

# MEDIAWEEK

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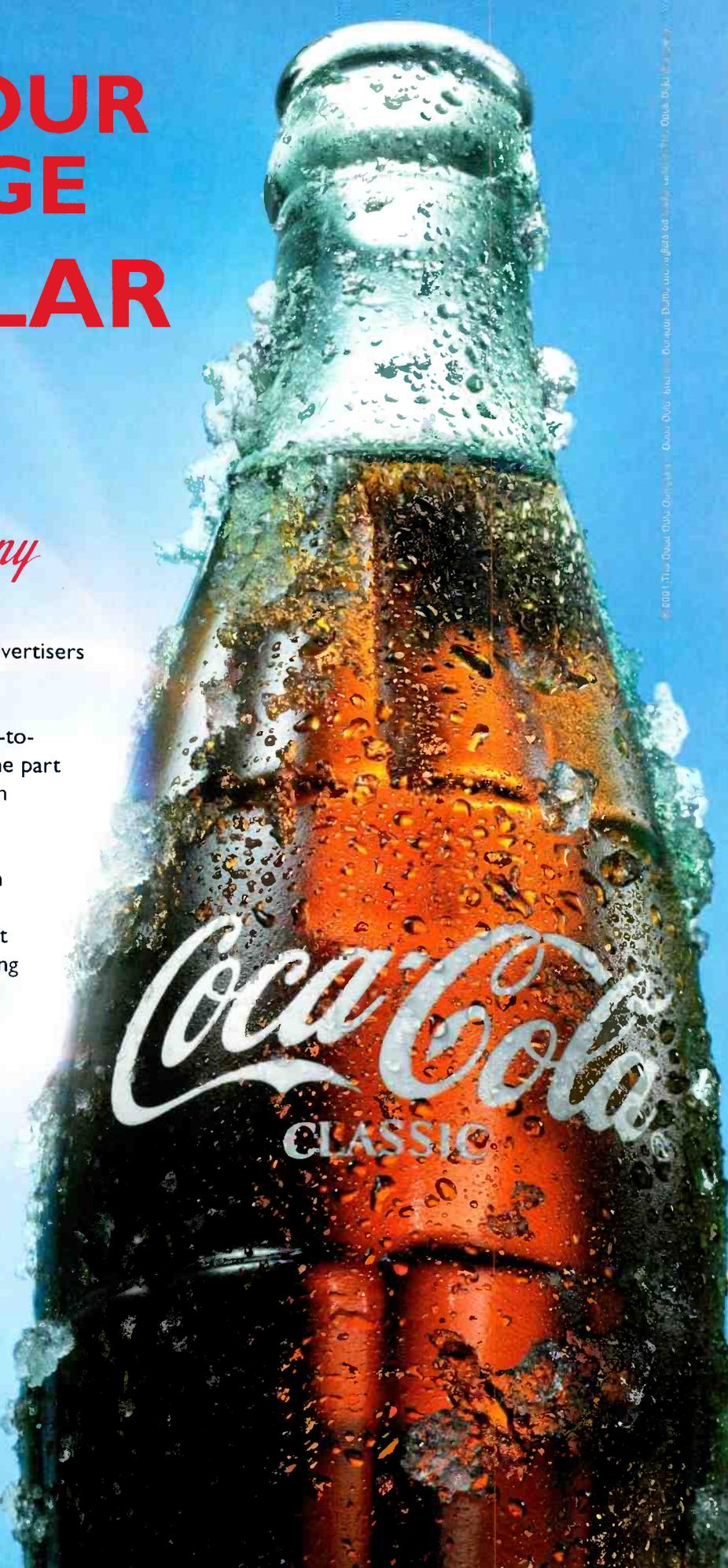
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# MEDIAWEEK

SEPTEMBER 20, 2004 \$3.95 VOL.14 NO.33

THE NEWS MAGAZINE OF THE MEDIA

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New talkers' debut ratings leave some agencies feeling burned for buying time **PAGE 6**

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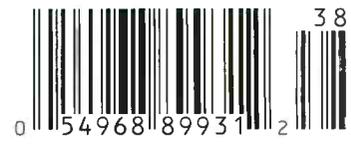
Thaw comes as sales chief lays out growth plan **PAGE 8**



The player lockout has checked the NHL's effort to become a national TV draw

## THIN ICE

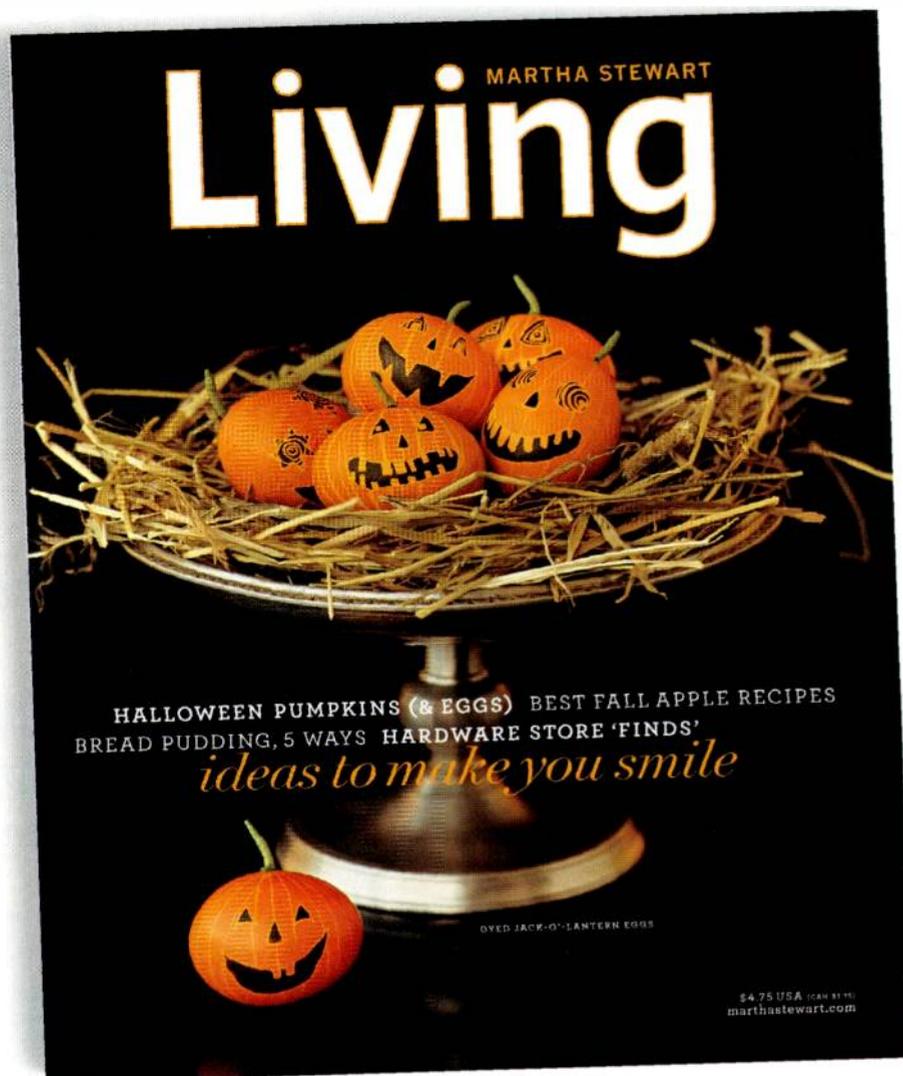
BY KEITH DUNNAVANT **PAGE 20**



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# At Deadline

## ■ HEARST DEVELOPING LOW-PRICED MAGAZINE

Hearst Magazines is developing a women's title, according to sources familiar with the new magazine, in the vein of Bauer Publications' *First For Women* and Time Inc.'s startup *All You*, which have lean budgets and sell for less than \$2 on newsstand. The low price point is not a first for Hearst. The company quietly launched *Shop Etc.* last month with cover prices of \$1.99 and \$2.49, and \$3.49 in a handful of major markets including New York. Hearst currently has two editors in-house without portfolio—Susan Wyland, the former editor of the defunct *Lifetime*, and Ellen Kunes, who was recently replaced at *Redbook*—who could lend a hand to the development team already in place. "We always have a lot of things in development," said a representative. "We have nothing to announce right now."

## ■ JOEY RATINGS OFF FROM DEBUT

NBC's highly touted *Friends* replacement, *Joey*, produced solid ratings in its second week, but the numbers were well off the premiere, and pale in comparison to *Friends*' average ratings last season. *Joey*, in fact, was beaten in its Thursday 8-8:30 p.m. time slot by the premiere of CBS' *Survivor: Vanuatu—Islands of Fire*, in the key adults 18-49 demo. *Joey* recorded a 7.0 18-49 rating, down 7 percent from its premiere, while *Survivor* posted a 7.2. *Joey* also lost 3.2 million viewers from its premiere episode; *Survivor* recorded 3.6 million more viewers than *Joey*. NBC's *The Apprentice* on Sept. 16 at 9 p.m.—still facing a repeat of CBS' *CSI* in its second week but not ABC NFL football—boosted its 18-49 rating 25 percent to 8.3 and gained nearly 2 million more viewers over its premiere. It will face new *CSI* episodes starting this week.

## ■ TENNIS EXTENDS TV RIGHTS DEAL

The Tennis Channel has reached an agreement with the International Tennis Federation to extend its exclusive TV rights deal to televise its three Team Cup competitions—The Davis Cup, Fed Cup and Hopman Cup—through 2010. BNP Paribas is the Davis Cup name sponsor, while Hyundai is the Hopman Cup title sponsor.

## ■ IVAN WIPES OUT LOCAL MARKET RATINGS

Hurricane Ivan blew out local market ratings Sept. 16 for New Orleans and Birmingham, Ala. Nielsen Media Research, owned by *Mediaweek* parent VNU, was

unable if ratings would resume on Sept. 17. Due to hurricanes Frances and Charlie, Fort Myers, Fla., was unable to collect ratings from Aug. 13 through Sept. 16, while West Palm Beach, Fla., was dark between Sept. 4-16.

## ■ LEGO PUTS ACCOUNT INTO REVIEW

Struggling Danish toy maker The Lego Company has contacted three agencies regarding its \$30 million U.S. media account, the company confirmed last week. Its agency, Publicis Groupe's Starcom in Chicago, is defending the business. Sources said the agencies contacted about the account were the New York offices of Interpublic Group's Universal McCann, WPP Group's Mediaedge:cia and Aegis Group's Carat. At least one of those agencies, Universal McCann, has declined to participate.

■ **ADDENDA:** *The Wall Street Journal* has named **Judy Barry** vp of marketing and business development. Most recently, Barry headed Cappaneale Media Consulting, and she previously served as group director for *The New York Times Magazine*, international and domestic fashion advertising...NBC Universal Domestic Television Distribution has sold the NBC and Endemol reality series **Fear Factor** in national syndication to stations reaching 98 percent of the U.S. TV marketplace. The show premieres in syndication tonight...**The Weather Channel** last week attracted the largest audience in its history, right before Hurricane Ivan hit the Gulf Coast. The network scored a total day household rating of 1.9 and delivered 1.6 million homes on Sept. 15...**American Urban Radio Networks** on Sept. 27 will launch The Weekend Entertainment Network, offering advertisers 10 minutes of inventory per week from AURN's programs. AURN will have three radio

nets in RADAR, Arbitron's network radio ratings service. The first ratings for the new network will be released in December.

■ **CORRECTIONS:** An Inside Media item in the Sept. 13 issue incorrectly cited the company that publishes *Ladies' Home Journal*. It is Meredith Corp. A sentence near the end of the Media Wire in the Sept. 13 issue on Mediaedge:cia's analysis of NBC Olympics ratings should have read: "Rather than a 5 percent gain in adults 18-49, NBC's average actually fell 2 percent."

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MEDIaweek**



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## Market Indicators

**NATIONAL TV: SLOW**  
Fourth-quarter scatter is proving plentiful at buyer-friendly prices, as buyers wait to see how ratings fare once the official season begins this week.

**NET CABLE: MOVING**  
Most holds have gone to order, moving fourth-quarter scatter business along and pushing pricing on some networks north of up-front rates. Young demos across several networks are pulling in movie and DVD money. Wireless continues to be a big spender.

**SPOT TV: QUIET**  
Due to political, buyers say markets such as Philadelphia and St. Louis are a "nightmare," while others, like Chicago, are quiet. Auto makers, holding out in third quarter, are expected to unleash budgets in fourth.

**RADIO: AVAILABLE**  
Still no dramatic growth reported. Business continues to be placed close to air dates. Local remains steady and national is improving. Auto, retail, and telecom are slow. Fall TV-season tune-ins are spending briskly.

**MAGAZINES: ACTIVE**  
Fourth quarter is active in the women's lifestyle category, with gains from year-end holiday campaigns, specifically in food, automotive, retail, jewelry and fragrance. Airlines and travel also picking up for holiday season.

### FCC to Launch Consumer Push on Transition to DTV

Federal Communications Commission Chairman Michael Powell said last week the agency would push hard in coming months on the transition to digital TV, pressing to complete rulings and launching a broad effort to educate the public.

"We want to help clear up some of the confusion that's associated with DTV issues," Powell said. He promised a consumer awareness and education campaign in which he would be "personally involved."

Details have yet to be set for the effort, which will be launched Oct. 4. It will aim to clarify such issues as the difference between high-definition and other digital broadcasts, what equipment is needed to receive digital pictures, and when consumers may need to switch.

Powell said the FCC expected to recommend to Congress how to help ensure continued reception for people "who can't or won't switch" from analog to digital TV. He said he hoped to progress toward setting a date for the transition and for deciding whether cable systems must carry broadcasters' multiple digital signals. —*Todd Shields*

### Sony, MGM Movies to Bulk Up Comcast's VOD Platform

Sony Corp. last week asked Comcast Corp. to join its \$4.8 billion bid for Metro-Goldwyn-Mayer, but the cable operator may be the biggest winner after a deal granting Comcast access to MGM and Sony film libraries.

Sony trumped Time Warner after enlisting Comcast in a joint venture to launch new channels and video-on-demand services with MGM and content from Sony Pictures Entertainment. The deal will enhance Comcast's VOD platform and help the cable giant as it fights satellite companies for market share. "We want our TV to be better than satellite, and we want our customers to have more content to watch whenever they want to watch it," said a Comcast representative. "MGM is the first major studio to enter into a VOD deal. We think it is a real breakthrough." (continued on page 8)

# Syndie Starts Off At Snail's Pace

## New shows lack ratings punch; reaction from media buyers is mixed

**SYNDICATION** By Marc Berman and John Consoli

**T**he new syndication television season has begun with a bit of a whimper, at least as far as debut ratings are concerned. While there once was a time when launching a new first-run strip in syndication often sparked viewer curiosity, at least at the outset, in today's multiplatform environment, just maintaining lead-in and year-ago time period ratings averages—two early benchmarks for success—seems nearly impossible.

According to Nielsen Media Research data (which in some cases excludes up to five key Florida markets because of recent hurricanes), only one of the seven new first-run strips this fall—*Pat Croce: Moving In* from Sony Pictures Television—is maintaining the ratings of its lead-in. And only one strip—Buena Vista's *The Tony Danza Show*—is on par with the year-ago time period average.

While King World's *Dr. Phil* roared out of the gate in its premiere the week of Sept. 16, 2002, with a 5.1 household rating/14 share, *Tony Danza* leads the current freshman talk show class with only a 1.8/6 through Sept. 16. And it is down 18 percent from its lead-in.

NBC Universal's *The Jane Pauley Show*, arguably the highest profile new entry, is averaging a 1.7/5 after 14 days, off 29 percent from the lead-in and 23 percent from the year-ago time period. Paramount's *The Insider* should be benefiting from both a good portion of access time periods and adjacency to its parent series *Entertainment Tonight* in many

markets, but is lower than expected at a 2.0/5. That's down 13 percent from the lead-in and 5 percent from last September. (Overnight ratings are based on a weighted average of all telecasts.)

The four other strips premiering last week were Warner Bros.' *The Larry Elder Show*, NBC's Universal's *Home Delivery* and Sony Pictures Television's *Life & Style* and *Pat Croce: Moving In*. Based on these early ratings, not a single new strip is expected to break the 2.0 national household mark.

"Although no one expected ratings similar to *Dr. Phil*, I am disappointed that none of these shows, not a single one, has sparked any real interest," said Billie Gold, associate director of programming services, Carat USA. "The only way to break through the clutter, particularly with so many other programming options, is to offer something unique. Nothing in first-run syndication this fall screams originality."

"It's still a little early but there are clearly some early disappointments so far," agreed Chris Magel, vp, associate network director, at media agency Optimedia. "Jane Pauley is a vibrant personality and I would have thought her show would have done better. Maybe they just are not producing the show correctly and need to go back and retool it. *The Insider* is a good show that the audience just hasn't found yet. We have a client with a major investment in the show, so we are hoping it works."

A few media buyers, who did not want to speak for attribution, said it was troubling that

**High Gear: Oprah's Pontiac giveaway led to the best debut ratings since the '96 season.**



syndicators forced them to buy time on these new shows in the upfront if the buyers wanted time in their most popular returning shows. But for others, it's simply another way to do business. "I don't mind buying a [syndicated] show that I know is going to fail, if it means getting more time in a top-rated show," this buyer said. "At least I can get my [client's] money back if the show fails or is canceled."

One media analyst had a more dire prediction. "I think syndication is heading for a downfall," warned the analyst, who also declined to speak for attribution. "If I were an advertiser I would be concerned with spending my dollars in the upfront with ratings like these, which are truly abominable. I would take the wait-and-see attitude before I invest in anything new."

Other observers said it was too early in the season to scream "fire sale." "In all fairness, no one can come to any definitive conclusions after just four days or a few weeks," said Garnett Losak, vp, director of programming at Petry Television. "If word of mouth begins to spread similar to *The Ellen DeGeneres Show* last year [which launched the week of Sept. 8, 2003, with a 2.1/6 but grew about 15 percent as the season progressed] there could be eventual momentum. If the show is good hopefully viewers will find it."

And Steve Sternberg, executive vp/director of audience analysis for Magna Global USA, said, "I don't think what's happening so far is bad for the future of syndication. Nothing is really doing worse than our expectations. I never understood why anyone thought Jane Pauley was that popular. Tony Danza either. It's tougher for a new talk show to make immediate headway. *Dr. Phil* did, but even *Ellen* is only a modest performer. People aren't ready to turn away from *Oprah* or *Regis & Kelly*, or some court shows, so it's hard for a newcomer to compete."

Clearly, the two shows that have generated the most buzz this fall are two that have been around for years, King World's veteran talker *Oprah* and game show *Jeopardy!* *Oprah*'s massively promoted big surprise, awarding her studio audience with 276 Pontiac G6 cars, lifted opening ratings for season 19 on Sept. 13 to a 10.1/24—its highest season premiere since 1996. *Jeopardy!*, meanwhile, with multiweek champ Ken Jennings, averaged a 9.4/17 through Sept. 16, up 34 percent from the comparable year-ago period (7.0/13) and up 47 percent from the lead-in (6.4/13).

"The new first-run shows launched this fall could take a lesson from *Oprah* and *Jeopardy!*," said Gold. "For a new series to get noticed, it needs to do some promotional stunting. While not every show can give away all those cars or

find a super contestant, what I found disturbing was the lack of fanfare for anything new, including *Pauley*."

Amy Rosenblum, executive producer of NBC Universal's *Maury* and the new talk/reality hour *Home Delivery* (which averaged a 1.1/4 in its first four days—down 27 percent from both the lead-in and year-ago time period—has

a different creative take. "At the end of the day, our job is to do the best show we possibly can," she said. "If we do our jobs right, and I am very proud of the initial work we have done on *Home Delivery*, that's all the more reason for the viewer to find our series. With a little luck, a lot of promotion and some word of mouth, I think we can succeed." ■

## Crowded House

Vertically integrated companies have several shows competing head-to-head

**SYNDICATION** By A.J. Frutkin

**A**midst continued consolidation, the launch of the syndication season has found several suppliers competing against themselves—in with their own content—in several big markets.

In Los Angeles, NBC Universal's *Starting Over* airs on the network's owned-and-operated station KNBC at noon, when its other makeover show *Home Delivery* is seen on Tribune's WB station KTLA. In Chicago, NBC O&O WMAQ broadcasts *The Jane Pauley Show* at noon, against *Starting Over* on Fox's UPN station WPWR. And in Detroit, *Pauley* airs on Scripps' ABC station WXYZ at 10 a.m., while *Starting Over* is broadcast on Granite's WB station WDWB.

"If you can help it, you don't want your shows to go up against each other," said Sean

NBC station KUSA at 6:30 p.m., while *The Insider* is seen on CBS O&O KCNS. In Austin, Texas, *ET* runs on Belo's ABC station KVUC at 6:30 p.m., opposite *The Insider* on CBS O&O KEYE. Paramount execs were unavailable for comment.

Several advertisers suggested that suppliers might prefer competing against themselves, if only to protect time periods from the competition. "It's all about shelf space," said John Rash, senior vp, director of broadcast negotiations at Campbell Mithun. "It's better to have your programs accumulating some of the audience, than to let those viewers go to a rival media organization."

O'Boyle noted that a show like *Pauley* targets a different segment of the daytime audience than *Starting Over*. *Home Delivery*, on the other hand, arrived at NBC unexpectedly. Initially produced by Universal, and cleared by Tribune, the makeover show became part of NBC's stable of product following its merger with the studio last spring.

With *Home Delivery*'s self-contained format and *Starting Over*'s serialized format, O'Boyle believes there are enough distinctions between the two shows to warrant both. Advertisers are a bit warier. "If they had seen the potential of *Home Delivery*, would they have renewed *Starting Over*?" asked Laura Caraccioli-Davis, senior vp, director of SMG Entertainment. "It's a question they'll have to ask before next year's NATPE."

In another sign of consolidation, Caraccioli noted that the current season is the first in which station groups acquired programming primarily from their vertically integrated studios. That move, she said, has left suppliers without affiliated station groups—Sony and Warner Bros., in particular—feeling somewhat vulnerable. "It's messy out there," Caraccioli added. "This year is sure to give all syndicators pause as to how they'll navigate the marketplace in the future." ■



NBCU's makeover shows *Home Delivery* (above) and *Starting Over* are rivals at noon in L.A.

O'Boyle, senior vp and general sales manager for NBC Universal Domestic TV Distribution. But with fewer companies controlling an increasing number of programs, O'Boyle added, "Sometimes, the dynamics of the marketplace don't allow you to keep your shows away from each other."

NBCU isn't the only syndicator to run into traffic jams. Paramount's *Entertainment Tonight* is bumping into spinoff *The Insider* in several key markets. In Denver, *ET* airs on Gannett's

MGM's movie library of more than 4,000 titles is a treasure trove for Comcast, which is the nation's largest cable provider with 21.5 million subscribers. "Comcast always takes a service-provider approach to everything, which is very footprint-oriented," said Adi Kishore, an analyst for the Boston-based Yankee Group, adding, "The general perception is that MGM's value is in its library."

Sources expect MGM to recommend to its board this month that Sony acquire the film studio. They also expect that Comcast will invest in MGM if the deal is approved. If the deal is nixed by regulators, Comcast and Sony will still remain partners on VOD. —Megan Larson

### Clear Channel Folds Sales, Programming Under Katz

In an effort to offer more coordinated sales opportunities to national advertisers, Clear Channel last week reorganized Premiere Radio Networks, the company's programming division, and Clear Channel Advantage, the cross-platform sales division, by putting both under the control of Katz Media Group, Clear Channel's national rep firm.

The decision comes at a time when national sales have been the weakest-performing segment of the radio business. In July, national revenue plummeted 15 percent, according to the Radio Advertising Bureau.

"This allows our various national sales teams, currently operating independently, to function in a more organized, collective way," said John Hogan, CEO of Clear Channel Radio.

Premiere Radio Networks will operate as an independent unit of Katz Media Group. Kraig Kitchin, president/COO of Premiere, who formerly reported to Hogan, will now report to Stu Olds, Katz Media CEO. Clear Channel Advantage will be merged into Katz Dimensions as Clear Channel Katz Advantage, under Katz Dimension president Bonnie Press.

"It's probably a smart move because they can work with each others' assets. That could be advantageous and give us more choice," said Matt Feinberg, senior vp of national radio for Zenith Media. —Katy Bachman

## Tuning In Hispanic

### Clear Channel to grow Spanish-language format stations in all-sized markets

**RADIO** By Katy Bachman

**C**lear Channel Radio intends to become one of the top players in the burgeoning Hispanic radio market. As the owner of the largest portfolio of radio stations, it has the wherewithal to do it.



Alonso oversees CC's Hispanic radio push.

Last week, the San-Antonio-based radio giant committed to convert up to 25 of its 1,200 stations to Spanish-language formats over the next two years. Hispanic radio veteran Alfredo Alonso was named to oversee the stations as senior vp of Hispanic Radio.

"While the strides made in serving the Hispanic radio market have been significant to date, my focus will be on identifying opportunities to bring Spanish-language radio formats to all-sized markets," said Alonso, who most recently was chairman, president and CEO of Hispanic radio owner Mega Communications.

The rollout began last week with the launch of Viva, the first full-market Spanish-language FM radio station in Atlanta simulcast on WWVA-FM and WVVA-FM. When the launch is complete, Clear Channel, which currently programs Spanish-language formats on 18 of its stations, will program 43 Hispanic

radio stations, the third-largest portfolio of Spanish-language stations behind No. 1 Univision Radio with 72 stations and Entravision Communications with 54.

Compared to general-market radio, which is growing at an anemic 2-3 percent, Hispanic radio advertising is surging in the double digits. And unlike general-market radio, which suffers from increased fragmentation, Spanish-language radio remains relatively undeveloped.

"There is so much more room for more Spanish-language radio stations, especially outside the major metros where there are only a few small signal stations," said Rosa Serrano, senior vp, group account director of multicultural for Initiative Media, who noted that the Midwest and the South were underserved regions ripe for more stations.

"Other markets include Washington, D.C., and Philadelphia. San Francisco is competitive, but also open to a newcomer," said Lee West-erfield, managing director for investment bank Harris Nesbitt.

With Clear Channel adding more Hispanic stations, it could also lead to a hike in share of ad dollars allocated to Hispanic media, currently at 3 percent. "Some of our clients are looking for places to advertise to Hispanics, but since there isn't much available, they don't do much in those markets," said Esmeralda Gonzalez, media planning supervisor for Ornelas & Associates. "If there were more options, clients would spend more." ■

## AOL's Baby Steps

### Advertisers are slowly warming to the revamped online service

**THE INTERNET** By Catharine P. Taylor

**P**redictions of America Online's ad sales turnaround have been made before, but this time it looks like they are for real. And it's not just because the Time Warner unit's ad sales honcho, Michael J. Kelly, said last week—in one of the few interviews he has done since taking the job in January—that AOL would soon have "similar growth" of rivals Yahoo and Microsoft's MSN. Now, some of the advertisers and agencies are seeing positive change too.

Kelly, whose official title is president, AOL Media Networks, outlined his game plan,

which includes the goal of making AOL "the easiest Internet company to work with." The plan calls for stripping away internal walls that had made complex deals difficult to execute (mostly done), improving internal measurement systems (coming next month) and getting further distribution for AOL's properties on the Internet (rolling out incrementally). "We have eyeballs and we have targeting," said Kelly. "And we also have relevancy that's different."

However, AOL ad sales chiefs—past—there have been two since April 2002—had set simi-



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lar goals, only to find advertisers and agencies were not quite seeing the progress they were promised.



**Kelly: AOL is a more streamlined unit.**

The service's second-quarter sales signal some movement. Ad revenue grew 23 percent to \$42 million, which is the first year-on-year gain since the third quarter of 2001. And now, the chatter seems different as well.

For one, the media-buying community has been more receptive to AOL. "As

I look towards '05, I have a couple of things in my mind that a few years ago I wouldn't have considered talking to them about," said Phil Bienert, manager of CRM and e-business for Volvo Cars of North America, who has been one of the service's most outspoken critics (although Volvo never stopped spending mon-

ey with AOL).

Sarah Fay, president of Carat Interactive, added that her teams have stopped grumbling about doing business with AOL. There is "a slow recognition that AOL is coming around," said Fay.

Kelly attributed the changes to a more streamlined operation. "We've eliminated a lot of the baton passes," he acknowledged.

What advertisers haven't seen yet, but should by October, Kelly noted, is an improvement in back-end systems, such as ad optimization and online reservation tools, which should improve advertiser return on investment. Much of it will come from the \$435 million acquisition in August of Baltimore-based Advertising.com, a leader in performance-based interactive advertising.

And then there is the goal of putting more AOL content onto the Web. Kelly is not putting a timetable on the enhancements, though he expects to have a full-blown Web-based version of the AOL service available to subscribers, from wherever they log on, by the end of this month. ■

## Grey Sale No Big Deal

Sales execs not worried about WPP clout; more curious about Mandel's fate

**MEDIA AGENCIES** By John Consoli

**T**he pending WPP acquisition of Grey Worldwide that will result in Grey-owned media agency MediaCom joining with the three WPP-owned media units, Mindshare, Mediaedge:cia and Maxus, was met with a "So what?" attitude by broadcast network sales executives.

Although the merger will further strengthen WPP's already powerful media unit, Group M—boosting its control of the U.S. ad marketplace to nearly 30 percent—sales chiefs believe it will not change the current buyer-seller dynamic. "The leverage that the mega-media agencies and the networks have cancels itself out," said one top network sales exec. "Both sides need one another. No matter how big a media agency gets, it can't buy around any one of the Big Four networks, and the networks can't afford to shut them out either."

"In fact," the network exec continued, "the bigger the agencies get, the more imperative it is that they do business with us. A smaller agency, with fewer clients, can afford to walk away from one network."

The network sales execs agreed that MediaCom will gain an advantage by using marketplace intel shared across all the Group M agen-

cies. Said one sales exec: "In negotiations, it's all about marketplace information, and they will have a broader palette."

More interesting, network execs said, will be whether MediaCom co-CEO and global buying officer Jon Mandel stays on board and, if so, how he will get along with Group M chairman Irwin Gotlieb. The former is very Type A while Gotlieb's personality is more low-key. "I tend to see Peter Olsen [MediaCom senior vp, director of national broadcast] fitting in OK, but not Jon," said one sales exec. Mandel was not available for comment.

Since the deal is not expected to be finalized until late this year, Group M has some time to determine how MediaCom will fit in. But all indications are that MediaCom will operate side by side with Mindshare and Mediaedge:cia, sharing marketplace data and using combined clout in negotiating, but with each doing separate deals for its clients.

And WPP still might not be done gobbling up media agencies, once this deal is finalized. WPP has made inquiries into a possible acquisition of Havas-owned MPG, but MPG insiders wonder why their parent company would sell off just its profitable media unit. ■

# MEDIAWEEK

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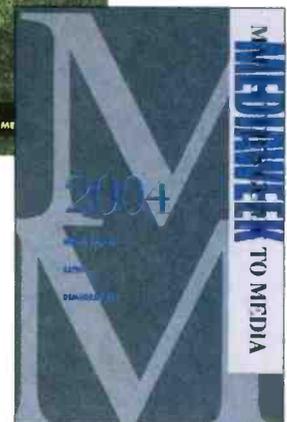
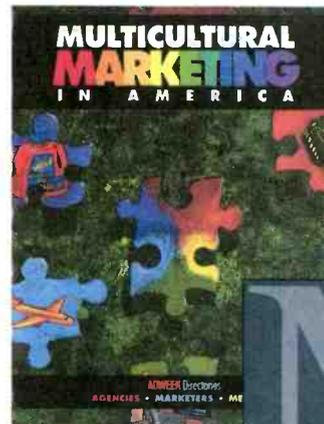
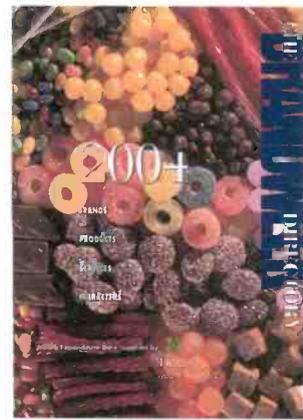
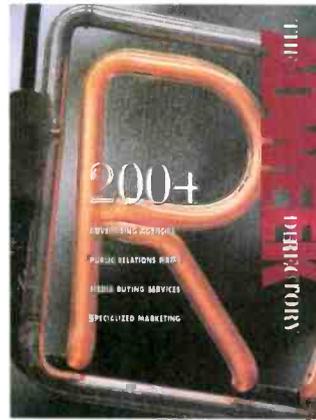
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# local media

TV STATIONS | RADIO STATIONS | CABLE | NEWSPAPERS | MAGAZINES | OUTDOOR

## TV STATIONS

# CBS Hits the Road to Preview Fall Season, New Syndie Fare

BY KATY BACHMAN

To capitalize on the ratings momentum of its CBS owned-and-operated stations and bring more attention to its UPN outlets, the Viacom TV station group has hit the road with its own version of a local upfront. It was the first time the Viacom stations hosted such an event and the first time in more than a decade that any network station group has promoted the fall season from a local-market point of view.

The five-market road trip, which began Sept. 8, wraps up later this week in Dallas and Los Angeles. Over the past two weeks, buyers in Atlanta, Chicago and New York were treated to a brief 30-minute video highlighting network and local programming for the fall, which was followed by the requisite hospitality and schmoozing.

"We've come a long way in the last few years and the launch of the 2004 season is a great time to talk about it," said Fred Reynolds, president/CEO of the Viacom TV station group, who expressed frustration that ratings at the stations have increased faster than revenue. "But this isn't a hard sell. There's no order book. This conveys size, resources and our commitment to local TV."

Since 2002 when Viacom hired Dennis Swanson to be executive vp/COO of the group, the company has made significant financial investments in across-the-board changes at individual stations, which have resulted in increased local ratings. At the same time, the CBS network has aggressively challenged NBC for first place in prime time. Now CBS brass believes it's time for that investment to pay off in better ad sales.

"Given that CBS has historically been a No. 4 station [in Chicago], the [event] reinforced the dedication Viacom has to the

group," said Gina La Banco, vp and client supervisor for Zenith Media in Chicago. "It was about time someone brought back a classy kick-off party."

While the networks get all the flash, it's the local stations that bring in the cash. And



CBS vetted new shows like *Listen Up* (Wendy Makkena, Jason Alexander) locally.

although the spot TV market is forecast for only flat to modest growth, Viacom, with its 39 stations in 27 markets reaching 50 million households, is hoping to pick up a larger share of the spot dollars.

"If the market is lackluster, the only way we can grow is to grow our share," added Lew Leone, vp/general manager of WCBS, Viacom's CBS flagship in New York, which like the Chicago station, has seen significant ratings gains after a long dry spell.

Agencies outside of New York, which rarely attend the May network upfront presentations, nor have the opportunity to meet the top brass at the group, were flattered by the attention. None of the buyers are likely to set aside the standards on which they buy commercial time as a result of the party, but it did make an impression.

"They're thanking us for the business, and it makes them stick out a little more," said Sissy Bradford, broadcast supervisor for PHD in

Atlanta, where Viacom doesn't own any stations. Bradford buys media regionally throughout the South. "We're in such a fast-paced business, it was important for me to know who the big guys are and to have those kind of connections."

Added Zenith's La Banco: "Nothing comes overnight or quickly, but over time, it will pay off for the station group."

## NEW YORK OUTDOOR

# NBC, JCDecaux Team Up

NBC Universal last week announced it has formed a new company with Paris-based JCDecaux to bid on the New York City street furniture contract. The new company is 70 percent owned by JCDecaux, with headquarters in New York City. Through a similar partnership, JCDecaux and Viacom hold the street furniture contract in Los Angeles.

The 20-year New York contract will undoubtedly be the largest of its kind in the U.S., covering the design, installation and maintenance of up to 3,500 bus shelters, 330 newsstands and other public facilities throughout the city, which will share in the advertising revenue. Also bidding for the NYC business are Clear

Channel Outdoor and Viacom Outdoor, the top two outdoor companies in the U.S. —KB

## MAGAZINES, TV STATIONS, NEWSPAPERS

# Addenda:

**New York** magazine will roll out new sections and a redesign. Starting Oct. 11, *The Strategist*, né *Smart City*, will be an expanded New York survival guide, and *The Critics* section will be folded into the new *Culture Pages* on Nov. 1. Coming Nov. 15: a modified *Intelligencer* section and feature well. Former *New York* editor in chief Kurt Andersen will pen a weekly column, and Ken Tucker has been hired from *Entertainment Weekly* to cover film...

**WCAU**, NBC's O&O in Philadelphia has formed a pact with Knight Ridder's *The Philadelphia Inquirer* that calls for WCAU to tease three *Inquirer* stories during its 11 p.m. and a.m. newscasts. In exchange, the *Inquirer* will run WCAU's weather forecast on AI. ■

# market profile

BY RICHARD ZITRIN



Falling leaves: Waning tobacco, textile and furniture industries in the "Triad" are being replaced by tech sectors.

LOGAN MCCOY/GETTY IMAGES

## Greensboro, N.C.

**THE PIEDMONT TRIAD MARKET HAS BEEN REELING IN RECENT YEARS FROM TURBULENCE**

in the textile, tobacco and furniture industries that has shaken the region's economic well-being. Heavy job losses in North Carolina's once-vibrant manufacturing community appear to have dampened

people's confidence and affected some bottom lines in the local media market. Newspapers in the Triad probably all are seeing some growth in advertising revenue, but turmoil in textiles, tobacco and furniture are standing in the way of robust growth, says *Winston-Salem Journal* vp/general manager Pat Taylor.

With the economy of the Triad and its three cities—Greensboro, High Point and Winston-Salem—lagging, public and private forces are scrambling to try to stem the bleeding and return the region to its former economic glory. "We're trying to reinvent ourselves piece by piece," says Ann Morris, managing editor of Greensboro's daily *News & Record*.

That reinvention involves a more-diversified employment picture that includes biotechnology

and high-technology, along with jobs in the financial and service sectors. Dell is among the firms considering expanding into the Triad.

Meanwhile, FedEx is building a freight hub near the Piedmont Triad International Airport between Greensboro and Winston-Salem. The overnight shipping giant is planning to build a sorting hub at the airport that is expected to open in 2009 and may eventually employ 1,500 area workers. Some transportation-related businesses already are look-

ing at possibly moving to the market in order to tie in with the expected FedEx hub, Morris says.

"All of those things are starting to bring the market back to a sense of confidence, a little more-positive outlook long-term," Taylor says. "I think long-term, the market is going to be great. This is a wonderful location."

The FedEx facility also may help change the face of the region and the three Triad cities that are all within a 30-mile radius.

"The cities are far enough apart that they're not a megalopolis, they still have very distinctive personalities and styles and there's enough space between them that they don't run over the top of each other, at least not yet," Taylor says, adding, "This FedEx project at the airport is going to fill in the middle a lot."

There are some promising signs in the Triad media market that the advertising sales pendulum may have started swinging back toward happier days. "I think advertisers are making very calculated decisions with spending their money, whereas before they maybe were willing to take a look and buy everybody," says Kathi Lester, vp/gm of Pappas Telecasting's WB affiliate, WTWB-TV. "But revenues were up in the first half of this year over last year."

The radio picture also seems brighter lately, according to Entercom Communication's Triad vp/gm Brent Millar, who says radio revenue has climbed about 9 percent in the market this year, while radio revenue nationally is down.

The Triad TV market has dropped from 46th to 48th this year despite gaining households. There are 648,860 TV households in the DMA, an increase of 3,430 over the past year, according to Nielsen Media Research.

The Triad is a competitive local news market, with the oldest station in the DMA, Gannett's CBS affiliate WFMY-TV, having the top-rated newscasts at 5, 5:30 and 6 p.m. Fox's owned-and-operated WGHP-TV leads a two-newscast race at 10 p.m. and Hearst-Argyle's NBC station WXII-TV has the top rated newscast at 11 p.m.

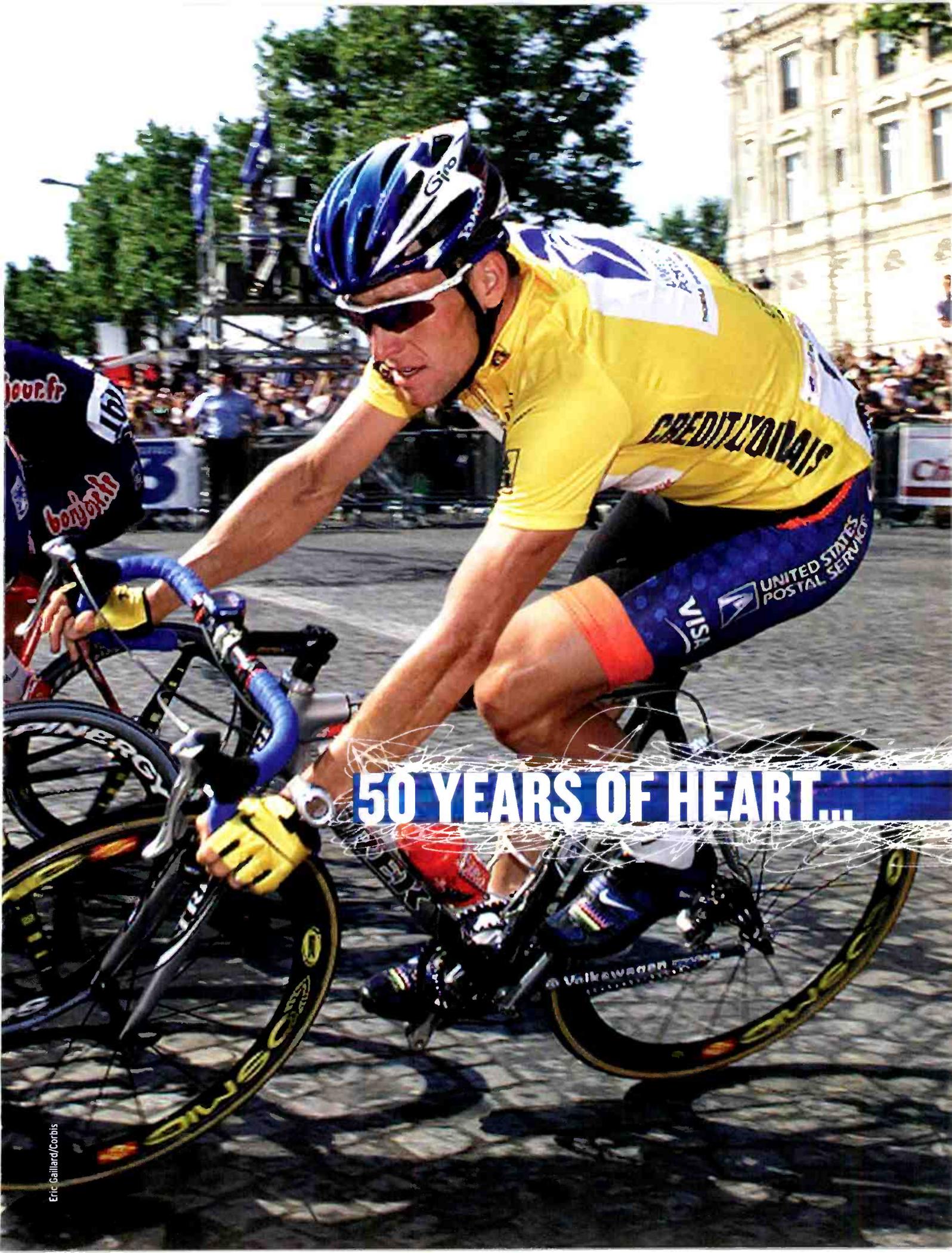
WFMY, WGHP and WXII are, as always, in a tight race for total-day honors. WFMY had a 13 share from 9 a.m. to midnight in May, followed by WGHP with a 12 and WXII with an 11. Pappas'

### NIelsen MONITOR-PLUS

### AD SPENDING BY MEDIA / GREENSBORO

	Jan.-Dec. 2002	Jan.-Dec. 2003
Spot TV	\$89,445,020	\$93,820,010
Outdoor	\$10,176,589	\$8,775,959
Total	\$99,621,609	\$102,595,969

Source: Nielsen Monitor-Plus



50 YEARS OF HEART...

## SCARBOROUGH PROFILE

### Comparison of Greensboro, N.C.

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Greensboro Composition %	Greensboro Index
<b>DEMOGRAPHICS</b>			
Age 18-34	32	31	96
Age 35-54	40	39	98
Age 55+	28	30	107
HHI \$75,000+	31	22	73
College Graduate	13	11	89
Any Postgraduate Work	11	7	68
Professional/Managerial	23	17	77
African American	13	18	143
Hispanic	14	5	39
<b>MEDIA USAGE—AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	53	56	105
Read Any Sunday Newspaper	62	61	98
Total Radio Morning Drive M-F	22	21	95
Total Radio Afternoon Drive M-F	18	17	93
Total TV Early News M-F	28	30	104
Total TV Prime Time M-Sun	38	40	106
Total Cable Prime Time M-Sun	14	18	125
<b>MEDIA USAGE—CUME AUDIENCES**</b>			
Read Any Daily Newspaper	73	76	104
Read Any Sunday Newspaper	76	76	100
Total Radio Morning Drive M-F	75	76	101
Total Radio Afternoon Drive M-F	73	73	100
Total TV Early News M-F	70	78	111
Total TV Prime Time M-Sun	92	92	100
Total Cable Prime Time M-Sun	62	67	109
<b>MEDIA USAGE—OTHER</b>			
Accessed Internet Past 30 Days	62	56	91
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	69	64	92
Purchase Using Internet Past 12 Months	42	32	75
HH Connected to Cable	67	69	103
HH Connected to Satellite/Microwave Dish	18	24	133
HH Uses Broadband Internet Connection	20	19	95

\*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. \*\*Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable. Source: 2003 Scarborough Research Top 50 Market Report (August 2002 - September 2003)

WTWB-TV and Sinclair Broadcasting's ABC affiliate WXLV-TV were tied with a 5 share in May.

WFMY president/gm Deborah Hooper ties much of her station's success in news ratings over the years to the longevity of anchor Sandra Hughes, who has been on the air in the Triad for 32 years.

Hooper says she has seen many changes in the market since she arrived at WFMY in 1986. "When I came to this television sta-

tion, there were only four stations in the market," she says. "Now it's grown to seven, and for a slow-growth market, you're just dividing up the pie into more pieces."

WGHP produces the most news—seven hours a day—and, in May, had the highest-rated late news with a 13.2/20 and top prime-time numbers (11.5/17) among all Fox stations in the United States, says Karen Adams, vp/gm for the Fox O&O. "Why was that? Fantasia Barrino and *American Idol*," Adams

says, referring to the High Point woman who won the popular TV talent/singing competition this year.

Another hometown factor driving big ratings in the Triad is NASCAR, which airs locally on WGHP and WXII. (Fox and NBC share national rights to NASCAR coverage.) For the last two years, the two stations have been the highest-rated NASCAR stations in the country, says WXII president/gm Hank Price. "Those races just do huge, huge numbers," Price says. "Most of these drivers live between here and Charlotte, so it's sort of a hometown thing here."

Atlantic Coast Conference sports also are popular—the ACC office is located in Greensboro. WFMY carries ACC football games, and shares ACC basketball coverage with Sinclair Broadcasting's UPN affiliate WUPN-TV. The Sinclair station also will carry 15 games of the new National Basketball Association team in Charlotte, N.C., the Bobcats, this coming season.

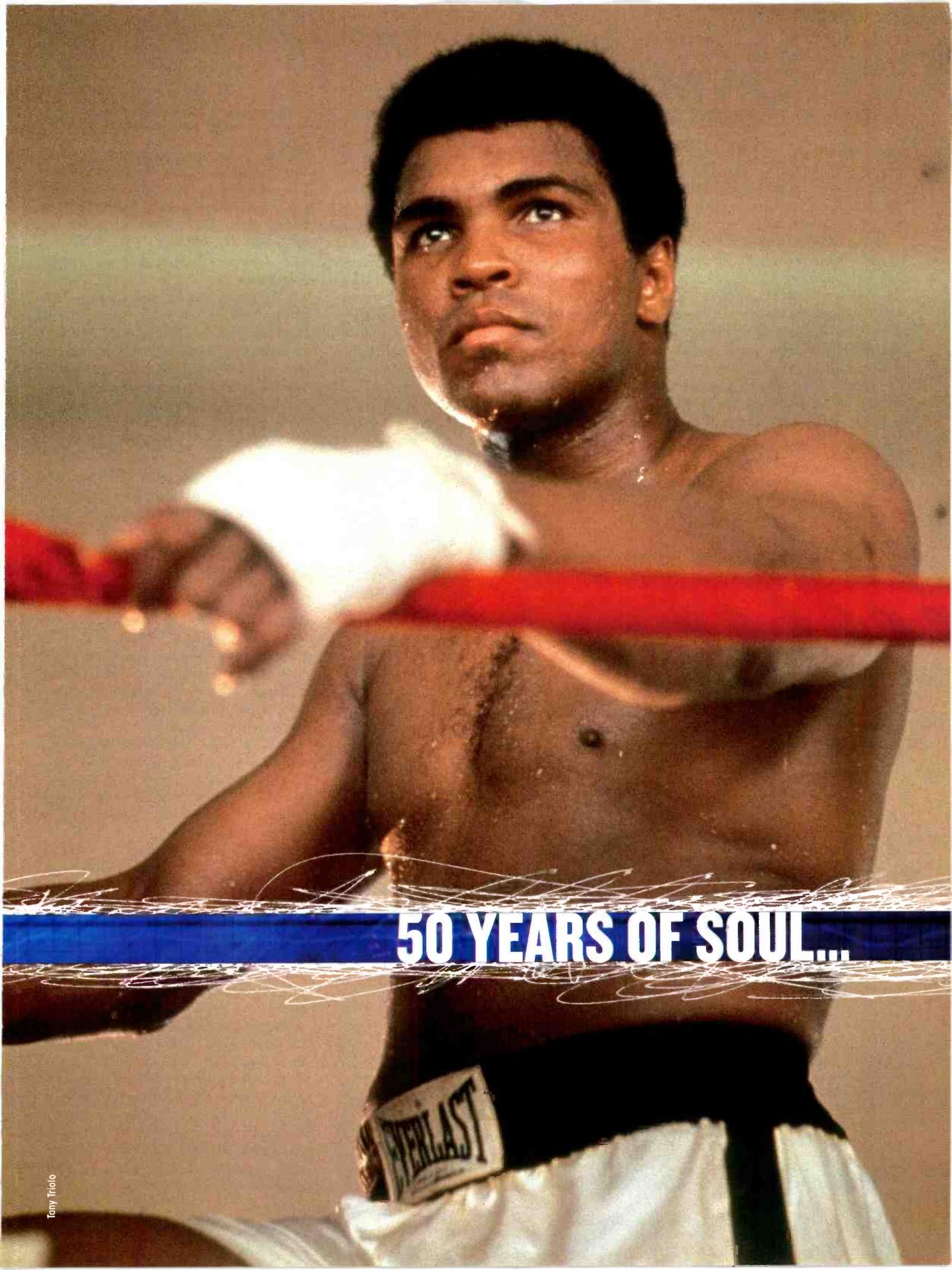
WXII is hoping to boost its early-news ratings by placing a recent acquisition, *Dr. Phil*, in the 3-4 p.m. slot leading into *The Oprah Winfrey Show* at 4 p.m., station manager Michael Pulitzer says. *Dr. Phil* had previously been on WFMY.

WXII also has a joint sales agreement with Paxson Communications' O&O WGPX-TV; the WXII staff sells time on both stations. WGPX reruns WXII's 6 p.m. local newscast at 7 p.m. and the 11 p.m. newscast at 11:30 p.m.

The local news scene has become more crowded with the return of newscasts to WXLV and WUPN, the two Sinclair Broadcast Group stations in the Triad. Sinclair dropped its local newscasts in January 2002, then began airing its News Central product on WUPN in June 2003 and on WXLV at the start of this year. News Central, which combines local news with weather, sports and news from the Sinclair studio in Maryland, runs from 10-11 p.m. on WUPN and from 11-11:30 p.m. on WXLV.

Broadcast industry and dot-com veteran Ron Inman, who became gm of the two Sinclair stations in July, says WUPN and WXLV are back in an expansion mode, using News Central as a vehicle, and there are plans, at some point, to start airing 6 p.m. and morning newscasts.

WTWB constantly explores the possibility of entering the local news race, but has no plans to do so yet, vp/gm Lester says. She says she thinks it is a pretty good story, though, that the WB affiliate has worked its



**50 YEARS OF SOUL...**

# market profile

way up to become the No. 4 station in the market without any news product. The station won an award from the network in May for being the fastest-growing WB affiliate in prime time in the country, says Lester.

Time Warner Cable is the dominant cable service provider in the Triad with about 350,000 subscribers. Its cable interconnect, Time Warner Cable Advertising, offers ad avails across all of the market. Satellite and microwave dish services are more popular in the Triad than in most major markets in the nation, with 24 percent penetration. That's compared to the average penetration of 18 percent for the top 50 markets, according to Scarborough Research. (See chart on Page 14.)

Three radio groups—Entercom Communications, Clear Channel Communications, and Dick Broadcasting—dominate the Triad radio market in terms of revenue and ratings. The three companies, which collectively own 12 stations, earn nearly 85 percent of the ad revenue and have nine of the 10 top-rated stations among listeners 12-plus.

Entercom has three stations in the top five in the latest all-day ratings, while Clear Channel has the other two. Dick Broadcasting's two stations are rated sixth and seventh in the Triad market, which Arbitron ranks 45th with 1,101,600 people 12-plus.

Entercom's Urban station WQMG-FM tops the Arbitron spring book for all listen-

ers from 6 a.m. to midnight with a 9.1 average quarter-hour share, followed by Clear Channel's Country WTQR-FM with an 8.1. Entercom's other Urban station, WJMH-FM, is third with a 6.6, and Entercom's Oldies WMQX-FM and Clear Channel's Easy Listening WMAG-FM are tied for fourth with 5.8.

WTQR remains the market revenue leader with \$7.8 million, followed by WQMG (\$5.4 million) and WMAG (\$5.1 million), according to BIA Financial Network estimates for 2003. WQMG and WTQR also are 1-2 in afternoon and morning drive. WQMG has a 9.4 in the morning and an 8.2 in the afternoon in the latest Arbitron ratings, while WTQR is close behind with a 9.2 and an 8.0.

Entercom's Triad vp/gm Millar says he is pleased with the progress his company has made since it entered the market in 1999. "We've got three of the top four, so we're on the way to completing our long-term strategy," he said.

Clear Channel changed formats on one of its stations last year when Classic Country station WWCC-FM became Contemporary Hit Radio/Rhythmic WGBT-FM. The move to a more Urban format seems to be working for the station in a market that has an African American population of 18 percent, higher than the average of 13 percent for the top 50 markets.

WGBT ranks eighth in total-day share with a 3.4 in the spring Arbitron book. Clear Channel market manager Cheryl Salomone says WGBT is performing better than its Country predecessor and that some on-air changes are planned to try to further improve the station's fortunes.

Salomone came to the Triad in June from Yakima, Wash., where she ran the Clear Channel cluster there. She replaced Morgan Bohannon, who moved to Charlotte, N.C., to take a post as Clear Channel's regional vp/market manager.

Bruce Wheeler, gm of Dick Broadcasting's two stations, says "we're getting the strategic job done" by being the top Contemporary Hit Radio and Classic Rock stations in the market and strong performers in the key adult 25-54 demographic, against which "80 percent of radio buys are placed."

The *News & Record* has the highest circulation of the daily newspapers published in the Triad's three cities. The *News & Record*, which is owned by Norfolk, Va.-based Landmark Communications, circulates 94,693 copies Monday-Saturday, according to the

## ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	4 FM	20.7	\$16.5	34.8%
Entercom Communications	2 AM, 4 FM	25.5	\$16.3	34.5%
Dick Broadcasting	2 FM	9.7	\$6.8	14.5%
Infinity Broadcasting	2 AM, 1 FM	4.6	\$3.6	7.5%
GHB Broadcasting	1 AM, 1 FM	1.7	\$0.9	1.8%
Davidson County Broadcasting	1 FM	3.4	\$0.8	1.7%
Truth Broadcasting	6 AM	2.9	\$0.7	1.6%
Blue Ridge Radio	1 FM	0.9	\$0.6	1.4%

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

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Guilford County: 172,924 Households</b>				
(Greensboro) <i>News &amp; Record</i>	67,487	78,963	38.5%	45.0%
<i>High Point Enterprise</i>	16,818	17,464	9.7%	10.1%
<b>Forsyth County: 125,804 Households</b>				
<i>Winston-Salem Journal</i>	54,043	59,686	43.0%	47.4%
(Greensboro) <i>News &amp; Record</i>	1,127	1,837	0.9%	1.4%
<b>Davidson County: 59,424 Households</b>				
<i>The Lexington Dispatch</i>	12,469		21.5%	
<i>High Point Enterprise</i>	6,308	7,071	10.6%	11.9%
<i>Winston-Salem Journal</i>	5,358	6,511	9.0%	11.0%
(Greensboro) <i>News &amp; Record</i>	1,873	2,799	3.1%	4.6%
<b>Alamance County: 52,974 Households</b>				
(Burlington) <i>Times-News</i>	25,810	27,657	48.7%	52.2%
(Greensboro) <i>News &amp; Record</i>	3,541	4,714	6.6%	8.8%
<b>Randolph County: 52,205 Households</b>				
<i>The (Asheboro) Courier-Tribune</i>	13,553	14,375	26.6%	28.2%
(Greensboro) <i>News &amp; Record</i>	6,309	7,872	11.9%	14.8%
<i>High Point Enterprise</i>	5,823	5,755	11.2%	11.0%

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



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**THAT'S WHY SI IS...**

# market profile

## NIelsen RATINGS / GREENSBORO

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WFMY	6.6	15
	Fox	WGHP	6.5	14
	NBC	WXII	6.4	14
	ABC	WXLV*	3.4	7
	UPN	WUPN*	1.8	4
	WB	WTWB*	1.6	4
	Pax	WGPX*	0.8	2
5:30-6 p.m.	CBS	WFMY	7.7	16
	Fox	WGHP	6.5	14
	NBC	WXII	6.4	14
	ABC	WXLV*	3.4	7
	WB	WTWB*	2.0	4
	UPN	WUPN*	1.8	4
	Pax	WGPX*	0.8	2
6-6:30 p.m.	CBS	WFMY	9.6	18
	NBC	WXII	8.0	15
	Fox	WGHP	7.3	14
	ABC	WXLV*	3.1	6
	WB	WTWB*	2.7	5
	UPN	WUPN*	1.4	3
	Pax	WGPX*	0.9	2

### Late News

10-11 p.m.	Fox	WGHP	8.4	13
	UPN	WUPN	1.0	2
11-11:30 p.m.	NBC	WXII	9.8	19
	CBS	WFMY	7.5	14
	WB	WTWB*	3.4	7
	Fox	WGHP*	3.3	7
	ABC	WXLV	1.1	2
	UPN	WUPN*	1.1	2
	Pax	WGPX*	1.0	2

\*Non-news programming. Source: Nielsen Media Research, July 2004

Audit Bureau of Circulation preliminary spring report. This is a drop of 953, or roughly 1 percent, from the previous spring. The Greensboro paper's Sunday circulation is 113,675, according to ABC, a decrease of 361 since the previous report.

The *News & Record* is in the process of developing a teen page, which it plans to run on Thursdays and probably will roll out in November, says managing editor Morris. The teen page is part of the newspaper's recent efforts to target a younger demo, which also involved the April 2003 launch of goTriad, a weekly arts and entertainment tabloid inserted in the daily on Thursdays and placed in racks in Greensboro, High Point and Winston-Salem.

Robin Saul took over as the *News & Record's* president and publisher in March, replacing Van King, who retired after 12 years at the newspaper. Saul came to Greensboro from another Landmark property, the

*Carroll County Times* in Westminster, Md.

The *Winston-Salem Journal* has the second-highest circulation among the Triad dailies, with 86,524 Monday-Saturday and 97,409 Sunday, according to the ABC spring report. Those numbers are off slightly from the previous year; down 175 daily pages and 38 Sunday pages.

Like most newspapers, the *Journal*, owned by Media General of Richmond, Va., is targeting the youth audience. Part of that strategy was redesigning the newspaper's weekly entertainment section called Relish, and moving it from Friday to Thursday in October 2003. The section was converted from a broadsheet to a tab and more color and graphics were added to try to give the section more of an edge in an effort to try to get younger readers interested in the larger newspaper, says *Journal* vp/gm Taylor, who added that the newspaper's travel page also has been moved from Sunday to Friday to

appeal to the weekend-traveler audience.

The *Journal* also is working closely with nine other Media General papers in North Carolina and one in Danville, Va., to offer ad rates to clients who may "want to reach a larger footprint" regionally, Taylor says. "It's been pretty successful, particularly on the classified side."

The Winston-Salem daily also works closely on news sharing with WGHP-TV, which broadcasts from the *Journal's* newsroom most days. The *Journal* also has put on a health expo with WXII-TV the last two years.

The *High Point Enterprise* has a new publisher and impending ownership change following the death in May of publisher and half-owner Randall Terry Jr. Rick Bean became publisher in the spring, moving to the High Point-based newspaper from *The Daily Dispatch* in Henderson, N.C. Paxton Media Group, of Paducah, Ky., shared ownership of the *Enterprise* with Terry, and since his death has been in the process of becoming sole owner.

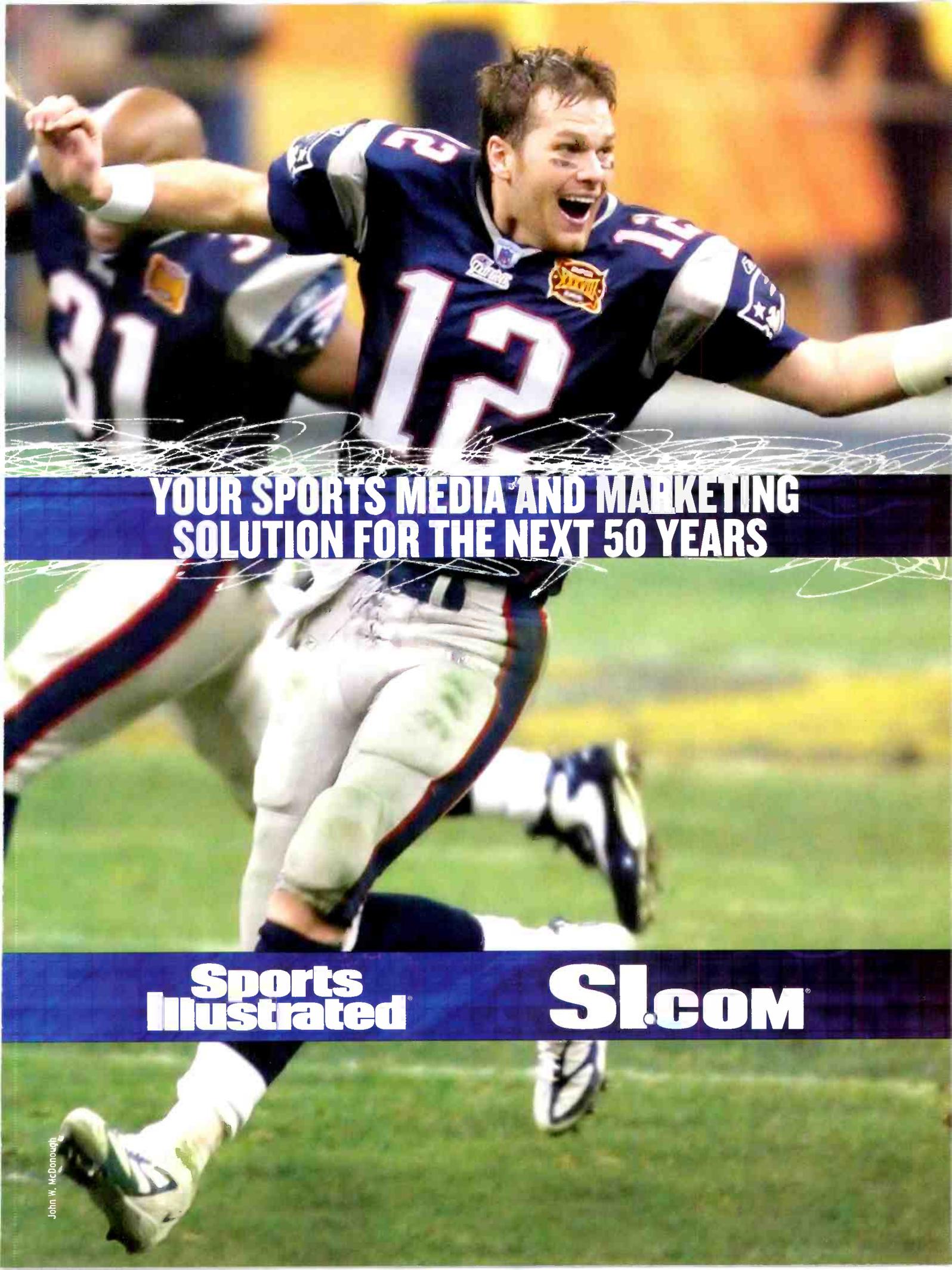
The *Enterprise*, like the dailies in the two other Triad cities, has experienced a drop in circulation. The paper's Monday-Saturday circulation is 29,138, a drop of 868, or 2.9 percent, over a year, according to the spring ABC figures. Sunday circulation is 30,061, a decrease of 1,071, or 3.4 percent.

The *Enterprise* also publishes a free weekly entertainment publication, called *ESP*, which is aimed at a youth audience. *ESP*, which comes out on Wednesdays, has a circulation of about 18,000.

In addition, the Paxton Media Group owns two community papers in the area, the weekly *Arddale Trinity*, which has circulation of about 3,500, and the three-day-a-week *Thomasville Times*, which has circulation of just less than 5,000, Bean says.

The *Business Journal Serving the Greater Triad Area*, a weekly owned by American City Business Journals of Charlotte, N.C., is the lone business paper in the market since the *Triad Business News*, which also was owned by the *High Point Enterprise*, ceased publication two years ago. The *Business Journal*, which began publishing in 1998, purchased its former competitor's subscription and advertising lists.

Fairway Outdoor Advertising is the dominant company in the Triad out-of-home advertising market, with 802 30-sheet posters, 35+ permanent bulletins and 92 rotary bulletins. Lamar Outdoor Advertising, with 120 boards, is the other significant player. ■



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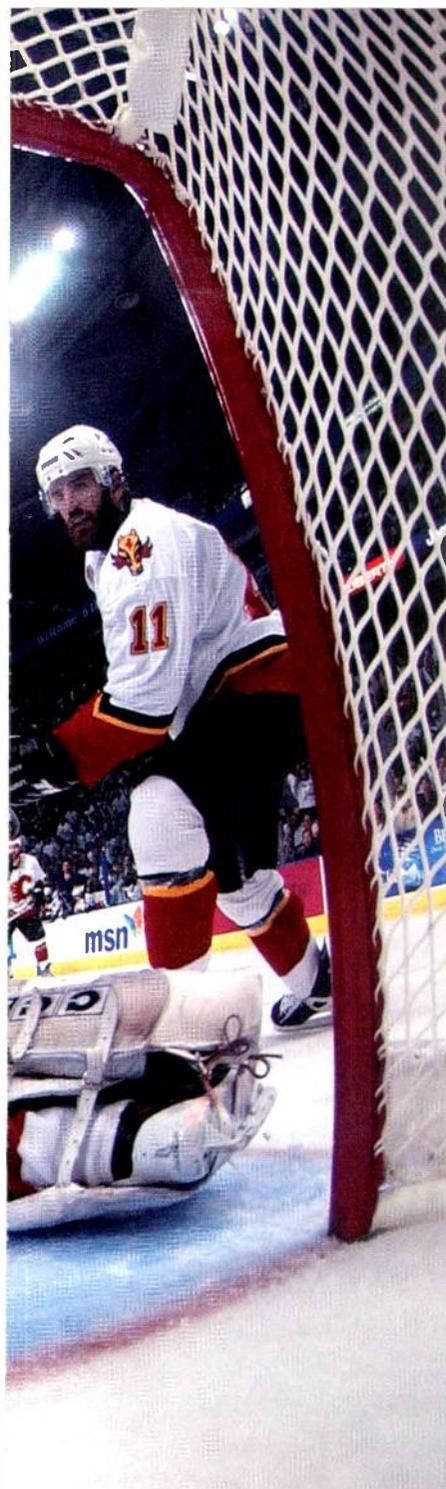
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# SHUT OUT

Struggling to become a truly national TV sport, the NHL has dealt itself a **serious blow with the players' lockout.**  
**Can it get back on its skates? BY KEITH DUNNAVANT**



DAVE SANDFORD/GETTY IMAGES

## For years,

the National Hockey League has been burdened by its own contradictions. In Canada, the sport borders on national obsession, but it seems national in name only in the United States. The league has long billed itself as one of the Big Four professional sports alongside the National Football League, Major League Baseball and the National Basketball Association, but it comes off more like a poor cousin by comparison, struggling to live up to an impossible standard. Though the sport inspires tremendous passion among a devoted fan-base, especially in tradition-rich cities such as New York, Boston and Philadelphia, it also confronts widespread apathy, particularly in areas of the South and West where, until recently, hockey was little more than a rumor. And to make matters worse, the league struggles with major-league problems—just last week a labor impasse between owners and players boiled over into a potentially devastating lock-out—but appears equipped with minor-league resources.

All this conflict is reflected in the NHL's television presence, which has proven to be both a blessing and a curse. Since the early 1990s, when the league started expanding aggressively, especially across the Sun Belt, TV has played an unquestioned role in exposing the league to a much larger audience outside its traditional footprint. Coverage on ESPN and ABC is the reason young boys and girls in states like Nebraska and Georgia now grow up gravitating to the game, which can only empower the league in the years to come. But too much of a good thing has also been costly to the NHL, which this season will see TV revenues plummet—if there is a season. The league's determination to exploit the medium has resulted in a massive overexposure of the sport, significantly reducing ratings and leverage while contributing to the financial woes roiling the sport.

"The last few years, we've been running into the wind," says John Litner, NHL chief operating officer. "We've only had a real big national television presence since the early '90s, and yet the other major sports have been able to condition fans over a period of decades, so it's a slow process. And, like everyone else, we've faced the problem of audience erosion caused by the increase in viewer choices."

When the league's five-year, \$600 million deal with ABC and ESPN expired at the end of the 2003-04 season, the NHL had little choice but to enter into a zero-dollar revenue sharing deal with NBC. While the NHL will earn a reported \$60 million this year from a new cable-only contract with ESPN2, the NBC pact is structured in the mold of the network's recent deal with the Arena Football League, which dangles back-end potential profit-sharing in lieu of a rights fee.

According to the NHL, the league and its franchises lost \$273 million on revenue of about \$2 billion during the 2002-03 season, casting a cloud of doubt over the long-term viability of several franchises. Even though the league says more than half of its 30 teams are losing money, the average player's salary has soared to about \$1.7 million. The lack of big national television-rights fees even remotely comparable to the NFL, MLB and NBA leaves the NHL struggling to bridge the gap between resources and commitments. Something has to give.

After several months of pushing the players' association to accept some sort of revenue-sharing as the NFL and NBA have done, the owners allowed the league's collective bargaining agreement to expire Sept. 15, refusing to work under the old deal one day longer. Barring a settlement, the resulting lock-out threatens to delay or cancel the 2004-05 season, which leaves television partners NBC and ESPN on the sidelines, waiting anxiously like millions of fans. "When they're ready, we'll be ready," says NBC Sports president Ken Schanzer.

Regardless of when the next season starts, one thing seems clear: TV will play a large role as the NHL struggles to keep faith with the fans while trying to satisfy its big-league ambitions.

**To a greater** degree than the other leagues, the NHL must walk a fine line in trying to create a stronger national footprint while protecting the individual franchises' lucrative local cable and broadcast packages. "It's a balancing act for us," says Litner. "This sport has a great tradition of regional telecasting, and it's very important to the clubs, so we have to be careful not to dilute those packages."

For years, the NHL struggled to land major national TV exposure. Then, almost overnight, it was confronted with a problem no one expected: Too much hockey, especially on cable.

Four years ago, ESPN and ESPN2 ran a total of 127 games. Every year since then, the all-sports channels have reduced exposure in a desperate attempt to stabilize ratings. Last year, ESPN's 27 telecasts averaged a 0.5 household rating, roughly flat from the previous season. ESPN2's 50 games pulled a 0.2, also flat. In the key demographic of men 18-34, the news was better, but only for ESPN: It delivered a 0.46, up 44 percent, while ESPN2 drew a 0.16, down 12 percent.

"Hockey has been overexposed, no doubt about it," concedes Mark Quenzel, ESPN's senior vp/programming and production. "There just aren't enough great teams and great players to support that large number of games."

Although the audience for televised hockey remains puny compared to football and baseball, the game tends to attract a demographically rich audience. "Hockey skews a little more male, a little more



**"We've worked very hard to improve the televised experience in recent years. The great equalizer is high-def. It's like watching from the front row right next to the glass." NHL'S LITNER**

upscale and a little younger," says Sam Sussman, media director at Starcom. "But from a numbers standpoint, it's miniscule compared to some of the other options."

In addition to having too much product on the air chasing too few viewers and advertisers, ESPN struggled in the face of league-mandated blackouts to protect local team packages and to overcome an inconsistent schedule, which prevented any sense of appointment viewing. Determined to tackle all three problems, this year the Disney unit will air just 40 games—all on ESPN2, all on either Wednesday or Sunday nights, all game-exclusive. Unlike previous years, the channel will not be blacked out in New York, for instance, when it shows a Rangers game, which should bolster ratings. "This is all about simplifying our message to the hockey fans and tapping into those strong local draws, which we haven't been able to do in the past," Quenzel says.

With nearly 50 percent fewer games available on national cable, ESPN, which has been on the defensive amid disappointing hockey ratings for three years, expects to be able to raise rates by significantly reducing available inventory.

But some problems are harder to solve. "Despite the geographic dispersion of teams, the NHL is still generally a regional sport," says John Rash, senior vp/director of broadcast negotiation at Campbell Mithun in Minneapolis. "The continuing dilemma for the NHL is to galvanize the significant interest in the various local hockey markets during the regular season to create a genuine excitement for the playoffs. They just don't seem to be able to do that, and so the Stanley Cup doesn't have the same profile as the NBA Finals or the Super Bowl."

The reduction in ESPN's inventory should also benefit NBC, which plans to launch coverage in January, with seven regular-season Saturday dates (including as many as four regional games per day) and the Stanley Cup Finals. After walking away from several high-priced major sports properties in recent years—including the NFL and NBA—NBC leveraged the revenue-sharing model created for the Arena league to land the NHL. If NBC hits its revenue goals, the NHL could score big. But hockey was hardly in a position to hold out for a better deal.

Attracted by NBC's traditional strength with the young male demo and the network's willingness to commit significant resources to promoting the league, the NHL hopes the one-year partnership will be the first season of a potential long-term investment. "We see it as a great opportunity to grow our game as never before, to tap into NBC's strengths to reach a whole new audience," Litner says.

In recent years, ESPN and others have exploited new technologies and unusual camera angles in a blur of in-your-face production techniques. But both ESPN and NBC plan to place more emphasis on storytelling, going beyond the action on the ice to humanize the players. "I think we can lift hockey by presenting it in a way that's interesting and understandable to the audience," Schanzer says. "You need some luck. You need some good games. You need some stars. You need some interesting stories. At the most basic level, it's just like any other major sport."

But hockey is different. Football, basketball, baseball and other

sports are much more accessible to the casual fan. There's nothing quite like watching a hockey game in person: The speed and intensity is almost beyond description. It just hasn't translated as well onto TV...until now.

More than any other league, the NHL is salivating at the coming revolution in high-definition television. A significant number of ESPN2's games this year will be available in HD, but the universe remains tiny. NBC has yet to announce any plans to marry HD technology with the NHL, although the network sees tremendous long-term potential. "We've worked very hard to try to improve the televised experience in recent years, with things like robotic cameras and better audio," Litner says. "But the great equalizer is high-def. When you're watching a hockey game in high-def, it's like you're watching from the front row right next to the glass."

"All sports benefit from high-def," adds Schanzer. "But hockey is better by a quantum leap. It's a totally different sport in high-def, and the NHL is going to benefit from that in the years ahead."

But before every game is shown in HD, pro hockey has its big problems to solve. Regardless of whether the NHL's 88th season—set to begin Oct. 13—is delayed or shortened by a work stoppage, the league must figure out how to balance the books and broker a lasting peace between the players and owners. Otherwise, it faces an uncertain future, including the possibility of franchise contraction, which could reverse many of the gains it has achieved over the last decade.

In many ways, television holds the key. How well the league exploits TV in the years to come will play a large role in shaping the NHL into its second century. Finding a way to generate more national TV money would greatly diminish many of its financial problems. Luring more new fans through the portal of the televised experience would create a broader base, and give the league enhanced leverage. "Television is a fundamental part of growing our sport," Litner says. "If we market it correctly, people will tune in and watch in even greater numbers, and that will pay off in a number of different ways."



**"I think we can lift hockey by presenting it in a way that's interesting and understandable. You need some luck. You need some good games. You need some stars." NBC'S SCHANZER**

The NBC deal, which smacks of desperation now, could turn in the NHL's favor if the network can effectively raise the league's profile and ratings while cutting the owners in for a piece of the action. Given the alternative, the risk for the NHL is low and the potentially payoff could be significant, especially if ESPN2's strategy stokes greater demand for a previously overexposed sport.

But if the season is disrupted, many fans will feel betrayed, and the impact on ratings and advertising will only cloud the league's immediate future even more.

"If the worst happens, there will be a pullback," says Starcom's Sussman. "But how long is the hangover? And what kind of long-term impact does that have on the NHL as a sport and a television property? These are questions no one can answer." ■

**Mediaweek alumnus Keith Dunnivant frequently writes about sports.**

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sumers are skipping TV spots," are slowly being replaced by the age of acceptance, characterized by glass-half-full optimists who view PVRs as opportunities rather than threats.

"It's a change to the way people are going to consume media, and any time there's a change, there's an opportunity, if you're willing to be flexible and take advantage of it," says David Rooney, director of media operations and cross-brand marketing at Chrysler Group.

The Auburn Hills, Mich.-based automaker, which spent \$850 million on TV ads last year, according to Nielsen, concentrates much of its nontraditional broadcast efforts on product placement and integration and content development.

The Chrysler 300 C will return in NBC's season premiere of *ER* this Thursday, after playing a pivotal role in May's finale cliffhanger.

The car maker has also worked closely with NBC to integrate its Jeep brand into *Fear Factor* and to develop *Jeep World of Adventure Sports*, a Saturday-afternoon program that focuses on extreme sports. Both shows benefit the brand's "go anywhere, do anything" mantra. And this December, Dodge will be incorporated into a Tim McGraw special, also on NBC.

"Viewers have a certain tolerance for product placement, [but] if you go beyond a level that they feel comfortable with, either with blatant misuse of their relationship with the programmer or an over-commercialization of the show, you can actually cause harm to the brand," notes David Ernst, executive vp, director of futures and technologies at Interpublic Group's Initiative in New York. "But if done right, product placement can be a very effective way of reinforcing brand messaging."

With companies such as Coke, Home Depot and America Online inserting their brands into programming like *American Idol*, *Trading Spaces* and the World Series, it's not hard to fathom that 51 percent of 55 marketers surveyed by Cambridge, Mass.-based Forrester Research said they would put more money behind product placement if large numbers of consumers could skip commercials while watching TV. And 53 percent said they would spend more on sponsorship of TV content and 45 percent on interactive advertising during programs.

**Therein lies the great** potential of these new technologies: interactivity. Today, viewers typically interact with TV programs or advertising via the Web or their mobile phones, whereas tomorrow, audience participation could shift to the remote.

"When you're watching *American Idol*, there's no reason you shouldn't be voting from your remote. It shouldn't be from a cell phone; it should be from your television," says Sterling.

TiVo has been courting marketers with the promise of interactivity, measurability and long-form advertising since 2001, when Lexus ran the inaugural campaign on the DVR provider's promotional platform. (For more on the potential for viewership data, see story on page 29.)

Called Showcase, TiVo's ad package lets advertisers augment their TV commercials with long-form content and lead-generation capabilities.

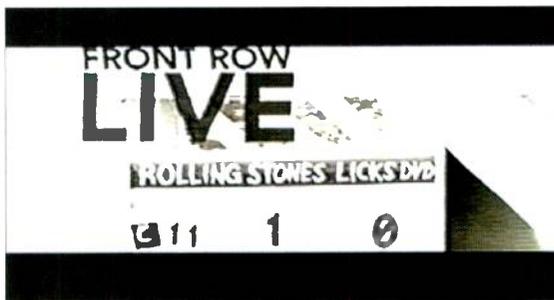
In June, Charles Schwab & Co. became the first financial-services company to use TiVo's technology. A 30-second spot starring golfer Phil Mickelson was made interactive, allowing TiVo subscribers to move from the commercial into a four-minute video and watch three segments hosted by the golf pro. Viewers of the Showcase could also order information on Schwab's golf-rewards program.

"It's the TV-plus approach," says Jason Kuperman, director of operations at Tequila in Los Angeles, who oversees branded content for the marketing service unit and its sibling, TBWA/Chiat/Day. "It allows us to do stuff that's longer-form. It gives us more freedom with the format."

The Omnicom Group shops crafted a campaign for the Nissan Z for Showcase last November and is considering another for the Gardena, Calif.-based automaker this fall. "It gave us great results from the hand-raisers, as far as a direct-response medium," adds Kuperman.

**At seven years old**, Alviso, Calif.-based TiVo continues to shed its reputation as the grim reaper of TV advertising by making marketer-friendly upgrades. Its next software release—due out in a few months—will feature a fast-forward billboard,

**'When you're watching *American Idol*, there's no reason you shouldn't be voting from your remote.'**—Kimber Sterling, TiVo



**YOU CAN (ALMOST) ALWAYS GET WHAT YOU WANT:** Best Buy sponsored Rolling Stones concert footage on the TiVo Showcase to promote the availability of the group's live DVD collection at the consumer electronics chain.

which will enable advertisers to insert graphics and text to grab the attention of fans of the fast-forward function. "It will be an opportunity for the advertiser to create a speed bump to get another chance to bring the person back into the commercial," says Sterling.

During the past year, EchoStar Communications Corp.'s Dish Network, an Englewood, Colo.-based satellite-TV and DVR provider, has started to offer packages similar to TiVo's through Turner Media Group. Advertisers like Meineke and Stihl have embedded triggers in their TV spots to enable more than 9 million of Dish's 10.1 million subscribers to go to virtual pages or long-form programs about their products or services, explains David Rudnick, chief operating officer at Turner Media Group in Denver.

But the question remains: Unless it's a movie trailer, what would possess a serial skipper to watch advertising that ranges from two minutes to 30? All agree that it has to be entertaining, informative and, above all, relevant to draw that consumer



A close-up photograph of a wooden table with a prominent grain pattern. In the upper left, a pink, textured napkin is folded into a decorative shape. In the lower right, a black television remote control is visible, featuring various buttons including a green power button, a red power button, and several white function buttons. The lighting is warm, highlighting the textures of the wood and the napkin.

**WHO MAKES A SPECIAL TRIP TO BUY CHEESE PUFFS?  
WHO PLANS A FAMILY VACATION TO COOPERSTOWN?  
WHO CONSIDERS UNWASHED SOCKS LUCKY?  
WHO WEARS THEIR BASEBALL CAP INSIDE OUT?  
WHO SPENDS MORE TIME PREPARING FOR A  
FANTASY DRAFT THAN A CLIENT MEETING?**

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in and keep him or her captivated.

One would think advertisers and agencies would jump at the chance to break free from the 30-second shackles that have confined their storytelling, just as BMW did with its Web films and American Express with *The Adventures of Seinfeld & Superman*. But many can't, in good conscience, justify throwing big money at producing original content for these platforms when the penetration levels are still fractional.

"To date, because the footprint has been smaller, most of the content that we're getting on TiVo is either already existing or being repurposed for the TiVo environment," reports Sterling.

He predicts that will change, however, as PVRs become more mainstream. After all, "there really is no marketer that wouldn't rather engage their target audience for three minutes or five minutes versus 30 seconds," he reasons. "When you get a consumer to make that commitment to your brand,

they've got to be a lot further along the purchase cycle by the end of that engagement."

In the meantime, advertisers are marrying their existing assets with new television technologies in an attempt to reach remote-control-happy consumers. One short-term solution is targeted or addressable ads, notes Forrester senior analyst Eric Schmitt, because "it doesn't require consumers to change behavior."

Comcast Spotlight, the advertising-sales division of Comcast Cable, for one, offers segmentation products that enable advertisers to customize ads with messages that are relevant to geographic, demographic or psychographic subsections of markets. (The technology is provided by New York-based Visible World.)

"You don't need to speak to the masses if you can speak to those few and you have the content that is relevant to that person," explains Hank Oster, vp and managing director at New York-based Comcast Spotlight. The products, called Adtag and Adcopy, are now available in the Top 25 DMAs and are being rolled out to the rest of the cable company's 70-plus markets.

Publicis Groupe's Fallon used the segmentation tools about six months ago to speak to specific Chicago neighborhoods on behalf of United Airlines' low-cost carrier, TED.

"If you're going to skip an ad, you're going to skip an ad," concedes Stuart D'Rozario, group creative director at Fallon in Minneapolis. Targeted ads, however, make what has historically been an impersonal mass medium personal, he says. "It allows you to connect at a more specific level and a more personal level with people."

Another alternative under consideration by marketers such as Pfizer, Remax and Chase Card Services is ad-supported video-on-demand. Last week, Chase and four other advertisers began running spots supporting Discovery Networks' VOD content in the Philadelphia market; working in the same way as the PBS model, a sponsorship message and commercial appears at the beginning and the end of the program. The financial-services company, which spent nearly

\$75 million on TV in 2003, according to Nielsen, will gauge consumer response through tracking mechanisms built into the spots.

"No one's going to make their number based on the test," admits Manning Field, first vp of brand management at Chase Card Services in Wilmington, Del. "But getting access to learning on us, as well as aggregate learning on the other advertisers—in terms of how many people viewed it, did they fast-forward, when did they tune out—is very important to us."

The knowledge to be gained from these efforts is what's in it for most advertisers who are taking part in these early experiments. Many see their participation as "low-risk," which often translates to low cost. It only stands to reason that the sellers of such infant ad models would cut the pioneers a break; after all, big-brand-name-dropping can't hurt.

"I think the partners we're dealing with are eager to have some credible brands in their space, and I think it's something they want to induce advertisers to get comfortable with," explains Pfizer's Grenz.

Product placement or integration deals, on the other hand, are another story, with several carrying price tags well into the millions, depending on the terms.

"There are so many apples and oranges on the table here," says Forrester's Schmitt. "It's overwhelming and I think that the [industry] collectively doesn't know what to do. You're not going to have all of these 25 permutations of things 10 years down the road. I think the industry is going to want simplicity."

It's a shock to an established system that is accustomed to buying time in 30-second increments to air primarily during a 8-11 p.m. prime-time window. As time-shifted viewing increases, "suddenly dayparts become irrelevant," observes Chrysler's Rooney. "We go from fighting across three hours to fighting across 24 hours."

**Such uncertainty and flux** have some calling for standardization, so that television avoids the creative and media Wild West that reigned during the early days of the Internet. But others say that's premature.

"I'm against it because I think you should date someone before you marry them," comments Mitch Oscar, executive vice president at Carat Digital, a New York-based division of Aegis Group's Carat that was formed seven months ago to investigate new forms of technology affecting TV. "Let's get a sense of it before we try to lock in standards that preclude people from participating. Eventually we'll have to, but we can't do it now because it would be too limiting."

Until then, Schmitt says, advertisers will have to vote with their dollars. "Nobody likes change. It's a mess, and there are risks," he says. "You're going to make mistakes. ... When you look for alternative outlets, there are no safe bets."

Last year, Chrysler gambled on NBC's first season of *The Apprentice* and won. As the exclusive car sponsor of the Donald Trump reality series, the brand was integrated into the show's content and was reinforced during commercial breaks. Now a gaggle of companies, including Mattel, Procter & Gamble and Levi Strauss & Co., have signed on to be incorporated into season two, and Chrysler is looking to place its next wager. "We took the risk; we think we won," says Rooney. "And we want to keep moving on. Maybe there's another envelope we can push a bit."

*Ann M. Mack is interactive editor at Adweek.*



**RISKY BUSINESS:** After integrating the brand into last season's *Apprentice*—and saying the gamble paid off—Chrysler is looking for more alternative advertising opportunities.

# Sizing Up PVRs

Set-top technology like TiVo could change the way viewer data is collected—someday BY TONY CASE

**T**he consensus among advertising research executives is that digital video recorders could revolutionize the methods of collecting TV-viewership data, refining the industry's understanding about who's watching what program and what commercial when and for how long.

With 70 percent or more of TV-viewing households relying on the boxes to receive their programming, and more and more signing on to manipulate programming using DVRs and other time-shifting devices, buyers could get viewing data that is close to a census, rather than relying on the ratings based on much smaller samples from Nielsen Media Research.

"There's no question we see the future of television measurement clearly being focused—not on the sampling method, but on data-oriented measurement," says Tim Hanlon, svp of Starcom Worldwide.

Hanlon notes that audience measurement "is already behind, given where television and technology are today. DVR, on-demand, all these new wrinkles in TV viewing clearly suggest a more sensitive and comprehensive source of measurement both for programmers and advertisers."

So far, Nielsen, owned by *Mediaweek* parent VNU, has not been able to include DVR households in its sample, since only an estimated 3 percent of TV households have the devices. But with the rapid growth of DVR sales, that is projected to change rapidly, thanks to an aggressive push by cable operators.

By the time Nielsen's plan to deploy a more advanced meter—which has been in development for several years—actually occurs, DVRs could be in one out of five households.

To its credit, Nielsen has made moves to keep up with TV technology. Last March, the company said it plans to include time-shifted viewing from DVRs into its ratings beginning next July. A month earlier Nielsen said it was teaming with TiVo to build a panel of 10,000 TiVo homes to produce data about time-shifting and other video-recorder uses. And it was reported last month—with few details emerging—that Nielsen was in early talks with major cable operators like Time Warner Cable, Comcast and Cox Communications about creating an audience-measurement system based on digital-cable boxes.

Selling data from set-top boxes is not new. Highly "granular" data culled through set-top boxes has been available—and sold to marketers, researchers and network executives—for years, notes Kimber Sterling, director of advertising and research sales at TiVo. Sterling, a former media planner on the Dell account with Goldberg Moser O'Neill and founder of the media department at Butler, Shine & Stern, recalls: "The feed-

back we would always hear from clients is how do I know my spending is justified? Even if the data is reliable—which it's not because it's within the margin of error—what does it mean in terms of sales, intent to purchase? When you blend our ability to measure with the interactive ad platform we are creating, you see this technology taking off." TiVo counts as clients BMW, Charles Schwab and Walt Disney Co.

Still, aggregating data out of millions of set-top boxes may not be as easy as it sounds. Even Hanlon—a longtime critic of Nielsen's methodology who refers to the company's "chokehold on the TV measurement of today"—concedes, like others, that the sheer expense bars the creation of other forms of measurement. He also gives credit to Nielsen for starting measurement on media such as out-of-home and gaming and for its TiVo relationship. Hanlon looks for technology to present "a better story than what we see today to get a much cleaner and closer view of what people are really watching."

Then there's the privacy issue. "You have to be careful about how detailed such data can get," says Hanlon. "But it is fair to say we can get much more granular about viewing habits without violating privacy." He points out that the ability to measure in aggregate by ZIP code, for example, is a far more detailed measurement than a simple sampling of males ages 18 to 49. "The sad reality is that marketers, when wanting to use TV, always had to dumb-down into media metrics that are broad and may hit the target audience but which may have excess audience."

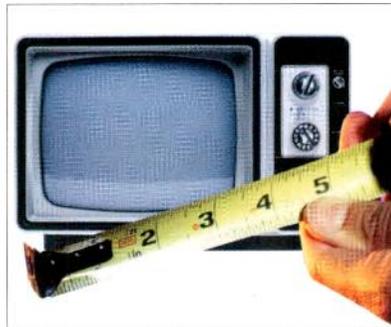
David Poltrak, executive vp/research and planning at CBS

Television, says that the small number and nonrepresentative demographics of DVR households limit the research potential. DVR owners, he explains, "are early adopters. We know from our research that TiVo owners are not even representative of DVR owners." He says that data from those sources "has to go through the same scrutiny as a Nielsen or an Arbitron." Still, he adds, the technology "does represent a lot of new potential in ways we can measure the medium."

Poltrak sees the future as "multi-operational, where you measure the same thing in different ways." He says, "We need to see [not only] the participation rate increase but also the census-type data for the percentage of the overall population that will allow us to do modeling and more sophisticated research. More and more we will rely on qualitative research to study the environments of programs and which messages work in those programs. This has been done on a proprietary basis but will have to be done on a more ongoing basis in syndicated form. There's a great opportunity going forward."

The question remains when. "At the end of the day, we all work for the advertisers," says research guru Tony Jarvis, late of MediaCom, who sits on the board of the Advertising Research Foundation and is a member of the media research committee of the American Association of Advertising Agencies. "If things don't get better a lot faster [regarding audience measurement], America will remain so far behind the rest of the world. This is the country where advertisers spend the largest amount of dollars in TV. We really need something a lot more sophisticated."

*Tony Case is a contributing writer to Mediaweek.*



## TV STATIONS

**Wendy Wilk** was named bureau chief for Hearst-Argyle Television's Washington bureau. She had been managing news editor for Fox Television O&O WTTG-TV, also in Washington...Elsewhere in D.C., **Eric Meyrowitz** was upped from general sales manager to vp and general manager of WBDC-TV, Tribune Broadcasting's WB affiliate in the market.

## MAGAZINES

**Dan Fuchs**, most recently associate publisher of the defunct *Lifetime*, published by Hearst Magazines and the Walt Disney Co., was named associate publisher of *O, The Oprah Magazine*. Fuchs replaces **Sally Preston**, who joined Rodale's *Organic Style* as vp, publisher... **Scott Kerr**, previously marketing director at Condé Nast's *GQ*, was named director of marketing and strategic research at Time Inc.'s *People*.

## NETWORK TV

Three programming executives have been promoted at CBS under new entertainment president Nina Tassler. **Wendi Trilling**, most recently senior vp, comedy development, was promoted to executive vp, comedy development; **Laverne McKinnon**, senior vp, drama development, was named head of drama development (Tassler's former position); and **David Brownfield**, vp of current programs, was promoted to senior vp, current programs.

## AGENCIES

**Scott Tegethoff** has joined Universal McCann as executive vp, global account director. Tegethoff will head up Universal McCann's global L'Oreal business, a new position. Tegethoff had been with Starcom MediaVest Group as executive vp, communications planning director.

## CABLE TV

**Tracy Dolgin** was named president and CEO of the YES Network, the regional sports channel comprised of the New York Yankees and the New Jersey Nets. Dolgin was managing director and co-head of the media, sports and entertainment group at investment bank Houlihan Lokey Howard & Zukin.

## Quicktakes



Lil' Kim repped *Star* at the NYC collections.

**IT'S SAFE TO SAY THAT STAR** was the only magazine covering Fashion Week in New York whose correspondent rolled up to the show tents on a Harley. In the celebrity title's first use of a celebrity as a special correspondent for Fashion Week, hip-hop diva **Lil' Kim** hit the scene on a mean machine, flaunting her press credentials in a hot pink leather miniskirt with the word STAR spelled out in rivets. She took a front-row seat next to **Bonnie Fuller**, chief editorial director of *Star* publisher American Media Inc., at some of the collections and chatted with designers back-stage après-shows. Fuller made out well in the deal: Besides getting Kim's "fun, irreverent, fashionista-to-the-max" observations for *Star*'s Sept. 21 issue, the correspondent presented Fuller with a diamond-studded watch from her own Royalty by Lil' Kim collection...*Vanity Fair* editor **Graydon Carter** made the rounds last week to

talk about his new book, *What We've Lost: America Under the Bush Administration*, which draws on his anti-Bush editor's letters over the past 16 months as well as thousands of pages of research. Carter did interviews with Charlie Rose for his PBS series, Deborah Norville on MSNBC, Al Franken on Air America Radio, and National Public Radio's Brian Lehrer, who asked Carter if he has any aspirations to run for office himself. The editor/author, an avid smoker who has grappled with New York City Mayor Michael Bloomberg over his anti-smoking policies, said he might consider running for mayor on a bring-smoking-back-to-the-city platform...After about three weeks of wrangling to get his November cover subject to agree to be interviewed, *Runner's World* editor in chief **David Willey** decided to take this one himself. Willey had heard during the presidential primaries that Sen. John Edwards was an avid runner, and when he accepted John Kerry's invitation to run on his ticket as the Democratic vice presidential candidate, the editor contacted Edwards about doing a cover feature. "He's very private about his running; he'd never talked about it before," said Willey, noting that Edwards has been running for 30 years and has run five marathons. But Edwards finally agreed, meeting with Willey and crew at a Flint, Mich., campaign stop for interview and photo shoot in sneakers and shorts. Willey wrote the story himself, a rarity for him, and the results will appear in *RW*'s November issue, due out next week. Willey has only one regret: that

Edwards wouldn't agree to be his running mate...No wonder consumers get pissed off about intrusive advertising: Through a partnership with Alive-Promo, a Minneapolis-based provider of digital signs, **NextMedia** is planning to install net-



No rest for the ad-weary: Displays in St. Paul

worked digital ad boards in Minneapolis and St. Paul restrooms. The digital boards display high-resolution, animated advertising through a process that allows advertisers to change content remotely using the Internet. ■

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# Culture Trends

## NIELSEN MEDIA RESEARCH

### TOP HARDWARE & ELECTRONICS ADVERTISERS

US, Home and Work

Week Ending September 5, 2004

Company	Impressions
Dell Computer Corporation	329,776
Hewlett Packard Company	227,502
X10 Wireless Technology, Inc.	110,473
Samsung Electronics Co., Ltd	101,605
Toshiba Corporation	15,515
Gateway, Inc.	14,957
Intel Corporation	13,306
Sony Corporation	12,053
IBM Corporation	11,856
palmOne, Inc	10,012
Total	917,299

SOURCE: Nielsen//NetRatings AdRelevance

## THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	<b>RESIDENT EVIL: APOCALYPSE</b>	23,036,273	3	23,036,273
2	NEW	<b>CELLULAR</b>	10,100,571	3	10,100,571
3	2	<b>WITHOUT A PADDLE</b>	4,512,552	24	45,518,563
4	1	<b>HERO</b>	4,420,702	17	41,652,507
5	5	<b>THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT</b>	2,932,938	27	89,259,246
6	3	<b>ANACONDAS: HUNT FOR THE BLOOD ORCHID</b>	2,807,475	17	27,578,480
7	4	<b>PAPARAZZI</b>	2,771,056	10	12,005,971
8	7	<b>COLLATERAL</b>	2,718,073	6	92,691,776
9	8	<b>VANITY FAIR</b>	2,613,777	12	11,096,102
10	13	<b>NAPOLEON DYNAMITE</b>	2,516,879	94	30,294,397

For week ending September 12, 2004

Source: Hollywood Reporter

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**TEEN PEOPLE TRENDSPOTTER™**

**HOT PICKS FOR SEPTEMBER**

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

**NELLY**

On September 14th, teens will be taking a serious double-take when Nelly releases two albums simultaneously one titled *Suit* and the other called *Sweat*. Word on the street is that Nelly's new single is already a hot download on iTunes.

**GOULASHES**

Made in a variety of patterns and colors these adorable boots are perfect for weather. From cartoon frogs to Pucci-inspired designs, these boots are definitely hot right now.

**RED LIPSTICK AND NAILS**

Bold brick red tones for lips and crimson for polishes are taking beauty stores by storm. This classic style never truly fades, but this fall, Trendspotters are placing it in the spotlight.

**JOEY**

Ditzy Joey continues on his career to acting stardom, leaving his New York roots behind for the glamour of Hollywood. This hilarious new show will have watchers asking Phoebe, Rachel, Ross, Monica, Chandler who are they?

**M&M'S CANDY BAR**

Delicious miniature M&M's have line the M-Azing Candy Bars, the latest treat from Mars. In flavors like crunchy or peanut butter, these milk chocolate delights are sure to be a must-have snack...

**NOKIA 3200**

This fab fashion find lets teens design covers using their own paper and printer. There's even a website containing pre-made designs that teens can mix and match to suit their needs.

SOURCE: *Teen People*

**THE BILLBOARD 200**

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	-	2	WHAT I DO	ALAN JACKSON
2	1	3	LIVE LIKE WERE DYING	TIM MCGRAW
3	2	2	GENIUS LOVES COMPANY	RAY CHARLES
4	-	1	MY EVERYTHING	ANITA BAKER
5	5	7	NOW 16	VARIOUS ARTISTS
6	8	8	AUTOBIOGRAPHY	ASHLEE SIMPSON
7	3	2	BEAUTIFULLY HUMAN: WORDS AND SOUNDS VOL. 2	JILL SCOTT
8	4	2	THE DEFINITION	LL COOL J
9	6	3	HAPPY PEOPLE/U SAVED ME	R. KELLY
10	7	3	STRAIGHT OUTTA CA\$HVILLE	YOUNG BUCK

SOURCE: BILLBOARD/SOUNDCAN

**THE BILLBOARD HOT 100**

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	14	GOODIES	CIARA F/PETEY PABLO
2	2	14	LEAN BACK	TERROR SQUAD
3	3	15	SUNSHINE	LIL' FLIP FEATURING LEA
4	4	10	MY PLACE	NELLEY F/JAHEIM
5	8	10	HE WILL BE LOVED	MAROON5
6	5	13	PIECES OF ME	ASHLEE SIMPSON
7	18	3	MY BOO	USHER & ALICIA KEYS
8	9	23	DIP IT LOW	CHRISTINA MILIAN
9	12	15	DIARY	ALICIA KEYS F/TONY! TONI..
10	10	16	LOCKED UP	AKON F/STYLES P.

SOURCE: BILLBOARD/SOUNDCAN

EAST

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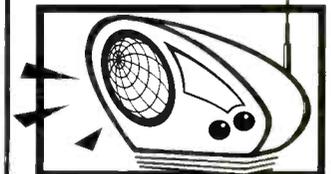
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Proposals are due by 5 PM, October 14, 2004. Optional pre-proposal conference takes place September 29, 2004. Prospective vendors wishing to receive an RFP should contact Maritza Bolaños, Contract Liaison, MetroPlus Health Plan, at: bolanm@nychhc.org or by fax at 212-908-8620 or telephone at 212-908-8688. Refer to Document Control No. 100912R033.

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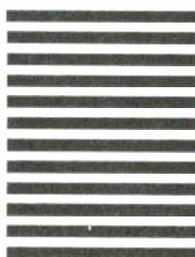
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## Calendar

■ As part of Advertising Week in New York, **Mediaweek** will present a panel discussion titled "**Barbarians at the Remote: How will traditional TV fare against new technologies?**" Sept. 22 at the Time-Life Building. The panel, moderated by editor Michael Bürgi, will include: ABC's Mike Shaw, Comcast Spotlight's Charlie Thurston, Unicast's Richard Hopple and Starcom's John Muszynski. Separately, **Brandweek** will present a panel called "**Whose Marketing Is It?**" pondering different approaches to working with mature, new and upstart brands. Scheduled for 10 a.m. on Sept. 23 at the Time-Life Building, the discussion will be moderated by **Brandweek** editor Karen Benezra, and includes panelists Jay Spenchian of Cadillac, Doug Zarkin of Avon's Mark brand and guerrilla marketer Drew Neisser. And on Sept. 23 at 4 p.m. at the Museum of Television & Radio, **Adweek**, along with Euro RSCG, will present and discuss findings from a landmark study, "**Images of the Image Makers.**" The research examines the lifestyles, attitudes, beliefs, values and media consumption of people who work at ad agencies. Joining **Adweek** editor Alison Fahey: Berlin Cameron Red Cell's Andy Berlin and Ron Berger and Marian Salzman of Euro RSCG. For more information, visit [advertisingweeknyc.com](http://advertisingweeknyc.com).

■ The **Media Research Club of Chicago** will present its next biennial symposium, **Consumers in Control: The Future of Media Measurements**, Oct. 12 at the Courtyard by Marriott Magnificent Mile in Chicago. The event will explore advertiser/marketer response to technologies that give consumers more control over their media usage. Visit [www.mrcc-online.com](http://www.mrcc-online.com).

■ **Magazine Publishers of America** and the **American Society of Magazine Editors** will present the **American Magazine Conference** Oct. 24-27 at the Boca Raton Resort in Boca Raton, Fla. Speakers for this year's confab, titled "Mastering New Realities," will include Amazon.com's Jeff Bezos and Phat Farm chief Russell Simmons; sessions will cover election-related issues and demographic trends driving the industry. Visit [www.magazine.org](http://www.magazine.org).

# inside media

## NEWS OF THE MARKET

### EW's Caine Moves to People

Kathy Kayse, *People* publisher since October 2002, will take a leave of absence for personal reasons. She is expected to return to Time Inc. next year, according to Time Inc. sources. Replacing Kayse at *People* will be *Entertainment Weekly* publisher Paul Caine, who joined the magazine 10 months ago from *Teen People*. Caine is also a veteran of *People*. The new publisher of *EW* will be Tom Morrissy, most recently *EW* associate publisher. Through Sept. 13, *People's* ad pages are down 5.2 percent to 2,481, reports the *Mediaweek* Monitor.

### Access Hollywood Heads to Radio

*Access Hollywood*, the popular syndicated entertainment TV newsmagazine, is expanding its brand to radio. On Oct. 4, Westwood One will launch a daily, one-minute feature called *Access Hollywood Update*. *Access Hollywood* hosts Nancy O'Dell and Billy Bush will also host the radio version, featuring entertainment news, celebrity interviews and other stories reported by the TV counterpart. O'Dell, Bush, Shaun Robinson and Tony Potts will also air live daily on major-market affiliate stations.

### Arbitron to Measure Six New Markets

Arbitron announced it will measure six new radio markets beginning with the fall 2004 survey, bringing the total number of radio markets to 294, a record number for the radio ratings company. The markets are: Concord, N.H. (rank No. 175); Lebanon-Rutland-White River Junction, N.H. (No. 180); La Crosse, Wis. (No. 222); La Salle-Peru, Ill. (No. 239); Montpelier-Barre-Waterbury, Vt. (No. 259); and Valdosta, Ga. (No. 267). All six markets will be measured twice a year, in spring and fall.

### HFM's Klinger Reorganizes Titles

Jack Klinger, president/CEO of Hachette Filipacchi Media, last week reorganized the company's magazines into three distinct units—one for men, another for the women's service and shelter titles, and a third called the Elle Group. The Men's Enthusiast Network will be comprised of the Automotive Group, including *Car and Driver* and *Speed* (which will begin publishing bimonthly in 2005); the Entertainment Group, which includes *Premiere* and *Sound & Vision*; and the Photo Group, which includes *American Photo*. Nicholas Matarazzo, most recently vp, group publishing director, and director of corporate sales, has been pro-

motored to executive vp. The Woman's Service and Shelter Groups, which will include *Woman's Day*, *Woman's Day Special Interest Publications*, *Elle Decor*, *Metropolitan Home* and startup *For Me*, will be overseen by John Miller, senior vp, group publishing director. The Elle Group will continue to be overseen by Carol Smith, senior vp, Elle Group publishing director since 2002. Separately, Steve McEvoy, most recently vp, publisher of *Elle*, has been promoted to senior vp, corporate sales and marketing group. Smith is currently evaluating whether or not to fill the *Elle* publisher position. All four executives will report to vp, COO Philippe Guelton.

### PBS Offers Arthur Package Deal

The Sponsorship Group for Public Television is offering a sponsorship deal for PBS' longtime kids series, *Arthur*, and its new spinoff, *Postcards From Buster*, scheduled to launch Oct. 11, which encompasses multiple properties and platforms. The deal includes two 15-second spots per broadcast during the year (1,040 on-air spots per year), a free 90-day artwork license for promotional use of the series' images, linked logos on both of the series' Web sites; and use of the series' logos in the advertiser's own tune-in materials.

### XM Launches Emergency Alert Channel

In time for hurricane season, XM Satellite Radio has launched an Emergency Alert channel, dedicated to providing information before, during and after natural disasters, weather emergencies and other hazardous incidents. The channel draws on data from national and local government sources, including the Federal Emergency Management Agency, the National Weather Service, the U.S. Department of Health and Human Services, and the American Red Cross, as well as local police and fire officials.

### Scarborough to Develop Mall Metrics

Arbitron and Scarborough Research, a joint venture between *Mediaweek* parent VNU and Arbitron, last week announced they will jointly develop reach and frequency metrics for consumers visiting shopping malls. The enhancement to the Scarborough service will help advertisers estimate audiences to ads in malls, a growing out-of-home medium. Simon Property Group, which owns or has an interest in 244 malls in the U.S., is supporting the initiative. ■

## Shop 'Til You Drop

American Media and Fairchild next year join what is quickly becoming an overcrowded shopping category

**PRETTY SOON, READERS WILL NEED A PERSONAL SHOPPER JUST TO PLOW THROUGH ALL** the shopping magazines now hitting newsstands. Last week, two publishers announced the launch of celebrity-infused shopping guides. American Media Inc. unveiled *StarShop*, which hits stands in March as a *Star*

special-interest publication that may publish quarterly. And Fairchild Publications announced the Feb. 15 launch of a women's version of *Vitals*, based on the men's "concierge service" quarterly. While both titles merge the industry's hottest categories—celebrity and shopping—the execution and publishing strategy will differ entirely.

"*StarShop* is as if a shopping magazine and *Star* got married and had a baby," explained Bonnie Fuller, AMI chief editorial director, who is a veteran of Hearst Magazines' *Marie Claire*, *Cosmopolitan* and Condé Nast's *Glamour*. "It's about stars' passion for fashion, beauty, home, parties and travel."

The special will offer something for everyone, said Fuller, "whether you have a blockbuster budget or an indie budget." *Star* creative director Kelly Delaney will oversee *StarShop*.

The 200,000-circulation SIP will be avail-

able on newsstand for three months at \$3.99 and will be sent to a limited number of *Star* subscribers in top 10 markets, said Michelle Myers, *Star* vp, publisher. *Star* has struggled with ad pages since its relaunch, but Myers, who recently joined from Condé Nast's *Allure*, said the weekly is on an upswing, with new advertisers P&G, Pontiac and Estée Lauder. She will begin selling *StarShop* this week as a combination buy with *Star*.

Over at Fairchild, editor in chief Joe Zee just launched the men's *Vitals* last month and is now preparing to dive into a women's edition. The celebrity-infused women's magazine will also be called *Vitals* and will publish on an alternating frequency with the men's version for a total of eight *Vitals*-branded issues. (Alyce Alston will serve as vp, group publisher for the *Vitals* Network, as well as for *W* and *W Jewelry*.)

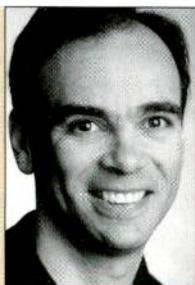
Both *Vitals* titles will carry a 200,000 rate



**AMI's Fuller describes the SIP as a happy coupling of celebrity and shopping, with an emphasis on fashion, beauty and lifestyle.**

base and a cover price of \$4.95. The women's edition will be mailed to 160,000 affluent female consumers selected from the Advance Magazine Group database, as well as other high-end subscriber files. Another 125,000

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### Andy Sareyen President, Entertainment Weekly

**Q.** There are now so many entertainment and celeb magazines. How do you stay competitive and different? **A.** It's pretty easy to differentiate *Entertainment Weekly* from other celebrity magazines. Basically, we focus on celebrities' work and the others focus on celebrities' lives. Ad pages look fantastic. We're up about 8 percent, with record second and third quarters. Also, our rate base is going up 50,000 to 1.7 million effective with the first issue in January. **Q.** You just named your third publisher (Tom Morrissy) in less than two years (Paul Caine moved to *People*). Will this cause confusion in the marketplace? **A.** I think Tom is a very well known entity as associate publisher, and we've got a widely talented bench strength. It's going to be a seamless transition. **Q.** In what ways are you trying to grow the EW brand? **A.** We have a lot going on with TV. We're going to work again with Bravo on a two-hour year-end special in mid-December. We've also got three one-hour specials with AMC from October to December, which are all under the AMC 20th anniversary umbrella. The first will be 20: *Entertainment Weekly's Scariest Movies*. **Q.** What's coming up in the magazine? **A.** We've been doing *Listen2This* [a music/tech/comics insert sent to young male subscribers] for three years and doing phenomenally well. We're raising [L2T's] rate base of 500,000 to 550,000 with the Nov. 5 issue. And for that issue we are going to pull it out as a stand-alone to give our readers a deep dive. But this is not a plan to spin off *Listen2This*; it's just for this one issue. **Q.** With the fall TV season upon us, what's your guilty pleasure? **A.** I'm a big *Everwoods* fan. I still have a little bit of that teen thing going on at heart.

# Mediaweek Magazine Monitor

MONTHLIES OCTOBER 2004

copies will be distributed on newsstands for the March issue.

"I see *Vitals* as much more of a lifestyle magazine," said Zee. "What we present is lifestyle and service that isn't just straight-up shopping. Shopping is an element of it, but how it relates into your lifestyle is equally important."

*Vitals* and *StarShop's* arrival will join an increasingly overcrowded category that includes Condé Nast's *Lucky*, which since August 2003 has featured stars on the cover, as well as male-targeted *Cargo* and next year's home shopper *Domino*; and Hearst Magazines' *Shop Etc.*, which launched in August.

Moreover, on the celebrity fashion/lifestyle front, the two titles will also compete with Time Inc.'s *In Style*, and coming in November, Bauer Publishing's *Life & Style Weekly*, which will sell for \$1.99 on newsstands.

Media buyers say they are beginning to wonder when enough is enough. "I applaud that the publishers are striking while the iron is hot," said Robin Steinberg, vp, director of print services at MediaVest. "But are we reaching a saturation point?"

Hardly. Responded Fuller. "We wouldn't be doing this if we didn't see the intense passion that our readers have for this area. They have a huge appetite for fashion and beauty."

Meanwhile, AMI is not quite finished rolling out new titles, and folding others. Last week, AMI discontinued publishing Hispanic women's magazine *Thalia*, which launched as a three-issue test this spring, and *Happy Home* remains on life support after its editor joined CN's *Domino*. American Media in November, however, will roll out *MPH*, its automotive title, and in January is set to launch the 300,000-circ quarterly *Looking Good Now*, according to sources familiar with the situation. The health-and-fitness title will be sold exclusively at Wal-Mart for \$1.99. The move follows on the heels of Time Inc.'s *All You*, which launched in August. *Shape* editorial director Barbara Harris will be the magazine's editor. —LG

## Double Checking

### BW enlists BPA for dual audit

At last October's American Magazine Conference, a few publishers grumbled that the Audit Bureau of Circulations was taking too long to audit magazines, and questioned the growing scrutiny of subscription sources. Some went so far as threatening to do dual audits. Now,

	RATE BASE (1ST HALF '04)	CIRC. (1ST HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>BUSINESS/TECHNOLOGY</b>								
Business 2.0 <sup>11/6</sup>	550,000	610,008	92.16	71.67	28.59%	639.18	546.38	16.98%
Entrepreneur <sup>2</sup>	550,000	550,920	100.86	105.35	-4.26%	1,128.46	1,138.95	-0.92%
Fast Company	725,000	731,991	72.78	75.45	-3.54%	470.08	600.11	-21.67%
Fortune Small Business <sup>10</sup>	1,000,000	1,000,100 <sup>9</sup>	63.19	63.74	-0.86%	398.62	401.55	-0.73%
Inc	665,000	671,840	93.36	133.61	-30.12%	671.28	685.10	-2.02%
Technology Review <sup>10</sup>	315,000	324,906	34.49	38.49	-10.39%	246.74	248.19	-0.58%
Wired	550,000	592,399	119.88	83.45	43.65%	855.63	757.25	12.99%
<b>Category Total</b>			<b>576.72</b>	<b>571.76</b>	<b>0.87%</b>	<b>4,409.99</b>	<b>4,377.53</b>	<b>0.74%</b>
<b>ENTERTAINMENT</b>								
Blender <sup>10</sup>	525,000	542,787	66.62	62.10	7.28%	565.05	511.48	10.47%
Movieline's Hollywood Life <sup>9</sup>	250,000	251,986 <sup>X</sup>	36.83	38.33	-3.91%	186.56	164.65	13.31%
People en Español <sup>11</sup>	425,000	447,079	90.87	67.91	33.81%	656.85	608.94	7.87%
Premiere <sup>10/6</sup>	500,000	504,157	58.00	41.51	39.73%	414.52	307.14	34.96%
The Source	500,000	501,743 <sup>X</sup>	194.00	99.68	94.62%	1,029.43	968.62	6.28%
Spin	550,000	553,967	62.28	58.75	6.01%	482.70	540.18	-10.64%
Vibe <sup>10</sup>	850,000	851,224	125.49	108.94	15.19%	937.58	1,024.68	-8.50%
<b>Category Total</b>			<b>634.09</b>	<b>477.22</b>	<b>32.87%</b>	<b>4,272.69</b>	<b>4,125.69</b>	<b>3.56%</b>
<b>ENTHUSIAST</b>								
Automobile	550,000	566,073	82.03	59.50	37.87%	686.28	670.33	2.38%
Backpacker <sup>9</sup>	300,000	314,034	51.02	42.73	19.40%	420.50	428.49	-1.87%
Bicycling <sup>11</sup>	400,000	410,298	28.83	36.59	-21.20%	377.39	406.08	-7.07%
Boating	None	198,114	97.83	102.50	-4.56%	1,040.20	1,008.86	3.11%
Car and Driver	1,350,000	1,363,911	114.43	107.20	6.74%	972.79	952.64	2.12%
Cruising World	155,000	155,824	138.33	136.67	1.22%	932.63	961.56	-3.01%
Cycle World	325,000	330,301	67.99	69.42	-2.06%	786.72	775.42	1.46%
Flying	None	275,134	91.99	94.58	-2.74%	635.04	643.56	-1.32%
Golf Digest	1,550,000	1,577,291	123.13	92.27	33.45%	1,312.43	1,253.63	4.69%
Golf Magazine	1,400,000	1,417,818	117.52	91.14	28.94%	1,198.86	1,178.98	1.69%
Motor Boating	None	151,515	81.32	105.00	-22.55%	869.20	917.02	-5.21%
Motor Trend	1,100,000	1,132,546	95.39	98.00	-2.66%	919.24	889.92	3.29%
Popular Mechanics	1,200,000	1,240,763	77.55	73.00	6.23%	721.78	728.79	-0.69%
Popular Photography & Imaging	450,000	457,132	127.66	133.20	-4.16%	1,290.56	1,265.05	2.02%
Popular Science	1,450,000	1,467,566	70.20	66.90	4.93%	689.90	582.40	18.46%
Power & Motoryacht	155,000	158,207 <sup>9</sup>	221.10	201.68	9.63%	2,017.24	1,914.07	5.39%
Road & Track	750,000	761,226	114.22	108.00	5.76%	988.34	996.78	-0.85%
Sailing World <sup>10</sup>	50,000	52,914	48.67	49.50	-1.68%	426.92	379.99	12.35%
Stereo Review's Sound & Vision <sup>10</sup>	400,000	403,635	57.16	71.67	-20.25%	433.45	438.05	-1.05%
Tennis Magazine <sup>10</sup>	700,000	703,498	42.80	33.69	27.04%	360.13	387.69	-7.11%
Yachting	None	131,313	222.92	209.35	6.48%	1,902.83	1,695.37	12.24%
<b>Category Total</b>			<b>2,072.09</b>	<b>1,982.58</b>	<b>4.51%</b>	<b>18,982.42</b>	<b>18,472.69</b>	<b>2.76%</b>
<b>FASHION/BEAUTY</b>								
Allure	950,000	1,031,407	217.80	177.11	22.97%	1,109.55	1,090.99	1.70%
Cosmopolitan	2,850,000	2,996,993	195.57	171.49	14.04%	1,557.30	1,500.43	3.79%
Elle	1,000,000	1,042,636	263.26	186.54	41.13%	1,490.67	1,347.64	10.61%
Essence	1,050,000	1,055,984	157.02	128.72	21.99%	1,230.62	1,097.12	12.17%
Glamour	2,200,000	2,361,637	212.06	148.65	42.56%	1,340.48	1,299.91	3.12%
Harper's Bazaar	700,000	742,732	218.43	117.59	85.76%	1,231.03	990.91	24.23%
In Style <sup>9</sup>	1,700,000	1,780,427	327.00	252.39	29.56%	2,670.82	2,439.32	9.24%
Jane <sup>10</sup>	700,000	733,035	89.95	85.61	5.07%	661.42	721.48	-8.32%
Latina <sup>11</sup>	350,000	358,033	117.88	92.17	27.89%	751.22	715.39	5.01%
Lucky	900,000	970,672	238.22	163.03	46.12%	1,417.72	1,208.90	17.27%
Marie Claire	925,000	956,303	199.18	224.60	-11.32%	1,219.10	1,313.40	-7.18%
Vogue	1,150,000	1,275,359	304.94	286.14	6.57%	2,423.62	2,410.84	0.53%
W	450,000	464,532	240.09	212.80	12.82%	1,634.88	1,537.11	6.36%
<b>Category Total</b>			<b>2,781.40</b>	<b>2,246.84</b>	<b>23.79%</b>	<b>18,738.43</b>	<b>17,673.44</b>	<b>6.03%</b>
<b>FOOD/EPICUREAN</b>								
Bon Appetit	1,250,000	1,292,109	120.18	113.24	6.13%	876.88	891.48	-1.64%
Cooking Light <sup>11</sup>	1,650,000	1,661,386	155.74	142.34	9.41%	1,207.31	1,122.20	7.58%
Food & Wine	900,000	946,514	177.39	134.80	31.59%	1,109.33	1,042.37	6.42%
Gourmet	950,000	975,216	217.00	206.11	5.28%	1,046.19	990.02	5.67%
<b>Category Total</b>			<b>670.31</b>	<b>596.49</b>	<b>12.38%</b>	<b>4,239.71</b>	<b>4,046.07</b>	<b>4.79%</b>
<b>GENERAL INTEREST</b>								
Guideposts	2,600,000	2,633,510	29.73	31.10	-4.41%	318.80	278.51	14.47%
Harper's Magazine	205,000	230,159	24.00	25.49	-5.85%	223.11	198.87	12.19%
National Geographic	5,250,000	5,468,471	69.74	45.93	51.84%	446.98	330.32	35.32%
Reader's Digest	10,000,000	10,228,531	109.67	98.32	11.54%	884.92	780.07	13.44%
Smithsonian	2,000,000	2,048,142	52.50	47.60	10.29%	477.80	451.07	5.93%
The Atlantic Monthly <sup>11</sup>	325,000	447,731	83.16	64.89	28.16%	564.14	469.67	20.11%
Vanity Fair	1,050,000	1,181,296	279.18	200.19	39.46%	1,750.77	1,604.37	9.13%
<b>Category Total</b>			<b>647.98</b>	<b>513.52</b>	<b>26.18%</b>	<b>4,666.52</b>	<b>4,112.88</b>	<b>13.46%</b>
<b>HEALTH/FITNESS (MEN)</b>								
Flex	None	143,747	157.10	159.98	-1.80%	1,671.53	1,560.25	7.13%
Muscle & Fitness	None	478,708	146.10	119.13	22.64%	1,311.95	1,188.34	10.40%
Runner's World	575,000	578,487	56.80	45.21	25.64%	478.12	417.24	14.59%
<b>Category Total</b>			<b>360.00</b>	<b>324.32</b>	<b>11.00%</b>	<b>3,461.60</b>	<b>3,165.83</b>	<b>9.34%</b>
<b>HEALTH/FITNESS (WOMEN)</b>								
Fitness	1,500,000	1,593,893	93.16	68.43	36.14%	846.66	801.19	5.68%
Health <sup>10</sup>	1,350,000	1,519,577	112.22	120.91	-7.19%	829.18	861.47	-3.75%
Muscle & Fitness Hers <sup>9/4</sup>	250,000	262,565	36.90	NO ISSUE	N.A.	280.23	253.35	10.61%
Prevention	3,300,000	3,359,698	105.83	94.46	12.04%	1,005.52	853.65	17.79%
Self	1,300,000	1,360,805	186.95	115.90	61.30%	969.63	989.93	-2.05%
Shape	1,600,000	1,617,604	142.09	103.18	37.71%	1,151.23	956.62	20.34%
<b>Category Total</b>			<b>677.15</b>	<b>502.88</b>	<b>34.65%</b>	<b>5,082.45</b>	<b>4,716.21</b>	<b>7.77%</b>
<b>KIDS</b>								
Boys' Life	1,300,000	1,317,718	24.22	16.16	49.88%	223.78	116.47	92.14%
Disney Adventures <sup>10</sup>	1,200,000	1,266,877 <sup>B</sup>	33.78	23.23	45.42%	180.48	169.95	6.20%
Nickelodeon Magazine <sup>10</sup>	1,050,000	1,076,728 <sup>B</sup>	47.81	47.35	0.97%	297.23	313.50	-5.19%

**MONTHLIES OCTOBER 2004**

	RATE BASE (1ST HALF '04)	CIRC. (1ST HALF '04)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>Sports Illustrated for Kids</b>	1,000,000	1,023,806 <sup>B</sup>	21.47	30.66	-29.97%	210.85	258.94	-18.57%
<b>Category Total</b>			<b>127.28</b>	<b>117.40</b>	<b>8.42%</b>	<b>912.34</b>	<b>858.86</b>	<b>6.23%</b>
<b>MEN'S LIFESTYLE</b>								
Delails <sup>10</sup>	400,000	412,638	150.99	108.19	39.56%	942.38	838.99	12.32%
Esquire	700,000	717,113	133.39	136.12	-2.01%	837.19	744.13	12.51%
FHM+	1,200,000	1,203,436	84.73	81.69	3.72%	708.84	678.19	4.52%
Gentlemen's Quarterly	750,000	814,804	217.85	136.05	60.12%	1,240.82	1,220.23	1.69%
Maxim	2,500,000	2,531,768	91.42	85.60	6.80%	812.52	920.39	-11.72%
Men's Fitness	600,000	650,991	89.26	67.92	31.42%	679.57	619.89	9.63%
Men's Health <sup>10</sup>	1,650,000	1,718,319	123.37	97.85	26.08%	881.10	789.83	11.56%
Men's Journal	650,000	671,062	88.44	87.65	0.90%	695.77	705.13	-1.33%
Penthouse	None	400,229	32.09	<b>NO ISSUE</b>	N.A.	275.62	313.83	-12.18%
Playboy	3,150,000	3,176,215	60.73	45.63	33.09%	551.68	443.06	24.52%
Stuff	1,300,000	1,248,700	72.27	77.00	-6.14%	575.43	618.33	-6.94%
<b>Category Total</b>			<b>1,144.54</b>	<b>923.70</b>	<b>23.91%</b>	<b>8,200.92</b>	<b>7,892.00</b>	<b>3.91%</b>
<b>OUTDOORS</b>								
Field & Stream <sup>11</sup>	1,500,000	1,511,796	75.00	75.97	-1.28%	595.14	523.61	13.66%
Nat'l. Geographic Adventure <sup>10</sup>	425,000	429,884	45.51	53.49	-14.92%	338.88	388.01	-12.66%
Outdoor Life <sup>9</sup>	750,000	950,879	77.74	60.86	27.74%	457.61	416.71	9.81%
Outside <sup>Y</sup>	650,000	657,485	64.29	57.95	10.94%	660.23	659.42	0.12%
<b>Category Total</b>			<b>262.54</b>	<b>248.27</b>	<b>5.75%</b>	<b>2,051.86</b>	<b>1,987.75</b>	<b>3.23%</b>
<b>PARENTING/FAMILY</b>								
American Baby	2,000,000	2,001,740 <sup>B</sup>	57.97	49.37	17.42%	585.34	510.92	14.57%
BabyTalk <sup>10</sup>	2,000,000	2,002,111 <sup>B</sup>	56.57	47.61	18.82%	407.81	391.39	4.20%
Child <sup>10</sup>	1,020,000	1,023,731	111.91	92.03	21.60%	810.41	766.32	5.75%
FamilyFun <sup>10</sup>	1,850,000	1,865,623	61.89	78.80	-21.46%	484.98	536.23	-9.56%
Parenting <sup>10</sup>	2,150,000	2,180,121	145.07	146.97	-1.29%	1,115.48	1,055.53	5.68%
Parents	2,200,000	2,200,424	122.28	142.42	-14.14%	1,200.06	1,246.40	-3.72%
<b>Category Total</b>			<b>555.69</b>	<b>557.20</b>	<b>-0.27%</b>	<b>4,604.08</b>	<b>4,506.79</b>	<b>2.16%</b>
<b>PERSONAL FINANCE</b>								
Kiplinger's Personal Finance	1,000,000	1,001,300	75.14	47.09	59.57%	495.88	411.01	20.65%
Money	1,900,000	1,967,420	93.80	98.73	-4.99%	838.47	738.74	13.50%
SmartMoney	800,000	824,327	53.48	60.11	-11.03%	600.54	601.91	-0.23%
<b>Category Total</b>			<b>222.42</b>	<b>205.93</b>	<b>8.01%</b>	<b>1,934.89</b>	<b>1,751.66</b>	<b>10.46%</b>
<b>SCIENCE</b>								
Discover	850,000	879,678	32.71	24.49	33.56%	247.34	219.98	12.44%
Natural History <sup>10</sup>	250,000	250,032	29.83	32.50	-8.22%	201.16	236.00	-14.76%
Scientific American	660,000	683,970	37.83	22.01	71.88%	379.33	253.20	49.81%
Spectrum, IEEE	None	338,417	43.40	38.67	12.23%	328.76	325.27	1.07%
<b>Category Total</b>			<b>143.77</b>	<b>117.67</b>	<b>22.18%</b>	<b>1,156.59</b>	<b>1,034.45</b>	<b>11.81%</b>
<b>SHELTER</b>								
Architectural Digest	800,000	816,879	178.81	167.70	6.62%	1,378.89	1,379.53	-0.05%
Coastal Living <sup>6+</sup>	600,000	741,776	100.98	91.92	9.86%	723.78	646.74	11.91%
Country Home <sup>10</sup>	1,250,000	1,259,912	111.73	119.99	-6.88%	795.82	786.27	1.21%
Country Living	1,700,000	1,734,017	108.73	136.54	-20.37%	951.99	948.96	0.32%
The Family Handyman <sup>10</sup>	1,100,000	1,132,819	64.17	61.29	4.71%	518.34	502.63	3.12%
Home <sup>10</sup>	1,000,000	1,013,085	84.56	97.76	-13.50%	678.19	591.69	14.62%
House Beautiful	850,000	861,651	108.21	107.45	0.71%	721.02	775.37	-7.01%
House & Garden	850,000	890,244	115.13	81.12	41.93%	700.22	732.81	-4.45%
Southern Living <sup>13</sup>	2,650,000	2,705,778	108.25	124.40	-12.98%	1,137.11	1,243.44	-8.55%
Sunset	1,450,000	1,455,407	109.66	105.54	3.90%	861.94	936.88	-8.00%
This Old House <sup>10T</sup>	950,000	975,810	114.54	100.00	14.54%	751.04	733.52	2.39%
<b>Category Total</b>			<b>1,204.77</b>	<b>1,193.71</b>	<b>0.93%</b>	<b>9,218.34</b>	<b>9,277.84</b>	<b>-0.64%</b>
<b>TEEN</b>								
CosmoGirl <sup>10</sup>	1,250,000	1,365,735	60.53	73.53	-17.68%	604.45	578.07	4.56%
Seventeen	2,350,000	2,150,952	70.27	82.95	-15.29%	818.03	966.15	-15.33%
Teen People <sup>10</sup>	1,450,000	1,512,308	73.71	84.08	-12.33%	713.87	786.55	-9.24%
Teen Vogue <sup>FJJ</sup>	500,000	N.A.C.	94.72	98.73	-4.06%	652.57	406.13	60.68%
YM5S	2,000,000	2,028,550	28.67	56.90	-49.61%	404.75	769.52	-47.40%
<b>Category Total</b>			<b>327.90</b>	<b>396.19</b>	<b>-17.24%</b>	<b>3,193.67</b>	<b>3,506.42</b>	<b>-8.92%</b>
<b>TRAVEL</b>								
A. F.'s Budget Travel <sup>10</sup>	500,000	535,006 <sup>B</sup>	58.82	61.10	-3.73%	583.15	582.78	0.06%
Condé Nast Traveler	750,000	779,081	154.13	130.11	18.46%	1,243.20	1,082.90	14.80%
Travel + Leisure	950,000	976,402	192.13	154.65	24.24%	1,386.69	1,296.72	6.94%
<b>Category Total</b>			<b>405.08</b>	<b>345.86</b>	<b>17.12%</b>	<b>3,213.04</b>	<b>2,962.40</b>	<b>8.46%</b>
<b>WEALTH</b>								
Robb Report	None	108,247	158.17	139.67	13.25%	1,015.08	896.26	13.26%
Town & Country	450,000	462,744	197.52	208.47	-5.25%	1,374.78	1,193.60	15.18%
<b>Category Total</b>			<b>355.69</b>	<b>348.14</b>	<b>2.17%</b>	<b>2,389.86</b>	<b>2,089.86</b>	<b>14.36%</b>
<b>WOMEN'S LIFESTYLE</b>								
Lifeline <sup>10</sup>	500,000	N.A.C.	50.21	48.87	2.74%	360.36	271.39	32.78%
Martha Stewart Living	2,300,000	1,920,327	52.59	104.04	-49.45%	549.15	1,008.84	-45.57%
More <sup>10</sup>	950,000	961,347	107.82	81.87	31.70%	686.68	594.60	15.49%
O, The Oprah Magazine	2,150,000	2,721,046	181.98	147.15	23.67%	1,271.03	1,124.67	13.01%
Organic Style <sup>10F</sup>	750,000	729,190	65.44	<b>NO ISSUE</b>	N.A.	420.35	242.02	73.68%
Real Simple <sup>10</sup>	1,500,000	1,721,071	197.10	120.80	63.16%	1,122.70	917.10	22.42%
<b>Category Total</b>			<b>655.14</b>	<b>502.73</b>	<b>30.32%</b>	<b>4,410.27</b>	<b>4,158.62</b>	<b>6.05%</b>
<b>WOMEN'S SERVICE</b>								
Better Homes and Gardens	7,600,000	7,628,424	191.04	200.22	-4.58%	1,713.79	1,721.91	-0.47%
Family Circle <sup>15D</sup>	4,200,000	4,372,813	159.20	167.92	-5.19%	1,105.04	1,208.38	-8.55%
Good Housekeeping	4,600,000	4,623,113	177.10	155.94	13.57%	1,348.79	1,370.74	-1.60%
Ladies' Home Journal	4,100,000	4,108,619	131.83	141.79	-7.02%	1,187.36	1,255.93	-5.46%
Redbook	2,350,000	2,360,218	140.46	128.42	9.38%	1,053.21	1,194.88	-11.86%
Woman's Day <sup>17</sup>	4,100,000	4,060,619	129.82	133.88	-3.03%	1,318.05	1,348.30	-2.24%
<b>Category Total</b>			<b>929.45</b>	<b>928.17</b>	<b>0.14%</b>	<b>7,726.24</b>	<b>8,100.14</b>	<b>-4.62%</b>
<b>MEDIAWEEK MONITOR TOTALS</b>			<b>14,754.00</b>	<b>13,100.58</b>	<b>12.62%</b>	<b>112,865.91</b>	<b>108,817.13</b>	<b>3.72%</b>

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2004 except: B=audited by BPA Worldwide, C=nonaudited title, Q=raised rate base during period and X=did not file audit by deadline; E=YTDs include Fall BYOB special, 45.74 pages in 2004, 46.08 pages in 2003; F=frequency changed from bimonthly in 2003 to monthly in 2004; J=2003 YTD includes five double issues; O=combined figures of two October issues; SS=2003 YTD includes one special; T=YTD 2004 has one special; YTD 2003 has two specials; V=YTDs include four specials; Y=YTDs include one special issue; 9=publishes 9 times per year; 10=publishes 10 times; 11=publishes 11 times; 13=publishes 13 times; 15=publishes 15 times; 17=publishes 17 times; +=one more issue in 2004 than in 2003; ++two more issues in 2004; @=one fewer issue in 2004

one publisher has done just that. McGraw-Hill's 980,000-circ *BusinessWeek* last week became the first major consumer magazine to offer dual circulation audits to advertisers. The weekly, which currently is audited by ABC, announced it will also employ BPA Worldwide in an effort to provide media buyers with greater transparency in reporting circulation data. BPA, which counts mostly business and niche titles as its clients, currently completes its audits within six months of circulation statements versus a year or more for ABC. *BusinessWeek's* BPA audit will be available in 2005.

"This gives advertisers one less question to ask about what we deliver," said Bill Kupper, *BusinessWeek* president and publisher. "It's a subliminal message that faster disclosure is needed." Kupper added *BW* has no plans to drop ABC.

ABC is taking *BusinessWeek's* decision in stride. "While we disagree with the need for this redundancy, we respect *BusinessWeek's* decision," an ABC statement noted.

BPA is making some headway in convincing consumer publishers to sign up. The auditor already tracks circ for American Express Publishing's *Departures*, Time Inc.'s *Sports Illustrated For Kids*, and *Budget Living*. —LG

## My Mini MC

### Marie Claire goes pocket size

Mini magazines are all the rage in Europe, and now Hearst Magazines will attempt for the second time to stir up some excitement on U.S. newsstands, this time with a pocket-size version of *Marie Claire*. The November issue of *Marie Claire*, which is the fashion monthly's 10th anniversary issue, will kick off a six-month test. Both the regular and digest-size issues will be available to readers, and the editorial content will be identical. But the mini will not carry gatefolds or inserts.

Readers can buy the mini edition for a lower cover price.

"There's something really charming about the travel edition," said Lesley Jane Seymour, *Marie Claire* editor in chief. "We have watched our European counterparts bring in a new customer with the travel edition alongside the big edition. When you think about how hard it is to get people's attention on newsstands today, the little size may attract their



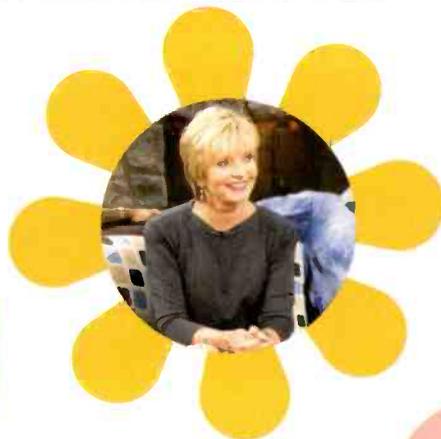
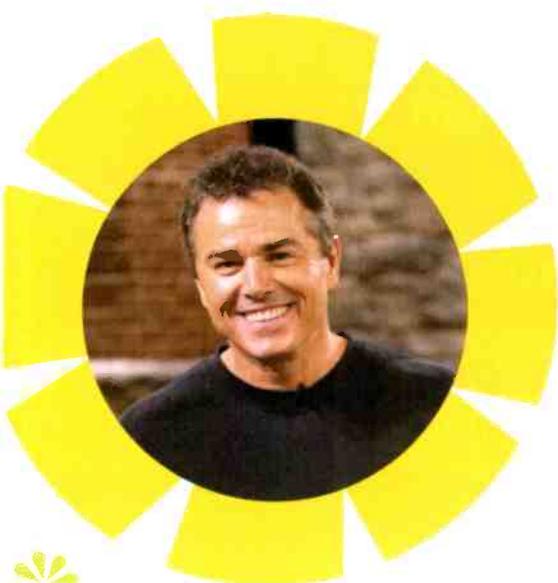


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## BIWEEKLIES SEPTEMBER 20, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
ESPN The Magazine	13-Sep	93.95	15-Sep	90.57	3.73%	1,126.72	1,065.52	5.74%
Forbes <sup>F</sup>	20-Sep	263.71	15-Sep	195.19	35.10%	2,345.16	1,868.42	25.52%
Fortune	20-Sep	166.18	29-Sep	117.82	41.05%	2,314.28	2,070.44	11.78%
National Review	27-Sep	19.42	29-Sep	16.00	21.34%	308.21	251.74	22.43%
Rolling Stone	16-Sep	55.67	18-Sep	67.18	-17.13%	1,064.69	989.13	7.64%
<b>Category Total</b>		<b>598.93</b>		<b>486.76</b>	<b>23.04%</b>	<b>7,159.06</b>	<b>6,245.25</b>	<b>14.63%</b>

F=figures include FY1 special: 53.8 pages in 2004, 50.46 pages in 2003

## WEEKLIES SEPTEMBER 20, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek <sup>®</sup>	20-Sep	72.66	22-Sep	76.55	-5.08%	1,990.25	1,942.58	2.45%
The Economist	11-Sep	35.00	13-Sep	50.00	-30.00%	1,511.00	1,392.00	8.55%
Newsweek <sup>E</sup>	20-Sep	45.18	22-Sep	60.02	-24.73%	1,439.74	1,352.33	6.46%
The New Republic <sup>®</sup>	<b>NO ISSUE</b>		22-Sep	11.98	N.A.	191.76	213.38	-10.13%
Time <sup>E</sup>	20-Sep	51.85	22-Sep	44.59	16.28%	1,743.52	1,575.49	10.67%
U.S. News & World Report <sup>A</sup>	20-Sep	38.00	22-Sep	41.65	-8.76%	1,179.36	991.80	18.91%
The Weekly Standard	<b>DID NOT REPORT</b>					219.38	216.99	1.10%
<b>Category Total</b>		<b>242.69</b>		<b>284.79</b>	<b>-14.78%</b>	<b>8,275.01</b>	<b>7,684.57</b>	<b>7.66%</b>

## SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	20-Sep	23.09	22-Sep	20.90	10.48%	872.60	849.41	2.73%
Entertainment Weekly	24-Sep	53.68	19-Sep	36.25	48.08%	1,390.51	1,274.24	9.12%
Golf World	17-Sep	17.39	19-Sep	8.83	96.94%	917.18	792.09	15.79%
New York	20-Sep	40.80	15-Sep	29.10	40.21%	1,770.90	1,615.30	9.63%
People	20-Sep	113.37	22-Sep	92.75	22.23%	2,481.06	2,617.32	-5.21%
Sporting News	20-Sep	14.00	22-Sep	27.58	-49.24%	637.84	541.97	17.69%
Sports Illustrated	20-Sep	43.14	22-Sep	31.35	37.61%	1,748.38	1,635.03	6.93%
The New Yorker <sup>S</sup>	20-Sep	41.24	22-Sep	142.04	-70.97%	1,417.52	1,458.61	-2.82%
Time Out New York	15-Sep	68.89	10-Sep	80.88	-14.82%	2,314.56	2,387.09	-3.04%
TV Guide	19-Sep	71.14	20-Sep	87.46	-18.66%	1,663.12	1,726.76	-3.69%
Us Weekly	20-Sep	32.00	22-Sep	38.16	-16.14%	1,129.83	900.95	25.40%
<b>Category Total</b>		<b>518.74</b>		<b>595.30</b>	<b>-12.86%</b>	<b>16,343.50</b>	<b>15,798.77</b>	<b>3.45%</b>

## SUNDAY MAGAZINES

American Profile	19-Sep	16.95	21-Sep	9.00	88.33%	362.66	335.45	8.11%
Parade	19-Sep	14.24	21-Sep	21.02	-32.25%	470.46	476.53	-1.27%
USA Weekend	19-Sep	20.00	21-Sep	11.85	68.78%	471.25	436.35	8.00%
<b>Category Total</b>		<b>51.19</b>		<b>41.87</b>	<b>22.26%</b>	<b>1,304.37</b>	<b>1,248.33</b>	<b>4.49%</b>
<b>TOTALS</b>		<b>812.62</b>		<b>921.96</b>	<b>-11.86%</b>	<b>25,922.88</b>	<b>24,731.67</b>	<b>4.82%</b>

A=2003 Issue is 70th anniversary special; E=estimated page counts; S=2003 Style special issue; ®=one fewer issue in 2004 than in 2003

CHARTS COMPILED BY AIMEE DEEKEN

attention in ways the big size hasn't before."

The first to start the mini craze in Europe was Condé Nast's *Glamour*, which launched in 2001 in a pocket-size form, and the title's other international editions, including those of Hearst, followed suit. (There are no plans for a travel-size *Glamour* in the U.S., though *Teen Vogue* is published as a digest.) In addition to Hearst's *Cosmopolitan*, *Marie Claire* began testing a digest-sized edition in the U.K.

Hearst, however, did try twice to shrink *Harper's Bazaar*—in March and September 2002—but the magazine's sales were lackluster, and the idea was dropped. The reasons, some Hearst executives suggested, were that *Bazaar* is a high-end fashion magazine that may not have translated well as a compressed magazine. Moreover, the cover price for the large- and small-size editions were the same. This time around, *Marie Claire*, which offers both high and low fashion, will charge readers less for the mini *MC*: \$2.49 in bookstores and \$1.99 in other outlets such as Wal-Mart. The regular edition will remain \$3.50.

"Size matters," said Seymour. "Everything's about value. If you want the big page, you'll pay for the big page."

The move will be critical for *MC*, given that more than half its 956,000 circ is derived from single-copy sales. There will be an additional 80,000 mini editions on newsstands.

Media buyers are intrigued. "*Maire Claire* is trying to stand out in what is a particularly crowded women's category," said George Janson, director of print for Mediaedge:cia. "Will they bring any new readers is something we will look out for."—LG

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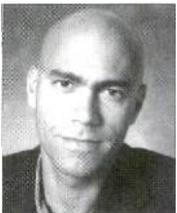
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# mr. television

BY MARC BERMAN



## Digging for Gold

SO WE'VE MADE IT THROUGH THE SUMMER, A SEASON THAT HAS HISTORICALLY PROVIDED TV fans with very little to watch. This year was no different, even though it was supposed to be, given the networks promised to program aggressively for 52 weeks. The fall season is pretty much

under way, and it's already populated mostly by forgettable comedies and dramas. But you know what? I'm so excited to see some scripted programming again. I'm ready to find a new show (or two) that will keep me so interested and so involved that I'll shut off the computer and unplug the phones for it. The big buzz, of course, has been on two sure things: NBC's *Joey* and CBS' *CSI: NY*. But I'm happy to report there's more to offer than just that pair.

Let's start with ABC, which could really use a break these days. It's got two scripted series worth noting. The first, *Lost*, a drama from *Alias* creator J.J. Abrams, tells the story of 48 survivors of a plane crash who end up on an eerie island somewhere in the Pacific. Don't worry about keeping up with four-dozen different characters—only 12 are initially featured. The other 36 will probably be pared once the producers need to start killing off characters. How long, after all, can you live in a jungle being stalked by mysterious creatures?

While I would have preferred a 9 p.m. or 10 p.m. time period instead of Wednesdays at 8 p.m., I won't be choosy. If future episodes are anywhere near as good as the pilot—and I'm talking edge of the seat here—viewers won't be disappointed with *Lost*, the best new drama of the season in my opinion.

Less spooky, but also appealing, is ABC's *Desperate Housewives*, a catty comedy/drama featuring a smorgasbord of talented actresses

(Teri Hatcher, Marcia Cross, Felicity Huffman and Nicollette Sheridan) who cope with the tragic suicide of a friend. Part *Knots Landing* and part *American Beauty*—with a dash of *Sisters* thrown in—the appropriately titled show could help bring a desperate ABC back to life on Sunday if enough viewers are willing to give up, or at least TiVo, NBC's competing *Law & Order: Criminal Intent*. My counsel to ABC is patience—don't give up on this show too quickly, because it really is an acquired taste. And as a network, you don't really have much to lose.

Another drama I like, this one on CBS, is Aaron Spelling's *Clubhouse*, the sweet tale of a 16-year-old boy who lands his dream job as batboy for a professional baseball team. The show comes packaged with classic Spelling schmaltz (I mean that in a good way)—much in the same way he made three orphans look warm and fuzzy on the WB's quiet summer hit, *Summerland*. *Clubhouse* needs to stay off the fields and tug at our hearts if it's going to retain women viewers in search of a low-cal drama. (Translation: Nothing too heavy in the middle.) But some women may simply tune in for a more simple reason: beefcake, in

the form of former man-of-steel Dean Cain.

CBS' corporate cousin UPN has generated more positive press for its fall lineup than any season in memory, much of it revolving around *Kevin Hill*, a drama starring matinee idol Taye Diggs as a successful and footloose bachelor who suddenly becomes caretaker to a young child. I also like the look of *Veronica Mars*, in part because it has elements of *Buffy*, *the Vampire Slayer* in it. The show's star, Kristin Bell—whose character plays a typical teen-ager who happens to fight crime after hours—can actually act, unlike *Buffy*'s Sarah Michelle Gellar. UPN has never had a successful drama outside of the *Star Trek* franchise, but perhaps its 2004-05 lineup will end that streak.

I also have a soft spot for the WB's *Jack & Bobby*, the tale of two young brothers, one of whom grows up to be president, because unlike most WB dramas, this one has substance. Emmy winner Christine Lahti, as an overprotective mother, also lends a little extra class to the network.

As fond as I am of these six dramas, *Lost* in particular, I am not naive enough to think they will all find an audience. *Lost*, which probably should have been a miniseries, doesn't belong at 8 p.m. *Alias* is already slated to replace *Desperate Housewives* in midseason. No drama with baseball as a backdrop has ever worked. UPN is not known for its dramas. And the serious minded *Jack & Bobby* has an extremely ill-fitting lead-in with the frivolous *Charmed*. Still, I am cautiously optimistic something will stick.

With any luck, I might even find a new comedy or two worth watching. ■

**If future episodes are anywhere near as good as the pilot, viewers won't be disappointed with *Lost*, the best new drama of the season.**

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

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