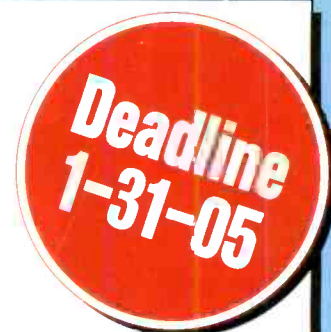




Final Call for Entries



Best Hispanic Spots of 2004

Brought to you by Marketing y Medios and Adweek's Best Spots

Marketing y Medios editors will review the best tv spots of 2004 targeting Hispanic consumers and announce the winners in the April 2005 issue. Both Spanish and English language commercials aimed at Latinos that aired in the United States for the first time in 2004 are eligible.

Good luck!

Los editores de Marketing y Medios elegirán los mejores comerciales de TV de 2004 dirigidos al mercado hispano y darán a conocer los ganadores en su edición de abril de 2005. Para participar, los anuncios – que pueden estar en inglés o en español - deben haber sido transmitidos en EE.UU. por primera vez en 2004.

¡Buena suerte!



The deadline is January 31, 2005.

Go to www.marketingymedios.com for entry forms.

La fecha límite de inscripción es el 31 de enero de 2005.

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**If you have any questions, call (646) 654-5218
or e-mail nsobel@adweek.com**

At Deadline

■ ZUCKER: HOPEFUL ABOUT POWELL'S EXIT

NBC Universal television group president Jeff Zucker responded with optimism to news that Michael Powell, chairman of the Federal Communications Commission, was leaving the government agency (see page 4). At the winter TV Critics Association press tour in Los Angeles, Zucker told reporters on Friday that Powell's departure was an opportunity. "It gives us hope that there can actually be a new agenda at the helm of the FCC," Zucker said. Among the items on that agenda was bringing "some common sense and uniformity to the issue of indecency," he added. "Everything has been dealt with so indiscriminately, and differently in each case, and if everybody understood what the rules were, that would be a step in the right direction." Once the leading network among viewers 18-49, NBC has fallen to third this season, behind CBS and ABC. Contributing to that slide were scripted failures *Father of the Pride*, *Hawaii* and *LAX*. Although Zucker praised the costly CGI-animated *Pride*, he acknowledged, "It didn't work out." Zucker expressed continued support for *Friends* spinoff *Joey*, which has slid in the ratings since its premiere last fall.

■ ECHOSTAR BUYS VOOM


Cablevision sold its fledgling satellite service Voom to EchoStar for \$200 million in cash on Jan. 20. The service launched with fanfare in 2003, offering an expansive lineup of high-definition channels, but it only attracted about 26,000 subscribers and hemorrhaged millions of dollars, analysts said. Rumors of the sale began last December after Cablevision said it would not spin off Voom separately from the rest of the company, which includes cable networks, 3 million cable subscribers and sports franchises. The sale of Voom was a sensitive issue for Cablevision chairman Chuck Dolan, who reportedly tried to buy Voom from the company at the last minute. The board, in a majority vote that included Dolan's son James, overruled his wishes to save Voom and voted to cease operations or sell.

■ NBC UNVEILS DEVELOPMENT SLATE

NBC Entertainment president Kevin Reilly has released working titles and descriptions of six dramas and six comedies that the network has in development for next season. The dramas are: *E-Ring* from Jerry Bruckheimer, set in the Pentagon; *Fathom*, about naval officers who stumble on cute sea creatures that are really space

aliens; *Book of Daniel*, about a reverend who communicates with a hip Jesus; *World of Trouble*, about a squad of FBI agents; *Inconceivable*, set in a fertility clinic; and '70s *New York Cop Project* (working title). The sitcoms are: *Four Kings*, which follows the adult lives of four childhood friends; *Dante* from Steve Levitan, about a football player at the tail end of his career; *Earl*, about a low-rent crook who wins the lottery; *I Love Faron Hitchman*, about a young couple whose families interfere; *Loved Ones (and People We Love to Hate)*, about three adult siblings who lead very different lives; and *Lies & The Wives We Tell Them To*.

**INSIDE
MEDIaweek**



IDG's McGovern takes a global approach to publishing Page 30

Market Profile 10

Opinion 15

Media Elite 26

Mr. TV 34

■ WEBMD TO SPIN OFF TITLE

WebMD, the health and medical information Web site, will be launching a spinoff print edition that will be available free to consumers in 85 percent of doctors' offices around the country. A launch date has not been announced, nor have specific details about its circulation goals. WebMD will begin visiting media buyers this week. The startup will likely compete for advertisers with magazines such as Time Inc.'s *Health*.

■ AN EARLY JUMP ON NATPE

HomeTeam with Troy McClain, a last-minute first-run reality weekly from Litton Entertainment, will be unveiled at the National Association of Television Program Executives conference in Las Vegas this week. McClain, a former contestant on NBC's *The Apprentice*, will surprise a deserving individual or family each week with a down payment and first year's mortgage payment for their first home. In other NATPE news, Tribune Entertainment will distribute the remake of TV classic *Candid Camera*, with 137 half-hour episodes available with host Peter Funt and either Dina Eastwood or Suzanne Somers as co-host. The show originally aired on Pax.

■ AOL TO ENHANCE SEARCH CAPABILITIES

America Online expanded its search capabilities last week in a bid to compete with enhanced search features from Google, Yahoo and Microsoft's MSN, which currently has a new search product in beta. The changes will be incorporated into the proprietary Web services and other sites in AOL's network, including the AOL.com portal, which the Time Warner unit is planning to relaunch this year as a full-scale, ad-supported free portal along the lines of (continued on page 33)

Market Indicators

NATIONAL TV: STEADY Pharmaceutical advertisers continue to populate all day parts, despite questions from the government about the safety of some prescription drugs. Fresh programming is helping to draw more advertiser interest in first-quarter scatter.

NET CABLE: SLOW Inventory is wide open across most schedules. Media buyers are ordering commercial time very close to air date—about 4-5 days in advance. Wireless and movie categories remain the most active spenders on cable.

SPOT TV: OPEN Most buys continue to come in at the last minute and plenty of inventory remains available. Automotive and wireless categories are up slightly. Retail spending is off.

RADIO: MIXED National radio has picked up driven in part by increased activity in the auto category and February tune-in buys. Reduced inventory on Clear Channel stations causing some uneven inventory availability. Rates are mostly negotiable.

MAGAZINES: ACTIVE Electronics (such as video games and wireless) strong late in first quarter due to new product launches. The low-carb craze in food advertising has slowed considerably from this time last year.

Media Wire

Clear Channel Backs Up "Less Is More" Research

Clear Channel Radio last week advanced the cause of its "less is more" ad-sales initiative, making its case before about 30 agency executives. John Hogan, CEO of CC Radio, and Bob McCurdy, regional president of CC Radio Sales, a division of Katz Media, reviewed proprietary research from Burke Inc. that supported the company's plan to reduce commercial clutter by shortening commercial breaks and emphasizing 30- and 15-second spots. The radio giant also agreed to change one component of the plan to allow 60-second commercials in the first-in-pod position, rather than limiting the position to :30s.

The meeting was a follow-up to concerns raised late last fall by the Committee on Local TV/Radio of the American Association of Advertising Agencies.

The research from Burke showed that commercial recall is not driven by the length of a spot. "If done properly, you can generate the same amount of brand and copy-point recall with a well-produced :30 or :15," McCurdy said. "If an advertiser doesn't need to pay for a :60, they can take that money and buy more stations or more weeks."

Agency execs and Clear Channel are committed to working together to change the industry. CC "is taking action in terms of fielding research and agreeing to run :60s first-in-pod, which was one of our major concerns," said Kevin Gallagher, Starcom senior vp and media director, local broadcast, who organized the meeting. "They are welcoming our input." —*Katy Bachman*

BBCA Grows Budget, Taps Comedy Central's Mitchell

With his eye on making BBC America more competitive with top entertainment cable networks, president/CEO Bill Hilary last week announced plans to increase investments in programming, move its headquarters to New York and restructure the executive ranks.

Hilary also named Comedy Central's former senior vp of programming Kathryn Mitchell to the new post of general manager. (continued on page 6)

Staying the Course

As Powell sets exit from FCC, commission will keep pushing deregulation

WASHINGTON By Todd Shields

Outgoing Federal Communications Commission chairman Michael Powell leaves behind an agency with sharpened reflexes against indecent broadcasts, a troubled media ownership policy and a possibly inconclusive record on the transition to digital TV. Powell, 41, announced Friday that "some time in March" he would leave the agency he joined in 1997. There was no immediate announcement from the White House of a successor.

Those frequently mentioned include FCC commissioner Kevin Martin, a fellow Republican with whom Powell has sparred, and Rebecca Klein, a former Texas public utilities regulator with longstanding ties to President Bush. Observers suggested any Bush nominee would set a generally deregulatory course. "We do not expect a basic change in the direction of FCC telecom and media policy," said Legg Mason analyst Blair Levin.

Powell's departure had been widely anticipated, if only due to his lengthy tenure in a wearying role. He became chairman in January 2001 and quickly emerged as an unabashed proponent of new technology, including high-speed Internet and digital TV. In a brief statement Friday, Powell touted "innovative technology that puts more power in the hands of the American people," including cellphones, digital TVs and personal video recorders.

Mentioned only obliquely was a signature controversy of Powell's tenure: the ongoing battle over media ownership. Powell guided the FCC to a Republican-led party-line vote in 2003 to let big media companies aggregate more TV and radio stations and newspapers. A federal court rejected the changes last year, and aggrieved networks want the Supreme Court to take up the case. If the justices decline, Powell's successor will need to re-craft the ownership rules.

Powell was an energetic reformer, said Andrew Jay Schwartzman, president/CEO of the Media Access Project, which won last year's media ownership court verdict. But, he added, Powell's "confidence and energy caused him to make political missteps and to ignore empirical evidence." Many in Washington concede Powell's brilliance but note political shortcomings that were laid most vis-



The FCC Michael Powell will vacate in March is expected to continue its deregulatory course.

ibly bare on a key telephone ruling in 2003 when Martin defected to vote along with the agency's two Democrats. Powell's trouble in rounding up a majority of the five-member commission led one longtime Washington observer to quip, "He can do quantum physics, but he can't count to three."

Powell entered office as an unabashed First Amendment advocate, but in the past year presided over a profound crackdown on broadcast indecency that his office ascribed to "coarsening content in broadcast." Here, too, his policies are under fire, with networks challenging indecency rulings that include proposed fines for the baring of Janet Jackson's breast during last year's Super Bowl broadcast. The challenges could mature into lawsuits, leaving Powell's successor to defend the crackdown before federal courts that could, paradoxically, upend indecency regulation.

Powell pushed TV stations to begin digital transmissions, even though most households still use analog TVs. With his departure he could leave unsettled key digital issues including whether cable companies must carry more than one of the digital programming streams broadcasters will offer. Last week, Powell asked the FCC to decide if cable's obligations stop at one programming stream, but it was not clear he could muster a majority. ■

Checking Reality

With nonscripted flops on the rise, net execs are reevaluating schedules

TV PROGRAMMING By A.J. Frutkin

After a season in which most new non-scripted programs have underperformed, conventional wisdom might assume that broadcasters will cut back on reality for next season. That may not be the case.

American Idol's fourth-season premiere on Fox last week proved that reality shows still can pack a punch. The two-hour debut drew 33.6 million viewers, and scored a 14/33 among adults 18-49, according to Nielsen Media Research data. With that big of an upside, reality is here to stay. "The payout on reality shows can be so huge for a relatively small investment," said Laura Caraccioli-Davis, senior vp of Starcom Entertainment.

The networks are already developing more than a dozen new reality shows. ABC's college scholarship contest show, *The Scholar*, premieres later this year, as does its troubled-teen show, *Brat Camp*. CBS is fashioning *The Cut*, hosted by Tommy Hilfiger. NBC has reality sitcom *Tommy Lee Goes to College* and a search for the next *Saturday Night Live* member.

Despite continued production, disappointments this season have taught TV execs some valuable lessons about quality programming. At the winter TV critics convention held in Los Angeles last week, CBS chairman Leslie Moonves admitted his misstep in airing *The Will*, which the network canceled after one broadcast. "It wasn't our finest moment," Moonves said. Other underachievers include ABC's *The Benefactor*, NBC's *Sports Illustrated Swimsuit Model Search* and almost every non-scripted program that Fox launched last fall.

At last week's TV critics tour, Fox entertainment president Gail Berman acknowledged that quantity may be as important as quality. "We had a substantial amount of our schedule be unscripted, and certainly that was problematic for us," she said.

Some advertisers believe the season's non-scripted failures are crucial to the genre's evolution. "Each network is continually learning what their viewership wants in reality," said Frances Page, principal of strategy/business affairs, Magna Global Entertainment.

Page added that high failure rates also are common among scripted comedies and dramas. And because reality is a young genre, the networks are still figuring out not only what non-scripted works, but also how much.

For the week of Dec. 5, 2004, nonscripted shows comprised 19.5 percent of the entire

prime-time schedule, up 7 percent from the same period in '03, according to Magna's analysis of Nielsen. Whether that number rises, falls or remains the same next season is uncertain.

A decrease could be the result of Fox pursuing less reality next fall. Also contributing to a possible decrease is ABC's success with *Lost* and *Desperate Housewives*. As all the networks clamor to find their own versions of these scripted hits, the scales could tip away from reality next season. "The more scripted shows that work, the more time periods for reality go away," said ICM talent agent Steve Wohl.

Most established reality franchises are safe. But not all. ABC's dating franchise, *The Bachelor/Bachelorette*, launched its ninth iteration earlier this month to declining numbers. "We're trying everything possible to keep it feeling fresh," said Andrea Wong, executive vp of alternative programming at ABC Entertainment. But too many imitators "tire out the format," Wong added.

There have been some nonscripted success-



es this season. ABC's *Wife Swap* and *Extreme Makeover* remain strong, while NBC's *The Biggest Loser* surprised many. But the season's lows seem to be outweighing its highs.

Whereas last season saw a rush to add any show with the word "reality" in its description, the networks likely will be more discerning in the future. Jeff Gaspin, NBCU's cable entertainment president who continues to oversee reality programming, said, "People aren't going to order just for the sake of ordering."

Moonves agreed, and told *Mediaweek*, "When you have this many failures, people aren't going to think that reality is the magic bullet they once thought it was." ■

It's a Race Again

January ratings comebacks for NBC, Fox tightening the 18-49 demo field

NETWORK TV By John Consoli

January may not yet be the new September in the minds of media agency executives, but they are applauding Fox, ABC and NBC for several successful programming launches and relaunches so far this month.

Sam Armando, Starcom's director of TV research, said he was most impressed that the networks weren't shying away from competing with each other. Armando pointed to Jan. 19, the second night of the latest season of Fox's blockbuster *American Idol*, when ABC ran a fresh episode of its hit drama *Lost*. While *Idol* produced a whopping 11.2/27 in adults 18-49 (it was down 13 percent from the corresponding episode a year ago), *Lost* also garnered a solid 7.4 in the demo. At 9 p.m., the premiere of Fox drama *Point Pleasant* led out of *Idol* with a 5.3 in 18-49s, while ABC's relaunched *Alias* produced a solid 5.6 in its third episode, and a first-run *King of Queens* on CBS pulled a 4.5.

The net result, noted Armando, was that the six networks topped out at a cumulative 58

share for the night, up 16 percent over a year ago. "In the past, the other networks would have run repeat programming against [*Idol* and *Point Pleasant* premieres], but this time they stole share from cable."

"I applaud their efforts," added Elizabeth Herbst-Brady, Starcom's director of broadcast investment. "It's hardly the first time shows have launched in January, but it's a case of more networks being more aggressive in an attempt to try to stop audience erosion."

Beyond *Idol*, NBC's successful launch of new drama *Medium* and the relaunches of *Alias* and Fox's drama *24* have contributed to bringing back some viewer buzz to the broadcast networks. It also tightens the race to win the adults 18-49 demo title among NBC, ABC, Fox and current leader CBS. NBC especially needed the boost it got from *Medium*, after two dramas, *Hawaii* and *LAX*, flopped last fall. Through three episodes, *Medium* has averaged a 6.1 in adults 18-49, 27 percent higher than

Media Wire

BBCA is doubling its program-development budget in an effort to buy more shows, coproduce additional projects with television partners in the U.K. and expand its original content offerings.

Already the network has increased the number of coproductions this year to 12 projects, and it has plans for a new in-house development team that will work on series and specials unique to BBCA, Hilary said.

BBCA's move to New York from Bethesda, Md., will position the network closer to BBC Worldwide Americas, a division of the BBC that plans to launch more international channels, and to Discovery Networks' ad-sales department, which sells the channel's commercial inventory.

Other executive moves include the promotion of Jo Petherbridge to senior vp of communications, online and strategy, in charge of public relations, talent and network strategy. —Megan Larson

Captivate Simplifies for Easier Repurposing of Ads

Making it easier for TV advertisers to place their ads on its network of screens in office elevators, Captivate Networks announced today it will extend the length of ads from 10 to 15 seconds, consistent with the TV standard. Captivate also redesigned the graphic layout of its screens to make it easier to repurpose print ads. The changes take effect this week in Boston and Hartford, Conn., and the rest of its markets by Feb. 7.

Although advertisers are increasingly looking to Captivate and other alternative media to complement traditional media campaigns, they are less willing to create additional versions of the current creative.

"The use of Captivate in our FedEx NFL media mix has helped us take our messages out of traditional media to communicate with football fans during the course of the work day," said Ellie Harvey, senior marketing specialist for FedEx. "Now, because of Captivate's longer ad format and other enhancements, we can convert our mainstream creative to run in this medium as well, making all the messages in the entire campaign more synergistic." —KB

last season's time-period occupant, reality show *Average Joe*. Meanwhile, new January sitcom launch *Committed* (Tuesdays at 9:30) has averaged a 4.4 in 18-49s, 22 percent higher than last season's occupant, *Happy Family*.

Alias, meanwhile, is averaging a solid 5.7 rating in adults 18-49, 1.6 million viewers more



The return of *American Idol* gave Fox a shot in the arm, and beat the network's own estimates.

per night than last year's *The Bachelorette* in its time period. On Fox, drama *24* in its new Monday 9 p.m. time slot is averaging a credible 4.9 in 18-49s after two episodes. And *Idol* is averaging a 12.6 in 18-49, level with last year. "I was concerned *Idol* would have a hard time meeting last year's first-week numbers," said Lyle Schwartz, senior vp/director of media research, Mediaedge:cia. "It did much better than I thought, and even exceeded Fox's estimates."

Can this new influx of January programming help these networks catch CBS for the 18-49 crown? Schwartz thinks so. "It only takes one or two shows to propel one network over another," he said. "So Fox can absolutely jettison back to the top."

But Armando said just finishing No. 1 won't guarantee Fox big bucks in the next upfront: "What's far more important is a network that has a solid schedule across all nights, rather than a network that finishes on top because of one or two shows." ■

Still No Satisfaction

UPN unhappy with Nielsen's response over missing women

NETWORK TV By John Consoli

Nielsen Media Research has told UPN that double-digit declines this season among young black female viewers from its Monday and Tuesday ethnic sitcoms is mainly the result of programming competition, not any methodological issues (*Mediaweek*, Oct. 25 and Dec. 13, 2004). But UPN is not accepting that argument, insisting that problems exist with the Nielsen viewer sample.

"It's like last year's missing males 18-34, all over again," said David Poltrack, executive vp of research and planning for CBS, who is overseeing the investigation for UPN (both networks are owned by Viacom). At the outset of the 2003-04 season, young male demos dropped in large numbers across many TV networks (*Mediaweek*, Oct. 20, 2003), and there's still disagreement over the cause.

Jack Loftus, senior vp, communications, for Nielsen Media Research (which like *Mediaweek* is owned by VNU), said the number of black women 18-34 watching TV from 8 to 10 p.m. on Monday in fourth quarter dropped only 3 percent, not enough to cause the hefty double-digit declines of UPN's four Monday sitcoms.

Loftus also pointed out that that specific demo's ratings are up at other broadcast and cable outlets. Fox, for example, is up 40 percent and CBS is up 19 percent in the time period. "The [young, black female] audience is

there...they are just watching other things." Loftus also said that videogame usage on Monday among black women in the demo was up 74 percent in fourth quarter.

"We're not saying that there are no declines in audience," retorted Poltrack. "Some of it may be attributed to shifting the time periods of some of the shows and some natural erosion, but our Monday-night shows are down 26 percent, 4 rating points [from 15.5 to 11.5]. That just seems extraordinarily high." Poltrack also pointed out that Fox's large percentage gain, and even CBS', are off much lower bases. In the demo, Fox was up to 3.1 from 2.1 and CBS was up to 3.0 from 2.7.

"Plus, white women 18-34 and older black women are watching our sitcoms at the same levels, so why would younger black women stop watching?" Poltrack continued. "It immediately leads you to believe it is a sampling problem."

After receiving Nielsen's findings, Poltrack said he asked Nielsen to go back and check two things in its household sample. "One thing Nielsen has done is add more weighting to Hispanic households, but there are some households that may be categorized as being black, when the primary language spoken is Spanish and the primary shows they watch are on Univision and Telemundo," Poltrack said.



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He added that some of those households could have replaced black homes from last year's sample that had been UPN watchers. But Loftus said Nielsen has found only two instances in the black sample where "characteristics" have changed, not enough to impact the results.

Poltrack's second request to Nielsen dealt with regional weighting, notably representation of the Southeast, which counts the largest

number of black households in the country. "Ratings for UPN sitcoms are significantly higher among African American audiences in the Southeast," Poltrack said. "*Girlfriends* is 58 percent higher in that region; *One on One* is 59 percent higher; and *Half & Half* is 57 percent higher." Last season, in the black portion of the sample, the Southeast made up 35 percent. This season, it makes up 28 percent. "That has to have some impact," Poltrack said. ■

VH1 Classic Adds Box Sets

Opens MTV Nets' library to diversify schedule with long-form retro shows

CABLE TV By Megan Larson

In an effort to boost its audience with longer form programming, VH1 spinoff VH1 Classic will open MTV Networks' vault and borrow vintage music series, including *Yo MTV Raps* and *Pop Up Video*, which will take thirtysomethings back to their youth. More original specials are also part of the strategy.

"We are evolving Classic into more of a destination for fans of classic, rock, pop and soul," explained Eric Sherman, senior vp/general manager of MTV's digital nets. "These are the shows that VH1 Classic viewers grew up with. It's within our charter to explore the library."

The programming flashbacks will kick off in third quarter with *MTV's Unplugged*, *Storytellers*, *Rockumentary* and *Club MTV*. Even old episodes of *Behind the Music* that VH1 retired two years ago will get a second chance at life.

Sherman said the network would air programming blocks, or "box sets," around different artists using videos and various episodes of the series. For example, the Eric Clapton box set will include videos, plus clips of *Unplugged* and *Behind the Music*.

Advertising execs think it's a smart move for Classic to recycle the old. It doesn't cost a

thing, and long-form programming may keep audiences watching for longer periods of time.

"VH1 Classic is one of those channels that you tune in and tune out, so [the old shows] should help make viewers want to linger a little longer," said Brad Adgate, senior vp, director of research for Horizon Media.

VH1 Classic began accepting a limited amount of advertising in fourth quarter. "Outing an audience that is young, urban, affluent and educated, Classic has been able to attract advertisers from a broad range of categories, including autos, packaged goods, record labels, movies and wireless, that are interested in the clutter-free environment." "This is a valuable audience that has very similar attributes to VH1's," said Sean Moran, senior vp of ad sales for VH1 and VH1 Classic. Added vp of ad sales Dan Lovinger, "We want advertisers to look at Classic as more than a digital channel, but as a unique source of content."

It is hard to gauge the success of VH1 Classic because it does not subscribe to Nielsen Media Research's ratings service. But the channel does seem to have traction with the first MTV generation.

"The network is a nostalgic look at the salad days of MTV, so a lot of these shows they are bringing back will resonate with viewers who watched MTV in the '80s," noted Adgate.

In addition to the library product, Classic is launching four quarterly specials. *Rock n' Roll Fantasy Camp* airs in first quarter. In second quarter, Jewish rockers celebrate the seder in *Matzoh and Metal: A Very Classic Passover*.

Sturgis, a documentary about a small town in South Dakota that attracts thousands of bikers every summer with its annual rock concerts and biker fest, airs in third quarter. The final rock doc for 2005 is *A Very Classic Thanksgiving* with none other than Twisted Sister's Dee Snider. ■



Behind the Music outtakes, featuring icons like Annie Lennox, will find a home on VH1 Classic.

VH1/PHOTO

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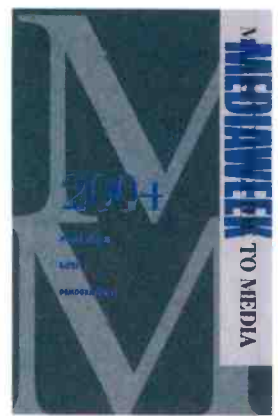
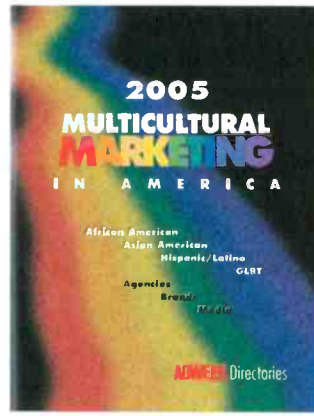
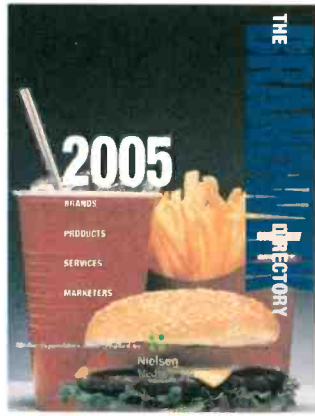
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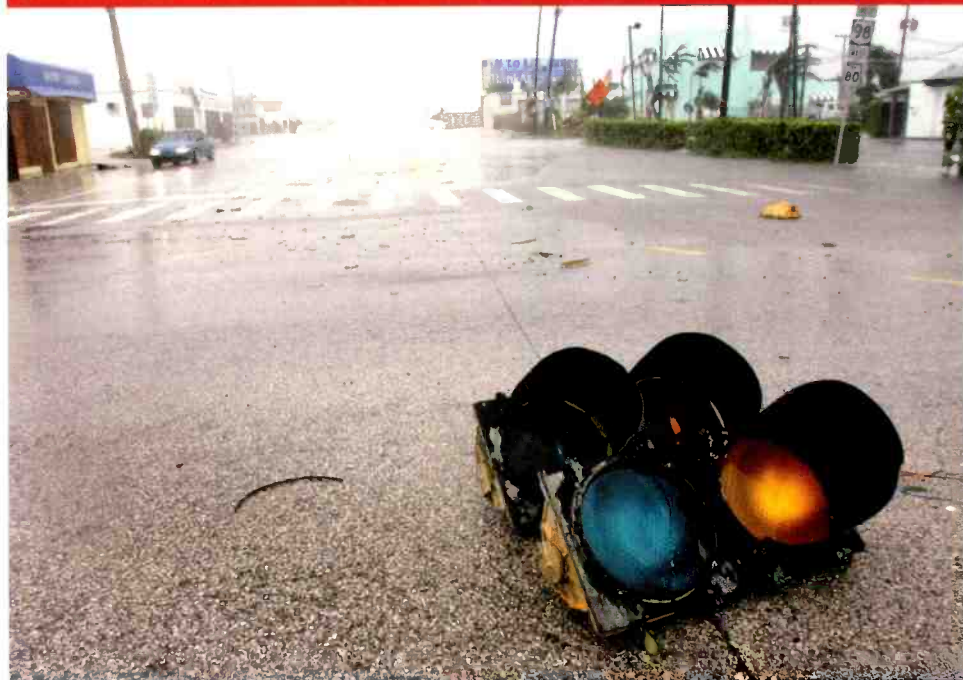
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market profile

BY EILEEN DAVIS HUDSON



Signals lost: The vicious storms of 2004 downed area traffic lights—as well as some media outlets.

Tampa, Fla.

CHARLEY, JEANNE, FRANCES AND IVAN, THE RECORD FOUR HURRICANES (IN ONE season) that slammed the Tampa Bay area in 2004, forced local media to dust off emergency management plans that had never been tested. At NBC affiliate WFLA-TV, the longtime No. 1 outlet in the Tam-

pa-St. Petersburg (Sarasota) market, president/general manager Eric Land implemented a plan that included setting up a backup broadcast studio at the University of South Florida in Tampa, staffed with journalists in the event that WFLA lost its signal (it never did).

Gannett Co.'s CBS affiliate WTSP wasn't quite as well prepared. The station had to evacuate its St. Pete facility and broadcast from the county's public access Channel 18, going off the air twice in the process.

Last summer, WFLA weathered a storm of another sort. The official TV home of the NFL's Tampa Bay Buccaneers faced a conflict in airing the team's four preseason games against the Summer Olympics. WFLA worked out a deal to buy a block of time on Hearst-Argyle-owned Independent WMOR, on

which it aired the games. WFLA made the same arrangement during its wall-to-wall coverage of one of the hurricanes, which conflicted with NBC coverage of a Nascar race.

WMOR, a former WB affiliate licensed out of Lakeland, Fla., offers a mix of sitcoms and movies. The station in the past year began running three hosted movies during prime time on Mondays, Tuesdays and Wednesdays. Each day

has a theme, such as Chick Flick Mondays. The station also hired a local musical trio to be the face of the station at local events and sing the station's jingle in promo spots, says Ken Lucas, WMOR vp/gm.

WFTS, Scripps Howard Broadcasting's ABC affiliate, just started looking for a new news director to succeed Bill Berra, who is leaving after three years to become vp of news for Journal Broadcast Group. The station has seen recent gains in morning news but has struggled with its evening and late news because of weak lead-ins, says vp/gm Bill Carey. He hopes the addition of *The Ellen DeGeneres Show* at 4 p.m. this fall will be the spark needed to bring additional viewers to the evening newscast. *Ellen*, currently on WFLA, will replace *The Jane Pauley Show* on WFTS. For 2007, syndication mainstays *Wheel of Fortune* and *Jeopardy!* will move from their longtime home WTSP to WFTS. WTSP airs *The Dr. Phil Show* at 5 p.m., which wins the time period. WTSP executives could not be reached for comment.

Fox Television's owned-and-operated WTVT produces more local news than any other station in the market, including four hours (5-9 a.m.) of morning show *Good Day Tampa Bay*, an hour at noon, two hours of local news in the evening (5-7 p.m.), and an hour at 10 p.m. On the weekends, *Good Day* airs 7-9 a.m., and the station produces an hour of news at 6 and 10 p.m.

Going up against WTVT at 10 p.m. weeknights is Sinclair Broadcast Group's WB affiliate WTTA, which in August 2003 launched an hourlong newscast to compete with WTVT's well-established late news.

The hyphenated Tampa market is one of the few served by duplicate major-network affiliates. While WFTS is the ABC affiliate licensed in Tampa, the Sarasota part of the market is also served by Calkins Media's ABC affiliate WWSB. ABC granted WWSB an affiliation to serve this area some 30 years ago because the transmitters of the ABC affils to the north and south at the time couldn't reach it. WWSB positions itself as the local station for its core area, says marketing director Gilda Dennis. Last April, the station moved its cable location to channel 7, making "Channel 7" its logo and moniker to help the flood of new residents

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / TAMPA-ST. PETE

	Jan.-Dec. 2002	Jan.-Dec. 2003
Local Newspaper	\$376,929,040	\$419,305,050
Spot TV	\$291,982,475	\$338,743,645
Outdoor	\$25,365,510	\$30,233,110
Local Magazine	\$7,074,750	\$7,405,250
Total	\$701,351,775	\$795,687,055

Source: Nielsen Monitor-Plus

SCARBOROUGH PROFILE

Comparison of Tampa, Fla.

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Tampa Composition %	Tampa Index
DEMOGRAPHICS			
Age 18-34	31	24	76
Age 35-54	40	35	87
Age 55+	29	41	143
HHI \$75,000+	31	22	71
College Graduate	14	12	90
Any Postgraduate Work	11	8	68
Professional/Managerial	26	20	74
African American	13	9	70
Hispanic	14	9	68
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	59	113
Read any Sunday Newspaper	61	72	118
Total Radio Morning Drive M-F	21	21	100
Total Radio Afternoon Drive M-F	18	18	100
Total TV Early News M-F	29	34	117
Total TV Prime Time M-Sun	38	43	112
Total Cable Prime Time M-Sun	15	17	120
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	61	57	92
HOME TECHNOLOGY			
Owns a Personal Computer	68	65	95
Purchase Using Internet Past 12 Months	43	36	85
HH Connected to Cable	66	69	105
HH Connected to Satellite/Microwave Dish	20	19	99
HH Uses Broadband Internet Connection	23	21	94

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

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 5 FM	27.0	\$55.7	38.3%
Infinity Broadcasting	1 AM, 5 FM	23.7	\$44.6	30.7%
Cox Radio	6 FM	24.1	\$29.6	20.4%
WGUL FM Inc.	1 AM, 1 FM	3.6	\$3.0	2.1%
Tampa Broadcasting	1 AM, 1 FM	1.6	\$1.7	1.1%

Includes only stations with significant registration in Arbitron diary returns and licensed in Tampa-St. Petersburg-Clearwater or immediate area. Share data from Arbitron Summer 2004 book; revenue and owner information from BIA Financial Network

find it more easily, she says.

Serving the area's Hispanic population are Entravision Communications-owned Univision affiliate WVEA and Univision Communications-owned TeleFutura outlet WFTT. Both stations share the same facility and management team. WVEA produces a live weekday 6 p.m. newscast and a pre-taped 11 p.m. newscast. It also does morning traffic, weather and news briefs.

"During the hurricanes, we stayed on live

quite a bit," says Nelson Castillo, general sales manager for WVEA and WFTT. Castillo says roughly half of all Hispanics in the DMA live in Hillsborough County (where Tampa is located). The market has about 423,000 Hispanics, comprising about 11 percent of the total population.

ZGS Broadcasting owns a low-power Tele-mundo affiliate in Tampa, WRMD. Paxson Communications' WXPX rebroadcasts WFLA's news at 7 p.m. and 11:30 p.m.

In area newspapers, the dominant *St. Petersburg Times*, owned by the locally based Poynter Institute for Media Studies, has been making moves to bolster its position as the highest-circ daily in all of Florida (*The Miami Herald* has the largest Sunday circulation). Last July, the *Times* signed a venue-sponsorship deal with Clear Channel Entertainment's Ford Amphitheatre in East Tampa, and just this month the paper launched a consumer-shows and expos division.

In another initiative, aimed at attracting readers from east and central Pasco County, the *Times* redesigned its zoned edition for that booming area north of Tampa.

Times Publishing Co., the umbrella company under which the *Times* is published, last September launched *thr**, a weekly tabloid aimed at busy young adults aged 25-35. Switching from Friday to Wednesday publication on Feb. 9, *thr** (for *Tampa Bay Times*) has a 75,000-copy free distribution in Hillsborough and Pinellas counties. On Feb. 1, the paper will launch a multimedia campaign to support its revamped classifieds.

Media General's *The Tampa Tribune* continued to buck a national trend of declining circulation, with its daily circulation rising 1.9 percent to 214,269 and its Sunday circ jumping 2.7 percent to 293,090 as of Sept. 30, according to the Audit Bureau of Circulations. The gains are notable considering the paper faced significant operational and circulation challenges caused by the hurricane. The *Tribune* and its sister properties in the market, WFLA-TV and the TBO.com Web site, collaborated to cover each of the four storms and their aftermath.

Media General's three local news outlets collectively reach 78 percent of all adults 18 and over in the Tampa DMA, according to Scarborough Research. The Florida Publishing Group, the division of Media General that oversees the *Tribune* and several other newspapers, has experienced a 5 percent revenue increase annually for the past three years, according to Amy Chown, the *Tribune's* marketing director. Both WFLA and TBO.com experienced double-digit revenue growth in 2004, she notes.

Another local newspaper player with a media partner in the market is The New York Times Co.'s *Sarasota Herald-Tribune*, which owns local cable news channel Six News Now. SNN's newsroom is completely integrated with the *H-T's*, allowing frequent collaboration on stories that appear on air and in print. SNN, launched in 1995, serves Sarasota, Charlotte, and parts of Manatee and Lee counties.

On the local cable (continued on page 11)



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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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NIELSEN RATINGS / TAMPA-ST. PETE (SARATOGA)

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

(continued from page 10) scene, the dominant operator is Bright House Networks, managed by Advance/Newhouse Communications, a privately held company headquartered in Syracuse, N.Y. Cable penetration in the DMA is 69 percent, slightly higher than the 66 percent national average, according to Scarborough Research.

The cable arena provides significant competition for the broadcast TV stations not only with entertainment programming but also with local and regional news and sports. Bay News 9, which launched under the auspices of Time Warner Cable in 1997, is a 24-hour cable news channel now run by Bright House. The Sunshine Network, launched in 1988, is a 24-hour cable sports network focused on local and regional sports in Florida. Sunshine Network is the official home of the 2004 reigning National Hockey League Champions, the Tampa Bay Lightning.

In radio, the market is defined as Tampa-St. Petersburg-Clearwater and ranks 21st nationally. The market also has spill-in from stations rated in Sarasota and Lakeland. Clear Channel Communications, Infinity Broadcasting and Cox Radio control nearly 90 percent of the markets' entire radio advertising pie.

Cox owns the market's No. 1 station overall, Adult Contemporary WDUV-FM, licensed out of New Port Richey, Fla. The station earned an 8.4 share in the Summer Arbitron survey.

Holding the No. 2 spot in listeners 12-plus is Infinity-owned Country WQYK-FM, which is also the market's highest-billing station. It generated \$16.7 million in revenue in 2003, according to estimates by BIA Financial Network. WQYK earned a 6.9 share (listeners 12-plus) in the summer book, just ahead of the 6.5 share earned by Clear Channel's News/Talk/Sports leader WFLA-AM. WFLA is the second-highest biller in the market, earning an estimated \$14.2 million in 2003. WDUV ranks 13th in billings at an estimated \$5.2 million. CC's heritage Contemporary Hit Radio WFLZ-FM is the longtime morning-drive leader, with its *MJ Morning Show*.

The market's three main radio broadcasters try to split the market with niche formats. For instance, Infinity owns the market's lone Jazz outlet, WSJT-FM. Clear Channel owns the market's dominant Urban station, WBTP-FM. And Cox owns the lone Alternative station, WSUN-FM.

Clear Channel Outdoor and Viacom Outdoor dominate the Tampa Bay outdoor marketplace. Clear Channel offers bulletins, 30-sheets, transit shelters and other products, while Viacom offers bulletins and mall advertising.

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WTSP*	7.5	15
	NBC	WFLA	6.3	13
	Fox	WTVT	6.0	12
	UPN	WTOG*	2.4	5
	ABC	WFTS	1.6	3
	WB	WTTA*	1.4	3
	Univision	WVEA*	1.1	2
	Independent	WMOR*	0.3	1
5:30-6 p.m.	Pax	WXPX*	0.1	#
	NBC	WFLA	6.3	12
	Fox	WTVT	5.4	10
6-6:30 p.m.	ABC	WFTS	1.6	3
	NBC	WFLA	7.9	14
	CBS	WTSP	7.0	12
	Fox	WTVT	5.0	9
	UPN	WTOG*	3.7	6
	ABC	WFTS	2.3	4
	WB	WTTA*	1.4	2
	Independent	WMOR*	1.3	2
6:30-7 p.m.	Univision	WVEA*	0.9	2
	Pax	WXPX*	0.5	1
	Fox	WTVT	3.9	6

Late News

10-10:30 p.m.	Fox	WTVT	5.9	9
	WB	WTTA	0.7	1
10:30-11 p.m.	Fox	WTVT	3.6	6
	WB	WTTA	0.7	1
11-11:30 p.m.	NBC	WFLA	7.7	15
	CBS	WTSP	7.1	14
	ABC	WFTS	3.2	6
	Fox	WTVT*	2.4	5
	UPN	WTOG*	1.8	3
	WB	WTTA*	1.2	2
	Independent	WMOR*	0.9	2
	Univision	WVEA	0.6	1
	Pax	WXPX*	0.2	#

*Non-news programming. #Share below reportable minimum. Source: Nielsen Media Research, November 2004.

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Pinellas County: 426,797 Households				
<i>St. Petersburg Times</i>	210,752	260,519	49.4%	61.0%
<i>The Tampa Tribune</i>	13,260	19,583	3.1%	4.6%
Hillsborough County: 419,473 Households				
<i>The Tampa Tribune</i>	152,044	201,459	36.2%	48.0%
<i>St. Petersburg Times</i>	31,684	33,072	7.6%	9.1%
Pasco County: 156,576 Households				
<i>St. Petersburg Times</i>	49,582	67,771	31.7%	43.3%
<i>The Tampa Tribune</i>	29,639	41,585	18.9%	26.6%
Hernando County: 57,695 Households				
<i>St. Petersburg Times</i>	24,334	23,619	41.4%	50.4%
<i>The Tampa Tribune</i>	7,842	3,503	13.3%	14.5%

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



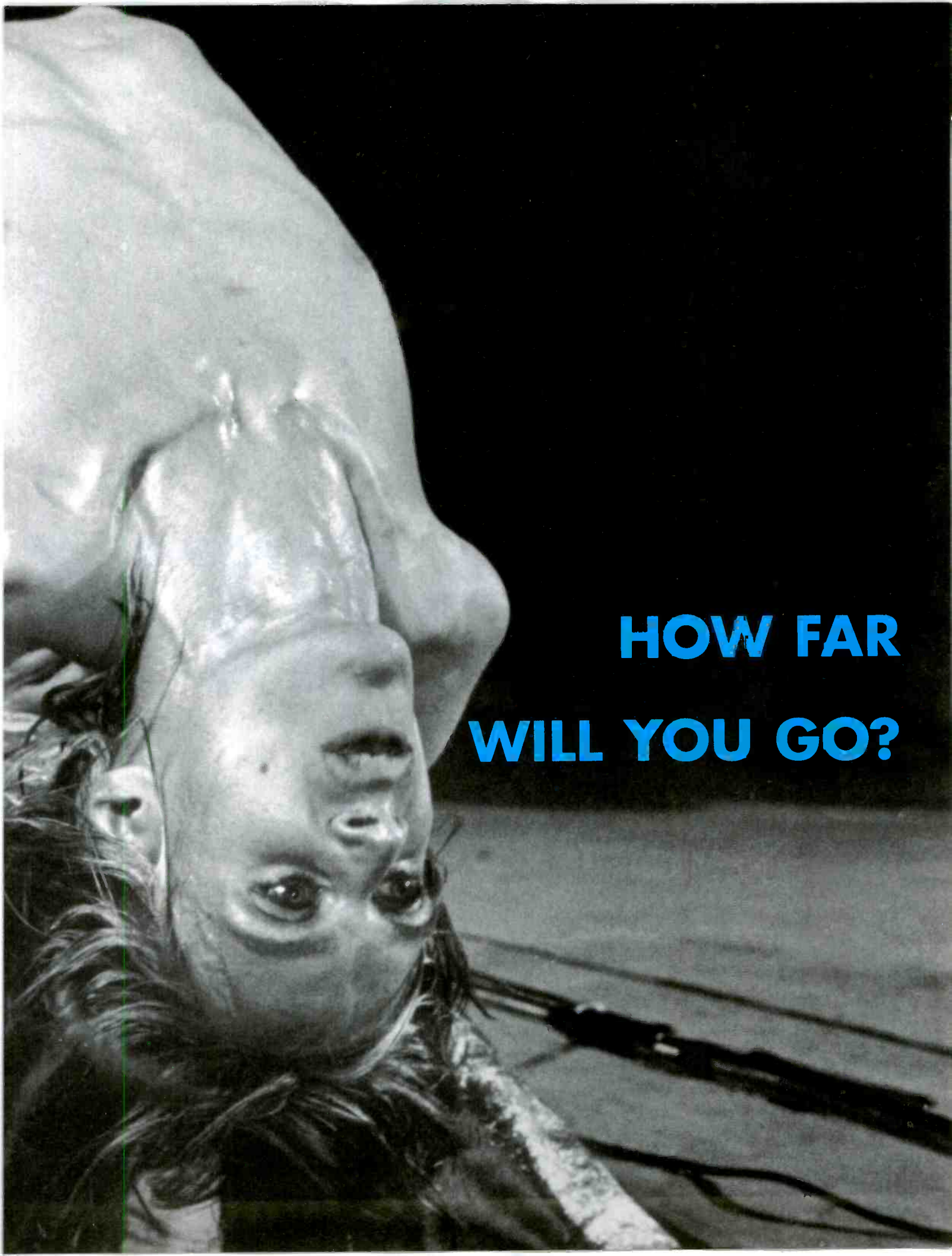
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OPINION

CATHERINE GORDON

Hooking Up to Retail

Cable has realized it needs to sell at consumer electronics stores

THERE'S A GOOD REASON why The Consumer Electronics Show takes place in Las Vegas: Vegas is all about the experience.

The senses go on overload 24/7 for days, as you jostle with some 140,000 people in an exhausting marathon disguised as a trade show. If you're actually in the electronics industry, or one of the plethora of associated partner or vendor companies wanting to be part of this industry of technology insiders, you were there during the first week of January.

Indeed, CES is a very exclusive club. And until the cable industry began to show up at the party, pretty much everyone on the convention floor had one thing in common: They sold at retail. Even the telcos knew that they had to attach themselves to hardware to make it real for consumers and to make CE retailers pay attention. What was AT&T without the late '90s coolness of Nokia? My Sprint service is OK, but it's my little Samsung phone, just the perfect size in the palm of my hand, that really gets me going.

Consumer electronics stores are adept at providing endless experiences of sight, sound and touch. You get to see a product and play with it before you buy. The store is a sensory carnival, with something to engage and tempt each demographic segment of the family.

So, for the first time in the late '90s, cable entered at retail. No shiny hardware and barely a mention of the programming except for a few logos. The message at the time: Sign up for digital cable and get this really great box of air. Compelling? Not really. And right next to the cable display was this big satellite provider, with the cool-looking dish, talking about more NFL football than anyone could have imagined.

Cable knew it had to be at retail. The research said that that's where consumers were and would be making their information and entertainment choices. Still, cable resisted. With a direct sales model, executives were sure they'd be cannibalizing their own customers. Pssst: The consumers were already there, eyeing that satellite dish. Can you spell "lost opportunity"? Even after more than a decade of deregulation, learning curves tended to be flat in the cable business.

Not anymore.

That's because competition in the cable business has never been fiercer. Cable never had to understand its customers, much less figure out how to market to them. But with the satellite companies and telcos coming after cable's customers full tilt, and digital services proliferating, it's time for the industry to meaningfully interact with—and provide compelling experiences for—con-

sumers at the retail store level, where the real action is.

CTAM, the cable industry's marketing association, has its new and ongoing "Only Cable Can" campaign, presenting the industry to consumers like a national brand and tying in to high-profile electronics manufacturers and retailers. Consumers aren't used to thinking about buying cable at retail, so the industry has to get them into the store and then talk to them meaningfully, provide an experience and dangle a compelling offer. Time Warner, the second-largest cable operator, is leading this charge with trackable, integrated consumer promotions focused on driving store traffic with offers for HDTV service.

In November 2004, Time Warner teamed with Discovery HD Theater and Circuit City on "Time for HD," a system-wide promotional campaign. There were several exciting things about the promotion. First, a huge MSO executed a fully integrated consumer promotion that commanded prime real estate at retail. Second, the return on investment, substantial in terms of new subscribers, was better still because the subs were high-value, signing up for advanced services and paying higher-than-average monthly charges. Not the least of the benefits was the awareness and education of retail electronics employees, whose propensity to recommend HD cable has increased significantly.

"Time for HD" was solid consumer retail marketing: surround consumers with messages where they live, work and play, and drive them to retail. Local radio in key markets, station remotes from Circuit City stores, live on-air talent delivering the messages and a dedicated promotion spot helped to create local market buzz. In the store, consumers saw vibrant point-of-purchase visuals, including life-size cutouts of Discovery personalities and an end-aisle display with a two-minute video loop featuring the programming, the offer and the HD coolness factor. Key was cross-merchandising in the store where point-of-sale in the HDTV area featured the promotion and urged shoppers to look for the Time Warner display. The high-value offer included a discount on service, a gift with purchase and a Circuit City gift card.

The cable business is on the precipice of an entirely different way of selling its services. It's not easy, but change never is. I'm convinced it can be done and it will be successful. ■

Catherine Gordon spent several years in the network cable sales business before joining Source Marketing in Westport, Conn., where she is senior vp. She can be reached at gordon@source-marketing.com.



Syndication's New Model

This year's NATPE conference has the fewest first-run shows ever, with new talk entrants, including *The Tyra Banks Show*, dominating the field

BY MARC BERMAN

MIRRORING RECENT YEARS, the number of new first-run programs for 2005-06 pales in comparison to syndication in its heyday when a typical National Association of Television Program Executives conference was home to as many as 30 new shows (strips and weeklies) from as many as 20 different distributors. This season, just seven new first-run strips (one of which—*Eye For an Eye*—is already airing in a limited number of markets on the weekend) will make the record books as the fewest number of original first-run shows available at NATPE. There is no shortage of new off-network entries (including sitcoms *Sex and the City*, *My Wife and Kids*, *Bernie Mac*, *South Park* and *Girls Behaving Badly*; and dramas *Alias*, *Farscape*, *Jeremiah*, *Smallville* and *Star Trek: Enterprise*), but a changing landscape populated by fewer syndicators has taken its toll on new available product.

“With fewer major syndicators and only a few independent companies still out there, there are just so many new first-run shows that are going to be introduced,” says Bill Carroll, vp/director of programming at Katz Media. “Instead of an overabundance of new product, economically it could be more advantageous to focus on what is already airing, which is why a number of moderately rated shows continue to get renewed for second seasons [and beyond]. Patience has become more of a virtue in syndication.”

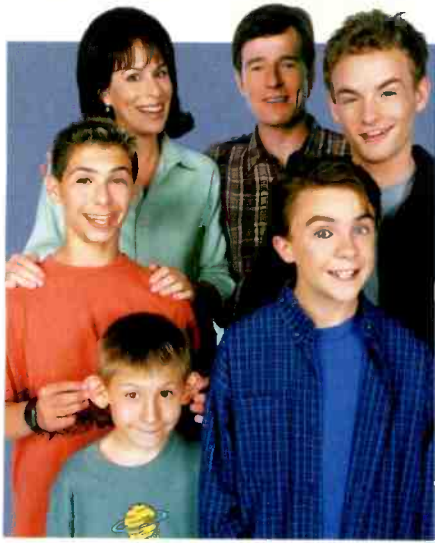
What's also particularly unusual about the next batch of first-run strips is that three of the seven projects—*Judge Alex*, *A Current Affair* and *The Suze Orman Show*—are from Twentieth Television. Buena Vista, Paramount and King World (and potentially Tribune Entertainment, if on-the-fence weekly hour *Legally Blonde* does not go forward) have nothing new in first-run to introduce for 2005-06. If Twentieth does indeed find enough clearances to launch all three shows (which is possible given the questionable status of some of its established product), this could very well be the most number of new first-run strips introduced by any syndicator at one time.

“For us, there were three very strong and specific opportunities in three different genres that just happened to occur in the same development season,” notes Bob Cook, Twentieth

Television president/COO. “Like the old days, we are coming to NATPE expecting to do business. With no new show a confirmed ‘go’ and more time periods available, stations attending NATPE will be looking to do deals.”

“Right now the field is wide open,” adds Joanne Burns, Twentieth's executive vp of sales marketing, research and new media. “With Suze Orman already successful in talk on cable, no new court introduced in four years and *A Current Affair* already a proven hit, we think there will

natpe2005

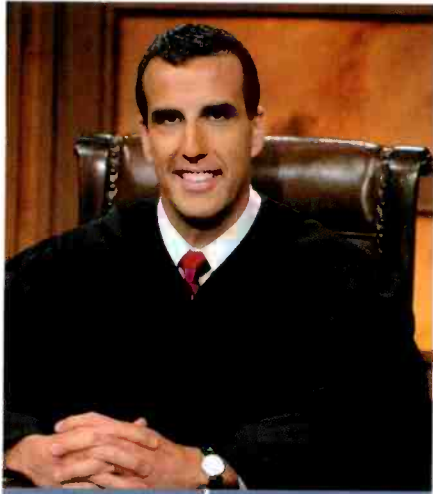


MALCOLM IN THE MIDDLE



keep them

ENTE



JUDGE ALEX

SUZIE ORMAN



THE BERNIE MAC SHOW



COPS



DIVORCE COURT



GOOD DAY LIVE



COMEDY BLOCK



THAT '70s SHOW



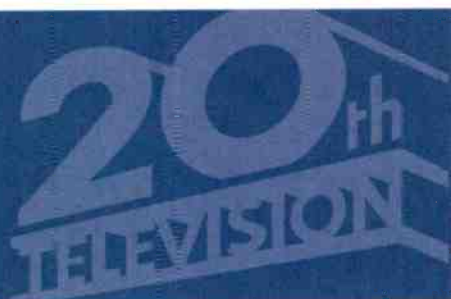
MIKE JUDGE

KING OF THE HILL

YES, DEAR



RTAINED



A Current Affair

24



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FOX FEATURES



AD SALES
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be enough interest—and time periods—to support these three very distinct franchises. Lack of new product elsewhere could be beneficial.”

Talk remains the only program category that's still active, making up four of the seven potential new strips—*Martha* (NBC Universal), *The Robin Quivers Show* (Sony Pictures Television), *The Tyra Banks Show* (Warner Bros.) and Twentieth's aforementioned *The Suze Orman Show*. Although rumors of comedian Mo'Nique hosting a show in place of Tyra Banks circulated in recent weeks, Warner Bros. is hoping to introduce the former Parkers star in daytime at a later time. Tom Joyner, the successful radio show host, will also be at NATPE in search of a distributor for a weekly talk/variety hour he is proposing.

“Even in a season lacking new product, talk remains the most vital ingredient because of the potential rewards financially,” argues Brad Adgate, senior vp of corporate research at Horizon Media. “If it clicks, it can be a gold mine.”

Although court is about to get more crowded, courtesy of Twentieth's aforementioned *Judge Alex*, and the comedic *Eye For an Eye* from Atlas Worldwide Syndication and Distribution (hosted by the infamous Kato Kaelin), new game shows are missing in action as veterans *Wheel of Fortune* and *Jeopardy!*, both from King World, Buena Vista's *Who Wants to Be a Millionaire* and Tribune Entertainment's *Family Feud* continue to dominate. There are also no new shows targeted specifically to kids and only one potential weekly scripted hour (Tribune's *Legally Blonde*). Paramount, which wanted to introduce a talk-related strip hosted by Steven Cojocar, has pushed the project back one year because of health problems for the *Entertainment Tonight* correspondent.

As Martha Stewart prepares to get out of jail and begin her high-profile return, and Twentieth Television hopes to revive once-prosperous *A Current Affair*, lack of originality continues to be a negative label easily pinned on the industry. Nevertheless, of this year's batch of talkers, no show comes close to the buzz generated by Stewart, who has managed



“Since it's been several years since we've seen anything new in court, and the genre overall remains healthy, this could be good timing for Judge Alex.” RASH

to jump start her career thanks to producer Mark Burnett. This is Burnett's first foray into daytime after an impressive run in network prime-time reality TV with shows like *Survivor* and *The Apprentice*.

“There is so much more to Martha than what you saw in the original series,” says Burnett, who plans on making this *Martha* a more fun, topical and interactive vehicle similar to *Oprah* and the old *Rosie O'Donnell Show*. “We're taking the core values of what Martha stands for and upgrading them into a format more conducive to her personality. This Martha is a real person, not the perfect homemaker, and an average daytime viewer will be able to relate to her.”

“This show will be more about doing than just talking,” adds Susan Lyne, the recently named president/CEO of Martha Stewart Living Omnimedia, Inc. “And we will see more of Martha out in the field in a more spontaneous environment. Martha will use her life experiences to continue to teach, educate and deliver.”

Although there will no doubt be enormous sampling at the outset for *Martha*, the true test will come after the tainted domestic diva settles back into life in daytime. By the time Stewart ended her initial 11-year run as a strip, in fact, ratings for *Martha Stewart Living* plummeted to a 0.9 household rating, according to Nielsen Media Research, with a 0.5 among both women 18-49 and women 25-54. Compared to just one year earlier, that was a decrease of 31 percent in households, 17 percent in women 18-49 and 29 percent among women 25-54. While that was partially a reflection of time-period downgrades following her legal troubles, by the time the 2002-03 season hit, *Martha Stewart Living* had been declining for five years.

With that in mind, will this not-so-perfect new Stewart find a new home in syndication for years into the future? “I think we will be in for a very pleasant surprise with Martha,” notes Carroll. “Although I doubt even Mark Burnett can make Martha loveable, if he can at least make her likeable—and I think that's very doable—Martha could come back in a big way.

“Of any new talk show,” adds Carroll, “Robin Quivers faces the biggest challenge without an initial station group.” Although Quivers could be considered an unlikely candidate for daytime given her 23-year working relationship with shock-jock Howard Stern, Sony Pictures Television execs are confident the former sidekick's talents as “a multifaceted individual” will shine through.

“The Robin Quivers you [hear] on *The Howard Stern Show* is not the Robin Quivers you will see in daytime,” promises Melanie Chilek, senior vp, development and syndicated program-



GRABBING THE MIC
Robin Quivers steps out of Howard Stern's shadow with her own talk show, courtesy of Sony Pictures Television.

ming at Sony. "Robin has a wealth of knowledge and experience viewers don't get to see on *Howard Stern* that is the perfect ingredient for a daytime talk show host. When I read her book, I was convinced she had the goods to have her own show."

While many observers assume Quivers will inherit time periods from Sony's failing *Life & Style* and/or *Pat Croce: Moving In* this season, Chilek is confident there are enough time periods to go around for all.

But will viewers give Quivers a chance to prove she has the goods to host her own talk show? "Without her more famous crutch, Robin at best is a long shot," believes John Rash, senior vp, director of broadcast negotiations at Campbell Mithun. "Her experience from *The Howard Stern Show* makes her more of a target for current viewers of *Jerry Springer* as opposed to *Oprah* and *Dr. Phil*, and the marketplace can barely support the questionable *Springer* right now. Even if Robin cleans up her act, which is a necessity, viewers who know her from *Stern* may not be interested."

Meanwhile, after the failures of *On Air With Ryan Seacrest* and *The Rob Nelson Show*, not to mention modest ratings returns for *Good Day Live*, Twentieth Television is jumping back into the talk-show saddle, with the aforementioned hour hosted by financial whiz Suze Orman.

"The biggest misconception of my show is that it will solely revolve around the issue of money," explains Emmy winner Orman, who describes her show as a combination of *Oprah*, *Dr. Phil*, *Ellen* and court TV. "We will deal with real life situations about what is important in a person's life. Instead of sensationalizing a problem, we will look for positive solutions and will do follow-ups with my guests. There's always a need for a talk show that brings people's reality to the forefront."

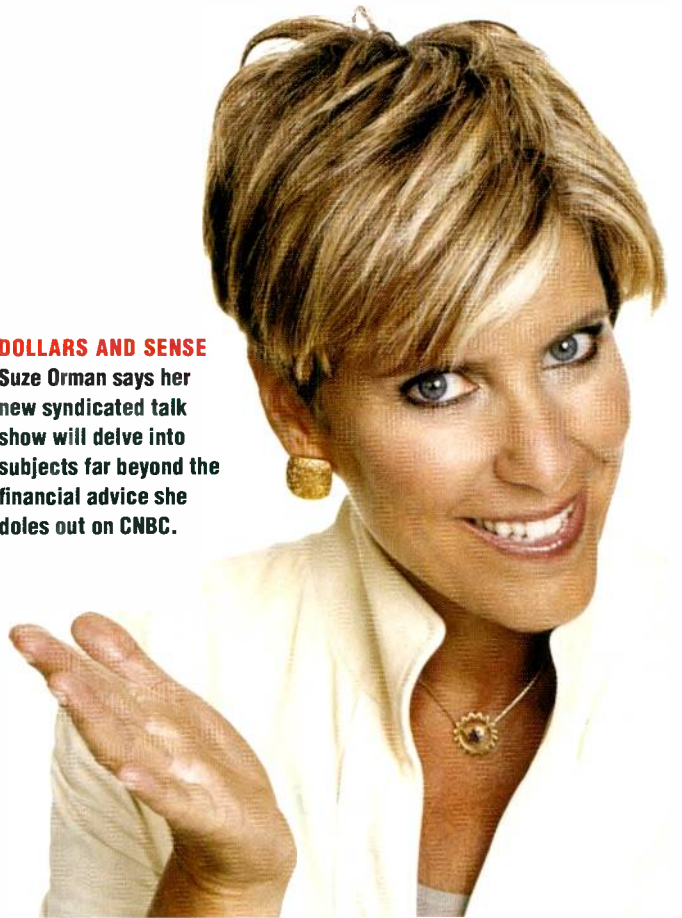
"Suze has the inbred ability to get viewers involved," adds Twentieth's Cook. "As good as she is advising people financially, I think she will be equally noteworthy delving more into people's lives."

With lower expectations than *Martha*, and minus the baggage *Quivers* brings, *Orman* could very well be the dark horse. "Unlike Robin Quivers, Suze Orman brings a wealth of respected experience and knowledge to the marketplace and has experience hosting a talk show," notes Rash. "Although she, too, is associated with something, the connection to money is not negative. If she can immediately demonstrate a value outside of her comfort zone, there could—and should—be room for someone looking to bring something positive to daytime."

Tyra Banks, who is riding high in prime time as host/creator of UPN's *America's Next Top Model*, is hoping to capitalize on the young adult daytime audience not being served following the failure of Twentieth's *Seacrest* and the departure of Sony's *Ricki Lake* last season. According to Warner Bros., which has been trying to sign the busy model for years, in the one season during which Tyra regularly appeared on *Oprah* each month, ratings increased by an average of 10 percent.

"As with *Ellen*, we are going into the marketplace with realistic expectations and are not looking to reinvent the wheel," says Jim Paratore, exec vp, Warner Bros. Domestic Distribution, and president, Telepictures Productions. "*Tyra* is a long-term strategic opportunity

DOLLARS AND SENSE
Suze Orman says her new syndicated talk show will delve into subjects far beyond the financial advice she doles out on CNBC.



that we think will appeal to a wide array of female viewers, not just young women. Considering that close to 90 percent of the female audience [women 18-34, 18-49 and 25-54] for *America's Next Top Model* also watches daytime talk, we are optimistic that *Tyra* will succeed. Women consider her a role model."

But will Banks find an audience in daytime where four out of five new shows launched do not succeed? "The biggest thing working in Tyra's favor, of course, is the exposure on *America's Next Top Model*," says Adgate. "But as we have seen from other celebrities attempting to launch a daytime talk show, that is still no guarantee of success."

Considering only one of this year's six freshman talk shows (Buena Vista's *The Tony Danza Show*, which to date is averaging a paltry 1.3 household rating) is likely to return in 2005-06, not even familiar faces like Banks and Stewart are a sure thing.

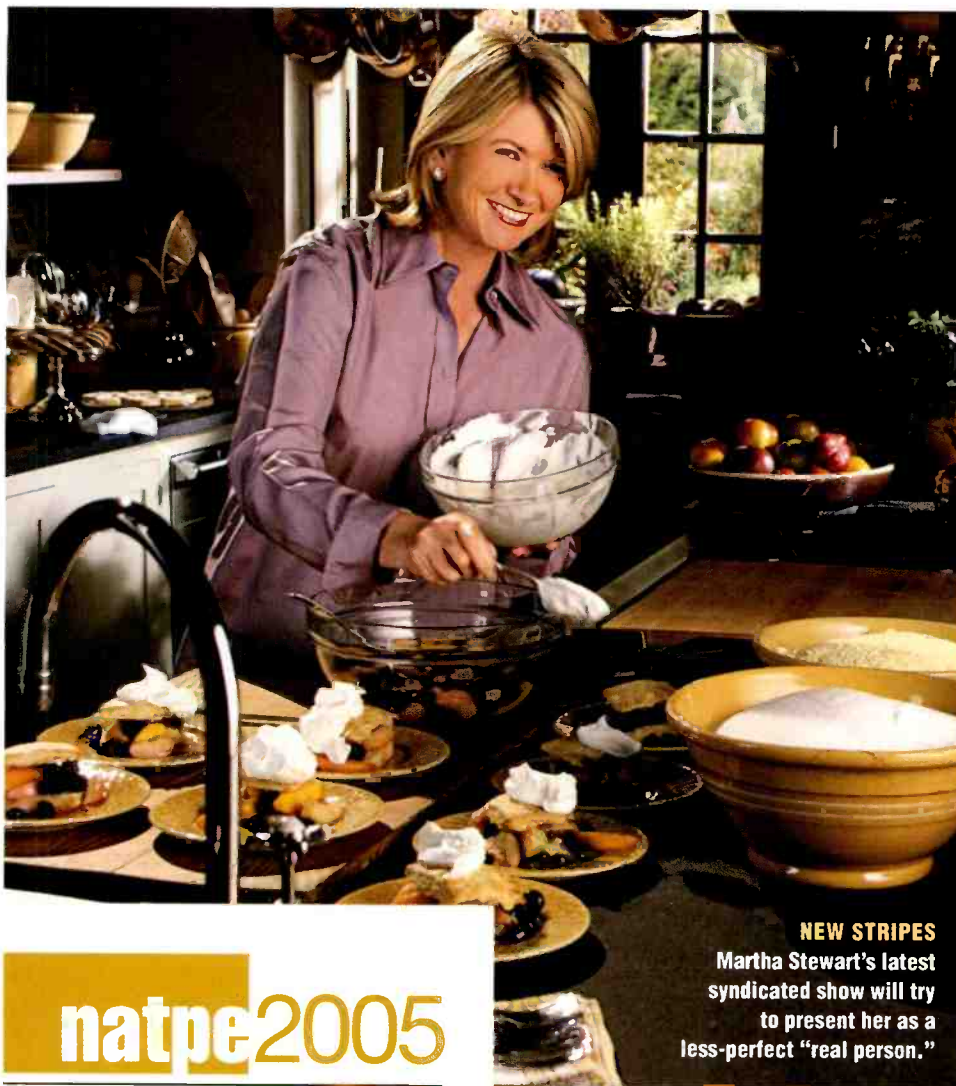
"The success of any new show is dependent on two things: The ability, or nonability, of the talent as an interviewer, and the success, or nonsuccess, of the syndicator's ability to line up decent clearances," notes Adgate. "As we have seen this season, without these two key ingredients, the odds are not positive."

Although there are only three new first-run strips outside of talk (Twentieth's *Judge Alex* and *A Current Affair*, and *Eye for an Eye* from Atlas), confirmed clearances on the Fox owned-and-operated stations for *Judge Alex* and *A Current Affair* give them the potential edge.

"Since it's been several years since we've seen anything new in court, and the genre overall remains healthy, this could be good timing for *Judge Alex*," notes Rash. "If he can do what the commanding *Judge Judy* and *Judge Joe Brown* do—rule their court rooms without alienating the audience—it could be a keeper. As for *A Current Affair*, considering it initially opened the door to a whole new type of reality storytelling, I'm not surprised to see it attempt a comeback. Syndication is known for redoing past successes." ■



"There were three opportunities in three different genres that happened to occur in the same development season... We're coming to NATPE expecting to do business." COOK



NEW STRIPES
Martha Stewart's latest syndicated show will try to present her as a less-perfect "real person."

natpe2005

The Short List

Daytime Talk-Show Strips

KEY TARGET DEMOGRAPHICS

Women 18-49, 25-54

MARTHA (working title)

Distributor: NBC Universal

Availability: September 2005

Program Length: One hour

Terms: Cash plus barter (4 minutes national/11 minutes local)

Ad Sales: To be determined

Description: Like her or loathe her, you have to hand it to Martha Stewart. Locked behind bars for lying to investigators about a stock sale and not allowed to conduct business, the domestic diva still managed to land a new gig. After 13 years as host of

Martha Stewart Living, Stewart will revive her daily homemaking hour, this time with a live audience, celebrity guests and the help of reality TV impresario Mark Burnett. Given that NBC Universal's floundering *The Jane Pauley Show* is not expected back, *Martha* is likely to inherit a good portion of those time periods. As for fans hoping for a glimpse of Stewart at NATPE, it's not fated to be—she's still in the slammer!

THE TYRA BANKS SHOW

Distributor: Warner Bros.

Availability: September 2005

Program Length: One hour

Terms: Cash plus barter (3.5 minutes national/10.5 minutes local)

Ad Sales: Warner Bros. Media Sales,

Michael Teicher (212) 636-5310

Description: Model and host of UPN's *America's Next Top Model*, Tyra Banks heads to daytime in this hour focusing on relevant issues facing today's young women. With the young-skewing Ricki Lake long gone, and competing new talk shows hosted by Martha Stewart, Robin Quivers and Suze Orman targeted to older women, Tyra could be the sleeper if she connects with younger females looking for a fresh talk-show option in daytime.

THE ROBIN QUIVERS SHOW

Distributor: Sony Pictures Television

Availability: September 2005

Program Length: One hour

Terms: Cash plus barter (3.5 minutes national/10.5 minutes local)

Ad Sales: Sony Pictures Television, Amy Carney (212) 833-4039

Description: Giggly Howard Stern sidekick Robin Quivers, the so-called most popular female personality in radio, according to Sony, is hoping to step out of his shadow and into the daytime limelight in this hour of relevant issues to women, families, current events and relationships. Considering Quivers could be inheriting time periods from failed Sony first-run strips *Life & Style* and/or *Pat Croce: Moving In*, the odds of survival are minimal. Unless Stern pops in for a visit on a regular basis with his young male audience intact, don't count on Quivers finding much of an audience among female viewers.

THE SUZE ORMAN SHOW

Distributor: Twentieth Television

Availability: September 2005

Program Length: One hour

Terms: Cash plus barter (3.5 minutes national/10.5 minutes local)

Ad Sales: Twentieth Television, Bob Cesa (212) 556-2520

Description: Referred to as the Oprah Winfrey of finance, TV's energetic financial advisor heads to daytime hoping to help everyday people with everyday problems that may or may not stem from a financial issue. Unlike *The Suze Orman Show* on CNBC (which she will continue to host), a program that solely addresses questions about money, Orman says she will dig deeper and offer the type of inspirational advice and information to help viewers live better.

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Daytime Court-Show Strips

KEY TARGET DEMOGRAPHICS

Women 18-49, 25-54

EYE FOR AN EYE

Distributor: Atlas Worldwide Syndication and Distribution

Availability: September 2005

Program Length: Half hour

Terms: Cash plus barter (1.5 minutes national/5.5 minutes local)

Ad Sales: Atlas, Michelle Swain (800) 854-8529, ext. 229

Description: Launched as a weekly in a handful of markets including Chicago, Philadelphia, Dallas and Washington, D.C., in 2003 and hosted by the D-level Kato Kaelin, court as we know it is in for a comedic face-lift in this *National Lampoon* parody of the traditional syndicated court show format. Look for two half-hour episodes to be packaged as one hour each day.



Kaelin's 15 minutes of fame aren't up just yet.

JUDGE ALEX

Distributor: Twentieth Television

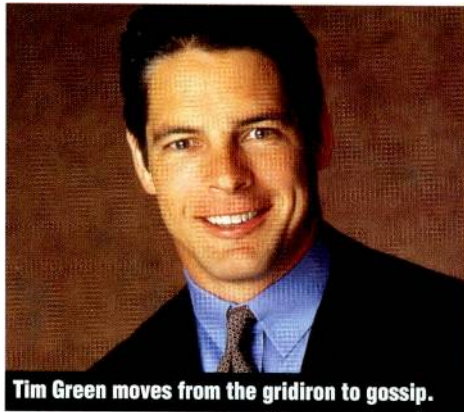
Availability: September 2005

Program Length: Half hour

Terms: Cash plus barter (1.5 minutes national/5.5 minutes local)

Ad Sales: Twentieth Television, Bob Cesa (212) 556-2520

Description: After a four-year lull that saw no new syndicated court-show entrants, Twentieth is hoping there will be an appetite for outspoken 44-year-old Florida Circuit Court Judge Alex E. Ferrer. Although Ferrer professionally has handled thousands of cases, including first-degree murder, drug-related offenses, kidnappings and armed robbery, chances are most of the cases he will preside over will be typical family-friendly stuff: bickering parents, feuding neighbors and unhappy consumers. The show has cleared 50 percent of the country.



Tim Green moves from the gridiron to gossip.

Daytime Magazine/Reality Strips

KEY TARGET DEMOGRAPHICS

Adults 18-34, 18-49, 25-54

A CURRENT AFFAIR

Distributor: Twentieth Television

Availability: September 2005

Program Length: Half hour

Terms: Cash plus barter (1.5 minutes national/5.5 minutes local)

Ad Sales: Twentieth Television, Bob Cesa (212) 556-2520

Description: Classic syndicated series never die; they just come back in new versions hoping to capitalize on past momentum. On that note, here comes tabloid newsmagazine *A Current Affair*, which originally aired from 1986 to 1996. There is certainly no shortage of celebrity doings and scandals to report about these days. The show will be executive produced by Peter Brennan, the creator of the original *A Current Affair*, and hosted by Fox sports commentator and former NFL star defensive end Tim Green. It's slated to launch on the Fox Television Stations Group.

First-Run Weeklies

KEY TARGET DEMOGRAPHICS

Adults 18-34, 18-49, 25-54, Teens, Kids

THE AMERICAN QUILTER

Distributor: October Moon Television

Availability: September 2005

Program Length: Half hour

Terms: Barter (3.5 minutes national/3.5 minutes local)

Ad Sales: October Moon Television, Gloria Bolden (317) 842-4234

Description: *The American Quilter* will focus on the people and communities devoted to this growing craft, which is now a hobby for an estimated 25 million Americans.

LEGALLY BLONDE

Distributor: Tribune Entertainment

Availability: September 2005

Program Length: One hour

Terms: Cash plus barter

Ad Sales: Tribune, Clark Morehouse (212) 210-1030

Description: Based on two successful theatrical movies to date (*Legally Blonde* and *Legally Blonde 2*), the adventures of perky blonde lawyer Elle Woods continue. Unfortunately, though, star Reese Witherspoon has moved onto bigger and better things, and there's no news yet on who's going to take on the role.

PLAY MORE!

Distributor: AIM Tell-A-Vision Distribution

Availability: September 2005

Program Length: Half hour

Terms: Barter (3.5 minutes national/3.5 minutes local)

Ad Sales: Robert Rose (212) 627-3192, ext. 21

Description: Focused on the video game industry and targeted to the 18-34 demographic, each episode of *Play More!* will feature video release dates, reviews, celebrity interviews, cheat codes, cutting-edge gadgetry and DVD releases.

THIS WEEK IN REAL ESTATE

Distributor: Telco Productions

Availability: September 2005

Program Length: Half hour

Terms: Barter (3.5 minutes national/3.5 minutes local) or cash only

Ad Sales: WJM Group, Frank Reskin (541) 884-7449

Description: Showcasing homes for sale in a particular city, each episode will feature comparative price shopping and informational segments like remodeling and gardening.

THE WORLD EXPLORER

Distributor: Litton Entertainment

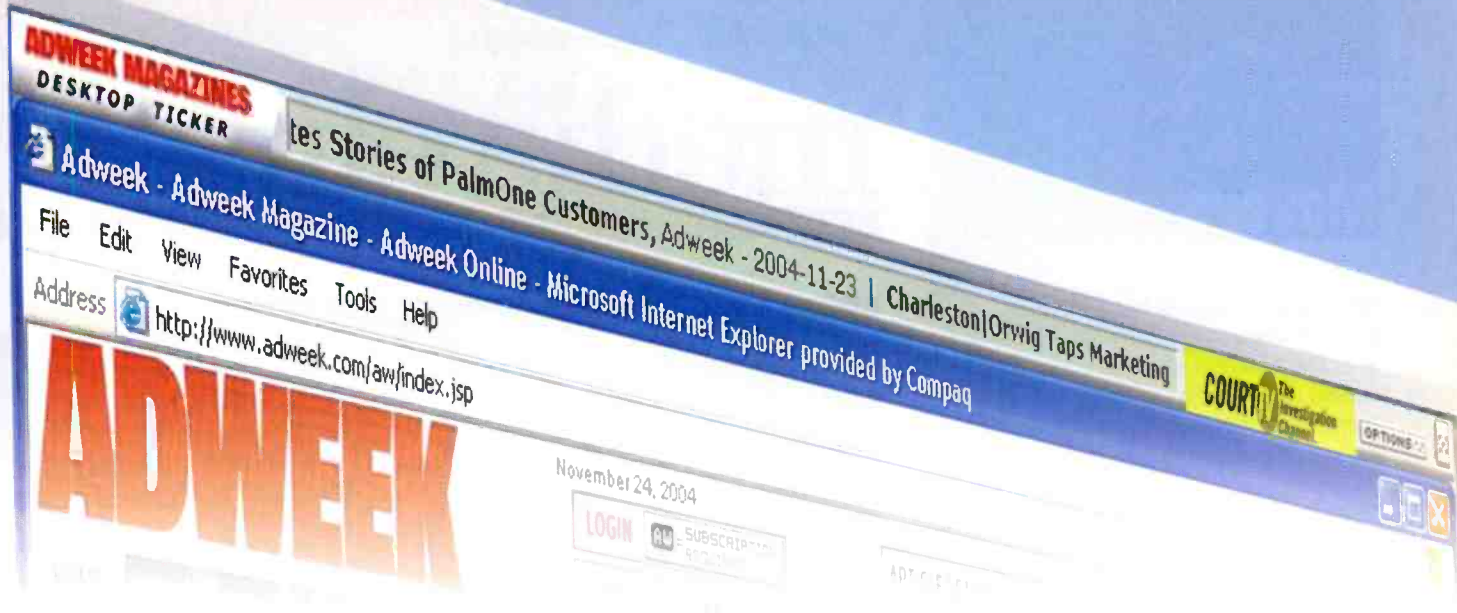
Availability: September 2005

Program Length: Half hour

Terms: Barter (3.5 minutes national/3.5 minutes local)

Ad Sales: Litton Entertainment, Michael Raounas (212) 424-6614

Description: Targeted to viewers 13-16 and created in partnership with producers from *The Amazing Race*, *The World Explorer* will travel the globe in search of extreme expeditions captured throughout the world with host Richard Wiese, president of the renowned Adventurer's Club.



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NETWORK TELEVISION

Brian Morewitz, most recently senior vp at Escape Artists, a unit of Sony, was named vp, drama development at ABC Television Network, responsible for bringing in and developing new drama series.

MAGAZINES

American Profile has upped **Amy Chernoff** from regional sales director to the new post of national advertising director...**J.P. Kyrrillos**, most recently associate publisher of Dennis Publishing's *Maxim*, is moving to American Express Publishing's *Food & Wine* as vp/associate publisher.

CABLE

Fox Cable Networks' action sports channel Fuel has named **Peter Vesey**, formerly G4 Media ad director, as national sales manager. At FCN sibling Fox News Channel, **Suzanne Scott** was upped to network executive producer and named executive producer of *On the Record with Greta Van Susteren*. She had been senior producer of *On the Record*.

BROADCASTING

At Entravision Communications: **Chris Roman** was named general manager of radio and TV stations in Las Vegas. He had been general manager of the company's Santa Barbara properties. And **Gabriel Quiroz**, formerly gm of the Las Vegas properties, was named general manager of the company's Santa Barbara radio and TV stations.

TV STATIONS

DJ Lewin was promoted from national sales manager to local sales manager at WFOR, Viacom's owned-and-operated CBS station in Miami...At WUSA, Gannett's CBS affiliate in Washington, D.C., **Randal Stanley** was upped to news director, from interim news director.

RADIO

Brian Reed was named vp of sales of radio for Entravision Communications. He was vp and director of sales for Univision Radio...**Chris Osgood** was promoted to general sales manager, from local sales manager, for WSB-AM, Cox Radio's News/Talk station in Atlanta.



Trader Vic's trio: (L. to r.) Editor Lieve rubbed shoulders with actresses Dawson and Murphy at *Glamour's* Globes gala in L.A.

Quicktakes

GLAMOUR PUBLISHER BILL WACKERMANN and editor in chief **Cindi Lieve** played among the stars at the mag's exclusive Golden Globes viewing party in Los Angeles last week, co-hosted by one of the night's big winners, Miramax. Celebrities sighted behind the bamboo at the Polynesian-themed affair at Trader Vic's included Kevin Spacey, Jill Hennessy, Jimmy Kimmell, Britney Murphy, Rosario Dawson and Molly Sims. During the ceremony, editor Lieve chatted with actresses Dawson and Murphy, who insisted the four-months-pregnant editor take some of her Purell and wash up after all the handshaking. For his part, Wackermann was thrilled to meet Lisa-Marie Presley, daughter of his idol, but he's still scratching his head over something he saw in the pool at the Four Seasons the day before: actress Glenn Close doing laps in full snorkling regalia. Meanwhile, across town at *InStyle's* Globe-a-go-go, editor **Charla Lawhon** schmoozed under a 30-foot mobile of floating discs with the likes of Michael Vartan, Angie Harmon, Jason Lewis and Rick Fox. And at the Globes gala thrown by Niche Media's *L.A. Confidential* magazine, ad sales exec **Nick Warnock** was

year after launching her five-hour daily radio show, **Marie Osmond** is calling it quits, chalking it up to a schedule crunch between raising seven kids and running her other businesses. Jones Radio Networks syndicated *Marie*

Osmond & Friends last February...At the winter TV critics convention in Los Angeles last week, CBS chairman **Les Moonves** fielded yet more questions about his news division's discredited report on President Bush's National Guard service. But at least he could take solace in the performance of his entertainment unit this season. In fact, he even found time to take some pot shots at NBC Universal Television group president Jeff Zucker. After boasting of CBS' stunning win among viewers 18-49 during the November sweeps, Moonves said, "Frankly, Jeff Zucker's looking a little older these days, and I'm looking a little younger." Moonves also noted the assistance he provided Zucker in

delivering one of NBC's few bright spots this season. After all, the hit drama *Medium*, about a suburban mom with psychic powers who helps solve crimes, is produced by Paramount Network Television, a Viacom unit that Moonves oversees. "I'm happy to take Jeff Zucker's calls anytime he needs help programming," he quipped.



InStyle's Lawhon (l.) got the latest Fox news from the former L.A. Laker.



Osmond left her *Friends* to be with the kids.

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■ **NATPE 2005**, the annual conference of the National Association of Television Programming Executives, will be held Jan. 25-27 at Mandalay Bay Resort in Las Vegas. Featured speakers include Lions Gate TV president Kevin Beggs, E! Networks president/CEO Ted Herbert, media mogul Ted Turner and FCC Commissioner Michael Copps. Visit www.natpe.org/conference.

■ **Magazine Publishers of America and the American Society of Magazine Editors** will present their annual **Lifetime Achievement Awards** at a black-tie gala Jan. 26 at the Waldorf-Astoria in New York. This year's event honors Patrick McGovern, founder and chairman of International Data Group, with the Henry Johnson Fisher award, and Norman Pearlstine, editor in chief, Time Inc., as a new inductee into the Magazine Editors' Hall of Fame. Visit www.magazine.org.

■ The McGraw-Hill Cos. will present **Media Summit New York** Feb. 9-10 at the McGraw-Hill Building in New York. Sponsored by *BusinessWeek* and Standard & Poor's and produced by Digital Hollywood, the event will explore the issues of globalization, convergence, traditional media, digital and mobile media, games and wireless. Keynote by NBC Universal CEO Bob Wright. Visit www.digitalhollywood.com.

■ **WebTrends** will offer free local seminars titled "Moving from Metrics to Results" throughout February in cities including Denver (Feb. 1), Pittsburgh (Feb. 10) and Chicago (Feb. 11) on leveraging Web analytics for improved Web ROI. Topics include Web measurement, performance and search results. See www.webtrends.com for details.

■ The **American Association of Advertising Agencies' 12th annual Media Conference & Trade Show** will be held at the Hilton New Orleans Riverside March 2-4. Register for the conference, including the *Mediaweek* golf tournament, at www.aaaa.org or contact Michelle Montalto (michelle@aaaa.org) for more information.

CBS Examines Changes to *Evening News*

Once Dan Rather retires in March, CBS News may convert to a multi-anchor format from its traditional solo anchor setup, Leslie Moonves, CBS chairman/CEO, said last week. The last time CBS had a duo of anchors was a short-lived stint pairing Rather with Connie Chung from 1993-95. The network also is examining further changes to the program's look and feel. Meanwhile, CBS elevated two veteran producers at *60 Minutes*. Rome Hartman, a longtime producer on Sunday's *60 Minutes*, was promoted to senior producer at *60 Minutes* Wednesday, where executive producer Josh Howard was among four executives recently fired over the flawed report on President Bush's National Guard service. Michael Radutzky also was promoted to senior producer. He will continue to work with Ed Bradley, whose documentary reports appear on the Sunday *60 Minutes*.

XM Satellite Radio Buys Effanel Music

XM Satellite Radio announced last week it had acquired Effanel Music Inc., a leading provider of live, remote and mobile recordings to TV networks and record labels. Through the purchase, XM will be able to provide its 3.2 million subscribers with programming of live music events. Financial terms were not disclosed.

CourtTV Online Receives 1.2 Billion Views

Thanks in part to its coverage of the Scott Peterson trial and the sexual harassment suit against Fox News Channel's Bill O'Reilly, Court TV's online properties—CourtTV.com, thesmokinggun.com and crimelibrary.com—garnered the most page views in the division's history last year, with 1.2 billion hits. Traffic on all three Web sites together increased an average of 25 percent in 2004 over the year prior. Of the sites, courtTV.com and thesmokinggun.com recorded the most hits, with 495 million page views and 538 million page views, respectively. Web users were on the Court TV sites for an average of 13 minutes per day, according to Media Metrix.

Syndie Solutions Picks Up Two Shows

Author, *Dallas Morning News* columnist and local radio host Lynn Woolley will debut nationwide Feb. 28 through a deal with Syndicated Solutions. *The Lynn Woolley Show* will air weekdays 9 a.m.-noon. The company

also will begin on March 5 to syndicate *Travel Today* with Peter Greenberg, a weekly two-hour show and daily one-minute feature.

NFL Net to Rerun Super Bowl Spots

Immediately following the Feb. 6 Super Bowl XXXIX telecast on Fox, the NFL Network will air a 30-minute special featuring all 58 commercials that aired during the Super Bowl, uninterrupted. The program will run at approximately 10 p.m. Feb. 6 and again Monday, Feb. 7, at 6:30 p.m.

Jefferson-Pilot Names Radio Group Head

Don Benson was named president of Jefferson-Pilot Corp.'s radio division, succeeding Clarke Brown, who is retiring after 38 years with the company. Most recently, Benson was senior vp of operations and programming at Jefferson-Pilot. In his new position, he will oversee the company's 18 radio stations in Atlanta, Miami, San Diego, Denver and Charlotte, N.C.

AAF Elects Four to Ad Hall of Fame

The American Advertising Federation's council of judges, chaired by David Verklin, CEO of Carat North America, elected to its Advertising Hall of Fame CNN founder Ted Turner; The Martin Agency chairman emeritus Harry Jacobs; Roger Enrico, former chairman and CEO of PepsiCo, and executive chairman of DreamWorks SKG; and Thomas Burrell, chairman emeritus of Burrell Communications Group. The four will be inducted March 15 at an AAF awards lunch at New York's Waldorf-Astoria Hotel.

Lacrosse to Make Network TV Debut

NBC has signed a deal with the National Lacrosse League to bring the sport to network TV for the first time. NBC will provide live broadcasts of the NLL All-Star Game on Feb. 26 at 2 p.m., and the Champion's Cup Final on May 14 at 3:30 p.m.

Battlestar Galactica Conquers for Sci Fi

Sci Fi Channel's two-hour debut Jan. 14 of original series *Battlestar Galactica* delivered 3.1 million viewers 2-plus (a 2.6 household rating), making it the highest-rated program on ad-supported cable that night. The premiere delivered 1.9 million adults 18-49 and 2.2 million adults 25-54, according to the network's analysis of Nielsen Media Research data. ■

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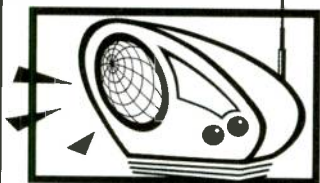
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Hail to the Chief

Pearlstine's decade of diversification has helped make Time Inc. a smarter, more inclusive publishing company

ON A RECENT EARLY JANUARY MORNING, SOME 150 EDITORS AND PUBLISHERS PACKED the posh University Club in midtown Manhattan to learn what exactly Norm Pearlstine does for a living. ■ The brainy, enigmatic editor in chief of Time Inc. who upholds the editorial standards of 138 titles,

including *Time*, *People*, *In Style* and *Sports Illustrated*, Pearlstine has left even some Time Inc.'ers puzzled. When asked to describe Pearlstine's job, one executive attending the breakfast simply shrugged and proclaimed him "grand poobah."

While reticent to discuss his role, joking that he took an editor in chief's "oath of silence," Pearlstine's impact on the world's largest publishing company, which in 2003 boasted \$5.53 billion in revenue, has never been in question. And to celebrate his wide-ranging accomplishments, Pearlstine will be inducted into The Magazine Editor's Hall of Fame by the American Society of Magazine Editors at New York's Waldorf-Astoria Hotel on Jan. 26.

Pearlstine, 62, joined Time Inc. in 1995 after a long career at *The Wall Street Journal*, becoming the fifth editor in chief in the company's history. Over the past decade, Pearlstine provided Time Inc. with strong editorial leadership that guided the magazines through the post-1990 Warner Communications merger, and then through 2000's tumultuous America Online merger. He helped expand the company's portfolio with a slew of launches, particularly in the women's field, and was involved with the acquisitions of both IPC, the U.K.'s largest publisher, and Time4 Media (formerly Times Mirror Magazines). Pearlstine also has made a number of key editorial promotions and hires that observers agree will serve Time Inc. well for years to come.

"When Norm came to Time Inc., our mandate was to help shape and change Time

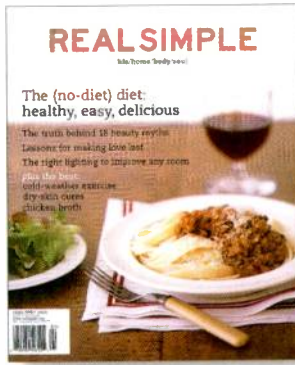
Inc. as if for a different era—for a world that was much more competitive and at a time when our big circulation magazines were not growing at the rates that they had been," said Don Logan, chairman of the Time Warner Media & Communications Group and former Time Inc. CEO who will present Pearlstine with his award. "We also had to find ways of being entrepreneurial, of launching other

and downright inspiring."

Pearlstine, a true believer in the separation of church and state, nevertheless has welcomed more of an editor-publisher partnership than there had been in the past. "Norm had the confidence to deal with the advertising issue as well as maintaining the kind of independence and distance that one needed between the two sides," Logan explained. "And the editors were confident in him."

That said, Pearlstine has never prevented editors of *Fortune* and *Time* from freely covering the parent company's foibles, most recently the federal investigations into AOL's accounting irregularities. "On the whole, he's done a very good job of that," said Mark Whitaker, ASME president and *Newsweek* editor. "It was tricky before the AOL merger, but became really tricky afterwards. Obviously, he was the one who protected their ability to do that, and that, plus his smart editing picks, add up to an impressive record."

Over the past decade, Pearlstine has made inspiring choices that have helped revitalize a number of Time Inc. titles. Among his greatest



The girls' club: Pearlstine has broadened Time Inc.'s palette of publications to include several more targeted at women.

kinds of magazines, making acquisitions—things that Time Inc. had historically not done a lot of. It was great having an editor in chief who could be a partner, and who had a willingness to roll up his sleeves."

Early on, Pearlstine made his presence known. During the post-Warner merger years, he was credited "with putting the religion back in the church," said John Huey, Time Inc. editorial director. "Don had helped right the ship, but it was a timely event that Norm came when he did because we were going to need all his diplomatic skill, moral courage and pluck to weather all the things that came after. He led us in a way that was effective



magazines

picks: Carol Wallace, the former m.e. of *People*; Huey at *Fortune*; and Walter Isaacson, formerly of *Time*. Since Pearlstine's arrival, every m.e. has been replaced, at least once. Even longtime Time Inc. m.e.'s were dismissed to infuse titles with fresh blood—Frank Lalli left *Money* in 1997 after eight years at the helm, and Jim Seymore departed *Entertainment Weekly* in 2002 after 12 years. At both magazines, "it was time for a change," Pearlstine said. Meanwhile, five-year-old *Real Simple* has plowed through three m.e.'s, finally finding its groove with *Glamour* veteran Kristin van Ogtrop.

In recent years, Pearlstine has promoted both Huey and Isolde Motley, the onetime m.e. of *Life*, who is now corporate editor. The two work directly with Pearlstine in the hiring and firing of the division's top editors. Pearlstine works more behind the scenes, allowing Huey and Motley in many cases to choose their m.e.'s, though the decision is ultimately his to make. His management rule is a simple one: "I try to get as much off my desk as possible," he said. "I try very hard to give as much authority and responsibility as possible to the people who run the magazines."

"Norm's way of operating is to empower people, to make it seem to everyone, including those who made the decision, that they made

the decision, not Norm," said Isaacson, now CEO of the Aspen Institute, a Washington D.C.-based think tank. "He does not act bossy or commanding, so sometimes it's hard for people to see directly what decision he's made."

With regard to new magazines, Pearlstine clearly has a partner in CEO Ann Moore, who is responsible for greenlighting launches. Since 1995, Time Inc. has rolled out several titles, including *Fortune Small Business* (formerly *Your Company*), *This Old House*, *Time for Kids*, *People en Español*, *Teen People* and *Real Simple*. Many now focus on the women's category, an area that had largely been ignored by the men who ran the show.

After three fallow years in which Time Inc. and the entire industry struggled with an advertising recession, in 2004 Moore reopened her checkbook, launching five magazines in quick succession: IPC's *Nuts*, a men's weekly; *All You*, a monthly sold at Wal-Mart; Southern Progress' *Cottage Living*; *Life*, which was revived as a weekend newspaper supplement; and *Suede*, an urban fashion magazine that Time Inc. now fully owns, having this month acquired the remaining shares of Essence Communications Partners.

If Henry Luce's legacy is having started the company, Pearlstine's is "the decade of diversification," said Moore. "It takes someone as broad-based as Norm, as curious as Norm, to move the company where we went."

When Pearlstine first arrived, Moore, who was then president of *People*, said she had some serious concerns about the new editor in chief's intentions but was quickly assuaged. "Here was this serious journalist, who came from *The Wall Street Journal*," she recalled.

"There was some nervousness on my part. Was this guy going to get *People* and my division where we needed to go? And the answer was yes. I could not have dreamed up a better partner. He was the perfect editor to preside over the biggest diversification and growth period in our history."

Still, not every title under Pearlstine has hit a home run. Over the years, Time Inc. has shuttered *Asiaweek*, which Pearlstine said was his biggest regret (he had once served as m.e. of the *Asian Wall Street Journal*), as well as *Mutual Funds*, consumer tech title *On* and *Sports Illustrated for Women* (the name "doomed it," he said). Also, *Life* continues to struggle as a business proposition.

As for Time Inc.'s future plans, and those of his own, Pearlstine is less forthcoming. The only thing that is clear is he has appointed Huey as the heir apparent. Pearlstine's contract runs through the end of 2006. "I'll decide between now and then if there is life after that," he said.

For now, Pearlstine's heavy schedule does not read like one of an editor in chief winding down. In the coming weeks, he will attend the Sundance Film Festival with *Entertainment Weekly*, and he will travel to Davos, Switzerland, for the World Economic Forum conference with *Time* and *Fortune*. Then it's off to Berlin to speak at the American Academy, followed by a trip to Munich to meet with Burda, the German licensee of *In Style*. And, while he's toying with the idea of joining *People* at the Grammys, he will definitely attend the Oscars.

"If that doesn't sound like fun, I don't know what is," Pearlstine said. "This is the best job in journalism." —LG



McGovern's style may be low-key, but his 300 titles command advertisers' attention.

STEPHEN ROSE

Globe Trotter IDG's McGovern conquers international publishing

BY TONY CASE

Legendary *The New Yorker* writer Brendan Gill once described his editor, the mythological William Shawn, as "the best-known unknown editor in the world."

George Green, president, CEO of Hearst Magazines International, appropriated the anecdote to describe his old friend and colleague, Patrick McGovern, 67, founder and chairman of tech publishing powerhouse International Data Group and this year's recipient of the Magazine Publishers of Amer-

ica's Henry Johnson Fisher Award. "Pat is the best-known unknown publisher in the world," Green said. "Most people have never heard of him, but he has 2,000 journalists working for him." Green, a fellow HJF honoree, will present McGovern with the award for his contributions to the publishing industry on Jan. 26 at the Waldorf-Astoria.

"Pat is a true success story in the American tradition, but he has not lost that common touch," said Green, who illustrated the point by noting that McGovern personally hands out holiday bonuses to each of his employees—no matter that IDG has grown into an international, multimedia enterprise that last year raked in \$2.46 billion in revenue from 300 magazines and newspapers, 400 Web sites and 170 tech-related events worldwide.

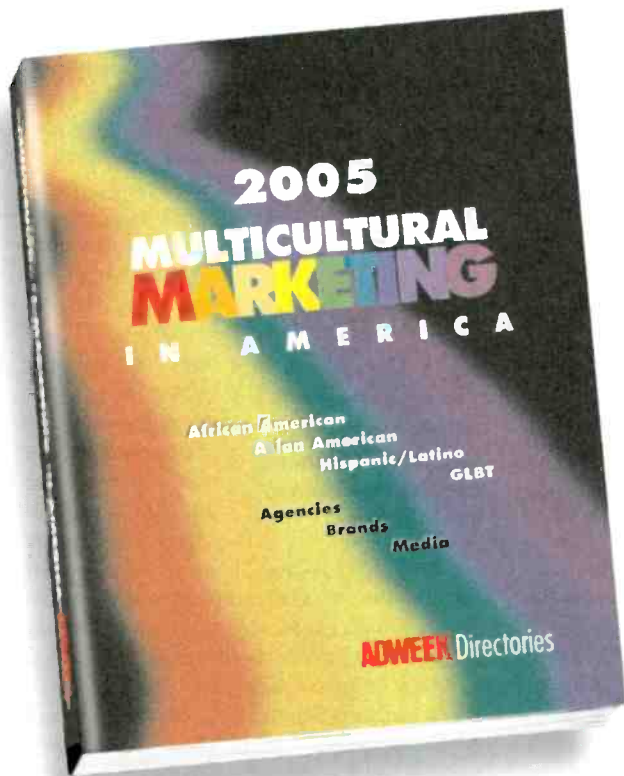
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MEDIAWEEK MAGAZINE MONITOR

WEEKLIES JANUARY 24, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	24-Jan	34.96	26-Jan	51.24	-31.77%	108.88	121.89	-10.67%
The Economist	15-Jan	37.00	17-Jan	35.00	5.71%	91.00	85.00	7.06%
Newsweek ^E	24-Jan	27.60	26-Jan	34.34	-19.63%	85.20	115.36	-26.14%
The New Republic	24-Jan	6.25	26-Jan	7.00	-10.71%	11.07	13.65	-18.90%
Time ^F	24-Jan	29.20	26-Jan	30.65	-4.73%	114.48	134.45	-14.85%
U.S. News & World Report	24-Jan	19.94	26-Jan	26.53	-24.84%	80.32	80.38	-0.07%
The Weekly Standard	17-Jan	6.00	19-Jan	5.33	12.57%	11.16	9.66	15.53%
Category Total		160.95		190.09	-15.33%	502.11	560.39	-10.40%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	24-Jan	20.52	26-Jan	13.61	50.77%	75.43	66.18	13.98%
Entertainment Weekly			NO ISSUE			73.54	64.61	13.82%
Golf World	21-Jan	41.17	23-Jan	55.32	-25.58%	63.69	85.15	-25.20%
National Enquirer	24-Jan	20.45	27-Jan	18.92	8.09%	78.49	63.76	23.10%
New York ^D	24-Jan	54.60	NO ISSUE		N.A.	137.00	126.80	8.04%
People	24-Jan	73.55	26-Jan	65.80	11.78%	219.99	202.32	8.73%
Sporting News	28-Jan	10.33	26-Jan	22.17	-53.41%	37.17	38.26	-2.85%
Sports Illustrated	24-Jan	26.64	26-Jan	33.26	-19.90%	74.22	107.41	-30.90%
Star	24-Jan	15.66	27-Jan	17.14	-8.63%	54.82	64.03	-14.38%
The New Yorker ^D	24-Jan	34.94	26-Jan	26.41	32.30%	107.97	92.72	16.45%
Time Out New York	19-Jan	54.00	21-Jan	53.19	1.53%	157.82	160.88	-1.90%
TV Guide	23-Jan	36.98	24-Jan	57.11	-35.25%	170.74	206.68	-17.39%
Us Weekly [*]	24-Jan	26.67	26-Jan	23.00	15.96%	108.57	74.66	45.42%
Category Total		415.51		385.93	7.67%	1,359.45	1,353.46	0.44%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	23-Jan	9.52	25-Jan	9.00	5.78%	36.37	35.90	1.31%
Parade	23-Jan	7.43	25-Jan	11.37	-34.65%	47.41	47.06	0.74%
USA Weekend	23-Jan	15.16	25-Jan	8.31	82.43%	55.41	37.10	49.35%
Category Total		32.11		28.68	11.96%	139.19	120.06	15.93%
TOTALS		608.57		604.70	0.64%	2,000.75	2,033.91	-1.63%

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

BIWEEKLIES JANUARY 24, 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	17-Jan	31.65	19-Jan	44.18	-28.36%	62.14	76.01	-18.25%
Forbes	31-Jan	96.40	2-Feb	83.09	16.02%	202.44	230.74	-12.26%
Fortune	24-Jan	113.63	26-Jan	68.00	67.10%	162.57	165.79	-1.94%
National Review	14-Feb	19.83	9-Feb	14.00	41.64%	38.49	31.16	23.52%
Rolling Stone			NO ISSUE			40.81	42.23	-3.36%
CATEGORY TOTAL		261.51		209.27	24.96%	506.45	545.93	-7.23%

CHARTS COMPILED BY AIMEE DEEKEN

Also serving to beef up McGovern's Man of the People bona fides: Nobody—but nobody—calls him Mr. McGovern. But while he may be simply "Pat" to those who toil for such globally recognized IDG titles as *Computerworld*, *InfoWorld*, *Macworld* and *CIO*, McGovern's vast accomplishments make him a larger-than-life figure in an industry that's characterized by larger-than-life achievement.

McGovern's remarkable career in publishing began humbly in the late 1950s, when he was still a student at MIT and landed a job as a part-time staffer of the early tech title *Computers and Automation*. In 1964, he founded the information technology research firm Interna-

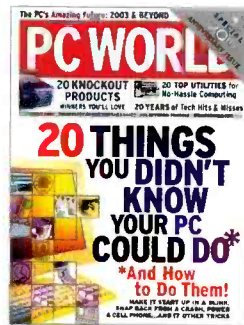
tional Data Corp., now an IDG subsidiary. Three years later, McGovern started up the weekly newspaper *Computerworld*, which became IDG's flagship. Then, in 1972, McGovern launched Japan's *Shukan Computer*, which kicked off the ambitious and groundbreaking global publishing strategy that is IDG's hallmark. "We wanted to think of our business as an international provider," said McGovern. "Our view is we try to help people in every country. You never know where great genius will be developed."

In 1980, IDG established the first joint venture between a U.S. company and the People's Republic of China. Today, IDG boasts more

than 30 publications in China alone. The company rolls out a new publication in that country about every six weeks, McGovern said. IDG is also experiencing rapid growth in the emerging markets of Eastern Europe, Russia and South America.

McGovern's early foray into international markets may have seemed bold 40 years ago. As the exec points out, the U.S. accounted for about 80 percent of information technology spending in 1964; now, it accounts for around 35 percent. Today, IDG's brands reach 120 million buyers in 85 countries, accounting for some 95 percent of IT expenditure.

What does the future hold for IDG? The dot-com crash was especially bruising for tech publishers, but McGovern projects that the privately held IDG this year will experience 3 percent to 4 percent growth in ad pages over 2004. Meanwhile, IDG expects a healthy 35 percent to 40 percent improvement in online revenue. By 2008, McGovern said, IDG will earn more from its online ventures than its print products. "The important thing is to focus on the target audience, on how they want information, and to deliver it in the style that's most useful."



IDG was ahead of the tech curve 40 years ago, and today continues to enjoy that edge.

McGovern predicted the trend toward more specialized, smaller-circulation magazines will continue to dominate publishing overall and technology titles in particular. "There are lots of new opportunities for entrepreneurs to start new titles, but the power of the big, multimillion-circulation maga-

zines will be weakened," he said. His own company, he pointed out, not only publishes titles devoted to particular applications but also targeted to highly niche readership groups such as chief information officers. As for being honored with the IJF Award, McGovern joked that "it's about 15 years premature." He admitted to being under some pressure to make a splash when he walks onstage at the Waldorf, the MPA having informed him that *Playboy* founder Hugh Hefner brought several Bunnies along when he received the award a few years back. "They wondered," McGovern quipped, "if there was anything I could do to duplicate that." ■

At Deadline

(continued from page 3) what Yahoo and MSN currently offer. As part of the new product, the company is expanding its search partners beyond Google, which currently provides its core results. AOL also said it had licensed new "clustering technology" from Pittsburgh-based Vivisimo, which sorts search results by topics and displays them next to the main search results.

■ INFINITY REVIVES WHFS ROCK AS WEB STATION

Infinity Broadcasting brought back the legendary WHFS Rock brand on Jan. 21 with the launch of WHFS.com, a 24-hour Internet radio station available on the Web and through the AOL Radio Network. WHFS.com is the Viacom-owned radio group's first Internet-only radio station. Programming for the new Internet station will include music and archived programming from WHFS-FM in Washington, D.C., which recently flipped to a Contemporary Spanish-language format called "El Zol," leaving Rock fans in the area devastated. In addition to the new Internet radio station, WHFS will also live on through a new evening show, *HFS on Live 105.7*, on WXYV-FM, Infinity's FM Talk station in Baltimore.

■ ELLEGIRL TO RAISE RATE BASE TO 600,000 IN AUGUST

ElleGirl, published by Hachette Filipacchi Media, announced Jan. 21 it would raise its rate base 600,000 from 500,000 effective with the August issue. Also, beginning with the February issue, *ElleGirl* will start publishing 10 times yearly, up from eight, and will lower its cover price from \$2.99 to \$1.99. The price change makes *ElleGirl*, along with Condé Nast's *Teen Vogue*, among the least expensive teen titles.

■ PHD'S MEARS TO LEAD ITS ACCOUNT PLANNING

Understanding a consumer's lifestyle, not just media usage or preference, is fast becoming a major positioning for media agencies. Omnicom Group's PHD USA is the latest to upgrade in that area, bringing in Peter Mears as senior vp, head of account planning for the U.S. Mears has been with PHD for 11 years, including an eight-year stint with PHD UK, where he was media director. In his new role, Mears will be what PHD USA president Matt Seiler called a "free agent," working with clients to spot trends, glean buzz and generally try to figure out, to a finer degree, what makes consumers tick. PHD USA's roster includes Mitsubishi, Reebok and Gap.

■ CLEAR CHANNEL TO LAUNCH MORE PROGRESSIVE TALK

Clear Channel is giving left-leaning Talk a big boost in some of the nation's largest markets. On Feb. 3, it will launch its 22nd Progressive Talk station on KTLK-AM (formerly Sports KXTA-AM) in Los Angeles, featuring Talk hosts such as Jones Radio Networks' Ed Schultz and Air America Radio's Al Franken and Randi Rhodes. Last week, the radio giant inaugurated Progressive Talk stations in two other top 10 markets, Washington, D.C. (WWRC-AM), and Detroit (WDTW-AM), along with Cincinnati (WCKY-AM).

■ AGENCY EXECS DEBATE BRAND ENTERTAINMENT

How to price brand entertainment deals is still a hotly contested issue—some claiming no standard metric is even needed. That was a key topic last week at the Next Big Idea: The Future of Branded Entertainment conference, hosted by VNU's Adweek Magazines, publisher of *Mediaweek* and *Brandweek*, as well as *The Hollywood Reporter*, *Billboard* and Nielsen Media Research in association with the UCLA Anderson School of Management, at the Regent Beverly

Wilshire in Los Angeles. Chris Monaco, director of entertainment marketing at Allied Domecq North America, said all parties needed to define branded entertainment more clearly to differentiate pure product placement from branded integration efforts that impact story lines to stand-alone campaigns like BMW Films. Several firms, from Nielsen to iTVX, IAG and the Salter Group, are working on methodologies that mix ratings information with duration of placement and/or airtime, and other integration factors to gauge value. "Perhaps if the goal is to measure sales, or the number of vehicles or volume of beverages sold," said Stephanie Sperber, executive vp, Universal Studios Partnerships, "but for most of us it's not desirable to measure," since partners are using entertainment assets to build less quantifiable things such as brand awareness that could eventually translate to sales. "I think all the buzz about media and measurement is created by the media."

■ RODALE PROMOTES MEN HEALTH'S BEKKEDAHL

Maryann Bekkedahl, most recently vp, publisher of Rodale's *Men's Health*, has been promoted to senior vp, global brand director; associate publisher Jack Essig has been promoted to publisher. Bekkedahl in this newly created position will be responsible for the marketing of the *Men's Health* brand across all media, including online, books and licensing.



Bekkedahl

■ ADDENDA: Terry Wood has been named

president of creative affairs and development for King World and Paramount Domestic Television. Wood had been executive vp of programming at Paramount...CBS has pulled John Goodman sitcom *Center of the Universe*, and will fill the Wednesday 9:30 p.m. slot with repeats of *King of Queens* until the returning *Yes, Dear* takes over Feb. 16...NBC has rescheduled its upcoming boxing reality show *The Contender*. Previously set to air Tuesdays at 8 p.m., opposite *American Idol*, the series now will air Wednesdays at 8 p.m. "The perception has been that by switching time periods we're either running from or burying the show. The reality is quite the opposite," NBC's Reilly said Friday at the TV critics convention. "We're asking it to do a tough job, because we think it can. We want to give the show every opportunity to find an audience." The series, from Mark Burnett, launches with a 90-minute premiere on Monday, March 7, and moves to its regular time slot on March 9...Comedy Central named BBC America's **David Bernath** senior vp of programming, responsible for scheduling, promotion and acquisitions. Bernath, most recently BBKA's vp of programming, replaces Kathryn Mitchell, who was named BBKA general manager...**Carl Vogel** resigned as president/CEO of Charter Communications last week. HealthSouth chairman Robert May, who is on Charter's board of directors, will serve as interim president... Food Network's *Iron Chef America* scored an impressive 1.24 household rating with its Jan. 16 premiere episode...**Sirius Satellite Radio** and the **National Basketball Association** last week extended their multiyear programming and marketing agreement, giving Sirius expanded trademark and promotion rights...INHD, a high-definition cable network, has signed a two-year deal with the **Arena Football League** to air a minimum of 15 games per season in 2005 and 2006.

mr. television

BY MARC BERMAN



Syndication Nation

WITH THE ANNUAL NATIONAL ASSOCIATION OF TELEVISION PROGRAM EXECUTIVES CONVENTION kicking off tomorrow, what's top of mind for Mr. Television this week is, of course, syndication. But instead of focusing on the new (I do that elsewhere in this issue), I want to look at what's already out there.

Like any good doctor keeping up with medical procedures, I did my research prior to NATPE. Over the past few weeks, I have been catching up with some of my favorite—and not-so-favorite—established syndicated shows to get a true flavor of the marketplace.

Hands down, the best daytime talk show is King World's *Oprah*. Although I must disagree with King World's claim that *Oprah* has been the top-rated daytime talker every season since her debut in 1986 (slimy Jerry Springer actually defeated Queen O for one season at the height of his show's grossness), Ms. Winfrey has the uncanny ability to make you feel warm and fuzzy despite her controlling reputation. And opening the season with that big Pontiac car giveaway was brilliant. (Had any other talk show tried the same stunt, it would have seemed desperate.) What can she possibly do next fall to top that?

The ongoing success of Buena Vista's *Live! With Regis and Kelly* tells me that viewers—women, in particular—are still interested, but I just don't get it. Watching 34-year-old Kelly Ripa coo to a man almost old enough to be her grandfather is, well, kind of creepy to me. At the risk of getting hate mail, I miss the more-seasoned and in-control Kathie Lee Gifford, who knew how to keep egomaniac Reege at bay.

I'm more comfortable spending an hour with *The Tony Danza Show*. Danza really caught my attention in one of his first shows

when he had the guts—and smarts—to critique know-it-all Dr. Phil after he told the parents of a troubled child in a special that their son could grow up to be a serial killer. Considering Buena Vista is signing up stations for year two, I assume *Tony Danza* has a long-term future. Ratings for Danza's show may be no better than NBC Universal's struggling *Jane Pauley Show*. But NBC's mistake was to put Pauley on a pedestal and raise expectations too high before she launched.

While *Dr. Phil* may be a rare exception to that rule, I still think viewers will eventually tire of his told-you-so psychology shtick. If I were a station programmer, I would never have agreed to renew *Dr. Phil* through 2008-09. How many years, after all, do you really want to spend with your shrink?

One of the more enjoyable talk shows in daytime remains Warner Bros.' *The Ellen DeGeneres Show*, which is a perfect fit for the zany comedienne. If I am still writing this column 10 years from now, chances are I will still be crowing about *Ellen*. On the flip side, I'm saddened to see one of my pals in the industry, Maury Povich, stoop to Jerry Springer's level. Every time I tune in to *Maury*, I see a

show about paternity suits or lie detector test results. Come on Maury, you can do better than that. As for the sleazy Springer, the novelty of watching overweight, low-life scum brawling has long passed.

Although NBC Universal's *Home Delivery* is the only freshman talk show officially canceled, it's only a matter of time before Sony Pictures Television's *Life & Style* and *Pat Croce: Moving In*, as well as Warner Bros.' *The Larry Elder Show*, get their walking papers. Based on what I saw, or didn't see, no wonder no one is watching. These shows are awful: *L&S* looked as if it were filmed in someone's basement, *Croce* is irritating to watch since he's too in-your-face and *Elder* is just a bore.

I'm probably one of the few people who is tired of Ken Jennings on *Jeopardy!* As positive an impact as he has had on the ratings after a 74-episode winning streak, I think the upcoming "search for the next Ken" tournament is too soon. If it ain't broke—and *Jeopardy!* is still as healthy as a horse without Jennings—why mess with success? This is *Jeopardy!*, after all, not *The Ken Jennings Show*.

Among the other genres in syndication, no one can top Paramount's *Judge Judy*, who commands her courthouse with an iron gavel. In the world of syndicated newsmagazines, I have never been shy to critique Pat O'Brien on *Entertainment Tonight* spinoff *The Insider*. However, he's a hell of a lot better than *Access Hollywood*'s Billy Bush, who reminds me of the kid at

school who rode on the coattails of the cooler kids to avoid being bullied. As for late-night relationship strips *Blind Date* and *ElimiDate*, let's just say I'm glad I am married! ■

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

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