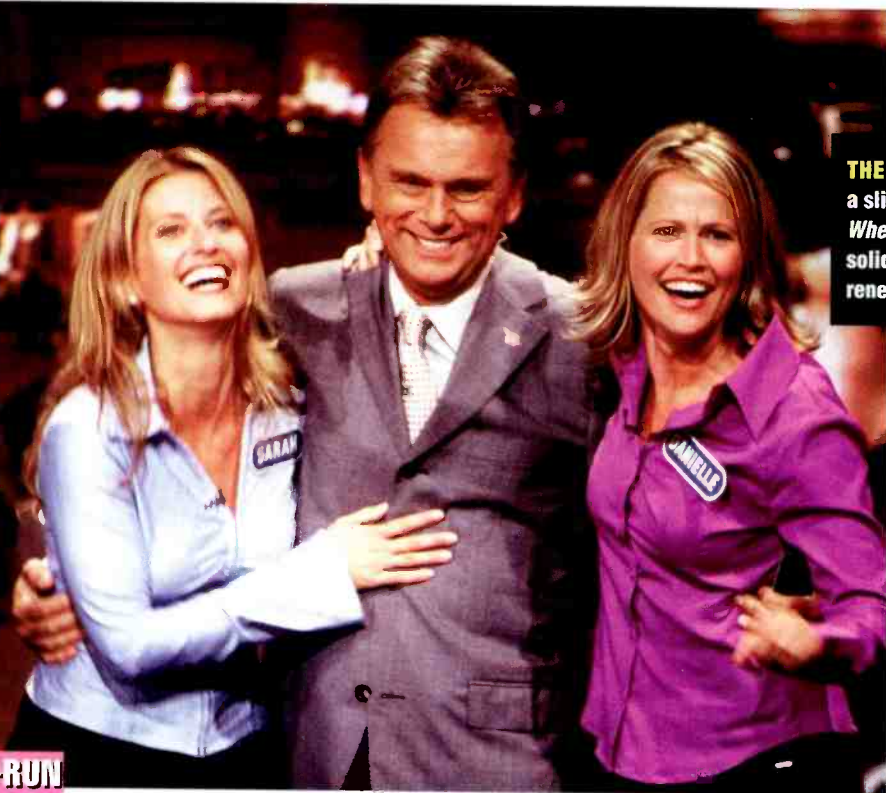


CTIVE LINE-UP OF

Run and Off-Net Programming

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THE WHEEL DEAL Despite a slight ratings decline, *Wheel* continues to perform solidly for King World with renewal deals into 2010.

FIRST-RUN

Game/Relationship

As always, King World has a lock on the game show genre with veteran strips *Wheel of Fortune* and *Jeopardy!* each renewed through the 2009-10 season.

While slight year-to-year losses are a minor irritant for *Wheel of Fortune*, growth for *Jeopardy!* can be attributed to former champion Ken Jennings, who has sparked the current "quest for Ken" tournament. Although *Jeopardy!* pre-Ken Jennings was rock solid, with the record 74-game winning champ the show is up by 10 percent in households, women 25-54 and adults 25-54. Assuming Jennings does finally officially exit by the end of the season, even if ratings slip,

there is no reason to believe they will fall below the 7-household range.

Although *Wheel* and *Jeopardy!* still get the lion's share of attention in the genre, Buena Vista's underrated *Who Wants to Be a Millionaire*, which has been officially renewed through 2007-08, ranks a comfortable third in all three surveyed categories, building by 3 percent in households and 8 percent among women 18-49 (1.3 to 1.4), which is not included in the accompanying chart.

Tribune Entertainment's veteran *Family Feud*, which is likely to remain a daytime mainstay for years to come, is also worthy of positive mention with a 4 percent household rating gain.

On the flip side, late-night relationship shows have lost a lot of appeal with their male-heavy viewer base, with one show in particular, *Street Smarts* from Warner Bros., on the fence for renewal next season. Despite more year-to-year ratings erosion, NBC Universal's *Blind Date* and Warner Bros.' *ElimiDATE* could still ultimately return in 2005-06. No season in syndication, after all, would be complete without one, or two, dating-related strips. Given that Warner Bros. is unlikely to cancel two late-night strips, *ElimiDATE* will probably live to work the dating scene again next season.

Mirroring this season, there are no new game shows on the horizon for the immediate future.

Game

SHOW / SYNDICATOR	HH	W 25-54	A 25-54
WHEEL OF FORTUNE KING WORLD	9.0 (-2)	3.9 (-3)	3.9 (-3)
JEOPARDY! KING WORLD	8.0 (+10)	3.3 (+10)	3.3 (+10)
WHO WANTS TO BE A MILLIONAIRE BUENA VISTA	3.8 (+3)	1.7 (-11)	1.7 (-11)
FAMILY FEUD TRIBUNE	2.8 (+4)	1.2 (-14)	1.2 (-14)

Relationship

SHOW / SYNDICATOR	HH	M 18-49	A 18-49
ELIMIDATE WARNER BROS.	1.4 (-13)	0.7 (-22)	1.0 (-9)
BLIND DATE NBC UNIVERSAL	1.4 (-22)	0.8 (-27)	1.0 (-9)
STREET SMARTS WARNER BROS.	1.1 (-21)	0.4 (-33)	0.8 (-11)

Big Picture Thinking: kids in focus



kids networks

Focus on Reach

ABC Kids Networks reaches 29.5 million Kids 2-11, over 1.4 million of which are exclusive to these platforms and reaches no where else on kids television.¹

Focus on Kids

Disney Channel delivers on average 832,000 Kids 2-11.²

Focus on Girls

ABC Kids delivers more Girls 2-11 with a richer female concentration than any kids broadcast lineup.³

Focus on Co-Viewing

Toon Disney is the #1 kids television destination for Kids 2-11 with Adults 18-49.⁴

Focus on Boys

Jetix draws the richest concentration of Boys 2-11 anywhere on kids television.⁵



Contact: Kerry J. Hughes, Senior Vice President, Kids Sales and Marketing, ABC Kids Networks, Ad Sales (212) 782-0600

Sources: ABC Kids Networks defined as Disney Channel (MSU 6A-12A), TOON Disney (MSU 6A-12A), ABC Kids (Broadcast Saturday Morning Kids Programming) and Jetix on ABC Family (MF 7A-9A/5S-7A-12P). Competitive Kids TV defined as Nickelodeon (MTN 6:30A-9P, F 6:30A-10P, SA 6A-10P, SU 6A-9P), Cartoon Network (MSU 6A-12A) and Broadcast Kids Programming on WB, FOX, CBS and NBC. (Exception noted below).
 1) Nielsen Media Research (NPD), 11/04. ABC Kids Networks compared to Competitive Kids TV. 2) Nielsen Media Research (NPD), 8/30/04-1/23/05. Base: K2-11. ABC Kids compared to Broadcast Kids Programming. 3) Nielsen Media Research (NPD), 11/04. Toon Disney (MSU 6A-11P) compared to Competitive Kids TV (Cartoon Network MSU 6A-11P).
 4) Nielsen (Galaxy Explorer), 8/30/04-1/23/05. Jetix on ABC Family compared to Competitive Kids TV. Base: Kids 2-11. 5) Nielsen (Galaxy Explorer), 8/30/04-1/23/05. Disney Channel excluding Playhouse defined as MF 7P-12A, SS 1030A-12A. Qualifications available upon request.
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THE MOVIES

PIRATES OF THE CARIBBEAN
THE CURSE OF THE BLACK PEARL

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EBERT & ROEPEL



PARAMOUNT TV

LEGAL EAGLE Paramount TV's *Judge Joe Brown* is building its ratings case with gains in both households and important female demographics over last season.

FIRST-RUN

Court

The Darwinian shakeout in the court category the last few seasons—there used to be more than 10 shows—has only strengthened those left standing.

Two of the seven established strips—*People's Court* and *Judge Mathis*, both from Warner Bros.—have posted double-digit growth versus the comparable year-ago period, while Paramount's veteran *Judge Joe Brown* is up 2 percent in households, 10 percent in women 18-49 and 8 percent in women 25-54. Paramount's stable *Judge Judy* continues to dominate, meanwhile, outdelivering No. 2 corporate cousin *Judge Joe Brown* by 55 percent in households, 52 percent in women 18-49 and 54 percent among women 25-54. Based on *Judy's* advantage, consider the famously moody judge the *Wheel of Fortune* of the court genre. There is no reason to expect the show will lose its winning grip anytime soon.

Also close to year-ago levels are Twentieth Television's *Divorce Court* and *Texas Justice*. Sony Pictures TV's *Judge Hatchett*, in con-

trast, has experienced some slippage with losses of 4 percent to 11 percent. Although *Texas Justice* has not been officially renewed for next season, delaying *The Suze Orman Show* and canceling *Good Day Live* means that Twentieth is unlikely to give up more time periods in daytime, particularly for a show that is still a reasonable success. Expect all seven current court-related strips to return in the fall.

For the first time in four years a new court show, *Judge Alex* from Twentieth Television, will find a seat on the bench this fall. Clearance levels to-date for *Judge Alex*, hosted by Florida Circuit Court Judge Alex Ferrer, are at approximately 80 percent of the country. With two current court shows from Twentieth already on the air, expect *Judge Alex* to run adjacent to either *Divorce Court* or *Texas Justice* in a number of markets.

If *Judge Alex* does indeed find an audience, don't be surprised to see more court shows on the horizon for 2006-07 and beyond. This is, after all, a business where success often leads to eventual overkill.

SHOW / SYNDICATOR	HH	W 18-49	W 25-54
JUDGE JUDY PARAMOUNT	7.6 (+1)	3.5 (-3)	4.0 (NC)
JUDGE JOE BROWN PARAMOUNT	4.9 (+2)	2.3 (+10)	2.6 (+8)
DIVORCE COURT TWENTIETH TELEVISION	3.7 (+6)	2.1 (NC)	2.1 (-9)
PEOPLE'S COURT WARNER BROS.	2.7 (+17)	1.5 (+25)	1.6 (+23)
JUDGE MATHIS WARNER BROS.	2.6 (+13)	1.5 (+15)	1.6 (+14)
TEXAS JUSTICE TWENTIETH TELEVISION	2.6 (NC)	1.3 (-13)	1.5 (NC)
JUDGE HATCHETT SONY PICTURES TELEVISION	2.5 (-4)	1.5 (-6)	1.6 (-11)

FIRST-RUN

Magazine/Reality

Unlike other genres in which the results are mixed, there's bad news across the board in the world of syndicated magazine and reality shows.

Although *Entertainment Tonight* and *Inside Edition* are down by minor proportions, *Access Hollywood*, *Extra* and *Celebrity Justice* have double-digit losses. Because of its poor performance, *Celebrity Justice*, not officially renewed for 2005-06, may get cancelled. Assuming it closes shop (if upcoming coverage of the sensational Michael Jackson trial does not tweak interest and ratings, certainly nothing else will), there is always the possibility of its return to parent series *Extra* as an ongoing segment.

The granddaddy of the genre, Paramount's *Entertainment Tonight*, which has been renewed through 2010, continues to own the magazine/reality category despite declines of 8 percent to 9 percent in its important demographics. The genre's biggest individual percentage loss falls on the shoulders of NBC Universal's *Access Hollywood*, which

with Billy Bush as permanent co-host—and now competing with *The Insider*—is down by a considerable 26 percent among adults 25-54.

Although Paramount would like to believe that *ET* spinoff *The Insider* is a breakout hit, the show still delivers half the audience of its parent series (despite airing adjacently in many markets) and has not built momentum as the season has progressed. While a renewal on the CBS owned-and-operated stations through 2008 means there is plenty of time for *The Insider* to find its niche, that's more a reflection of the power of Paramount, not confidence in the show itself. And remember, *ET* has been losing steam for years. Introducing a spinoff may not have been the wisest programming maneuver.

Twentieth Television's *Ambush Makeover*, meanwhile, which is obviously more of a female-targeted vehicle (hence the different target demos), remains at a lackluster 1.4 in households, with a 0.9 rating in both women 18-49 and women 25-54.

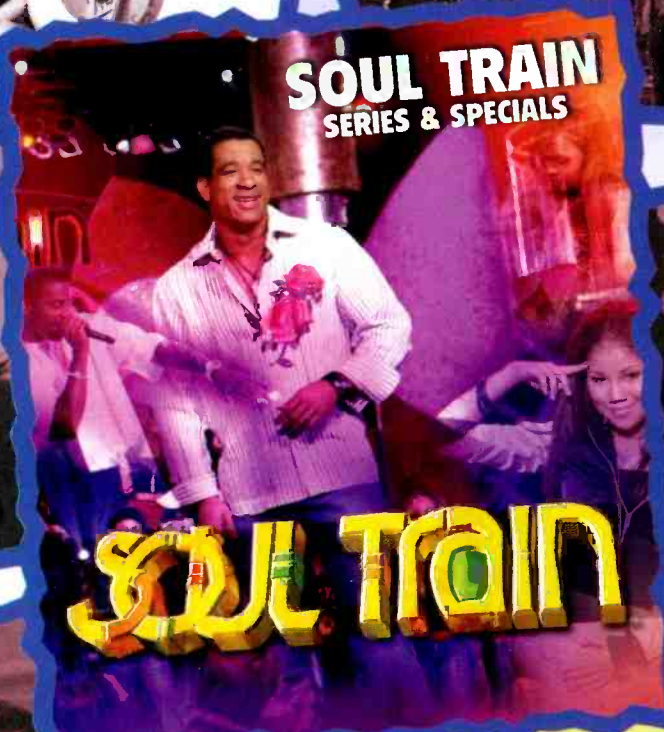
SHOW / SYNDICATOR	HH	A 18-49	A 25-54
ENTERTAINMENT TONIGHT PARAMOUNT	5.3 (-10)	2.9 (-9)	3.6 (-8)
INSIDE EDITION KING WORLD	3.5 (-5)	1.8 (-5)	2.1 (-5)
THE INSIDER PARAMOUNT	2.7	1.4	1.7
ACCESS HOLLYWOOD NBC UNIVERSAL	2.6 (-16)	1.6 (-16)	1.7 (-26)
EXTRA WARNER BROS.	2.3 (-12)	1.3 (-19)	1.5 (-17)
CELEBRITY JUSTICE WARNER BROS.	1.1 (-15)	0.7 (-13)	0.7 (-22)
	HH	W 18-49	W 25-54
AMBUSH MAKEOVER TWENTIETH TELEVISION	1.4	0.9	0.9



PARAMOUNT TV

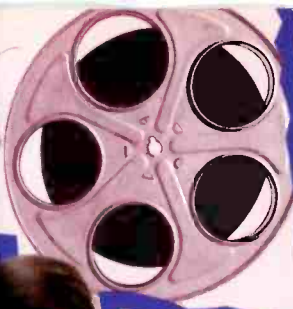
HOLLYWOOD TAG TEAM Paramount TV's *Entertainment Tonight*, with Mary Hart, and spinoff *The Insider*, with Pat O'Brien, have struggled to grow their ratings this season.

KILLER TELEVISION



Family FEUD

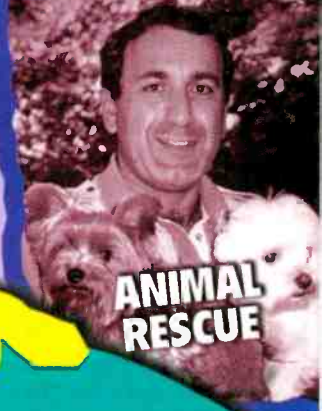
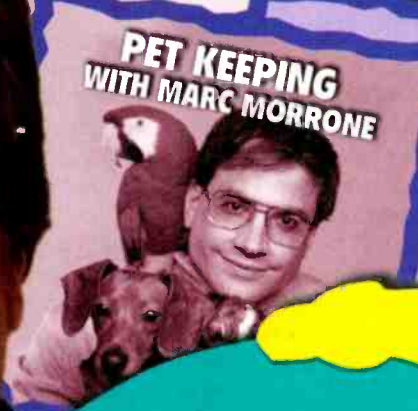
MARQUEE MOVIES



THE TWILIGHT ZONE



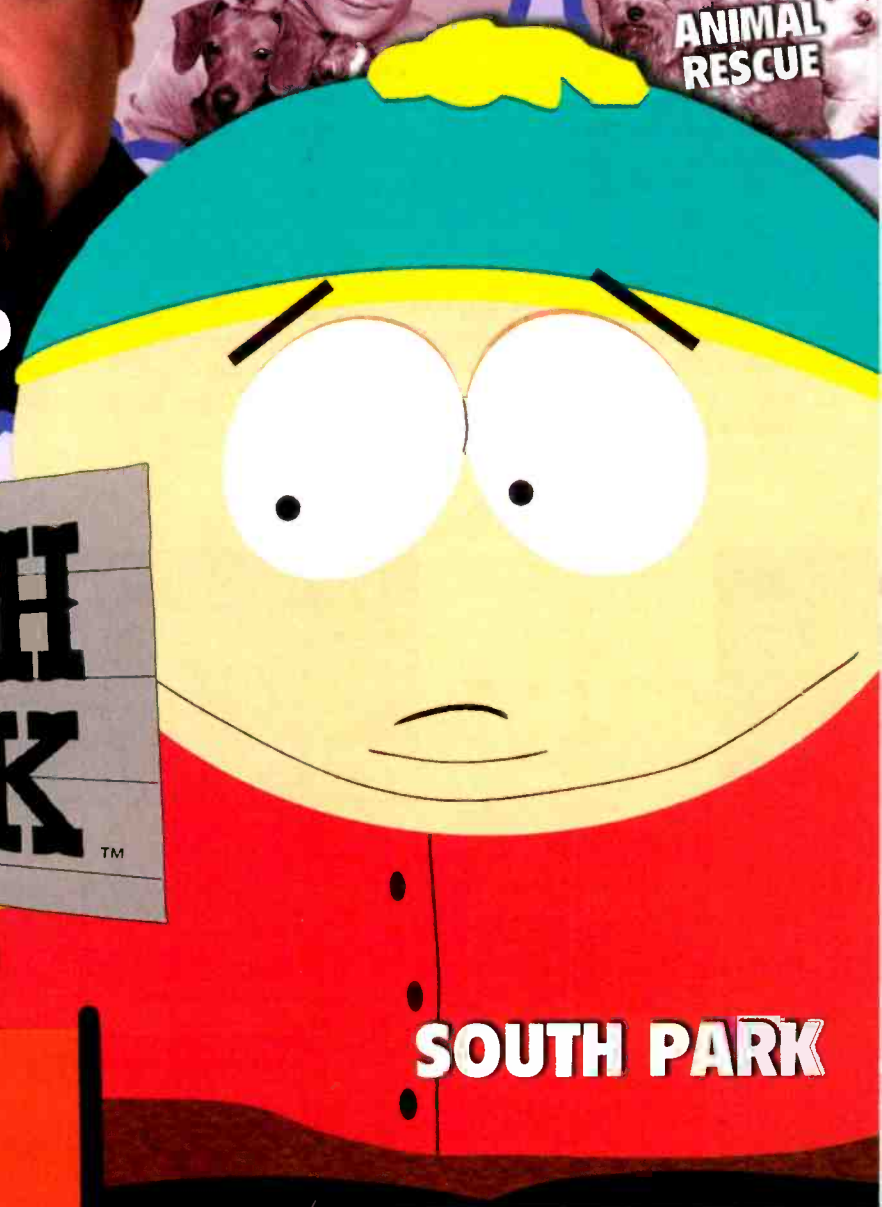
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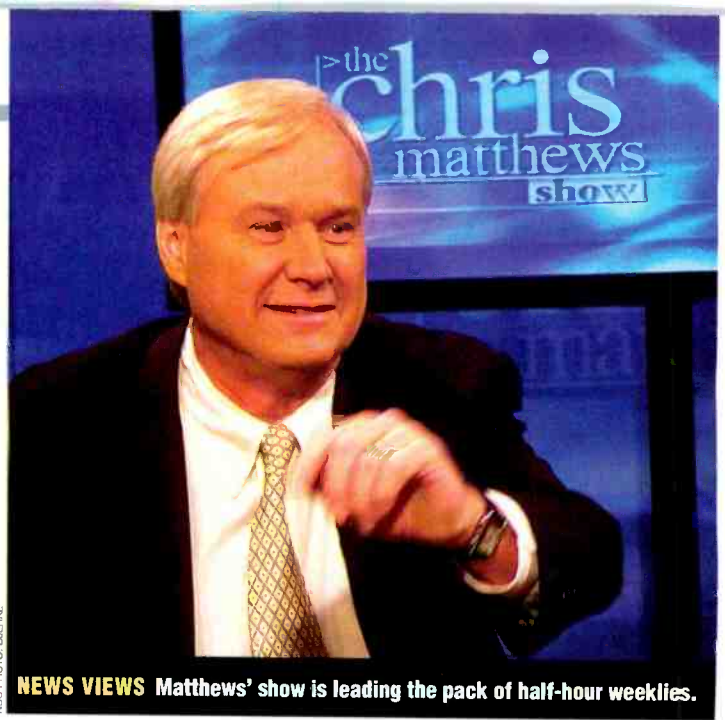
FIRST-RUN

Weeklies

Since there are only two scripted hours (*Stargate SG-1* and *Andromeda*), two reality hours (*Maximum Exposure* and *Unexplained Mysteries*) and the perennial *It's Showtime at the Apollo* currently in originals, we chose to include half-hour weeklies in this midseason look at syndication. (Note: weekly editions of *Entertainment Tonight*, *Access Hollywood* and *Extra* are excluded from the mix because the shows' performances are addressed in the section on page 35.)

Though MGM's *Stargate SG-1* is thriving on the Sci Fi Channel, year-to-year ratings in syndication continue to sag, with losses of 6 percent to 14 percent. Tribune Entertainment's *Andromeda* also hasn't stopped its slide, with erosion of as much as 24 percent in the three surveyed categories. Even the perennial *It's Showtime at the Apollo* from the African Heritage Network has dipped by 15 percent in households and 11 percent among adults 25-54. Only Paramount's reality-driven *Maximum Exposure*, which is on the fence for renewal for next season, has posted any growth among the five hours. Unlike the more populated days of yesteryear, scripted weekly hours are currently teetering on the brink of extinction.

Among the half-hour weeklies, NBC Universal's *The Chris Matthews Show* leads the pack in households, with growth of 10 percent (and as much as 25 percent among women 25-54). Demographically, veteran *Ebert & Roeper* from Buena Vista Television and *George Michael Sports Machine* from NBC Universal have scored minor growth among



NEWS VIEWS Matthews' show is leading the pack of half-hour weeklies.

women 25-54, while *Ron Hazleton's Housecalls* from Tribune is up by 33 percent among men 25-54. *Pet Keeping With Marc Morrone*, also from Tribune, has increased by 12 percent in households. The biggest losses have been suffered by Tribune's *Famous Homes & Hideaways* and Western International's *Live in Hollywood*. Upcoming in the weekly half-hour arena next fall: Telco Productions' *This Week in Real Estate*, October Moon Television's *The American Quilter* and two from Litton Entertainment: *HomeTeam With Troy McClain* and *The World Explorer*. As in recent years, no new scripted weeklies are in the works.

Hours

SHOW / SYNDICATOR	HH	A 25-54	M 25-54
STARGATE SG-1 MGM	2.1 (-13)	1.2 (-14)	1.5 (-6)
ANDROMEDA TRIBUNE	1.6 (-24)	1.0 (-17)	1.1 (-21)
MAXIMUM EXPOSURE PARAMOUNT	1.6 (-6)	1.0 (+11)	1.2 (NC)
UNEXPLAINED MYSTERIES PARAMOUNT	1.5 (-6)	0.9 (-18)	0.9 (NC)
SHOWTIME/APOLLO AFRICAN HERITAGE NETWORK	1.1 (-15)	0.8 (-11)	0.6 (NC)

Half-Hours

SHOW / SYNDICATOR	HH	W 25-54	M 25-54
THE CHRIS MATTHEWS SHOW NBC UNIVERSAL	2.2 (+10)	1.0 (+25)	0.9 (+13)
EBERT & ROEPER BUENA VISTA	2.1 (NC)	1.3 (+8)	1.0 (NC)
GEORGE MICHAEL SPORTS MACHINE NBC U	1.4 (-7)	0.9 (+12)	0.8 (NC)
YOUR TOTAL HEALTH NBC UNIVERSAL	1.0	0.6	0.4
PET KEEPING WITH MARC MORRONE TRIBUNE	0.9 (+12)	0.4 (-20)	0.4 (NC)
REBECCA'S GARDEN NBC UNIVERSAL	0.9 (-25)	0.5 (-17)	0.4 (NC)
BOB VILA'S HOME AGAIN KING WORLD	0.9 (NC)	0.4 (NC)	0.4 (NC)
THIS OLD HOUSE WARNER BROS.	0.7 (NC)	0.3 (NC)	0.4 (NC)
RON HAZLETON'S HOUSE CALLS TRIBUNE	0.7 (NC)	0.4 (NC)	0.4 (+33)
ANIMAL RESCUE TELCO PRODUCTIONS	0.7 (NC)	0.3 (-25)	0.3 (-25)
FAMOUS HOMES & HIDEAWAYS TRIBUNE	0.6 (-25)	0.3 (-40)	0.3 (-25)
YOUR NEW HOUSE MGM	0.6 (NC)	0.3 (NC)	0.3 (NC)
LIVE IN HOLLYWOOD WESTERN INTERNATIONAL	0.6 (-40)	0.4 (-33)	0.3 (-40)

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A glowing rectangular frame with a golden-yellow border. Inside the frame, the scene from the movie 'The Insider' is visible, showing a modern office interior with a curved hallway and a person in the distance. The text 'the Insider' is overlaid on the scene.

**the
Insider**



HAPPILY MARRIED Off-net runs of Warner Bros.' *Friends* continue to draw solid ratings with key demos.

WARNER BROS. ENTERTAINMENT INC.

OFF-NETWORK

Sitcoms

In a season of mixed leadership, King World's *Everybody Loves Raymond*—the most successful off-network sitcom launch in recent memory for a CBS network show—is first in households, while veteran *Friends* from Warner Bros. leads the genre demographically.

Exposure on TBS this season has, no doubt, been beneficial for *Raymond*. Remaining in the top tier is Sony Pictures Television's *Seinfeld*, which despite its years in syndication is still generating strong numbers—proof that a well-written and well-acted ensemble-type comedy can last forever in the off-net marketplace.

While second-tier comedy *Malcolm in the Middle* from Twentieth Television, which debuted in syndication last fall, is certainly having

a respectable showing with a 3.9 in households and mid-2 rating demographically, it doesn't even beat the established *Will & Grace* or *That '70s Show*, both of which have lost steam. Also new this season in off-network comedies are mediocre performers *Girlfriends*, from Paramount, along with Twentieth's *Yes, Dear*.

Other than *Raymond*, the only off-network sitcoms posting any growth are Twentieth's *King of the Hill*, Sony Pictures Television's *King of Queens* and Warner Bros.' *The Drew Carey Show*. The genre's biggest losers are Twentieth's *Dharma & Greg*, which

has fallen off between 24 percent and 30 percent, and Sony's *Just Shoot Me*, down as much as 46 percent.

With CBS' current *Two and a Half Men* the biggest sitcom hit on the broadcast networks in years, and nothing promising on the horizon, finding the next *Everybody Loves Raymond*, *Friends* or *Seinfeld* won't be easy. Of the next batch of entries coming out this fall (*My Wife and Kids*, *Bernie Mac*, *South Park*, *Girls Behaving Badly* and *Sex and the City*), expect the late-fringe-oriented *Sex and the City* to fare best at levels similar to *Will & Grace* and *That '70s Show*.

It will be interesting to see whether the market will be able to sustain up to two dozen half-hour comedies this fall. With so many so-so shows, there will be a shakeout before long.

SHOW / SYNDICATOR	HH	A 18-34	A 18-49
EVERYBODY LOVES RAYMOND KING WORLD	8.7 (+36)	5.3 (+39)	5.8 (+38)
SEINFELD SONY PICTURES TELEVISION	7.3 (-3)	4.5 (-10)	4.5 (NC)
FRIENDS WARNER BROS.	7.2 (-1)	6.4 (-10)	5.9 (NC)
WILL & GRACE WARNER BROS.	3.9 (-5)	3.4 (-6)	3.3 (-3)
THAT '70S SHOW CARSEY WERNER	3.9 (-17)	3.0 (-19)	2.8 (-13)
MALCOLM IN THE MIDDLE TWENTIETH TELEVISION	3.9	2.6	2.4
KING OF THE HILL TWENTIETH TELEVISION	3.7 (+3)	2.4 (NC)	2.2 (+5)
HOME IMPROVEMENT BUENA VISTA	3.5 (-10)	2.1 (-25)	2.2 (-12)
KING OF QUEENS SONY PICTURES TELEVISION	3.4 (NC)	2.4 (NC)	2.6 (+8)
FRASIER PARAMOUNT	2.5 (-7)	1.5 (-12)	1.7 (-6)
BECKER PARAMOUNT	2.3 (-4)	1.1 (-15)	1.2 (-8)
GIRLFRIENDS PARAMOUNT	2.1	1.8	1.7
YES, DEAR TWENTIETH TELEVISION	2.0	1.4	1.5
THE DREW CAREY SHOW WARNER BROS.	1.9 (+6)	1.2 (-14)	1.1 (-8)
DHARMA & GREG TWENTIETH TELEVISION	1.6 (-30)	1.3 (-24)	1.2 (-25)
THE PARKERS PARAMOUNT	1.5 (-6)	1.1 (-8)	1.0 (-9)
JUST SHOOT ME SONY PICTURES TELEVISION	1.0 (-38)	0.7 (-46)	0.7 (-36)
SABRINA THE TEENAGE WITCH PARAMOUNT	0.8 (-11)	0.6 (NC)	0.5 (NC)
SPIN CITY PARAMOUNT	0.7 (-30)	0.5 (-29)	0.5 (-17)

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SCENE STEALER Early season repeats of CBS' *CSI* made it the most successful off-net drama launch since Twentieth Television's *The X-Files*.

CBS PHOTO ARCHIVE

OFF-NETWORK

Dramas/Reality

One look at King World's *CSI* and it's clear the red-hot forensic crime-solving drama, currently the No. 1 scripted program in prime time, is the biggest off-network drama premiere since Twentieth Television's *The X-Files*.

Season-to-date, *CSI* is beating the second-highest-rated off-network scripted hour (*The West Wing* in households and adults 25-54; *ER* in adults 18-49) by 186 percent in households, 179 percent in adults 18-49 and 187 percent among adults 25-54. *CSI*, in fact, virtually outdelivers the next three highest-rated shows in the genre combined. Needless to say, that's significant. With *CSI: Miami* and *Without a Trace* expected to arrive in off-net syndication in fall 2006, and *Cold Case* in 2007, expect this particular type of genre to continue to top the charts well into the future.

repackaging of the UPN revival in 2002-03.

Although Twentieth Television's *The X-Files* is flat demographically, erosion is running rampant elsewhere, with Twentieth's *Angel* and *Ripley's Believe It or Not* from Sony Pictures Television the biggest losers. In better shape is Twentieth's *The Practice*, with less severe slides of 8 percent to 13 percent.

These deteriorating ratings won't stop a raft of new off-network hours from trying their hand in 2005-06. That list includes *24*, *Alias*, *Farscape*, *Jeremiah*, *Star Trek: Enterprise* and *Smallville*. Also on the off-network agenda: repeats of *Candid Camera*, formerly on CBS and Pax TV, from Tribune Entertainment.

It remains to be seen if any of these shows will find new audiences or cannibalize what's already there. ■

Considering that reality programming traditionally does not perform well in repeats (*Cops*, which is celebrating its 16th anniversary on Fox this week, is one historical exception), a modest 2.0 household rating for NBC Universal's *Fear Factor* (it's doing a 1.4 in adults 18-49 and a 1.2 among adults 25-54) is not surprising. Also off to a disappointing launch is New Line Television's *The Twilight Zone*, which is a

SHOW / SYNDICATOR	HH	A 18-49	A 25-54
CSI KING WORLD	6.3	3.9	4.3
THE WEST WING WARNER BROS.	2.2 (-15)	1.2 (-14)	1.5 (-12)
ER WARNER BROS.	2.0 (-20)	1.4 (-22)	1.4 (-22)
FEAR FACTOR NBC UNIVERSAL	2.0	1.4	1.2
THE PRACTICE TWENTIETH TELEVISION	2.0 (-9)	1.2 (-8)	1.3 (-13)
THE X-FILES TWENTIETH TELEVISION	1.5 (-12)	0.9 (NC)	1.0 (NC)
WALKER, TEXAS RANGER SONY PICTURES TELEVISION	1.5 (-17)	0.7 (-22)	0.9 (-18)
THE TWILIGHT ZONE NEW LINE TELEVISION	1.4	0.8	0.9
BUFFY, THE VAMPIRE SLAYER TWENTIETH TELEVISION	1.3 (-19)	0.8 (-20)	0.8 (-11)
ANGEL TWENTIETH TELEVISION	1.2 (-25)	0.7 (-30)	0.7 (-30)
RIPLEY'S BELIEVE IT OR NOT SONY PICTURES TV	0.9 (-31)	0.6 (-33)	0.4 (-56)

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Movers

MAGAZINES

At Fairchild Publications, **Eva Dillon**, vp, publisher of *Jane*, has been named publisher of *Cookie*, the company's upscale parenting bimonthly launching in November... **Brett Wilson**, most recently Southeast advertising director for Time Inc.'s *Sports Illustrated*, was named associate publisher, advertising at sister publication *Money*, responsible for the title's seven U.S. sales offices... At *Sporting News*, **James Borth** was promoted to general manager from senior vp... **David Curcurito**, formerly creative director for American Express Publishing/Custom Publishing Solutions, was named design director at Hearst Magazines' *Esquire*.

AGENCIES

Boston-based Fulgent Media Group has named **Geoffrey Klapisch** as vp. In his most recent post as senior vp of media at Hill, Holliday, Klapisch stewarded all media activities on the Verizon Wireless Northeast account.

CABLE TV

Telemundo-owned cable network mun2 named **Flavio Morales** vp of programming. He was director of programming and music for LATV, an entertainment network for young Latinos... **Barbara Bekkedahl** was named director of national ad sales at The Gospel Channel. She had been executive vp of ad sales at Fox Family Channel/ABC Family.

RADIO

At Clear Channel Radio, **Dennis Martinez** and **Robert Harder** were named regional vice presidents of programming for the Northern California region and Pacific Northwest region, respectively. Martinez was most recently program director of Dance KYLD-FM in San Francisco. Harder was director of programming for the company's stations in Spokane, Wash... **Jeffrey Boden** was promoted to president and general manager, from director of sales, for WRQX-FM and WJZW-FM, ABC Radio's Country and Jazz stations in Washington... **Joann Riordan** was upped to general sales manager from local sales manager for WQAL-FM, Infinity Broadcasting's Hot Adult Contemporary station in Cleveland.

media elite

EDITED BY ANNE TORPEY-KEMPH



Sparklers: People's Gage (l.) and m.e. Martha Nelson with Estée Lauder COO William Lauder at Cafe Grey

work's new *Impossible Heists* features some of the cat-burgling and safe-cracking contestants and describes them as "well hung" and "enjoys working on all fours." Court TV isn't using sex to sell, per se, says new

NOT EVERYONE GETS A fireworks display in their honor when they start a new job. Neither did new *People* beauty editor **Eleni Gage**, as it turns out, even though Time Inc. execs at her recent welcome reception at New York's Cafe Grey were happy to let guests think otherwise. When the pyrotechnics started popping outside the venue's third-floor window, "people just couldn't get over the magazine welcoming Eleni in such a big way," said one observer. Truth is the fireworks were arranged by the Olympics-hopeful NYC2012 committee, who were dining at another restaurant in the Time Warner Center complex... *Entertainment Weekly* editor **Andy Sareyan** put on the ritz with the likes of Liza Minelli, Mariska Hargitay, Tony Danza, Anne Hathaway and Mena Suvari at the mag's East Coast Oscars bash at the legendary Elaine's in New York.

EW publisher **Pete Bonventre**, meanwhile, hung out in the venue's smaller side room with publishing-industry glitterati Dave Zincenco and Terry McDonell, watching the telecast and checking *EW*'s Oscar predictions against the actual winners (18 for 24)... Court TV has put the stars of its new robbery reality series in some, well, compromising positions.

In a departure from the magnifying glasses and fingerprint images used in the channel's past marketing efforts, the provocative outdoor campaign going up today for the net-

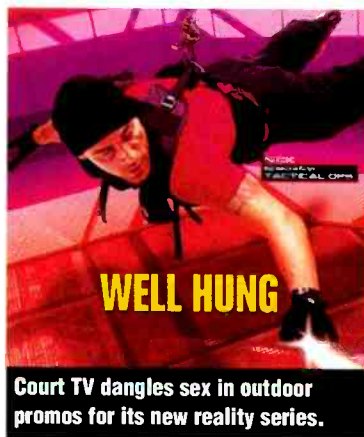
general manager **Marc Juris**, but he admits the network is going for a little spice to attract some hipper, younger viewers. "It's as if *Ocean's 12* were a reality contest," he asserts. *Heists* premieres March 15... It might not be funny to Michael Jackson fans, but All Comedy Radio is finding some humor in the pop idol's child-molestation trial, taking place in Santa Maria, Calif. The Hollywood-based entertainment radio network has actor/comedian Gary Coleman on the beat, with reports centering primarily on the "circus atmosphere" at the trial site. Said **Michael**



New CL kitchen help: Chef Billy

O'Shea, co-founder and CEO of ACR: "It's a circus out there, and we'll be right next to the bearded lady!" Coleman joined ACR after losing to that *other* actor in the 2003 California gubernatorial election... The menu just got better at *Cooking Light* now that the Southern Progress mag has its own, first-ever, executive chef: **Billy Strykowski**. The engaging "Chef Billy" will contribute to several departments and pen the "Chef Billy's Kitchen

Tips" column launching this month. Prior to joining *Cooking Light*, Strykowski was the executive chef for Restaurant Associates at the Time Inc. headquarters in New York. ■





WOMMA Ethics Code Misses the Mark with Minors

An Open Letter to Marketing Professionals:

Today, the National Institute on Media and the Family is asking marketing professionals and the brands they represent to take a stand and refuse to work for or with marketers who use minors as a distribution model in word-of-mouth campaigns.

Word-of-mouth is an age-old marketing strategy with limitless possibilities, but only when implemented responsibly and appropriately. Savvy adults who are used to and comfortable with expressing their opinions about products and services understand how viral and buzz marketing work. But the rules that apply to adult consumers don't, and shouldn't, apply to young people.

The Word of Mouth Marketing Association (WOMMA), one of several new groups representing some of these unique marketers, recently announced a draft "code of ethics" that has caused "turmoil," according to one of the leading Internet marketing publications.

One reason for the turmoil is the National Institute on Media and the Family and others believe that the WOMMA code does not appropriately address the use of minors in viral marketing campaigns. In fact, WOMMA's code provides safe harbor to marketers who create "Internet sweatshops" or multilevel marketing schemes using minors as their distribution model. These marketers offer their "agents" little payment and often offer only free products.

BzzAgent, whose CEO serves as chairman of the WOMMA ethics committee, was recently critiqued in *The New York Times* for advising its "secret agent" consumer advocates—including youth 13-16 years of age—to use "discretion" with friends and family members about their marketing efforts. In response to public pressure, including a complaint from the National Institute on Media and the Family, BzzAgent publicly claimed to remove all mention of discretion from its materials. However, we have discovered that BzzAgent, in fact, continues to mail welcome packets to new volunteer recruits that prompt them to be "discreet."

Despite WOMMA's own declaration to be the "good guys," words must be backed up with responsible actions. Parents need to know who is marketing to – and more importantly with – their kids on the Internet. We encourage parents to take a "zero tolerance" policy against this form of marketing and join the National Institute on Media and the Family in voicing concern about the use of minors in word-of-mouth campaigns.

We also support innovations in marketing techniques. But when it comes to word-of-mouth strategies, we hope marketers will take special care not to exploit minors when representing their clients and brands.

To add your voice to the effort to protect kids recruited for stealth marketing campaigns, visit our Web site at www.mediafamily.org.

Sincerely,

A handwritten signature in black ink that reads 'David Walsh' in a cursive script.

David Walsh, PhD
Founder and President
National Institute on Media and the Family

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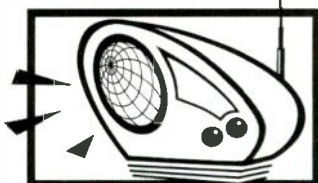
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UNIVISION 41/WXTV

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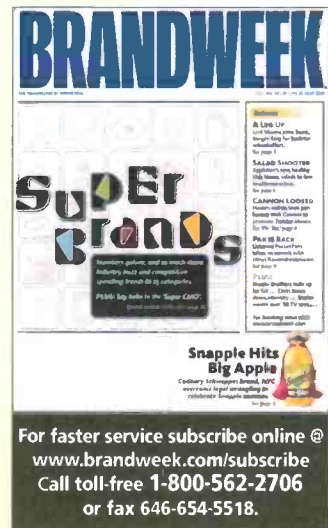
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■ Join *Adweek* for the **Advertising Woman of the Year Luncheon** honoring Carla Hendra, president of OgilvyOne. **Advertising Women of New York** will host the event March 9 at the New York Hilton Hotel. Cocktails begin at 11:45 a.m., lunch at 12:15 p.m. Call 212-221-7969 or visit www.awny.org.

■ The **Syndicated Network Television Association** will present the first of its three spring **Syndication Day** events for agency media planners and buyers March 10 at the Grand Hyatt in New York. A new Planners Summit will be held 4-5 p.m. for those unable to attend the full day. Call Jordan Harris, 212-259-3746 or visit www.snta.org.

■ Radio execs will gather in New York March 16 for **The John Bayliss Broadcast Foundation's 19th Annual Bayliss Radio Roast** at Cipriani 42nd Street. This year's roastee is Clarke Brown, president of Jefferson-Pilot Communications. Cocktails at the black-tie event begin at 6 p.m., dinner at 7 p.m. See www.baylissfoundation.org.

■ For the client-side perspective on the state of the TV industry, attend the **ANA Television Advertising Forum** March 23 at the Grand Hyatt New York. DaimlerChrysler execs will address flaws in the upfront. Speakers include Jack Myers, publisher of the *Jack Myers Report* on technology, and Malcolm Gladwell, author of *The Tipping Point* and *Blink*. Call 212-697-5950 or visit www.ana.net.

■ On March 29 **The Advertising Club** will offer a luncheon panel discussion titled **Health and Wellness Marketing** that will address how brands can use health and fitness trends and segments of the wellness market. Panelists include Bobbi Brown of Bobbi Brown Cosmetics, Donna Goldfarb from Unilever Foods and Edward Farulo, vp, brand strategy and integration, CIGNA. Cocktails begin at 11:30 a.m. at the Mandarin Oriental Hotel, luncheon and program, noon to 2 p.m. RSVP at theadvertisingclub.org or call Joanna at 212-533-8080x210.

inside media

EDITED BY AIMEE DEEKEN

FCC Enforcement Head Leaving Post
David Solomon, chief of the Federal Communications Commission's enforcement bureau since its founding in 1999, will exit the position in May. Solomon's departure follows that of FCC chairman Michael Powell, who is resigning this month, and Ken Ferree, chief of the media bureau, who departed Friday. The normally obscure enforcement bureau has in recent months been operating under heavy scrutiny by members of Congress and broadcast networks, due to finding indecency violations for the Golden Globe Awards and Super Bowl broadcasts.

Shop, Etc. Raises Rate Base by 100,000
Hearst Magazines' *Shop, Etc.* will increase its rate base to 500,000, up from 400,000, with the August issue. Additionally, the Audit Bureau of Circulations will start tracking the title with the June/July issue, first reporting the magazine's circ numbers for the second half of 2005. *Shop, Etc.* launched in August 2004 as a bimonthly and has raised its frequency to 10 issues this year.

XM Satellite Changes Price, Services
In its first price change since launch, XM Satellite Radio will increase its monthly service fee from \$9.99 to \$12.95 beginning April 2. The fee puts the commercial-free service on par with sole competitor Sirius Satellite Radio, which has been charging \$12.95 since its launch. To offset the rate raise, XM will expand its basic subscription to include Internet service XM Radio Online (previously \$3.99 per month) and the High Voltage channel (previously \$1.99 per month), which features Talk radio duo Opie & Anthony. Subscribers can lock in the current monthly rate with a one-year pre-paid plan, and the price change will not affect XM's Family Plan.

Marv Albert to Call Nets Games on YES
The YES Network (Yankees Entertainment & Sports) and the National Basketball Association's New Jersey Nets have signed sportscaster Marv Albert to a multiyear deal beginning with the 2005-06 season. Albert will handle play-by-play duties for 50 Nets games on YES and will host a 13-episode show (format to be determined) beginning this September. He also will make promotional appearances on behalf of the Nets and

YES. Albert is currently an announcer for NBA broadcasts on TNT and Monday Night Football on Westwood One Radio/CBS Sports Radio.

MTV Nets Hires Close, Ballas-Traynor
As expected, MTV Networks made Hank Close executive vp of sales for the group's music and comedy channels. Close, previously president of Comedy Central ad sales, replaces Doug Rohrer, who was reassigned last year as executive vp and senior advisor to MTV Networks ad sales president Larry Divney. In his new position, Close will oversee on-air and online advertising sales for MTV, MTV2, mtvU, MTV Español, VH1, VH1 Classic, CMT, Comedy Central and LOGO. His replacement at Comedy Central is expected to be named shortly. Elsewhere in the company, MTV and VH1 named veteran television executive Lucia Ballas-Traynor as general manager of MTV Networks Music Group's Hispanic services. Most recently senior vp of Hispanic marketing at IDT Corporation, Ballas-Traynor will oversee programming and marketing for MTV Español and VHUno in an effort to turn them into top destinations for Hispanic audiences.

Salem Acquires 2 Tampa Radio Stations
Salem Communications, the radio broadcaster specializing in religious and family-themed programming, will increase its footprint in Tampa, Fla., with an agreement to purchase WGUL-AM and WLSS-AM from WGUL-FM, Inc. for \$9.5 million. In the 21st-largest radio market, Salem currently owns WTBN-AM and WTWD-AM, which both simulcast a Christian teaching and talk format. Salem will likely change the programming of both outlets, which currently air Adult Contemporary and News/Talk formats, respectively.

Scrambled Eggs to Cook for E! Group
As part of an ongoing effort to attract new creative talent, E! has partnered with Scrambled Eggs Productions. Under the consulting and production deal, the company, led by producer Alan Grossbard and director Pamela Fryman, will executive produce several pilots and series for the cable network group. Currently in development is *Beauty Insider*, a pilot project for the E! sibling Style Network. ■

Small-Biz Bonanza

Even as the broader media threaten to steal their thunder, entrepreneur titles are going strong **BY TONY CASE**

MAGAZINES WITH THE MISSION OF AIDING BURGEONING SMALL BUSINESSES ARE POSITIONING themselves for a growth spurt of their own, with Entrepreneur Media's *Entrepreneur* undergoing a makeover and broadening its reach, G+J USA Publishing's *Inc.* attempting to grow its share of ads and

Time Inc.'s *Fortune Small Business* busily converting more than half a million controlled-circ copies to paid subscriptions.

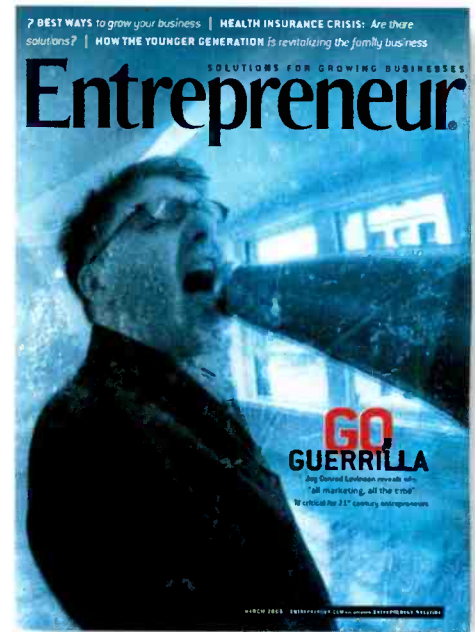
At *Entrepreneur*, the month of March brings a major redesign and a boost in the rate base to 575,000 from 550,000, with plans to raise the guaranteed circ by another 25,000 copies next year. The book's overhaul, starting with a refashioned logo, includes a tweaked typeface and updated color palette throughout.

Each of the monthly's main sections—Tech, Money, Lead (formerly Management) and Sell (formerly Marketing)—now start off with a column under the heading "Snapshot," spotlighting entrepreneurs making a mark in their fields. "We wanted to put more of a face to all this, to not just talk about how you can do something better or smarter but show people who are doing it," said editorial director Rieva Lesonsky. In other changes, Smarts, a news-oriented section in the front of the book, was rechr-

tened Forward and the product-review column "Gear" was introduced in the Tech section.

Leaving the corporate world to venture out on one's own is a less foreign concept than when *Entrepreneur* launched in the mid-'70s. "When we started, believe me, nobody knew what 'entrepreneur' was," Lesonsky said. "I would call people up and use that word and people would say, 'What's that?'"

As entrepreneurism has flourished, the larger business books and newspapers have given more ink to the small business category, stealing some of its thunder. (This, even though new players, notably, McGraw-Hill Co.'s quarterly spinoff *BusinessWeek Small Biz*, continue to crop up.) "You could find anyone of those articles in any given magazine across a bunch of categories," observed Eric Blankfein, vp, media planning director at Horizon Media, who said the category must evolve by increasing its "usability."



Lesonsky adds a new logo and a fresh, new look to help broaden the small-biz title's appeal.

Entrepreneur clearly is connecting with readers, its circ growing 2.2 percent in the last six months of 2004, according to the Audit Bureau of Circulations—thanks to a 2.4 per-

60sec. With



Susan Schultz Editor in Chief, *Cosmo Girl*

Q. Paid circ grew 11.5 percent to 1.38 million in last year's second half. What's your secret for success? **A.** It's a funny question because you kind of don't know. The luck comes from getting the right celebrity at the right time. Our June/July cover had Avril Lavigne, which came out the day her album came out. She flew off the newsstand. **Q.** Will you be doing more of the minishopping magazines that you inserted in the March issue? **A.** Last year, we did it twice as a booklet, and it was popular. So this year we made it as a magazine, with thicker, glossier paper. We're now going to do a regular spring edition and a back-to-school one in September.

Q. Why are you adding a new health section in April? **A.** We usually have a page or two, but we decided there is an obesity epidemic, and there are a lot of teens with eating disorders like anorexia. It's really scary. The section will be five pages per month. We will also have sports coverage, with athletes talking about body image, specifically the power of their bodies as opposed to how they look. Venus and Serena Williams in April will talk about how they feel on the court. **Q.** Your big sis Seventeen also covers health and fitness. How will your coverage differ? **A.** We'll still have workout, nutrition. But we're approaching it as not just helping [a reader] to act, but to understand why. And that's going to help change her habits. **Q.** Given you're around a young staff and write for teens all day, do you ever feel the need for some grown-up time? **A.** I don't think so. I truly believe that we just learn to curb our [inner teen]. But I'm happy to think I could straddle being a grown-up and not lose who I was as a teen.

WEEKLIES MARCH 7, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	7-Mar	62.02	8-Mar	32.21	92.55%	359.83	408.59	-11.93%
The Economist	26-Feb	45.00	28-Feb	35.00	28.57%	346.00	329.00	5.17%
Newsweek ^E	7-Mar	27.46	8-Mar	26.74	2.69%	279.58	347.76	-19.61%
The New Republic	7-Mar	1.86	8-Mar	4.66	-60.09%	38.24	37.86	1.00%
Time ^E	7-Mar	39.06	8-Mar	37.88	3.12%	336.96	387.64	-13.07%
U.S. News & World Report	7-Mar	26.71	8-Mar	36.80	-27.42%	245.06	237.68	3.11%
The Weekly Standard						26.49	32.66	-18.89%
Category Total		202.11		173.29	16.63%	1,632.16	1,781.19	-8.37%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	7-Mar	23.81	8-Mar	25.40	-6.26%	188.91	188.67	0.13%
Entertainment Weekly	4-Mar	21.87	5-Mar	25.44	-14.03%	254.59	258.66	-1.57%
Golf World	4-Mar	21.33	5-Mar	19.83	7.56%	187.60	189.25	-0.87%
New York	7-Mar	45.10	8-Mar	59.40	-24.07%	389.50	423.80	-8.09%
People	7-Mar	69.81	8-Mar	56.08	24.48%	622.10	536.85	15.88%
Sporting News	11-Mar	12.67	8-Mar	13.42	-5.59%	122.18	134.76	-9.34%
Sports Illustrated	7-Mar	19.67	8-Mar	31.35	-37.26%	350.16	439.27	-20.29%
Star	7-Mar	14.32	8-Mar	10.70	33.83%	136.15	160.57	-15.21%
The New Yorker	7-Mar	24.12	1-Mar	30.65	-21.31%	329.57	274.68	19.98%
Time Out New York	2-Mar	63.50	3-Mar	47.94	32.46%	489.52	507.58	-3.56%
TV Guide	6-Mar	26.77	6-Mar	43.18	-38.00%	376.93	512.49	-26.45%
Us Weekly*	7-Mar	29.67	8-Mar	24.54	20.90%	311.83	242.03	28.84%
Category Total		372.64		387.93	-3.94%	3,759.04	3,868.61	-2.83%

SUNDAY MAGAZINES

American Profile	6-Mar	9.75	7-Mar	12.25	-20.41%	95.65	97.75	-2.15%
Parade	6-Mar	13.25	7-Mar	10.32	28.39%	123.89	121.94	1.60%
USA Weekend	6-Mar	7.79	7-Mar	10.08	-22.72%	117.80	112.28	4.92%
Category Total		30.79		32.65	-5.70%	337.34	331.97	1.62%
TOTALS		605.54		593.87	1.97%	5,728.54	5,981.77	-4.23%

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

BIWEEKLIES MARCH 7, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	28-Feb	42.14	1-Mar	47.99	-12.19%	224.90	227.20	-1.01%
Forbes ^F	14-Mar	116.63	15-Mar	125.02	-6.71%	467.23	516.52	-9.54%
Fortune	7-Mar	103.06	8-Mar	134.88	-23.59%	411.09	502.85	-18.25%
National Review	28-Mar	22.58	22-Mar	20.75	8.84%	94.15	90.66	3.85%
Rolling Stone	10-Mar	73.14	5-Mar	38.75	88.75%	212.36	154.43	37.51%
CATEGORY TOTAL		357.55		367.39	-2.68%	1,409.73	1,491.66	-5.49%

F=2005 figures include FYI issue, 43.17 pages

CHARTS COMPILED BY AIMEE DEEKEN

cent growth in subs, which account for the large part of total sales. On the ad front, 2004 ended slightly down, and the magazine continues to struggle in first quarter, falling 5.7 percent over the prior year, selling 312 pages, according to the *Mediaweek* Monitor. Tech remains slow, while automotive and consumer electronics are growth areas, reports vp, publisher Carrie Fitzmaurice. New accounts include Audi, LG and Hitachi. The magazine has forged partnerships with Xerox, with which it just did an office makeover contest featuring *Queer Eye for the Straight Guy* star Tom Filicia.

At *Inc.*, circ fell 2.4 percent, hit with a 6.7 percent decline in subs. Single copy, a small part of overall circ, grew 18.9 percent. Meanwhile, though ad pages last year rose double digits, through March the monthly fell 7.6 percent to 153. Still, financial services, especially personal finance, have shown "nice growth," as has automotive, reported vp, publisher Lee Jones. At *Inc.*, tech also remains slow, even though Microsoft and IBM have bought big schedules. IBM alone buys more than 50 pages a year in the monthly. New advertisers include New York Life, Audi and Jaguar.

This month, the magazine sponsors its 23rd Annual *Inc.* 500 Conference in Tucson, Ariz.

As for *Fortune Small Business*, launched in partnership with American Express Publishing Group in the mid-'90s, the big news is that, over the last year, the title has converted to paid subscribers more than half of the 1 million who receive the magazine as part of their membership in AmEx's small-business network Open, reported publisher Hugh Wiley.

FSB, published 10 times yearly, has continued to see strong advertising growth. Last year *FSB* ended on a high note, and through first quarter rose 14.3 percent to 84 pages, thanks to business from the likes of General Motors' Cadillac, Hewlett-Packard and Citigroup. The conversions have proved a "silver bullet" for attracting advertisers, Wiley said, convincing prospects "that we have wantedness here."

Spring Cleaning

Living's Sobel steps down

Media buyers were stunned to learn last week that Suzanne Sobel, the longtime executive vp, publisher of *Martha Stewart Living*, has left the company on the eve of Stewart's release from prison.

Sobel, who had been with Martha Stewart Living Omnimedia since 1991 and was also

responsible for *Everyday Food* and *Body & Soul*, for the past two years had doggedly touted *Living's* attributes to Madison Ave. and helped keep the magazine afloat as her boss' stock sale scandal decimated the title's ad pages and circulation.

Some media observers speculated that MSO president/CEO Susan Lyne, who in November replaced Sharon Patrick, may have wanted a fresh face selling *Living*. Sobel's job was also said to have been shopped around for the past two months.

MSO insiders, however, say Lyne actually wants to restructure the publishing division, and could not find an appropriate role for Sobel. In the new world order, each of the magazines in the division will have an independent, dedicated sales force, and a corpo-

rate sales executive may be hired to support their efforts.

When contacted, Sobel insisted she had left on good terms. "I've had nothing but good experiences with Susan since she's gotten here and that everything she's done has tried to be in my best interest and that of the company's," she said.

In the meantime, Lauren Stanich, president of publishing, will oversee advertising sales until Sobel's replacement is found. Through March, ad pages fell 17.8 percent to 139 over the prior year, according to the *Mediaweek* Monitor. "Suzanne managed the situation so well during the horrendous storm," said one media buyer. "I'm beyond surprised Suzanne is resigning, just as everything is about to turn around."—LG

At Deadline

(continued from page 5) way last Sunday, March 6. As part of the agreement, XM will broadcast live race coverage, including pre-race programming on its Extreme XM and other channels.

■ SIRIUS CEO KARMAZIN TO PURSUE LOCAL AD DOLLARS

Sirius Satellite Radio may be a national radio service, but it could be targeting local ad dollars in the near future. Last week, Mel Karmazin, CEO of Sirius, told a Bear Stearns Media Conference audience that with the right exclusive programming, he sees an opportunity to "tap into local" advertising. With the satellite services cutting deals to cover major sports leagues, traditional broadcasters have been less likely to strike pacts. "Some of these sports teams have approached us," said Karmazin. If Sirius acquired the broadcast rights for a local team, Karmazin said, Sirius could broadcast the game nationally but sell local advertising.

■ BARTON PUSHES DTV CONVERSION

Rep. Joe Barton (R-Texas) last week said he soon would introduce legislation to set a firm date for ending analog TV service and finishing the transition to digital TV. Barton believes he has enough votes to pass a bill in the House, but admits prospects are less certain in the Senate. Congress may act upon broadcasters' hopes for a requirement that cable operators carry multiple streams of digital TV programming, said Sen. Ted Stevens (R-Alaska). Stevens said last week he disagreed with the Federal Communications Commission's decision that cable's requirements stop with one programming stream.

■ MATT TIMOTHY UPPED AT INFINITY

Matt Timothy last week was named vp of streaming media for Infinity Broadcasting, from general sales manager for WCBS-AM, the company's All News station in New York. In his new position, Timothy, who helped launch last December the streaming broadcast of WCBS online, will have responsibility for overseeing the company's new Internet streaming strategy for its radio stations.

■ TBA, HORIZON MEDIA GO PAPERLESS

eBiz for Media, the industry standard for achieving electronic data interchange adopted and promoted by the American Association of Advertising Agencies, is gaining traction after more than a decade of failed attempts by individual companies. Last week, at the 4A's annual media conference, the Television Bureau of Advertising declared a major milestone toward achieving a paperless transaction. For the first time, spot TV orders sent by Horizon Media were delivered electronically to Viacom TV stations using the 4A's open standards. About one-quarter of the \$24 billion spent annually on spot TV is being transacted through electronic invoices using the open-standards model.

■ CMT AND WAL-MART INK MARKETING PARTNERSHIP

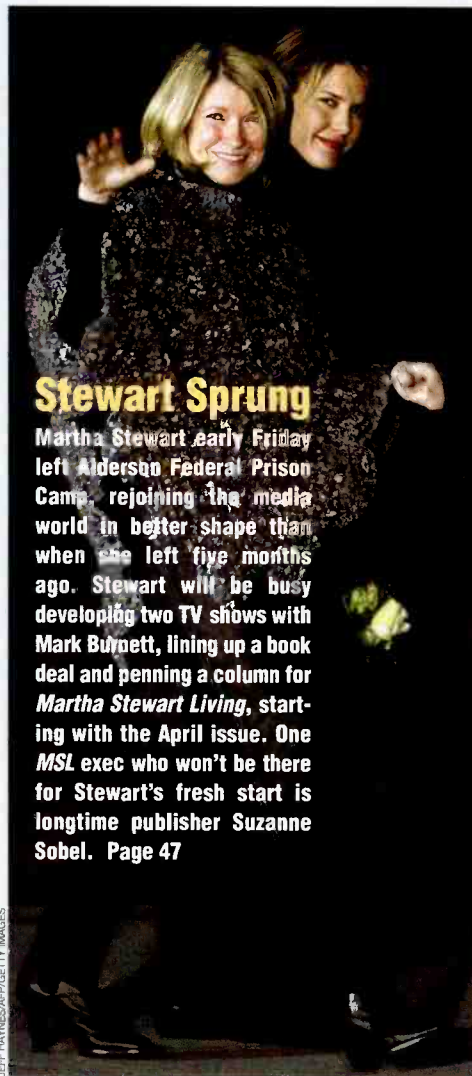
Country Music Television announced a marketing partnership on Friday with Wal-Mart Stores to promote music and other entertainment products across multiple platforms, which may pave the way for some of the other MTV networks. Under the deal, possible initiatives include in-store promotion and exclusive CMT content in Wal-Mart stores, on-air and online support for Wal-Mart, and other digital media extensions. CMT reaches about 77 million households.

■ ADDENDA: Geena Davis has signed on to star in ABC's White House drama pilot *Commander-in-Chief*. From writer/director Rod Lurie,

the project centers on the first female U.S. president. The two-hour pilot marks Davis' return to TV, after her failed attempt at a sitcom, in 2000's *The Geena Davis Show*, also on ABC...Rebecca Romijn will star in the WB drama pilot *Pepper Dennis*, about an ambitious TV reporter, and comic Dave Attell has joined the cast of Fox's workplace comedy *New Car Smell*...The newest and oldest media took top billing in a poll among attendees at last week's **American Association of Advertising Agencies**. Nearly 30 percent said that online was the hottest advertising medium for 2005, followed closely by branded content (23.4 percent), out-of-home (10.2 percent) and on-demand TV (8.4 percent)...**Turner Broadcasting** inked a deal with Charter Communications to carry TNT in high-definition on all its systems, which caters to 6 million subscribers...**Disney Channel** announced a new preschool series for next year, *Mickey Mouse Clubhouse*...**Comcast** has partnered with the Portland, Ore.-based Rentrak Corp. to begin sending content providers free monthly reports on how consumers are using video-on-demand. Rentrak's OnDemand Essentials measurement system provides anonymous data about customers' habits, which will help programmers and advertisers understand how to market products on and around this emerging viewing platform...MTV Networks executive **Jerry Leo** joined Bravo as vp, strategic program planning and scheduling, replacing Dan Harrison, who was promoted to senior vp, cross-network strategy. Most recently, he was vp, programming for VH1...**Live 365**, an Internet radio network of

10,000 stations, last week subscribed to the comScore Arbitron online radio ratings service. Estimates for the network will be reported for the first time with the release of the January ratings later this week.

■ **CORRECTION:** In the Feb. 21 IQ, a list of the Top 50 Interactive Agencies misstated the estimated 2003 revenue for Aegis' Isobar unit. It should have been stated as \$54.5 million. Thus, estimated 2004 revenue of \$100 million represented year-on-year growth of 83 percent.



Stewart Sprung

Martha Stewart early Friday left Alderson Federal Prison Camp, rejoining the media world in better shape than when she left five months ago. Stewart will be busy developing two TV shows with Mark Burnett, lining up a book deal and penning a column for *Martha Stewart Living*, starting with the April issue. One MSL exec who won't be there for Stewart's fresh start is longtime publisher Suzanne Sobel. Page 47

JEFF HANEY/AP/GETTY IMAGES

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mr. television

BY MARC BERMAN



Syndication Test

WITH THE SYNDICATED NETWORK TELEVISION ASSOCIATION GATHERING IN NEW YORK this week, it was a given Mr. Television would focus on syndication. But instead of critiquing the individual shows, which I did during our NATPE coverage earlier this year, I am going to tell you things about syndication

that might surprise you—and maybe even amuse you. So, with help from “The History of First-Run Syndication,” an annual report prepared by the Warner Bros. Media research department, let’s play “Did You Know?”

Did you know that 286 major first-run strips from 41 different distributors have been launched since the 1981-82 season? That’s an average of almost 12 new shows per year. This year, 2004-05, just seven new first-run strips were distributed, considerably below average. And only four—the Martha Stewart project from NBC Universal, Warner Bros.’ *The Tyra Banks Show*, Twentieth Television’s *Judge Alex* and the *A Current Affair* revival—have been declared a firm “go” for 2005-06. That ties 1981-82 as the fewest number of new first-run strips launched in one season.

The year with the most new strips was 1988-89, when 20 new shows were launched. The large number can partially be attributed to the fact that syndicators were aggressively looking for the next *Oprah*. One of those 20 strips was Buena Vista’s *Live With Regis & Kathie Lee* (which, of course, is now *Live With Regis & Kelly*).

Speaking of *Oprah*, did you know that the Queen of Daytime actually ranked lower than the King of Sleaze, Jerry Springer, in the 1998-99 season? *The Jerry Springer Show* averaged a 7.0 household rating that season versus a 6.3 for *Oprah*. Of course, that lead was short-lived. In the current ratings, King

World’s *Oprah* is at 7.7 and growing; it’s more than three times as large as the 2.3 for NBC Universal’s deteriorating *Jerry Springer*.

More shows have been launched in talk than any other genre (94 of 286, or 33 percent). That’s no surprise. But did you know that game shows are the second-largest category, at 60 programs, despite the absence of any new quiz shows this season? Although King World’s *Wheel of Fortune* and *Jeopardy!* continue to dominate at an 8.6 and 7.9 household season-to-date rating, respectively, *Wheel* peaked in 1986-87 at a whopping 18.5 rating, while *Jeopardy!* topped out in 1987-88 with a 13.2. *Wheel*’s rating this season, in fact, is at a historical low.

Speaking of ratings, while everybody refers to *USA Today: The Television Show* from long-defunct syndicator GTG (Grant Tinker/Gannett) as the biggest flop in the history of syndication (I worked on that show and remember how awful it was), the 5.1 rating it averaged in 1988-89 would actually make it a top 10-rated show this season. Although King World’s competing *Inside Edition*, which also debuted that season, could only muster a 4.4 rating, low expectations worked in its favor.

A similar situation played out this year, as

new talk shows hosted by Jane Pauley and Tony Danza debuted. NBC Universal’s high-profile *The Jane Pauley Show* at a 1.5 rating is considered a flop, while the more under-the-radar *The Tony Danza Show* at a 1.3 isn’t.

Although *USA Today* barely made it into a second season (I remember hearing about its cancellation on the radio en route to Thanksgiving dinner—that certainly put a damper on the festivities), did you know that the news-magazine genre has the longest shelf life, at an average of 4.7 seasons? Talk comes in second at an average of 2.6 seasons, followed by game shows at 2.0 seasons, and variety at a paltry 1.1.

Variety is such a small part of syndication that no shows in the genre exist. Past shows, which included *Arsenio Hall*, *Keenen Ivory Wayans*, *Last Call* and *The Magic Hour*, hosted by basketball great Magic Johnson, were a sort of hybrid between talk and entertainment, and all ran in late night.

As Twentieth Television prepares for the return of *A Current Affair*, did you know that successful game and court shows in syndication never really end? They

just come back in revivals. *Wheel of Fortune*, *Jeopardy!*, *Family Feud*, *People’s Court* and *Divorce Court* are all a testament to that. Other revivals include *The Hollywood Squares*, *The Match Game*, some version of *Pyramid*, *Love Connection*, *The Dating Game* and *The Newlywed Game*.

Unlike remakes on the broadcast networks that never work (think *Get Smart*, *Fantasy Island* and all the *Brady Bunch* clones), after a brief rest these syndicated shows can come back and last for years.

I bet you didn’t know that. ■

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

Did you know that Oprah actually ranked lower than Jerry Springer in the 1998-99 season?

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**Samir Husni's Guide to New Magazines, 2005

Today Jessica...

booked a babysitting job
checked out her best friend's new crush
finally found the *Unfabulous* ringtone
and then got movie tickets

all while standing in front of her mirror.

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Source: Nielsen Media Research, NHI/NTI: 8/30/04-12/26/04 & NSS: 8/30/04-12/19/04. K2-11, Nick Total Day, Cartoon & Toon Disney M-Su 6a-11p, NBC, ABC, CBS, WB 6a-6a. Includes all kids' programs with 7 or more telecasts. Based on competitive kids' programming only. Qualifications made available upon request.

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