

# MEDIAWEEK

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 LAURA JONES, ASSISTANT MGR  
 WALDENBOOKS  
 42 MOUNT PLEASANT AVE  
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## Squeeze Is On for Nets

Tough decisions loom as most new shows struggle in the ratings **PAGE 6**

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#### News Networks' Youth Movement

CNN, MSNBC, Fox News gain in 18-34 demo

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### TV STATIONS

#### ABC O&Os, Affils Look for Help

Weak prime-time slate hurting late newscasts

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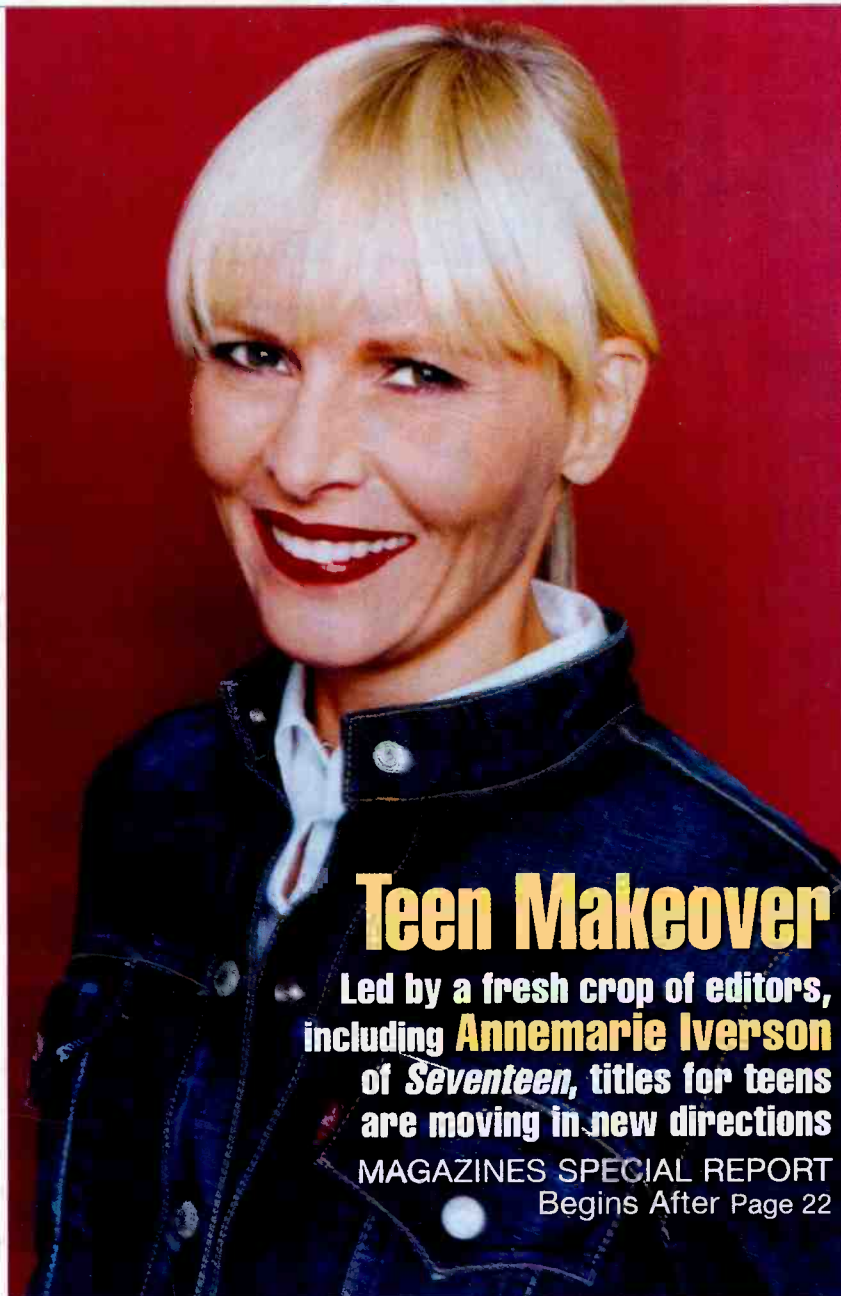
### MAGAZINES

#### Searching For Solace

Women's titles channel cosmic well-being

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Mediaweek Magazine Monitor **PAGE 40**



### Teen Makeover

Led by a fresh crop of editors, including **Annemarie Iverson** of *Seventeen*, titles for teens are moving in new directions

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### MARKET INDICATORS

**NATIONAL TV: QUIET**  
November, December scatter are wide open as buyers wait to put money down closer to airdates. Most upfront packages are still meeting ratings guarantees, but that could change as new shows tank.

**NET CABLE: SLOW**  
News nets win slight price bumps from high viewership. Overall, not much scatter money is working. First-quarter options will be decided next week; most dollars are likely to hold.

**SPOT TV: WORRISOME**  
Inventory levels are getting back to softer pre-Sept. 11 levels. National spot continues to be very weak. Stations hoping for strong holiday numbers.

**RADIO: SOFT**  
Some campaigns pulled after Sept. 11 start to be placed for November, December. Local auto is strong in L.A., weak in N.Y. Politicals put some pressure on new inventory in N.Y., N.J.

**MAGAZINES: MIXED**  
Import auto advertisers up their commitments in magazines in the first quarter, promoting the launches of new products. But U.S. autos continue to slash.





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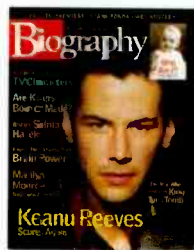
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# Biography

MAGAZINE

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# At Deadline

Laura K. Jones

## ALTV, Syndicators Exit NATPE Show

There's more unfortunate news for the Jan. 21-24 NATPE convention in Las Vegas. The Association of Local Television Stations said last week that the panels and seminars sponsored by ALTV that traditionally precede the start of the convention will not take place. The move comes after most major syndicators, including Twentieth Television, Warner Bros. TV Distribution, Buena Vista Television, Paramount Domestic Television and King World Productions, already have chosen to forego setting up booths on the NATPE floor in favor of taking private suites at the Venetian Hotel. Officials for the National Association of TV Program Executives met earlier last week to discuss the logistics of the upcoming event, specifically to coordinate transportation between the Las Vegas Convention Center and the Venetian. Although NATPE is moving forward with its convention, the event's future is unclear.

## Printers to Rid Mags of Powder

In an effort to allay readers' concerns about anthrax, some magazine publishers, including Time Inc., Condé Nast and G+J USA, have asked their printers to eliminate or minimize the use of powder additives in their printing and binding processes. Leading printers, including RR Donnelley & Sons Co. and Brown Printing Co., have agreed to remove a spray powder that may be deemed suspicious. The cornstarch-like substance prevents pages from sticking together. Publishers have been taking calls from worried readers about finding thin layers of white dust on their magazine pages.

## EEO Rules Head to Supreme Court

Thirty-three organizations, including the ACLU, the National Association of Black-Owned Broadcasters and the NAACP, have petitioned the Supreme Court to reinstate broadcasting's Equal Employment Opportunities rules, crafted in 1999 by former FCC chairman Bill Kennard. The EEO rules were struck down by a U.S. Court of Appeals last January; the court stated that the rules put undue pressure on stations to recruit minorities. The original EEO rules adopted by the FCC in 1969 were thrown out by a D.C. Circuit Court decision in '98, which prompted Kennard to rewrite them.

## XM Satellite Radio Moves Deep Into South

XM Satellite Radio last week expanded its service beyond Dallas and San Diego to other cities in the southern half of the U.S., including Los Angeles, Houston, New Orleans, Atlanta and Miami. Washington, D.C.-based XM also lined up a \$66 million

funding package with Boeing Capital Services Corp. that the company said will enable it to operate into the second quarter of next year. Also last week, XM competitor Sirius Satellite Radio rolled back its launch from December to an unspecified date next year and said that CEO and founder David Margolese has stepped down. John Scelfo, senior vp/CFO, and Patrick Donnelly, senior vp/general counsel, are sharing CEO duties while the company seeks a CEO and a COO.

**Addenda:** ABC has put its planned midseason reality show, *The Runner*, on hiatus...The 53rd annual prime-time **Emmy Awards** have been rescheduled again, for Nov. 4. The event will be broadcast from Los Angeles' Shubert Theater...Universal McCann's **Donna Wolfe** was promoted to director of broadcast,

succeeding Bill Cella, recently named chairman of Magna Global USA...**Al Perlman** resigned last week as president of Ziff Davis Media's Business Media Group...**Joseph Gibbs**, founder, president and CEO of The Golf Channel, will leave at the end of the year to run his own venture capital firm. COO David Manougian will succeed Gibbs...The bimonthly **Travelocity** has suspended publication with the November issue...**Rodale** last week slashed 148 jobs from its book and magazine units; about a dozen of those staffers worked in the magazine group's back office...Cox Communications' afternoon **Atlanta Journal** and morning **Atlanta Constitution** will be combined into one morning newspaper, *The Atlanta-Journal Constitution*, on Nov. 5...**Ten TV stations** in Los Angeles, including NBC's owned-and-operated KNBC, ABC O&O KABC and CBS' O&O KCBS, jointly produced a 30-minute documentary special called *Together: A Call For Unity*, which aired last weekend through today...**Winstar Communications'** Winstar Radio Networks and its national sales arm, Global Media, have been sold to investment bankers led by Franklin Capital and renamed Excelsior Radio Networks.

**Corrections:** In a story in this issue's Fall Magazine Report, *Seventeen* editor Annemarie Iverson's first name was misspelled...A news story in last week's issue incorrectly stated that Seattle was the only top-50 market in which Clear Channel Communications did not have a radio station prior to its agreement to acquire the Ackerley Group. CC does not own any stations in Kansas City or Buffalo, N.Y., both of which are top-50 markets...A Magazines department story last week on *Harper's Bazaar* gave an incorrect affiliation for Pattie Garrahy. She is president of PGR Media.

## Inside



**Real Simple's Carrie Tuhy** helps readers find a sense of balance **Page 38**

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## Papers' Newsstand Sales On the Rise Since Attacks

Five weeks after the Sept. 11 terrorist attacks and two weeks into the anthrax scare, daily newspapers' circulation was up strongly, according to an informal survey of dailies around the country. Of 40 dailies surveyed by *Editor & Publisher* (a sister publication of *Mediaweek*) during the past 10 days, 34 reported that their circulation had grown, with many reporting increases ranging from 0.5 percent to 1.5 percent. If sustained, these spikes in circulation could put the industry on a growth track for the first time in 40 years. And while most of the gains have been in single-copy sales, there is evidence at many dailies that street buyers are becoming subscribers.

John Murray, vp of circulation marketing for the Newspaper Association of America, said an industrywide circ gain for the six-month period ending next March 31 is "very possible," and total readership could show a similar uptick. "People are more apt to look to newspapers as a credible source of information," said John Zidich, *The Arizona Republic's* executive vp for circulation and marketing. —Lucia Moses, *Editor & Publisher*

## Disney Cools on Fox Family; News Corp. Says Deal Is On

Citing concerns over terrorist attacks and the war in Afghanistan, Walt Disney Co. chairman/CEO Michael Eisner said last week that the company is reviewing its agreement to acquire News Corp.'s Fox Family Channel for \$5.3 billion. A News Corp. official said the deal is "iron-clad" and that his company has "no plans to review it."

Eisner hinted that he may seek to change the pact. Given the worsening economy following Sept. 11, Disney may, as several other companies have done, invoke "materially adverse change" laws to alter deals already on the books.

Analysts had praised the deal, announced in July, because the renamed ABC Family network would air ABC and Disney Channel shows. But analysts had also noted that Disney was paying a steep price for the (continued on page 8)

# Networks Facing Tough Decisions

Many new shows are struggling, but reinforcements are in short supply

TV PROGRAMMING By John Consoli

**F**our weeks into the season, nearly two-thirds of the broadcast networks' new prime-time shows are tanking in the ratings, putting a big squeeze on programming executives who have few other series in the pipeline to fill holes if the struggling shows are canceled.

Heightening the pressure is that decisions on whether to place orders for additional episodes of new shows for the second half of the season must be made by early November. Under normal circumstances, seven new episodes would have aired by then. But because of the pre-emptions due to the terrorist attacks and the war in Afghanistan, in most cases only four or five installments of new series will have aired by early next month, giving the nets considerably less ratings-trend information to use in making their decisions.

Many new shows that would not be kept on the air in a normal season will probably get some extra weeks to prove themselves. The networks are likely to shuffle their schedules, moving new entries around in attempts to get better viewership, rather than pull the plug. ABC rearranged its lineup two weeks ago.

"Last year at this point, at least most of the new shows got early sampling by viewers before their audiences dropped off," said one frustrated network programming executive, who requested anonymity. "This year, many of the new shows were dead on arrival."

A major factor in the networks' gloomy prime-time picture so far this season is that cable has stolen away about 6 share points overall. In the first three weeks of the season, the six broadcast nets' share of homes using television (HUT) was 55, down from 61 last year, while cable's share was up to 45 from 39, according to Sam Armando, assistant media director and national TV analyst for Starcom Worldwide.

Many viewers are tuning out the broadcast networks in favor of the cable news nets,



Borrowed time? CBS executives are giving the struggling *Ellen* an extended chance to succeed.

### A FEW THAT ARE WORKING

18-49 DEMO AVERAGE RATING/SHARE, FIRST FOUR WEEKS OF THE SEASON

TOP RETURNING SHOWS		TOP NEW SHOWS	
<i>Friends</i> (NBC)	14.3/37	<i>Inside Schwartz</i> (NBC)	9.5/24
<i>ER</i> (NBC)	13.0/31	<i>Scrubs</i> (NBC)	6.1/14
<i>Will &amp; Grace</i> (NBC)	10.3/24	<i>According to Jim</i> (ABC)	5.2/13
<i>Just Shoot Me</i> (NBC)	9.1/21	<i>Allas</i> (ABC)	5.2/11
<i>The West Wing</i> (NBC)	8.5/21	<i>Crossing Jordan</i> (NBC)	5.1/13

Source: Nielsen Media Research

Armando said. The broadcast nets' numbers have also suffered because Fox has not yet premiered 10 of its shows due to its coverage of Major League Baseball postseason games. But some of the broadcasters' erosion is also due to dwindling share levels on some veteran shows, one of which, ABC's *What About Joan*, has already been canceled.

On the bright side for the broadcast networks is that viewers are watching shows they like in large numbers. NBC's top-rated sitcom, *Friends*, is outperforming its solid ratings of last season and has surpassed *ER* as TV's top-rated show (see chart). Other shows drawing big audiences include CBS' *Everybody Loves Raymond*, *CSI* and the new *The Guardian*, along with NBC's *The West Wing* and the new *Crossing Jordan* and *Scrubs*.

While viewers have tuned in to CBS' Mon-



day comedy block, anchored by *Raymond*, along with several returning dramas and *Survivor: Africa*, the network has had trouble with most of its new shows, including *Wolf Lake*, *The Amazing Race*, *The Agency*, *The Ellen Show* and *Danny*, the latter of which has already been cancelled. "We're committed to being patient with *Ellen*," said a CBS executive. "We really like the show." *Ellen* seems a lock to survive at least through early next month; star Ellen DeGeneres is scheduled to host the Emmy Awards on CBS on Nov. 4.

The WB has had mixed results with its new shows—*Smallville*, *Reba* and *Raising Dad* have done well, while sitcoms *Maybe It's Me*, *Off Centre* and *Men and Women & Dogs* have struggled.

The networks cannot blame low viewership for new shows on news pre-emptions, said Scott Sassa, NBC West Coast president. "Maybe it's just that people don't like the shows," Sassa said. "It's not as if people have stopped watching television."

The numbers back Sassa up. Through the first three weeks of the season on Thursdays, with NBC's *Friends*-anchored comedy block going up against CBS' *Survivor* and *CSI*, *WWF Smackdown!* on UPN and the WB's *Charmed*, the six-network HUT level has averaged 65, vs. 39 for cable, according to Starcom's Armando.

The broadcast nets are also convincingly winning the prime-time HUT-level battles with cable from Monday through Wednesday, 60-43, 58-45 and 58-44, respectively. But on Saturday night, when ABC and NBC have aired repeat movies rather than fresh programming, the Big Four nets have had only a 38 share, compared to a 50 for the cable networks.

With much of their new programming being rejected by viewers, the broadcast nets are scrambling to decide what to do between now and January, when they begin to roll out new midseason shows. "Some of the new fall shows may get a break because none of the networks are well stocked with midseason replacement stuff," said one network executive, who did not want to speak for attribution.

NBC's Sassa said he will wait until seeing some November sweeps numbers on his network's two weakest new shows, *Emeril* and *UC: Undercover*. But the real determining factor, Sassa added, "is not numerical, but rather a gut test: Do you believe the people producing the show have the ability to create a better show than is currently on the air, down the road?"

Buyers said they have no problems with the nets giving a longer rope to top-tier shows that might be struggling. "If it's a show that we paid a higher price for because we and the network thought it would work, the network should give it some time," said John Muszynski, chief broadcast investment officer for Starcom. ■

# I Want My CNN

## News networks have outpaced MTV in young demo ratings since attacks

**CABLE TV** By Megan Larson

**A**s the terrible drama involving anthrax and bombs unfolds here and overseas, cable news networks—typically relegated to the lower rungs of the ratings ladder because of audience fragmentation—have maintained the highest viewing levels of most major cable channels.

Additionally, younger viewers in the 18-34 and 18-49 demos are tuning in more consistently than ever before.

According to total-day cume data compiled by Nielsen Media Research, the number of viewers 18-34 watching CNN for the four-week period from Sept. 11 to Oct. 7 increased 188 percent from August (7/30-8/26), to 28 million. By comparison, 26 million 18-34-year-olds watched MTV during the same period. The number of 18-49-year-olds watching CNN grew 175 percent, to 63 million.

Other cable networks have seen similar spikes. Headline News, CNN's sister network, saw a 121 percent increase, to 19 million, of the 18-34 audience and a 126 percent jump, to 45 million, with the 18-49 audience.

MSNBC, which traditionally attracts younger viewers than its competitors do in a regular news period, grew its 18-34 audience 55 percent, to 17.9 million, and its 18-49 audience 64 percent, to 42.3 million. And Fox News Channel grew its 18-34 audience 142 percent, to almost 8 million, and its 18-49 audience 138 percent, to 40 million.

Overall, the median age of CNN's audience dropped from a pre-Sept. 11 65.8 to 49.9. FNC's dropped from 61.9 to 51.9, and MSNBC's dropped from a 49.9 to 48.3, according to Nielsen.

It's a different story with the broadcast networks, where one out of every two news viewers still is over the age of 55. In a new study by Mindshare, the Big Three networks posted gains in all demos when compared to the month prior to the Sept. 11 attacks. But viewership of the broadcast networks' newscasts at the older end of the demo scale, 25-54, grew by 33 percent, greater than the 31 percent growth among viewers 18-49.

Among cable news networks, CNN, MS-

NBC and FNC 18-49 viewership was up 400 percent, according to Roger Domel, vp of national sales for FNC.

"A lot of people are watching and for longer periods of time," added Erik Sorenson, MSNBC's president and general manager, adding that the attention span of baby boomers before Sept. 11 was about 15 minutes. "In a bad economy, this kind of viewership has kept us afloat." Sorenson noted that the network has seen strong activity in categories such as movies, music and autos.

CNN's executive vp of sales, Greg D'Alba, also noted an unexpected surge in fourth-quarter money due to higher viewing levels



CNN anchor Aaron Brown has been ubiquitous since Sept. 11.

and new creative from advertisers, who have changed their message since the attacks.

"We are getting increased tune-in across all demos on all our services, but our core 25-54 audience is still strong," D'Alba said, adding that he is negotiating for dollars in categories that are not typically focused on news, including beer, soft drinks and studios.

Observers noted that beer companies such as Anheuser-Busch and financial institutions were committing more dollars to news networks in order to get new creative, with patriotic themes, in front of the public.

"This is such a newsworthy event that everybody is watching, regardless of age," said Chris Geraci, director of national TV for OMD/USA. "For this to really establish itself, it needs to be a longer-term trend."

Geraci said the new money generated by fresh creative isn't likely to last forever: "The fact that advertisers are getting more patriotic is not so much about selling product as it is about doing something good." ■

ratings-challenged Fox Family.

Under the terms of the agreement, Disney will acquire Fox Family's 81 million cable TV and satellite subscribers in the U.S., as well as a 76 percent stake of Fox Kids Europe and Latin American Fox Kids channels. Fox Family is a joint venture between News Corp. and Saban Entertainment. —Megan Larson

## Bad Economy Has Slowed Radio Deals to '94 Levels

Harsh market conditions this year have slowed the pace of radio-station deals, said analysts at last week's Kagan Radio Summit in New York. But a prolonged downturn in advertising could set off another round of consolidation or force station owners to refinance.

Deal activity has not been this slow since 1994. Only \$3.5 billion worth of stations have been traded this year so far, noted Robin Flynn, Kagan World Media senior vp. "We're in a breather right now," added Lew Dickey, Cumulus Media CEO. Owners who don't have a large group of stations in a market are finding themselves shut out of ad deals.

There also could be some fallout among radio groups that are highly leveraged and have trouble fulfilling their financial obligations, analysts warned. Half of all publicly traded broadcasters are going to miss some payment deadlines, said Drew Marcus of Deutsche Banc Alex Brown. —Katy Bachman

## Appeals Court to FCC: Why The Big Delay on Sinclair?

The U. S. Court of Appeals in Washington last week ordered the Federal Communications Commission to explain by Nov. 15 why the agency has not acted on Sinclair Broadcasting's 19 pending TV license-transfer applications. Some of the applications were filed by Sinclair more than three years ago.

Sinclair has alleged that former FCC chairman William Kennard, in pushing to increase the number of minority-owned stations, purposely held up Sinclair's license transfers after the company refused to sell some properties to minorities. The FCC declined to comment on the court's order. —Jeremy Murphy

# Studios Cut Development

## Fox, Sony, USA Networks to reduce output of original programming

**TV PRODUCTION** By Alan James Frutkin

**A**s the weakening economy continues to batter the television business, the Fox network last week shuttered its struggling long-form production unit, Sony Corp.'s Columbia TriStar Television said it will halt development of prime-time series, and reports surfaced that USA Network will cut back on the production of new shows.

Last June, Marci Pool was named executive vp of original movies and miniseries for Fox, charged with expanding the network's long-form programming. With last week's announcement, Pool and two other programming executives will exit Fox. "These are difficult economic times," Pool said. "The network's bread-and-butter business is series. My area, and all of those that are the marginalized, alternative areas, will be vulnerable to cuts when a corporation is losing money."

Ratings for TV movies have sagged over the past several seasons, prompting the networks to reduce production in the format. Fox will proceed with the filming of its made-for-TV *The Brady Bunch in the White House*. But the fate of other pending projects, including *The O.Z.*, a retelling of *The Wiz*, is uncertain.

Meanwhile, the news that Sony will no longer develop prime-time series for the broadcast nets rippled through the industry. Sony's CTTV has been a longtime, high-profile supplier to the networks. "We are restructuring," said a CTTV representative. "The television

business model has changed a great deal, and we need to change our business along with it."

CTTV's production on current series, including CBS' *The King of Queens* and the WB's *Dawson's Creek*, will continue. Unlike most of its studio counterparts, Sony does not own a network into which it can funnel content. Without such ties, Sony must share any profits it realizes from a successful series with the network that airs it.

No timeline has been set for the TV studio's overhaul, and Sony would not comment on how extensive layoffs will be. But it is likely CTTV will not participate in any network program development for next fall. However, Sony said that it plans to continue its current pace of production for cable networks and for syndication.

Meanwhile, the Barry Diller-led USA Networks reportedly will cut approximately half of the 24 movies the company announced it would develop last April in a bid to boost its profile in made-for-TV films. A USA Networks representative declined to comment. ■



Pool: Her Fox post was eliminated after 4 mos.

# ABC Outlets Seeking Relief

## O&Os, affiliates want network to shore up lead-in programming for late news

**TV STATIONS** By Jeremy Murphy

**W**ith the crucial November sweeps right around the corner, some of ABC's owned-and-operated stations and affiliates are bemoaning the network's lackluster prime-time performance and are hoping for some last-minute, constructive tweaking that could bolster the network's lead-ins to their local late newscasts.

The move that has perhaps rankled local ABC stations the most was the network's moving of *20/20* out of its longtime 10 p.m. Friday slot this season in favor of *Once & Again*. Ratings for the time period have tumbled 45 per-

cent. "Moving *Once & Again* to Fridays was a bone-headed decision," said an executive at one major-market ABC affiliate.

ABC stations also are feeling the heat on Tuesday, where the new drama *Philly* is down 17 percent from ABC's performance in the 10 p.m. slot last season. *Philly* isn't even performing well in its namesake city. The series is averaging a 12.6 rating/19 share in households on ABC O&O WPVI. Rival *Judging Amy* is averaging a 15.3/23 on CBS O&O KYW. ABC recently announced plans to move its veteran hit *NYPD Blue* to Tuesdays at 9 in hopes of giv-



Wrapping Up Summer September 2001



Photograph by Ann Stratton & Ruedi Hofmann

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ANN GAULOCHER, 42, soccer mom, freelance artist, local golf champ

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**Come home to comfort** <sup>SM</sup>

ing *Philly* a ratings lift.

WPVI has been Philadelphia's 11 p.m. leader for years, but it's now in a fierce ratings battle with NBC O&O WCAU, which stands to benefit from NBC's 10 p.m. hits *Crossing Jordan*, *Law & Order*, *ER* and *Law & Order: SVU*. "The 11 p.m. news is going to be a challenge, considering the lead-in situation," said David Davis, vp/gm at WPVI.

For the prime-time season to-date, WPVI is down 7 percent at 10 p.m., to a 10.1 rating/15 share (due to many pre-emptions in October 2000, the seasonal ratings are compared to last November). At 10:45 p.m., WPVI is trailing by almost 6 ratings points, averaging a 9.3/14 to WCAU's 15.8/25.

Philadelphia isn't the only market where ABC outlets are hurting. In Los Angeles, KABC is averaging a 7.6/13 season to-date, down from last November's 8.0/13. Thanks to NBC's 10 p.m. lead-ins, KNBC is up 16 percent, to a 12.2/20 from last November's 10.4/17.

"It's never going to be possible to overcome the lead-ins that NBC is giving their stations," said Grace Gilchrist, vp/gm of WXYZ-TV,



Where's the brotherly love? ABC's *Philly*, starring Kim Delaney (r.), isn't even scoring well in its namesake market.

Scripps Broadcasting's Detroit ABC affiliate. "20/20 was strong for us [on Fridays]—we'd love it if they went back to that same format."

ABC officials did not return calls for comment. Stations are still hoping the network will make schedule changes in time for the November sweeps: "It's still early enough to make adjustments where possible so that everyone has the best platform to work from," said David Lippoff, vp/gm of WFTV-TV, Cox Broadcasting's ABC affiliate in Orlando, Fla. "We need them to take a good, hard look and make some tough decisions." ■

## A Lifeline for Walgreens

### Discovery Networks inks expansive ad deal with drugstore chain

**CABLE TV** By Megan Larson

**D**iscovery Networks and Walgreens Drug Stores last week entered into a \$5 million-plus cross-network ad-sales partnership revolving around Discovery Health's new *Lifeline* series. The yearlong agreement is the most expansive commitment Walgreens has made to the network group.

"This is not just one of those bundled deals that people call cross-platform," said John Muszynski, chief investment officer for Starcom North America, Walgreens' agency of record. This goes far beyond the media buy."

In addition to the exclusive sponsorship of *Lifeline*—a series of specials that go behind the scenes at hospitals in Las Vegas, New Orleans, Miami and Dallas—Walgreens sponsors a series of network-targeted, health-related vignettes that air across Health, Discovery, TLC and Animal Planet.

*Lifeline*, which premiered Oct. 20 and is scheduled to air through next September, devotes six episodes per quarter to each city. The first episode of each city airs on the fully distributed Discovery network. Health cur-

rently has 28 million subscribers, with hopes to hit 55 million by 2004.

The deal also has a Web component. Discovery.com is creating a cobranded "Pharmacy" page with Walgreens content, which the drug chain will sponsor. The on-air vignettes will promote the "Pharmacy" page, and Discovery's site and Walgreen's will be linked. Also under the agreement: Discovery gets plugged in Walgreens' weekly circulars and with in-store promotions in the chain's 3,500 outlets.

In development for more than a year, the media plan evolved when Starcom approached programmers, looking for the appropriate medical show for its client to sponsor. Discovery responded with *Lifeline*, which at the time was only an idea in development.

"We can develop the program to match the need of our client without sacrificing our editorial content," said Bill McGowan, executive vp of ad sales for Discovery Communications, adding that there will be no Walgreens product placement in *Lifeline*. "You are going to see a lot more deals like this." ■

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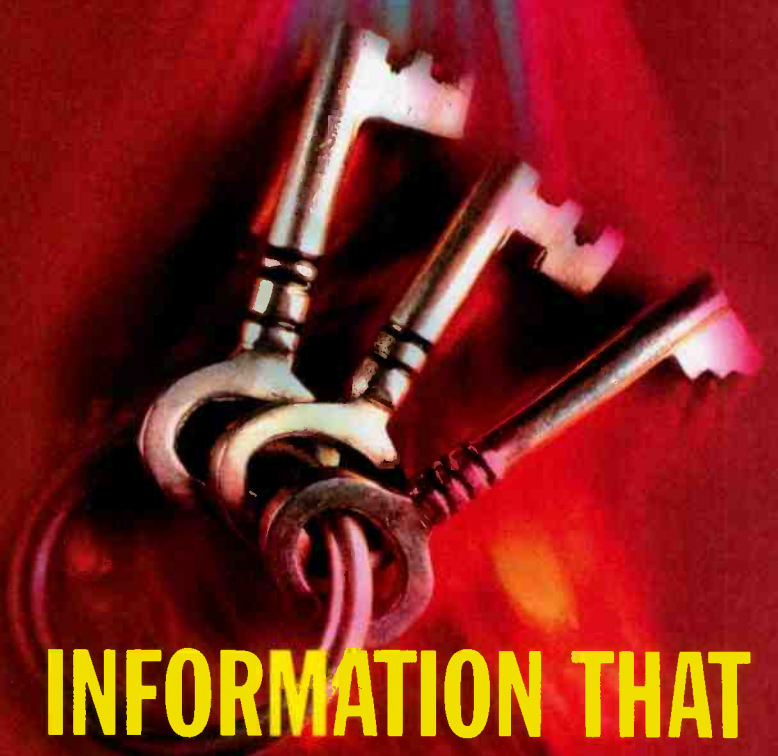
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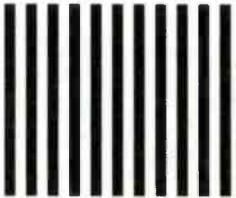
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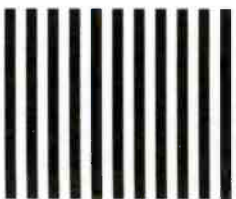
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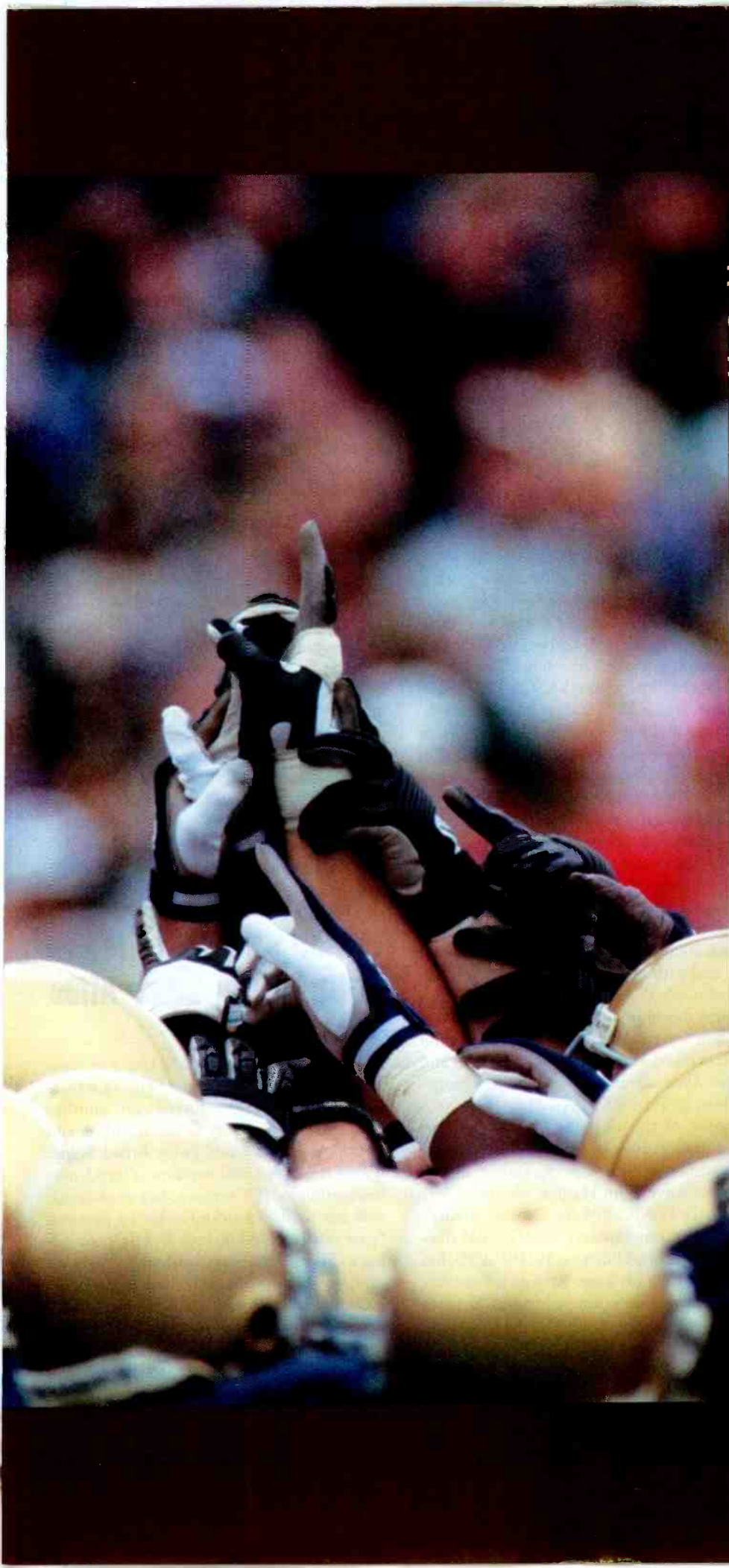
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College Football Thursday

# Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

## RADIO STATIONS

# Urban Formats Hip-Hop to Ratings Top

BY KATY BACHMAN

Highlighting the growing power of urban stations, Hip-Hop formats swept up the top ratings spots in both New York and Los Angeles on two stations owned by Emmis Communications. For the second time this year, WQHT-FM Hot 97 in New York easily beat WLTW-FM in Arbitron's Summer ratings released last week.

It was the second time this year WQHT overtook the Clear Channel Soft Adult Contemporary station since the Winter survey. In Los Angeles, KPWR-FM K-Power tied for first place with Infinity Broadcasting's Modern Rock station KROQ-FM. "Hip-Hop has become the pop music of today" said Tracy Cloherty, vp of programming for Emmis' three radio stations in New York.

In Los Angeles, where Hispanic stations dominated the top two spots for years, K-Pow-

er and KROQ both benefited from a fierce battle among the four full-signal Hispanic stations in the market. "We've grown our share, while there's more fragmentation among Spanish-language stations," said Val Maki, senior vp and market manager for Emmis Los Angeles, who noted that 60 percent of K-Power's audience is comprised of young Hispanics.

Hispanic Broadcasting's KSCA-FM (ranked fourth) and KLVE-FM (ranked seventh) both lost audience share in Los Angeles, as did Spanish Broadcasting's KLAX-FM. But KXOL-FM, the newest Hispanic FM owned by SBS which ran commercial-free through August, gained share by more than one and a half percentage points.

Having a strong morning show also made a big difference for Emmis' stations. Hot 97's *Star and Buc Wild Morning Show* has grown steadily since it premiered in the market in March 2000 and is No. 2 among 18-34 year-olds and within one point of Howard Stern on Infinity's WXRK-FM. K-Power's long-running morning show *Big Boy's Neighborhood* was No. 3 in the 18-34 demographic, behind No. 2-ranked *Kevin and Bean* on KROQ and Renan Almendares Coello, the No. 1 morning host on HBC's KSCA-FM.

Some of the changes Detroit stations made in mornings began to see some early indications of future performance in the Summer survey. Jim Harper, who left Clear Channel's WNIC-FM for Greater Media's new Adult Contemporary WMGC-FM (formerly Rhythmic Oldies on WGRV-FM), has started to earn his keep. Ratings for the station's morning show jumped from 17th place to ninth. Among Adults 25-54, WMGC moved into eighth place.

WNIC, which recently added local TV personality Chuck Gaidica to its on-air lineup for *The Breakfast Club*, lost some ground, slipping from third to fifth overall and from second to third among its target

25-54 demographic.

Clear Channel's Urban WJLB-FM, the No. 1 music station in the market, also lost its morning man, John Mason, to Radio One's WDMK-FM, which made its debut at 12th in mornings among 18-34 year olds. WJLB held on to most of its position in the market by hiring Big Tigger, best known as host of Black Entertainment Television's *Rap City: The Basement*. In mornings, the WJLB morning show moved down in rank from seventh to sixth but was No. 2 among 18-34 year-olds. Even with the morning-personality shuffle in Detroit, Greater Media's 10-year-old *The Drew and Mike Show*, hosted by Drew Lane and Mike Clark, still held on to the top morning spot among the general audience, 18-34 and 25-54.

The Summer survey included nine days post-Sept. 11. As expected, News stations in markets such as New York, Los Angeles, Chicago, Philadelphia, and Detroit saw a bump in the ratings. Three stations, Infinity Broadcasting's WINS-AM in New York (4.3), KYW-AM in Philadelphia (7.1) and ABC's WJR-AM in Detroit (6.6), posted their highest share of audience in a year. Talk stations showed similar gains, up 30 percent.

## SEATTLE TV STATIONS

# Fisher Sheds Staffers At KOMO, 11 Other Affils

BY JEREMY MURPHY

The sagging economy and the costs associated with covering the Sept. 11 terrorist attacks have forced yet another broadcasting company to cut spending and positions. Seattle-based Fisher Broadcasting, which employs 1,000 workers at its 12 network-affiliated TV stations, last week said it will cut total expenditures by 10 percent, "part of which will include layoffs," according to Fisher senior vp Christopher Wheeler.

Last week the company fired 22 staffers at KOMO, its Seattle ABC affiliate. Late news anchors Gary Lindsey and Eric Slocum; acting news director Adrienne Laurent; and reporters Amy Shafer, 31-year-veteran Brook Stanford and Anita Woo were just a few who lost their jobs (KOMO news director Joe Barnes was fired last month). Every department was affected by cuts, but the news-



TIM MOSEBELDER/IMAGEDIRECT

Hip-Hop/R&B artists like Mary J. Blige have helped boost Emmis' ratings in L.A. and N.Y.



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room—now the smallest in the Seattle market—has been hit especially hard. Nearly 10 percent of its workforce of 108 will be eliminated by the cuts.

In addition to feeling the effects of a weak ad economy, Fisher stations took on many unexpected expenses relating to the terrorist attack. “Advertising wasn’t running, and we increased our costs in coverage, which is a difficult combination,” Wheeler said.

Belo, owner of 20 TV stations (including powerhouse WFAA, Dallas’ ABC affiliate) also recently announced it will eliminate 160 positions within its television stations group, in addition to imposing a hiring and salary freeze.

“It’s really an opportunity to reset our expense structure in line with expected revenues this year,” said Skip Cass, Belo’s senior vp, noting that the industry is still dealing with weaker ad sales. “We’re still dealing with a phenomenon that existed prior to Sept. 11.” In addition to the layoffs, which will occur throughout the next year, Belo senior managers have taken a five percent reduction in their salaries. The company has also pulled back significantly from capital expenditures.

“This is the single toughest advertising environment since World War II,” said Lee Westerfield, a broadcast media analyst with UBS Warburg. “The September 11 atrocity derailed what was an embryonic recovery. It’s irresponsible for managements to allow costs to outgrow revenues. Regretfully, the right choice is to trim costs in all areas.”

## SAN FRANCISCO TV STATIONS

### KRON Losing Veteran Anchor to Rival KGO

San Francisco’s KRON-TV just can’t get a break. Barely two months before the Bay Area NBC affiliate will be forced to shed its Peacock feathers (it will become an Independent on Jan. 1, the result of a dispute with NBC over reverse compensation), the Young Broadcasting–owned outlet has lost its lead anchor to a competitor.

Longtime San Francisco anchorman Pete Wilson, who has been in the market for 18 years, has said that he plans to defect to KGO, ABC’s Bay Area O&O, after his contract negotiations with KRON broke down this month. Wilson, whose departure was announced Oct. 11 on KGO-AM, home of his radio broadcast, will anchor KGO’s 6 p.m. newscast with Jessica Aguirre.



for KRON. Marris said that Wilson has been off KRON’s air since Oct. 11, and ratings have not slipped in his absence so far. Marris also said the station will not attempt to block Wilson’s move after his contract with the station expires on Dec. 31. For the time being, KRON has tapped 4 p.m. anchor Tom Sinkovitz to cover Wilson’s 6 p.m. anchor duties. —JM

## RADIO STATIONS

### CCU Stations to Jingle

More than 30 Clear Channel radio stations across the country will jingle all the way, 24 hours a day, every day, beginning the day after Thanksgiving, Nov. 23, through Dec. 31.

The idea originated with Adult Contemporary KESZ-FM, the sixth-ranked radio station in Phoenix, which has a five-year tradition of airing Christmas music for the final weeks of the year. This year, KESZ will be joined by Adult Contemporary WLIT-FM in Chicago; Smooth Jazz WWLV-FM in West Palm Beach, Fla.; Adult Standards KBME-AM in Houston; and Adult Contemporary KYMG-FM in Anchorage, Alaska. While it’s not mandatory for Clear Channel stations, the company would like to expand its list.

“As long as Christmas is popular, Christmas music will be popular,” said J.D. Freeman, senior vp and regional manager for Clear Channel in Phoenix.

KESZ’s numbers go through the roof for those five weeks, noted Shaun Holly, program director at KESZ. Last year, the station’s percentage of the listening audience jumped to 10.2 percent, from 5.3 in the month prior to the five-week block.

The percentage of Women listeners increased from 7.6 percent in the month prior to 16.9 percent, and from 10.3 to 21.3 among Women 25-54. One station that elected not

“His contract was coming up, and we were approached by his representative,” said Joe Ahern, president/gm of KGO.

However, KRON doesn’t want to see Wilson on the KGO news just yet.

“He can’t go on KGO until Jan. 1,” said Craig Marris, vp and station manager

to carry Christmas music was WLTW-FM in New York. “We’re the No. 1 station in New York, and for us to go to a specific kind of song for five weeks wouldn’t be a good idea. But we will be mixing in some holiday music,” said Jim Ryan, operations manager and program director for WLTW-FM. —KB

## TV STATIONS

### Peterson Lands in Fla.

One month after he was dismissed as vp/gm of WRAL, Capitol Broadcasting’s Raleigh, N.C., CBS affiliate, Bill Peterson has found a new home—WPTV, Scripps Broadcasting’s NBC affiliate in West Palm Beach, Fla. Peterson was named vp/gm of the market’s top-ranked station.

Peterson replaces Bob Jordan, who was fired last month. Jordan reportedly had a tense relationship with the station’s technical staffers, which resulted in the station’s master control and video tape operators’ recent decision to join the National Association of Broadcast Employees and Technicians union.

Jim Hart, former president of Scripps Broadcasting, had been running WPTV on a temporary basis.

Peterson’s new position is sort of a homecoming—he was previously gm/vp of WPEC, Freedom Broadcasting’s CBS affiliate in West Palm Beach. —JM

## DETROIT TV STATIONS

### Danna New Duopoly GM

Viacom last week announced a new leader for its Motor City duopoly. Linda Danna, previously senior vp/gm of WUPA, Viacom’s UPN affiliate in Atlanta, was tapped to oversee operations at Viacom’s two Detroit stations, CBS O&O WWJ and UPN affiliate WKBD.

Danna has her work cut out for her. WWJ is barely a contender in the Detroit market (it is also the only top-10 major network-owned station without its own local news operation—it shares news-gathering resources with WKBD). In Detroit, Scripps-owned ABC affiliate WXYZ and Post-Newsweek NBC affiliate WDIV are in a two-station race for No. 1 in local news.

Fox’s Detroit O&O also has a new leader—Jeff Murri, who was named vp/gm of WJBK last week. Murri succeeds Jim Clayton, who recently was named head of News Corp.’s two New York stations, WNYW (Fox) and WWOR (UPN). Murri was previously general sales manager for WJBK. —JM



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# Market Profile

BY EILEEN DAVIS HUDSON



## New York

**THE SEPT. 11 TERRORIST ATTACKS THAT DESTROYED THE WORLD TRADE CENTER AND** this month's incidents of anthrax-spiked letters mailed to news organizations have tested the fortitude of New York's local media outlets. During the initial mayhem and in the weeks since the September attacks,

the market's broadcast outlets and newspapers have had to work harder to remain objective in reporting on rapidly changing developments, even as they have dealt with serious disruptions to their own operations—and in some cases injury and death among their own staffs—due to the terrorist acts.

Most of the largest broadcast television stations in the country's largest market (with 6.9 million TV households) had their primary and backup broadcast antennas located atop the World Trade Center. As a result, all major outlets except CBS' owned-and-operated WCBS-TV and Teaneck, N.J.-based Univision Television O&O WXTV-TV lost their signals and could not be picked up over the air following the attacks.

WCBS had its two primary antennas at the WTC, but the station also had a full-power backup transmitter and a weaker backup on top of the Empire State Building. While WCBS has struggled mightily in the local

news ratings in recent years, the station has seen its ratings pick up strongly since Sept. 11 because it is still the only English-language station in the market that many viewers without cable TV service can pick up clearly. "We're trying to take the confidence that viewers had for us during that period and move it forward," says Tony Petitti, WCBS vp/gm. "The key is being consistent."

Petitti, who arrived at the station two years ago, says WCBS began making changes to prop up its ratings well before the tragedy, including investing in new syndicated programming. In January, the station will add the new

syndie version of *Weakest Link*, and next September it plans to add the syndicated *Who Wants to Be a Millionaire*. Last month, WCBS added *Crossing Over With John Edward* as a new afternoon news lead-in at 3 p.m., replacing *Inside Edition* and *Entertainment Tonight*. WCBS produces an hour-long newscast at 4 p.m., the market's only 4 o'clock news.

WXTV's backup antenna was at the WTC, but its primary antenna is on the Empire State Building. WXTV, the market's only Spanish-language station with weekend news (at 6 and 11 p.m.), on Nov. 5 will expand its morning newscast by an hour (the program will now run from 5 to 7 a.m. weekdays). The station boasts the market's longest-running Spanish-language anchor in Rafael Pineda, a 30-year veteran who co-anchors at 6 and 11 p.m.

Although all of the stations whose over-the-air signals were lost following Sept. 11 have since found alternative sites, their replacement broadcast towers are not nearly as tall and are far less powerful than the equipment that was destroyed at the Twin Towers. Many viewers in the New York DMA—which includes northern New Jersey and Connecticut's Fairfield County—still cannot pick up these stations over the air. According to Scarborough Research, 80 percent of the market's residents are connected to cable; 8 percent are connected to satellite TV.

New York's TV stations will be feeling the economic impact of the attacks for at least several more quarters, predicts Mark Fratrick, vp of BIA Financial Network. 2001 was already shaping up to be a down year because of the slowing national economy and the absence of last year's presidential and Senate campaign ad spending. Chantilly, Va.-based BIA estimates the New York TV market will generate \$1.45 billion in ad revenue this year, a 15 percent decline from 2000.

NBC's flagship WNBC-TV has retained its market-leading position, although the station has seen its ratings slide along with those of other outlets that are operating with temporary antennas located in Alpine, N.J., just across the Hudson River from Manhattan. WNBC, which had been broadcasting for a time at 6 kilowatts from Alpine, is now close to full power at 22 kilowatts; still, the station's transmitter is at only 920 feet above sea level, compared to 1,725 on the WTC.

Because of the continuing ban on news helicopters, New York TV and radio stations

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Spot TV	\$1,424,887,175	\$1,622,357,954
Spot Radio	\$581,323,440	\$634,157,000
Outdoor	\$42,506,818	\$46,351,685
FSI Coupon*	\$30,184,660	\$38,995,900
Local Magazine	\$7,723,050	\$7,823,270
<b>Total</b>	<b>\$3,611,550,143</b>	<b>\$3,986,805,129</b>

\*Packaged goods only Source: Nielsen Monitor-Plus



# BUSINESS DOESN'T STOP AT WALL STREET. NEITHER DO WE.

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STILL UNDEFEATED



# Market Profile

have had to find other ways to bring critical traffic reports to viewers trying to navigate their way into and around the city. WNBC has two dozen traffic-cams at strategic points around New York.

WNBC had been part of a six-station consortium that pooled resources to launch high-definition TV signals. The stations' HDTV transmitter, atop the WTC, was turned on last April. The consortium members are now back to square one. Meanwhile, there has been no official word from the FCC on extending the 2002 deadline to erect a digital broadcast tower for New York stations.

In addition to WNBC, ABC flagship WABC, Tribune Broadcasting's WB affiliate WPIX, Telemundo's WNJU and public TV station WNET are all temporarily transmitting from Alpine. Prior to Sept. 11, WABC had been gaining some ground on WNBC in local news ratings. In Nielsen Media Research's July book, the two stations tied at 6 p.m. in household ratings and share. WNBC won a narrow victory at 11 p.m. and led by a wide margin in the 5 p.m. news race.

WABC has probably been the most negatively impacted of the major broadcast TV outlets by the loss of its WTC antenna. The station has only managed to get back up to 10 kilowatts at Alpine. Dan Forman, WABC news director (who left the same position at WNBC a year ago), says the temporary transmitter situation is "particularly tough" for WABC because many of its viewers do not have cable.

Still, the station has remained focused on producing quality newscasts. "We are the only station in New York with a local reporter covering the war in Afghanistan," says Forman. Veteran WABC reporter Jim Dolan and cameraman Joe Tesauro have been in Central Asia, based primarily in Pakistan, for the past four weeks. "We want people to see a local face that's familiar to them," Forman says.

Betty Ellen Berlamino, vp/gm of WPIX, says that the war on terrorism and the continuing anthrax incidents have made it difficult for stations to schedule programming. "We've all been in a position where we've had to react on a moment's notice, or with no notice. Everyone's on a day-to-day basis," Berlamino says.

WPIX recently added a half hour to the beginning of its morning newscast, which now runs from 5:30 to 8 a.m. weekdays and from 10 to 11 a.m. seven days per week. In syndicated programming, WPIX in September added *Everybody Loves Raymond*, which the station is double-running at 7:30 and 11 p.m. For daytime, WPIX picked up *Ananda Lewis*,

*Inside Edition*, *City Guide* and *Talk or Walk*. WPIX is also the broadcast TV home of Major League Baseball's New York Mets. WPIX had the crosstown Yankees for 47 years prior until the Yanks shifted three years ago to News Corp.'s Fox O&O, WNYW-TV.

WNYW and its News Corp. sibling, UPN affiliate WWOR, lost their antennas in the WTC disaster but managed to negotiate space atop the Empire State. WNYW, which wins the 10 p.m. news race against WWOR and WPIX, is also a strong contender in morning news. WNYW is said to be contemplating the launch of a regular newscast at 5 and/or 6 p.m. Station gm Jim Clayton could not be reached for comment.

WNJU, which has enjoyed ratings growth in several dayparts in recent months, expects that upward trend to build now that parent Telemundo has agreed to be acquired by NBC for \$1.98 billion. The deal will give WNJU a powerful ally in competing for Spanish-language viewers, programming and ad dollars.

WNJU currently trails its Spanish-language rival, Univision's WXTV, in the ratings. New York is the No. 2 Hispanic market in the country, with 1.1 million Hispanic households and an estimated 3.8 million Hispanic individuals. Hispanics account for about 16 percent of the DMA's population, and their numbers are growing rapidly.

"[NBC] is saying, 'This is the future, and we want to be a part of it,'" Ramon Pineda, vp/gm of WNJU, says of the Telemundo deal.

In local cable, Time Warner Cable and Cablevision are the two dominant operators in the New York area. Both MSOs have 24-hour local news channels—Time Warner's NY1 News and Cablevision's News 12.

NY1, launched in 1992, is the country's oldest local cable news service. The channel produces a nightly live political program, *In-*

## SCARBOROUGH PROFILE

### Comparison of New York

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	New York Composition %	New York Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	30	95
Age 35-54	41	41	100
Age 55+	28	29	105
HHI \$75,000+	25	34	137
College Graduate	12	14	112
Any Postgraduate Work	10	13	124
Professional/Managerial	23	24	99
African American	13	18	142
Hispanic	12	18	134
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	53	61	115
Read Any Sunday Newspaper	64	69	109
Total Radio Morning Drive M-F	22	25	115
Total Radio Evening Drive M-F	18	20	111
Total TV Early Evening M-F	30	27	92
Total TV Prime Time M-Sun	39	41	106
Total Cable Prime Time M-Sun	13	13	98
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	72	80	112
Read Any Sunday Newspaper	77	83	107
Total Radio Morning Drive M-F	75	78	103
Total Radio Evening Drive M-F	73	72	98
Total TV Early Evening M-F	71	65	93
Total TV Prime Time M-Sun	91	92	101
Total Cable Prime Time M-Sun	58	58	101
<b>MEDIA USAGE - OTHER</b>			
Access Internet/WWW	58	58	100
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	64	67	105
Shop Using Online Services/Internet	27	30	113
Connected to Cable	73	80	110
Connected to Satellite/Microwave Dish	14	8	56

\*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: 2000 Scarborough Research Top 50 Market Report (August 1999-September 2000)

side City Hall, as well as a nightly show in conjunction with *The New York Times* called *New York Close-Up*. NY1, which employs about 150 people, plans to relocate in January to a new state-of-the-art facility in Manhattan's Chelsea Market that is about 50,000 sq. ft., twice the size of its present facility at 42nd Street and 10th Avenue. Time Warner has 1.2 million cable subscribers in Manhattan, Queens, Staten Island and the western third of Brooklyn.

Cablevision controls just less than 3 million cable households and has all of Long Island, all of the Bronx, most of Brooklyn, the lower Hudson Valley and northern New Jersey. Last April, Tribune Co.'s *Newsday*, Long Island's daily newspaper, began producing a minute-long business report that airs four days a week and a high school sports report three days a week on News 12, run by Rainbow Media Holdings, a unit of Cablevision.

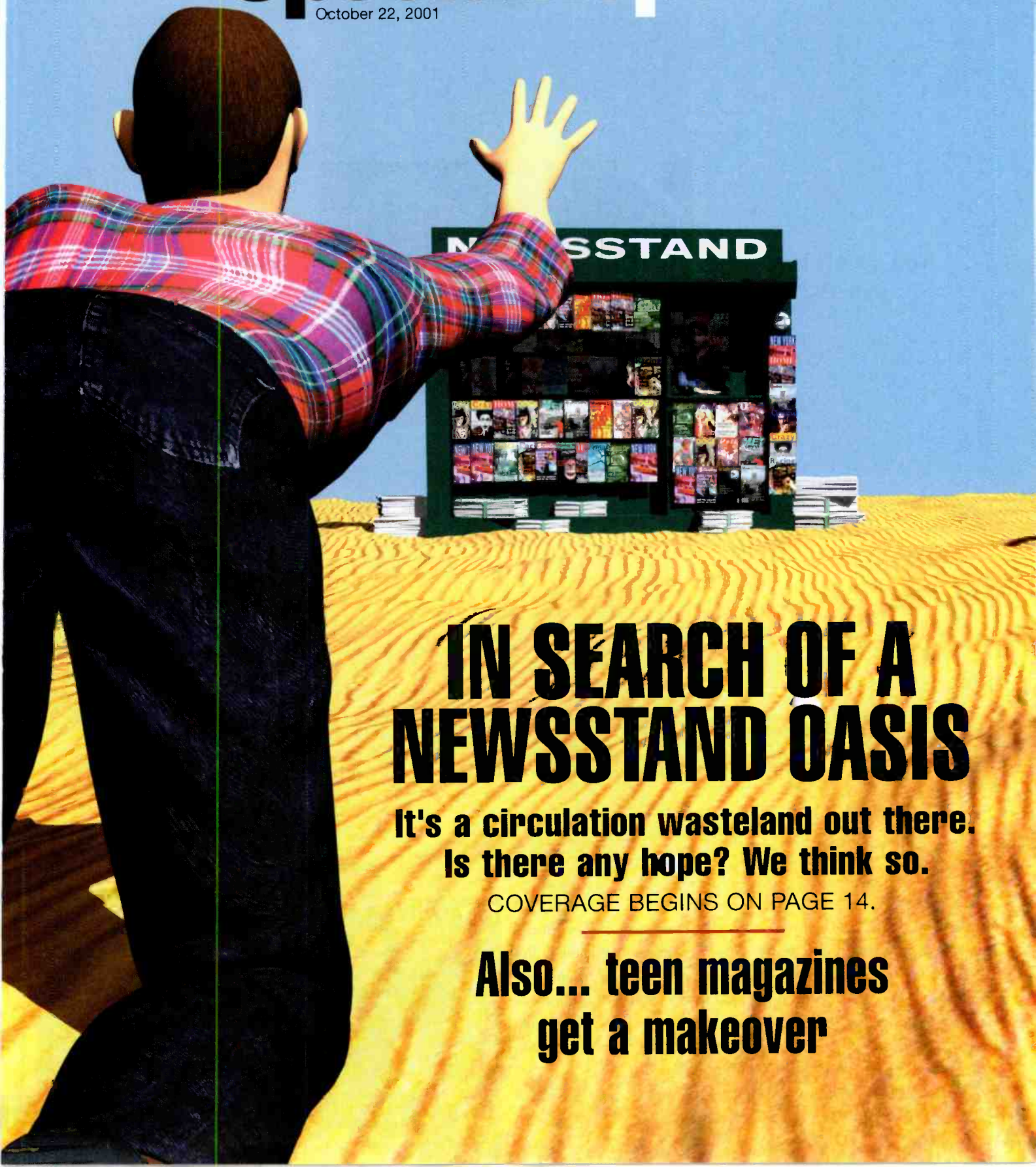
The largest of the New York area's major daily newspapers is *The New York Times*, which had an average daily circulation of 1,159,954 and Sunday circ of 1,698,281 in the six months ended last March, according to the Audit Bureau of Circulations. Both figures



**Adweek** Magazines'

# Special Report

October 22, 2001



## IN SEARCH OF A NEWSSTAND OASIS

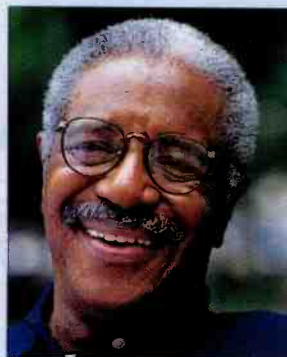
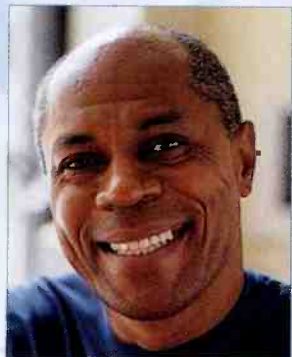
**It's a circulation wasteland out there.  
Is there any hope? We think so.**

COVERAGE BEGINS ON PAGE 14.

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**Also... teen magazines  
get a makeover**

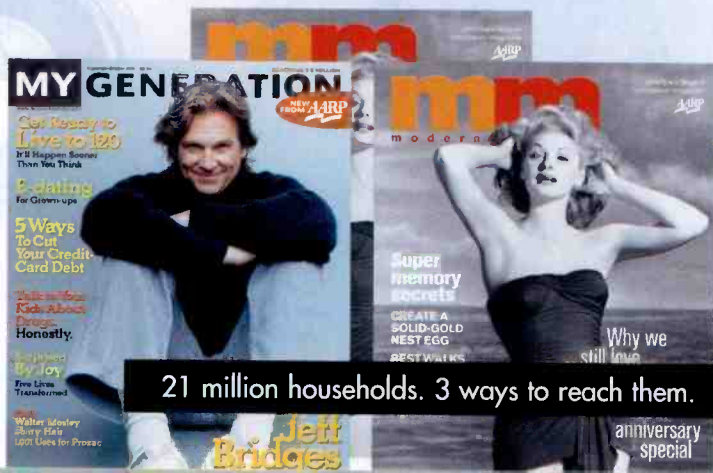
Just went back  
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Just moved up  
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How much do a 50-year-old baby boomer and a 70-year-old really have in common? Clearly, when it comes to targeting the 50+ market, you need more than one voice. AARP gives you three: *My Generation*, for boomers 50 to 56, and two editions of *Modern Maturity*, for ages 57 to 65 and ages 66+. So finally there's a way to target your advertising to reach precisely the segment you need, affordably. Call Jim Fishman at 212-850-8416. When you want to speak to the 50+ market, speak to the 50+ experts.



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# Paint it Black

**Outgoing MPA chairperson says the magazine industry still has a long way to go**

*Cathleen Black, the outgoing chairperson of the Magazine Publishers of America, delivered her state-of-the-magazine-industry speech Monday morning to open the American Magazine Conference in New York. The speech, titled Big Issues. Big Opportunities. Big Demands., is presented here exclusively with some editing due to space considerations.*

It's ironic, in a way that we've gathered here today to talk about change. When this meeting was scheduled, little did we know how profoundly the world around us would change by the time we would meet to talk about our industry.

Being an American today is quite different than it was before September 11, 2001. We've lost the innocent sense of security that came from living within the borders of the world's greatest power. We've lost the lives of loved ones and people of almost indescribable bravery. We've lost icons of our way of life.

What's it all mean to our business? One thing we can say with absolute certainty is that once again—as in crises past—we have been the source of deep perspective and illumination that readers have come to expect. In fact, as media, we have been at our finest over the past month.

I think our decision to hold this meeting in New York was at least partly driven by our desire to stay close to our jobs. Because it's critical that we get on with our business as our government gets on with its business.



So let's move ahead.

When I accepted this job it was in a whole different millennium. Back in what we now call "the good old days." As we were all glued to the very satisfying headlines about the growth in ad revenue, some forces were taking shape for today's rather unpleasant experience: postal, sweepstakes, newsstand, consolidation, talent drain, new media.

The issues reshaping our industry didn't just appear like mushrooms after a rain. We saw them coming. We worried about them. But as long as we had revenue ... well ... we could live with them.

No more.

As we tackle the issues—as we work to improve the industry—we also have to look deeply at what we are as an industry. In these waning moments of my satisfying and exciting time as chairperson of the MPA, I look at all the things this industry does so well—all those things we do better than any other media—and I ask myself, "Is it going to be enough?" And try as I might to see future growth and prosperity through the lens of our reader connection—

**SWAN SONG:** Hearst Magazines president Cathie Black completed her term as MPA chairperson and told the industry it's time to re-think its relationship with readers.

our quality, our creativity, our portability, our adaptability—the hard but honest answer is, “No, it’s not enough.”

In fact, if we keep producing, selling and marketing magazines the way we have in the past we’re going to be on the outside of relevance looking in. And that’s going to be a cold and lonely place to be.

Veronis Suhler has just come out with its latest round of projections. It’s a big report, but one section sums up things nicely: The time people spend with media is going to increase 1 percent a year through 2005. But they are going to spend more time with media that they buy—like cable, books, music and home video—versus media supported by advertisers—radio, broadcast television, newspapers ... and magazines.

That makes sense—when both time and budgets are tight—if you buy something you’re likely to use it. So, on the one hand, we have some thorny individual issues—from postal to distribution. On the other, we have one compelling broad-spectrum issue, which is: Where do we fit in this changing, increasingly crowded and diverse world of media? And what’s the best way to make money by being there?

It really comes down to two things: We have to work smarter, and we have to think bigger.

Working smarter is reasonably straightforward, though

**“What I am talking about is working the levers. Getting the business to run more efficiently and with less unnecessary expense while maintaining the quality of the product...”**

by no means easy. It’s a matter of doing more with less, which is a topic of strategic conversation from one end of the global business spectrum to the other. I’m not talking about simply cutting costs across the board, which will pump up your bottom line but usually cost you dearly in the long run.

What I am talking about is working the levers. Getting the business to run more efficiently and with less unnecessary expense while still maintaining the quality of the product, the skills of the producers, the impact and creativity of the marketing and, most important of all, the heritage and vitality of the brand.

If there is one silver lining to the drop in ad revenue, it’s the motivation to look at costs and efficiency in a way you can’t or won’t when you’re too busy booking revenue. We have the time, and we certainly have the motivation to fine-tune the operations. And we simply must take advantage of the opportunity. The time for repairs is now, not when the economy rebounds.

When we turn to the matter of thinking bigger, the job ahead becomes especially interesting. It’s not just a mat-

ter of scale—although reach and clout will be increasingly important. It’s also thinking big enough to blast through all those “business as usual” practices and perceptions that have worked so well for us in the past but which now could threaten our stability and, in some cases, our very existence.

We’re going to have to come to terms with the fact that the mass market—as we’ve come to know it—is disintegrating, especially when it comes to pricing and moving the product. How long has it been since this industry has made any meaningful changes in how we price and sell?

We’re all going to have to price, market and sell in ways that reflect that customers and markets are two different things.

We’re going to have to learn far more about what customers want—about the different, changeable levels of value they place on what we do. We’re going to have to create pricing structures based on hard information and with the understanding that not all customers are created equal.

We are going to have to get a much better handle on the importance of relationships—where revenue streams can flow from many sources, and relationships with customers can span a lifetime. And we’re going to have to remodel our sales structures to make sure that the incentives we provide are in lock step with the new job we’re asking our people do.

What we’re dealing with here is a need for a far better understanding of how we create value. We talk about connection. We talk about depth of coverage. We talk about interaction with lifestyles. And it’s all very true and very relevant.

But given the change in our consumers, the demands of our customers and the strength of our competitors, it’s also not enough. We’re going to have to look at value in a whole new way. We will have to look at every publication—every media—not just in terms of the demographics we serve but the value those demographics derive. Is it our talent? Is it our brand name? Is it the ways we reach people? Is it the power we deliver to advertisers? Is it our ability to move audiences across different media?

All of which is going to take thinking that is not only big, but also cooperative. Cooperative across the industry—through close work with organizations like the MPA—and between companies and different media, where we’re going to have to follow the model of the software industry to create more alliances, which allow larger, faster leaps in capability.

In some very obvious ways, this is a different industry than it was when I spoke at this meeting two years ago. The issues are difficult, and they are immediate. But the opportunities are great, and they are dynamic.

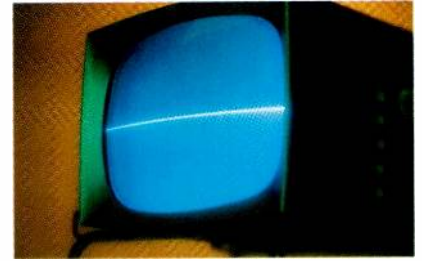
It’s a whole new game with new rules and new players and new fields of competition. But in some important ways, the industry is very much the same because the strengths on which we’ve built this industry are the same. The job now is to use those strengths in new ways, marry them to new ones and create a new industry for a new time. ■



# OPPORTUNITY

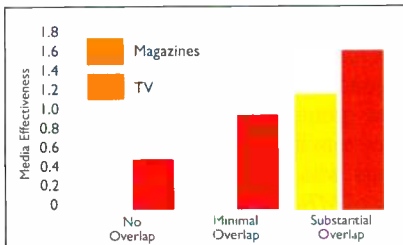
is out there, even in this economy. You just have to know where to look.

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# POWERFUL

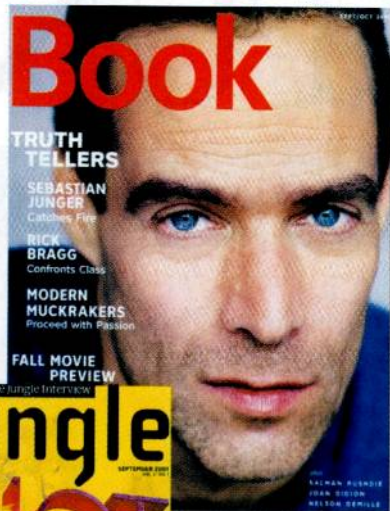
And the higher percentage of magazines in that mix, the more successful the overall advertising becomes. So if you want to generate earnings, hit your next media plan harder with magazines, and then get ready for the sweet sounds of



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# Is smaller better?

## Flying under the radar isn't such a bad idea in a sour economy

BY TONY CASE

So much attention has been focused on the effect of the advertising malaise on the big boys like Time Inc. and Condé Nast. But what about the little guys ... the smaller, single-title publishers that don't have the luxury of diverse revenue streams and cross-media?

Surprisingly, some small-circ magazines don't appear any worse off than their larger counterparts—and many, especially specialty titles that are leaders in their categories, actually may be better-positioned to navigate tough times.

"Boating and fishing magazines are part of their industries, as opposed to general-interest consumer magazines, which help reach more consumers but aren't really part of the wine or travel or auto industries in the same sense," explains consultant Martin Walker, whose clients include World Publications' *Savuer*, *Garden Design*, *Wakeboarding* and *Caribbean Travel & Life*.

"Mass-market magazines, to a large extent, mirror the economy," he adds. "If [an advertiser] makes a 20-percent cut, it'll happen across the board, and there's nothing a *Good Housekeeping* or *Ladies Home Journal* can do to change that. But enthusiast magazines can find a way around it."

Tom Stoneback, who publishes the sporting titles *American Angler* and *Saltwater Flyfishing* and chairs the Magazine Publishers of America's Small Magazine Advisory Council, sees the pros and cons of being small on a daily basis:

"You're lean, but you don't have the capacity to scratch at new revenue streams," he says. "On the other hand, when times are tight, you aren't shrinking, you're just tightening your belt a little, refocusing on the basics."

Some publishers are managing even in intensely competitive fields, such as fashion publishing, which has been saturated with newcomers.

One new player, the offbeat fashion-beauty title *Nylon*, which launched in the spring of 1999 and is published 10 times a year, put out its biggest issue in September of this year, with ad pages for the issue up 20 percent over last year, according to publisher Jaclynn Jarrett. According to Jarrett, ads are up "well over" 15 percent versus last year. The magazine, which next year plans to raise its rate base from 200,000 to 214,000, snagged more than two dozen new clients this year, including DKNY, the Gap and Maybelline.

Despite the new business, Jarrett admits it's tough being out there on your own. "Condé Nast and other big companies take a big portion of the budgets," she says. "Nothing [here] has ever been taken for granted."

As with large titles, small magazines that are well-focused, unique and relevant to a certain readership are faring better. *MBA Jungle*, which targets business school students, a group whose ranks exploded after the dot-com bust, has survived because it found a niche that wasn't being served.

"If I were a new [general interest] men's magazine, I'd have to be out there convincing people that the lens through which I saw things was new and relevant," says Larry Burstein, publisher of *MBA Jungle* and a former publisher of Wenner Media's *Us Weekly* and Hearst Magazines' *Esquire*.

Year-over-year ad revenues for the most recent issue of the *MBA Jungle*, published eight times a year, were up by one-fourth, thanks largely to corporate advertisers such as Goldman Sachs, PricewaterhouseCoopers and the recruiting giant Korn/Ferry International. *MBA Jungle* has also broken major consumer brands like Sony, Lexus and Nautica.

Another benefit for independent publishers: They are relatively free to forge business partnerships without conflicts of interest. Stoneback, for example, cemented a deal with Disney's ESPN to provide online content.

In some cases, those hook-ups can literally make or break a new publisher. Take the 3-year-old bimonthly *Book*, aimed at bibliophiles, which inked a deal with bookseller Barnes & Noble. The deal has brought in a whopping 30,000 subscriptions a week. "A year ago, we were sitting here with 150,000 circulation and no sales staff and no research ... just a good magazine," recalls publisher Mark Gleason. *Book*, expanding to 10 issues a year in 2002, now boasts a circ of 1 million.

Gleason reports that ads are up 20 to 30 percent this year over last, and expects gains next year—this, even as the magazine next year plans to raise its ad rate from \$21,000 to \$31,000 per page. New clients include Discover, Scholastic and Bose.

Even with those successes, Gleason remains cautious. "Advertisers are looking at the big corporate deals first before starting to plan for the independent titles. That hurts us in a year when they're looking to not increase or to cut their print budgets. If the corporate guys get in the door first, there's less on the table when we get in there." ■

*Tony Case is a freelance writer based in New York City.*



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*Economic Uncertainty,*

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# fresh faces

**Several new editors battle  
for the title of  
queen of the fiesty  
teen magazine market**

BY DAVID HANDELMAN

PHOTOGRAPHY BY CHRIS CASABURI

In 1987, Anne Marie Iverson had just joined the staff of *Seventeen* as beauty editor when someone brought the debut issue of a young women's magazine called *Sassy* into the office.

"It was like a lightning bolt," Iverson recalls. "Everybody else felt the need to disparage it, but I felt terrible, like I'd been standing in my tracks. I'd missed something totally. It was a whole different voice and a different generation, and *Seventeen* suddenly felt antiquated to me—like it was wearing a chastity belt."

Jane Pratt's *Sassy*, with its frank, direct voice and brazen sexuality, proved too controversial for advertisers



and suffered what many consider a premature demise in 1994. But it remade an entire category. In its wake, the longstanding teen titles—*Seventeen*, *Teen* (now both owned by Primedia), and G + J USA Publishing's *YM*—have been variously sold, revamped and freed of their “chastity belts.” All hope to avoid the fate of Condé Nast's *Mademoiselle*, which, despite a circulation of more than a million, after several confused makeovers, was shuttered on October 1—a move hastened by the economic crash wrought by the recent terrorist attacks.

The remaining field is still crowded and competitive. As the teen demographic has boomed in the past five years, several heavy-hitter parent publications have spawned teen offspring—Time Inc.'s *Teen People*, Hearst Magazines' *Cosmo Girl!*, Hachette Filipacchi Magazine's *ElleGirl* and Condé Nast's *Teen Vogue*—seeking to cash in on what is one of the industry's few bright spots.

Despite the category's relative health, these magazines all face daunting challenges, including the nationwide recession, industry-wide circulation problems (the end of sweepstakes subscriptions, the consolidation of wholesalers, the unprofitability of newsstand sales), competition from TV and the Internet and the difficulty in maintaining a strong brand identity with limited palettes of sellable cover faces ('N Sync has already graced the cover of *Teen People* four times) and subject matter (fashion, beauty, celebrity, boys, and “real kids”). There are only so many stars, posters, calendars, horoscopes, contests and beauty tips to go around. (For instance, both *Seventeen* and *YM*'s November issues talk about how cool Daria, the MTV cartoon character, is.)

“These are tough times,” says *CosmoGirl!* editor Atoosa Rubenstein. “And it challenges all of us to work a lot smarter.”

Even for an era in which editorial churn has been the norm, the teen titles are undergoing unusual turmoil. In the past year, three of the category's biggest sellers—*Seventeen* (2.3 million), *YM* (2.2 million) and *Teen People* (1.6 million)—have all gotten new editors in chief.

In February, the founding editor of *Teen People*, Christina Ferrari, left after three years, moving to Europe with her boyfriend, Henry Muller of Time Inc. She was replaced by Barbara O'Dair, a veteran of *Harper's Bazaar*, *Details*, and *US*.

On September 20, *Seventeen* replaced editor Patrice Adcroft by poaching its long-ago alumnus Iverson from *YM*, where she'd only been for one year, but where she had boosted its circulation 3 percent and ad pages 37 percent during a recession. (Iverson will also serve as editorial director for the *Teen* magazine group, which in October absorbed *Tiger Beat*, *Teen Beat*, *16* and *Bop*.)

And at *YM* Iverson was quickly replaced by her executive editor, Christina Kelly, who had been at *Sassy* for its launch, and had followed Pratt to *Jane*. “This is the perfect job for me,” says Kelly, who has never been an editor in chief before. “I always wanted to be at a teen magazine, it's what I do best. It's an incredibly exciting category.”

For those keeping score at home, *YM* is on its fifth editor since Bonnie Fuller left in 1994 (after doubling its circulation); in the same seven years, Iverson is now the

fourth to head up *Seventeen* since her ex-boss, former nun Midge Richardson, was dethroned after nearly two decades. With this much turnover, suddenly *CosmoGirl!*'s Rubenstein, who launched the title in August 1999 (and doubled its initial rate base to 1 million), is starting to seem like a grizzled veteran.

The latest unknown variable in the teen magazine formula is September 11, 2001. A category that has traditionally been content to navel gaze has had to raise its sights to the future of the planet. “It's a different world,” says Iverson. “Everything is going to change, ultimately.” A recent focus group in Boston informed her that “girls are much more interested in serious features than ever before.”

All the magazines added special packages to address the terrorist attacks; only time will tell how long this new seriousness will last. *YM*'s Kelly—whose WTC package includes a story about students evacuated from a nearby high school and a Muslim girl who endured harassment—says she had already been planning to add more “substance,” something she had lobbied for as executive editor, instituting the 12-page Stories section in October (to supplement the other “mini-wells”: Diary, Beauty, Boys, Stars and Style). Pre-terrorism subjects included coping with death and cheating in school.

“My approach is to cover issues by finding teenagers who have been affected by them,” Kelly says, “instead of running roundups with quotes from experts. Teenagers relate more if it's first-person oriented.”

First-person stories were already common at *Teen People*, O'Dair says, so its World Trade Center coverage—“people trapped in school, people whose parents were missing, people who eventually helped”—does not represent a huge departure. “There's always been a journalistic quality to the magazine,” says O'Dair. “People in my line of work have a huge responsibility to translate a crisis like this into some kind of understandable and use-

**“This is the perfect job for me. I always wanted to be at a teen magazine, it's what I do best. It's an incredibly exciting category.” —YM'S NEW EDITOR IN CHIEF, CHRISTINA KELLY**

ful information, and we're going to see a culture that's a little more politicized than it has been.” But she adds, “While this is the most significant thing to happen in their lifetimes, kids aren't stopping dating, they're not stopping buying clothes or being worried about their bodies. Life has gone on. Teenagers are teenagers.”

Kelly echoes this sentiment, saying she won't be adding much politics once the dust settles. “One moment they can be totally focused on September 11, and the next on stuff that seems frivolous. It's the time of your life where so many things are going on, you're trying on all these different identities, and trying to figure out, which one is you?”



**"I imagine there will be some fallout. But I think the core brands are safe. This is a pretty healthy category right now." —BARBARA O'DAIR**

The same can be said for the magazines servicing that audience, whose looks and personalities seem to morph every few months. The packaging sometimes verges on cheesy, and the tone can vary from best buddy to the kid who's trying too hard to be liked. One recent *Seventeen* cover had the somewhat cloying cover lines, "TV's Best Butts" and "Does sex hurt the first time?"

"I was initially turned off by the prospect of doing a teen magazine," says Brandon Holley, editor of *ElleGirl*, which debuted in August. "Because I didn't want to devote myself to Life's Most Embarrassing Moments and 'N Sync. But then I thought, that market is so overdelivered, maybe there's an opportunity here. So I made the magazine I would have liked at 16, when I was going to see punk bands, playing soccer, being a tomboy but still liking to get dressed up."

*ElleGirl* can target such quirkiness with its initial 300,000 circulation (its second "seasonal" issue won't be out until March, and it won't go bimonthly until 2003). But the big books are also courting the fringe reader. "Being a teenager is inherently edgy, and I don't think we have to do that much to prove our coolness," says O'Dair. Still,

"We're very diverse in the kind of music we cover; the kind of fashion we show."

"I'm not going to turn *Seventeen* into *Sassy*," says Iverson, "but I want to appeal to a broader sector of girls, not be this one cookie-cutter, all-American thing."

*Seventeen*, the oldest of the books, was actually the child of war, started in 1944 by Walter Annenberg trying to make good citizens of a new generation. "It helped invent the teenager, frankly," says Iverson, "and helped create this whole marketplace. It's still a huge franchise, but the product wasn't up to speed."

Approached by Primedia over the summer, Iverson spent two weeks vacation at the beach with scissors and tape, assembling a scrapbook out of pages she didn't like from *Seventeen* and ones she did like from elsewhere. Her scrapbook was unstinting in its critiques. She noted that in the previous 24 months, the magazine's covers had been shot by 16 different photographers, giving it no distinctive style, and that four of the previous eight had been pick-up shots as opposed to commissioned ones the magazine could supervise. She found fault with everything from the design to word choice in headlines (" 'Minis Galore'? Galore is a word my grandmother used.") to "phony" photographs of interactions between girls and boys.

When Iverson arrived, she researched back issues edited by Enid Haupt, Annenberg's sister, between 1954 to 1962. "You have to go back before you can go forward," Iverson says. "And Enid had a real mission for *Seventeen*, that women need to get educated, they need to be curious. She also said that in the case of teenagers, the pen is not mightier than the sword, the picture is mightier than the pen." She thinks that's even truer for today's teens. "They have good design available everywhere in their lives, and they know what's real and what's forced, and your quality better be as good as it gets."

*Seventeen* skews older than *YM*—surprisingly, 30 percent of its readers are in college. So "where *YM* is fun and flip, I feel like the mission for *Seventeen* is slightly deeper; to help the reader develop a confidence in who she is," she adds.

Iverson's plans for *Seventeen* include incorporating a small "17" logo throughout the book, pumping up the cover logo, adding humor, and strengthening the fashion and beauty. She has brought over several key people from *YM*, including editor-at-large Doug Pearlman, who is "my numbers and synergy person," fashion director Regina Teplitsky and beauty director Diana Byrne. She has also hired former *Allure* art director Sean Young to supervise the redesign starting with the February issue, and former *Mademoiselle* celebrity booker Geri Richter Campbell.

"I've learned to book my own covers," says Iverson, "because that's ultimately how editors are measured today." Her first, in January, is Alicia Keys, the young singer who performed in the recent worldwide TV tribute concert.

Despite all the blather about the new sophistication of teenagers, some traits remain constant. "There's something about the age, the way your body changes and what people expect of you that is essentially teenlike and doesn't change over time," says O'Dair. "We've got MTV and billionaire 19-year-olds and 12-year-old pop stars, but the heart and soul of being a teenager, trying to live your life and be strong and be accepted at the same time, hasn't





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## Teen Titles At a Glance

YEAR-TO-DATE TOTALS THROUGH NOVEMBER 1. REVENUE FIGURES IN THOUSANDS.

	CosmoGirl!	Seventeen	Teen	Teen People	YM
AD PAGES:	477.32	1,038.31	466.42	874.33	574.21
AD REVENUE:	\$24,355.5	\$86,865.3	\$34,106.8	\$63,976.6	\$50,638.2

Source: Competitive Media Reporting

changed all that much.”

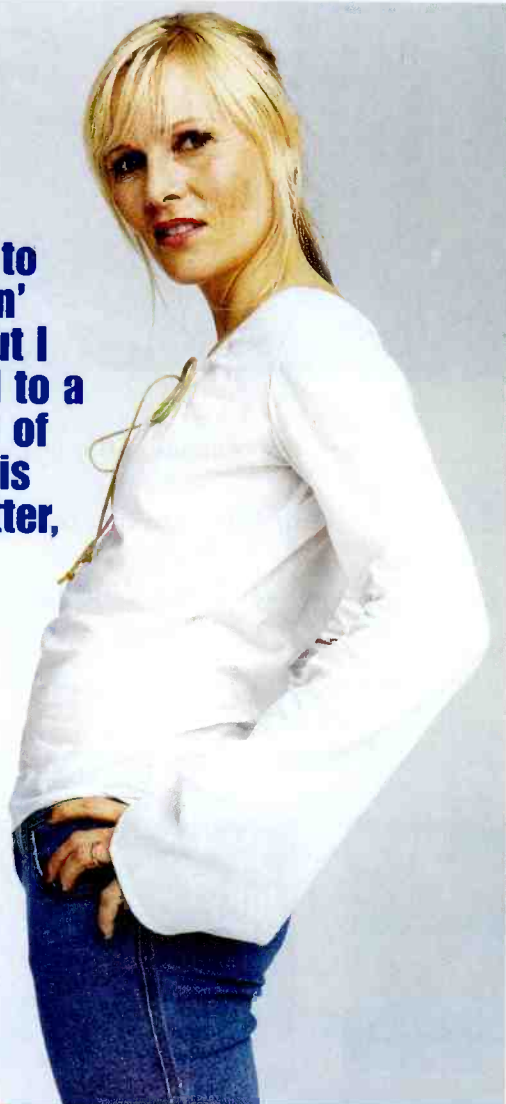
One thing that has unarguably changed for today's teens is the Internet, with its freedom of expression and ease of communication. Consequently, all the teen title editors rely on their Web sites for instant focus-group feedback. At *Teen People*, they've enlisted a team of "TrendSpotters," mostly through the Net, who weigh in on any number of issues. There's an editor assigned just to them. "It's an incredible resource," says O'Dair, "and we use it heavily."

"To be completely in touch with this audience," says Iverson, "you need to be hearing what they have to say every day online."

On September 12, *CosmoGirl!*'s Rubenstein sent out an e-mail to 200,000 subscribers, to check up on them, and got

**"I'm not going to turn 'Seventeen' into 'Sassy'. But I want to appeal to a broader sector of girls, not be this one cookie-cutter, all-American thing."**

**— ANNE MARIE IVERSON**



many sad messages back. *YM*'s site posted a bulletin board with advice on how to deal with stress, places to volunteer and personal responses to the tragedy.

Originally, *YM* stood for Young Miss, then Bonnie Fuller redubbed it *Young and Modern*. When Iverson arrived she thought that sounded "old and stiff. If you have to say it, it isn't!" So she rechristened it *Your Magazine*. Christina Kelly sees her mission as continuing Iverson's success with the mini-well organization ("the format is really working") but also to clean the design, "make it look fresher, more modern." Her hires include fashion director Elizabeth Kiester from *Jane* and managing editor Monica James from *Mode* (another *Jane* veteran).

"It's the magazine with the most direct, conversational voice," says Kelly, "the one girls like to read. It's hip, it's modern, it covers everything, and it doesn't talk down to them." She is proud of a piece in the November issue called "21 Coolest Girls in America," which featured celebrities, a teen mom who started her own cyberzine for teen moms, a Jewish teen who organized indie bands to record a Hanukkah CD and a wheelchair-bound medical activist.

O'Dair is into her second rejiggering with *Teen People*, which is expected to debut with the February issue. Though the mix will remain equal parts entertainment, fashion and beauty and "real life," those divisions will be clearer, and the look will be more dynamic, with new typography and stronger photography. "We're coming to our fourth anniversary, and you always have to stay a step ahead," she says. O'Dair plans on injecting more "real teens" throughout the book: "They learn from their peers and want to be taken seriously."

O'Dair's hires include design director Jill Armus, formerly of *Real Simple*, executive editor Leslie Van Buskirk, formerly of *Premiere* and *US*, staff writer Lori Leibovich from *Talk* and articles editor Sandy Fernandez from Time International.

Like a kid who gets a leg up thanks to connections from a powerful parent, *Teen People* has been able to stay ahead by branding itself. This year's version of its annual "What's Next" issue is enjoying a tie-in concert with performances by Alicia Keys, Craig David, Ja Rule and others at New York's Hammerstein Ballroom on November 14, to be followed by a TV special later that month.

To keep pace, the other magazines are trying novel marketing moves: *Seventeen* is opening a branded café in Studio City, Calif., in November, and *ElleGirl* commissioned a song from Michelle Lewis called "What Matters To Me" that is on the Web site with a video.

Despite the impressive plans, is the market for teen magazines solid enough to support all the titles, both new and established?

"I imagine there will be some fallout," says O'Dair. "But I think the core brands are safe. It's a pretty healthy category right now."

"There's a place for all these magazines," Kelly concludes. "The teenage years are such a confusing time, you want guidance. Teenagers need a magazine more than anyone." ■

*David Handelman is a freelance writer based in New York City.*



Sources: Departures Reader Study, American Express Database Photo: Diego Uchitel

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## DEPARTURES



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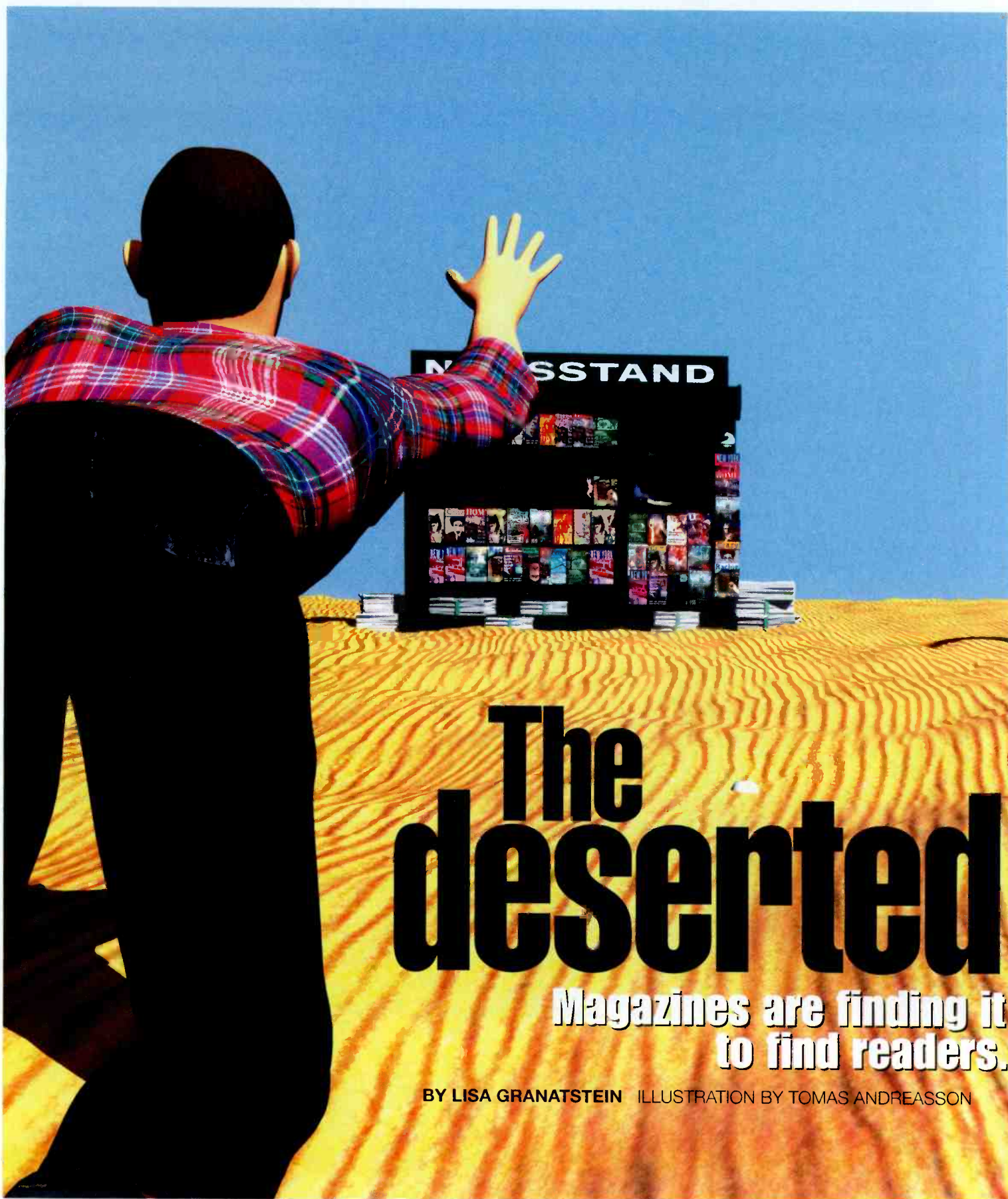
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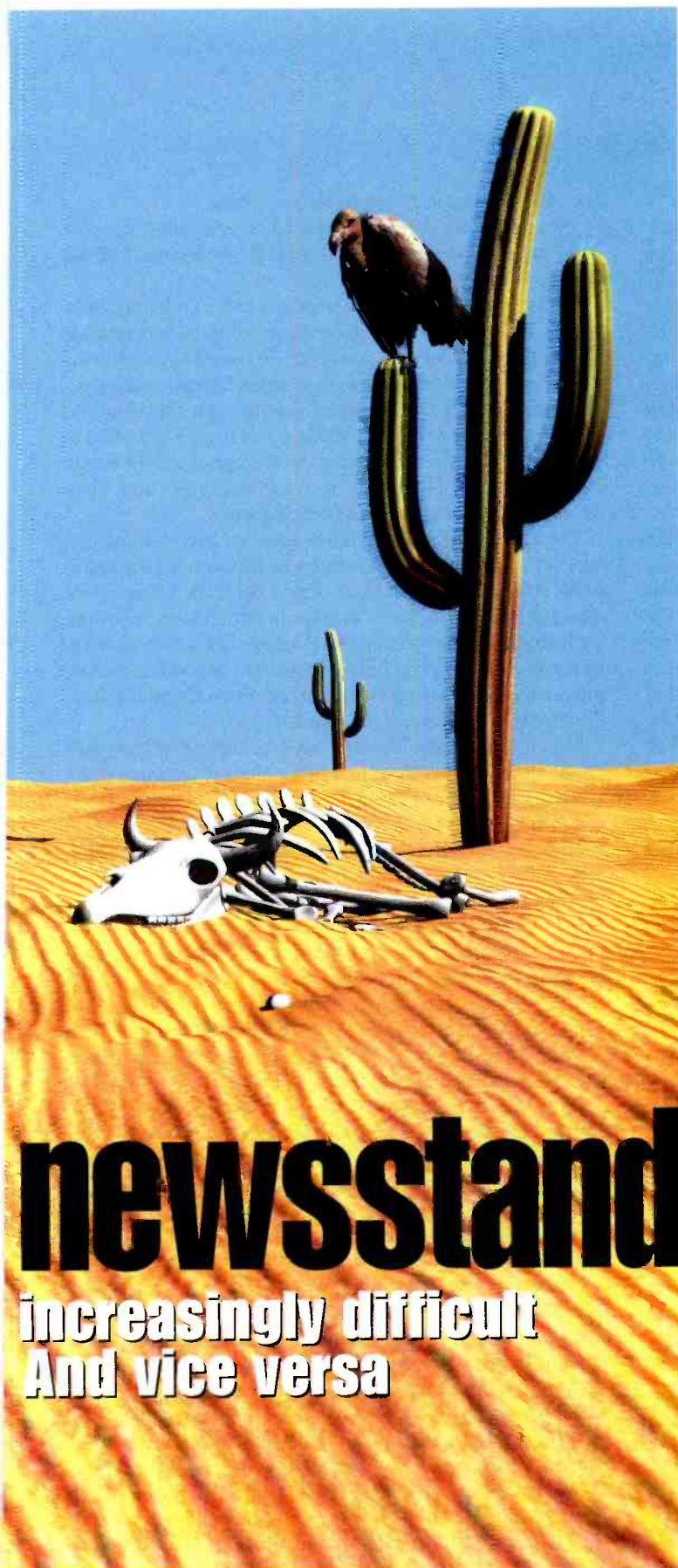


# The deserted

Magazines are finding it  
to find readers.

BY LISA GRANATSTEIN ILLUSTRATION BY TOMAS ANDREASSON





# newsstand

increasingly difficult  
And vice versa

Once ripe with opportunities, circulation has become the scourge of publishers. One by one, the means that magazines had relied on to fortify their readership have rotted away. The problems causing weakened subscription and newsstand sales, the key components of circulation, read like a

>> **Circulation2001**

host of biblical plagues—postal rate hikes, ineffective direct response, the collapse of stamp sheets, wholesaler consolidation and newsstand clutter. To make matters worse, in recent months publishers were hit with the one-two punch of a looming recession and an armed conflict.

Simply put, the economics of circulation have changed forever. Gone are the tried and true methods for culling readers. Publishers must now search under every rock for new ideas to replace the beleaguered distribution system.

“The big problem is circulation is much more costly today,” says Kent Brownridge, senior vp/general manager of Wenner Media. “And for most magazines, circulation is unprofitable.”

Brownridge’s assertion is becoming increasingly apparent. The cost of both attaining and keeping subs is soaring. For the third time in less than two years, the U.S. Postal Service in September asked for another rate hike, this time hitting periodicals with a 10 percent increase to take effect in the third quarter of 2002. In January, the Postal Service increased rates for magazines by 9.9 percent, and 2.6 percent in July. Moreover, in coming months direct mail, which also has seen postal increases, may experience added pressures.

In the CircTrack 2000 survey, completed by *Capell's Circulation Report* and *Circulation Management* magazine in August, 75 percent of publishers reported losing money in 2000 on every direct mail subscription sold. Increased postal costs and consumer fatigue with the blitz of junk mail has eroded what had been a healthy diet of subscribers. Direct mailings in coming years may account for only 10 to 15 percent of all new sub sales, versus about 25 percent today, says Dan Capell. Insert cards also are having mixed results. According to the CircTrack 2000 survey, the percentage of blow-in cards returned to publishers through newsstand copies held steady compared to 1997, but insert cards from subscription copies were off 30 percent.

And a new wrinkle may be just around the corner. With the country's armed forces conducting a sustained campaign in Afghanistan, publishing executives worry that a devastating impact on direct response rates similar to the Gulf War could be repeated. In fact, it could be worse this time around with direct mail given the current Anthrax scare.

"Generally the direct response industry takes a very big hit when there's an armed conflict. There is nothing comparable to [the current] situation, but during the Gulf War people were just not ordering," says Chip Block, Ziff Davis

## **"The big problem is circulation is much more costly today. And for most magazines, circulation is unprofitable — WENNER MEDIA'S KENT BROWNRIDGE**

Media publishing strategist. "Obviously, most subscriptions are sold through one direct response medium or another, and no one knows what the impact of this will be, or how long it will last."

Block's bet is that publishers will likely pull back on their direct mail campaigns and opt for telemarketing, credit card agents and the Web. "For new subscribers publishers will be very cautious, because it's such a large upfront investment," he notes. "They will stay out of the mail."

Perhaps the worst blow to circulation came in the late '90s with the demise of the stamp-houses—publishers' cheapest and most lucrative source of new subscribers. Publishers relied on stampsheets so heavily that at their peak they accounted for as much as 35 percent of total subscription volume, or about 60 million subs.

But class-action lawsuits alleging deceptive practices by stamp-houses, tough government regulation and a ton of bad press rendered the country's two largest players impotent. American Family Publishers went out of business and Publishers Clearing House became a mere shadow of itself. Sweepstakes subs now typically account for

less than 5 percent of subscription volume.

"Stamp sheets were the greatest single thing we ever had," says Browridge. "And their collapse changed life as we know it forever."

While the erosion of subscriptions came suddenly, publishers have watched the growing problem on newsstands for years, as wholesaler consolidation became synonymous with the decimation of single copy sales. Traditionally, publishers funneled their magazines through distributors, who, in turn, used regional wholesalers to drop off titles at retail and pick them up. But six years ago retailers began consolidating into powerful conglomerates and then pressed the wholesalers into bidding wars.

The result has led to higher fees (in the form of discounts) paid to retailers and a consolidation of geographically stretched wholesalers. Prior to 1995, wholesalers operated with a de facto system in which they were the exclusive suppliers of magazines to retailer accounts within a given geography. Today, just four companies, including Anderson News and the Hudson News Company, handle nearly 90 percent of the market.

"Each of the wholesalers have contracts with major retail chains to service the entire chain," explains John Harrington, editor of *The New Single Copy* newsletter. "So that means wholesalers are distributing to the same region. It's inefficient and unprofitable."

As a result, return-rates have increased, and they handle more product for which they don't get any commission. For publishers, it has meant added financial pressures, through increased discounts paid to the financially unstable wholesalers, and, of course, extra charges.

"The wholesalers basically have allowed the retailers to demand levels of discount that they couldn't afford," explains Jeremy Koch, senior vp/head of consumer marketing at Time Inc. "So they need to pass the costs back to the publishers."

With the distribution system in chaos, and newsstand clutter only getting worse, the total performance for single copy sales in 2000 was the weakest in 30 years, says Harrington. Total annual unit sales fell almost 10 percent, and retail dollars were off nearly 4 percent, the only measurable dollar drop in memory, he adds. The situation this year hardly looks better.

However, efforts are under way to repair the newsstand distribution system, and already publishers, media buyers and advertisers have agreed with the Audit Bureau of Circulations on new rules defining paid circ.

Going forward, subscriptions costing a penny or more will be counted, as opposed to the old 50 percent of the basic cost of a subscription. Most importantly, the ABC reforms open doors to innovation and new hope.

"Without this, business would be totally bleak," says Block. "But with this opportunity, if publishers are smart they'll make the most of it. It's not about selling magazines cheap. It's about being creative marketers." ■



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# ABC's new order

## WILL CHANGING SUBSCRIPTION RULES BRING ABOUT A CIRCULATION "RENAISSANCE"?

The upcoming elimination of the 50-percent-of-basic rule seems to be a winner with both sides of the buy-sell equation. That's not to say there aren't issues to be worked out between publishers and their agency opposites about how the changes will affect future negotiations. Special Reports asked Carat North America ceo

David Verklin and *Entertainment Weekly* president John Squires to carve out a few minutes from their days and address the matter via e-mail.

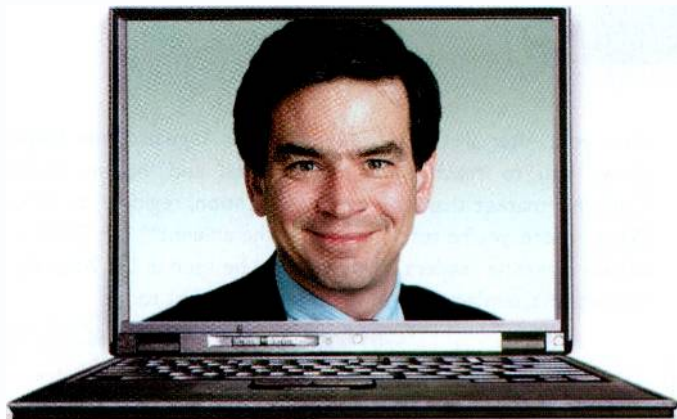
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To: Squires  
From: Verklin

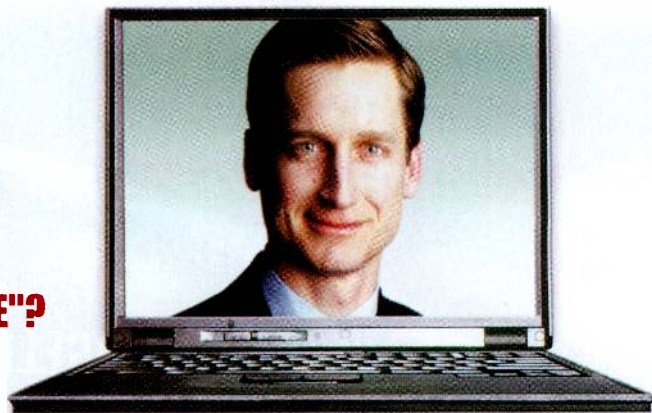
The reasons for the rule change are obvious. The advertising landscape has undergone enormous change. I'd argue that there has been more change in the media side of the business in the last 24 months than in the last 24 years. Think about how your side of the business has changed. Newsstand sales are fluctuating wildly. Publisher's Clearinghouse and PCH are gone. New brands are emerging, including *Oprah*, *Marie Claire*, *Maxim* and *In Style*. New techniques of circulation acquisition are emerging, including the Internet. And in the face of this the ABC 50-percent rule should stay the same? Let's welcome in the New Order.

To: Verklin  
From: Squires

I agree, David. But I'd draw specific attention to your comments about changing circulation practices. With the decline in newsstand sales and sweepstakes offers, publishers have turned to many new sources of subscription sales. And the ABC rules needed to be updated to reflect this new reality.



VERKLIN: The ad landscape has undergone "enormous change."



SQUIRES: The ABC rules needed updating to reflect a "new reality."

The tradition of the ABC has been to define magazine "wantedness" through an evaluation of the price a consumer pays for a title. What relevance does this measure of "wantedness" have when you can sell a magazine for any price?

To: Squires  
From: Verklin

Ah John, now we're on to the central question ... wantedness. Wantedness has historically been a key issue to advertisers and their agencies. The logic was quite undeniable. The price paid for something gives an indication of the desirability. But is this really the case anymore? At the price point of a magazine subscription, are the marginal costs really a relevant measure of desirability? I think not. The world just isn't this simple anymore. The 50-percent rule was created when a loaf of bread cost a dime. I believe that the new rules will create a renaissance in the use of circulation data for magazine evaluation and selection.

To: Verklin  
From: Squires

I hope you're right, David. It would be a great thing if these rule changes did in fact create a renaissance. But I suspect with the continuing pressure on agency fees and the attendant need to cut staffing costs when billings are declining, media departments will have even less time to focus on ABC statements. Why do you think these rule changes will do anything but make the job of media buyers tougher?

To: Squires  
From: Verklin

John, you're right. The job of media planning has become a lot tougher. The new rules will require the folks on our side of the desk to be better educated, better informed and better focused. I'm excited about it and I hope that you are as well. Humbly, I'd suggest that you stop by our place. There is a new focus on media analytics, fact-based planning and a reenergized creativity in promotional tie-ins.

To: Verklin  
From: Squires

David, I'll take you up on the offer to visit Carat, and I'm delighted to hear that you think other shops are reemphasizing good media analytics. We applaud any effort to broaden the sources of information. ■



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# Closing in on 2 million

## AOL TIME WARNER'S ONLINE SUBSCRIPTION EFFORTS REMAIN STRONG

BY TONY CASE

It's been a year since Bermuda. Back then, as publishers and industry execs convened at the annual Magazine Publishers of America confab, newly minted leaders of the then-nascent AOL Time Warner such as Bob Pittman were making big claims about magazine sales via the Internet.

Back then, publishers were having a hard time writing all the business coming their way. Back then, the nation was not at war. Back then, Pittman et al. reported that AOL Time Warner—the new parent of magazine *wunderkinds* such as *Time*, *Sports Illustrated* and *People*—had peddled a whopping half-million subscriptions online in the five months lead-

ing up to the conference.

### >> Circulation2001

Where do Time Inc.'s online subscription sales efforts stand a year hence, considering that all circulation methods, particularly those that are Web-based, have been in a serious funk?

The company maintains it still sells about 100,000 subscriptions a month through AOL. If that's the case, approxi-



Bob Pittman and AOL Time Warner still like the Web.

mately 1.7 million subs have been sold via AOL and the various magazines' individual Web sites since the companies first announced their union.

Time Inc. executives refuse to discuss renewal rates, but a spokesman says "a good portion" of the subs are "continuous service. They're very high-quality subscriptions, and we're quite happy."

The publisher also will not reveal which titles are selling well online. Among those believed to be most successful, however, are entertainment and

lifestyle magazines such as *People*, *In Style* and *Real Simple*. Titles such as *Time* and *Fortune* may not be doing as well, although *Time* may have experienced an uptick since the attacks on September 11.

Chip Block, a former Time Inc. executive and now publishing strategist for Ziff Davis, thinks Time Inc. probably is getting respectable renewal rates. "Once you get them in, they renew well," he says. "The trick is to get them to take that first subscription."

Time Inc. executives are quick to point out that, while it's had success with online sub sales, it has not abandoned more traditional methods, such as direct mail campaigns. ■

## Solutions

**James Cohen, president/ceo, Hudson News Company** "I fully know and expect that to be viable again



I am going to need publishers' help, but I also have to become more efficient myself by consolidating my operations. I have to create density in my marketplace. That's what made this business work. Paying more money [to wholesalers] will not solve the problem. One possibility is some form of franchising that creates an incentive for wholesalers to serve areas profitably and not go running around to areas that are not viable. I know exclusive franchising cannot be done legally. However, you have to have a system whereby there are at least some barriers to competition, otherwise the industry will implode. You can have a completely unregulated free-for-all. But I don't know how to create a system that is more exclusive than it is now without running afoul of any anti-trust laws. But that's what has to happen."

**Jeremy Koch, senior vp/head of consumer marketing, Time Inc.** "One of the potential solutions



for the solvency issue of wholesalers is to move to what's called a cost-to-serve model, where they take themselves out of the equation and simply pass their costs through to publishers. The notion of a cost-to-serve model is that rather than having set discounts that wholesalers charge to publishers and hoping they can recapture their costs on the basis of those set discounts, they would simply charge publishers what it costs them to move and deliver the copies. It takes a certain amount of the risk—much of the risk—out of the equation for the wholesaler because they're guaranteed to recover their costs. But it raises the price to publishers. The

positive element of this is that the wholesalers are not at risk of going out of business because they're guaranteed to cover their costs. The bad side is that the cost goes up to publishers and it goes up in different proportions to different types of publishers. It changes the burden of who's paying to keep the distribution system solvent. As a general rule smaller publishers with lower efficiencies have been subsidized by larger publishers with higher efficiencies."



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# Waiting for the web

**ONLINE SUBSCRIPTION SITES SHOW PROMISE BUT, SO FAR, LITTLE REWARD** BY LORI LEFEVRE

Shackled by an ailing circulation system, publishers have tried just about every alternative, especially the Web. But circulation experts are now openly questioning whether Internet subscription clearinghouses can generate enough sales to supplement more traditional methods.

So far, sales on the Web have been negligible. In 2000, only 5 percent of all subs were sold online, including both the subscription sites and publishers' own sites, according to Dan Capell, editor of *Capell's Circulation Report*. Compounding this, the industry recently saw the field narrow when 14-

## >> Circulation2001

month-old Contentville.com folded in September. In the end, Contentville owner Steve Brill admitted his concept for the site, "just didn't work."

Still, more companies are investing in online programs. Barnes & Noble bought a leading share of Enews.com. And Amazon.com is said to be working on a deal with subscription

company Synapse Group, which will include a magazine store on the Amazon site.

Synapse has its own destination site—Magazineoutlet.com—and uses other online partners. The focus is on value-added: Visitors are invited to try two months of a magazine for free or at a discount in exchange for playing an online game or making a purchase.

ENews, which serves more than a 1,000 publishers, also relies on affiliate sites to sell magazines. Launched in 1993, its affiliate network now consists of more than 85,000 sites.

Yet publishers remain ambivalent about online clearinghouses. According to one major multi-title publisher, who asked not to be quoted, Contentville sold only about 100 subscriptions for the company in the first six months of 2001.

On the surviving sites, the numbers aren't much better. In 2000, G+J USA only sold 100,000 subs on the Web, up slightly from the previous year, according to Diane Potter, senior vp of consumer marketing for G+J. Web sites, Potter says, aren't as targeted as direct mail: "When a piece of direct mail arrives in your mailbox, it actually intrudes on your life."

Capell agrees: "[Web sites] need to come up with a gimmick to grab people's attention," he says.

However, Mark Stanich, senior vp/chief marketing officer for American Express Publishing, still feels online has potential. "Publishers are going to have to search out alternatives," he says. "And the Internet is a very promising option because it's inexpensive and broad-reaching." ■

## Solutions

**Chip Block, publishing strategist, Ziff Davis Media** "The only bright spot for publishers right now in terms of selling circulation is the new ABC rules. It's the only silver lining I see. There is an opportunity to experiment to create marketing partnerships to sell subscriptions in combination with other magazines. I think that the recession plus the attack—the combination—may spur publishers to greater activity in trying new things using the new rules than would have been the case otherwise. I've said before, it's going to take a year and a half—or even longer—to shift around and start developing viable programs using the new rules. My guess is that's been accelerated, because all of a sudden, you know you're not going to get the subscriptions from agents, because response rates are down. And when you know you're not going to be doing as much mailing, it becomes prudent to try some things with these new rules and see what works."



**Kent Brownridge, senior vp/general manager, Wenner Media** "You better have a magazine or a group of magazines that has a real marketplace or a real usefulness or can garner attention and loyalty and readership from a group of readers. And you better have editors that stay very in tune with who the readers are and what they want and are very skilled at giving it to them in a way that challenges them and fulfills them. These are all platitudes that we hear every time we go to the National Magazine Awards, but it's all true. The marketplace, which sometimes cruelly, but certainly swiftly and surely, regulates what deserves to be and what doesn't. The poor and the weak and the ineffectual are wiped out. It's the law of the jungle. I don't think it's a matter of distribution at all. I could make a case that you can get better distribution now than you could 10 years ago for certain kinds of magazines that belong on the newsstand. If you're a very, very small vertical magazine that never belonged on the newsstand, but sort of rode along on the coattails of an old inefficient system, has this new situation made it harder? Yes. Since I have mostly big magazines that have legitimate claim for some kind of a newsstand presence, I'm glad that the new system has made it harder for these little coattails guys to get distribution. I want them out of there, I want them broke, I want them finished, I want them cleared out so that the big magazines can have a fair shot at good exposure on the newsstands where they belong."





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Source: 2001 Reader Profile Study MRI Custom Division

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Source: 2000 MMR/Affluent Survey

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60 MILLION

Photo: Brian Sullivan

Source: Nielsen Media Research, October 2001

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# Rethinking ink

## One magazine lover's distaste for the pixellated word

BY WILLIAM F. GLOEDE ILLUSTRATION BY TERRY COLON

**First, a caveat.** I'm an editor, and as such, I read many magazines. But I am also a consumer, and as such I am a rapacious reader of magazines. It is the latter me who is writing this.

For much of the past five years, I've listened to otherwise normal and lucid magazine executives go on about how magazines must migrate from print onto the Web. I've heard various reasons, the chief two being something along the lines of, "Our research shows that consumers, particularly young people, will demand it" and "The economics of print on paper delivered through the postal system will not hold up much longer."

Balderdash!

First, I am a consumer, and I will demand no such thing. Second, much of the research done on this subject has been done online, which is statistically suspect at best, completely misleading at worst. Third, have you ever watched a young person while they're online? They spend most of their time yapping vacuously on a 21st century equivalent of a telephone party line. And what person have you ever known maintain youthful media habits into adulthood (well, there *are* all those 30-somethings reading *Seventeen* on the subway, but, wait a minute, come to think of it, they are all men)? As for the notion that the prudent publishing business model will no longer support the traditional magazine, I will cede that the Postal Service is anything but. But printing and distribution have always been too expensive. Ask the publisher of *Look*.

Instead of lurching headlong into a "medium" that has to date produced much failure, why isn't some smart publisher working with, say, Hewlett-Packard on the development of a home printer that actually could print, fold and bind a magazine? With real color and real advertising?

I sought the counsel of Don Kummerfeld, the longtime president of the Magazine Publishers of America who now runs his own consulting firm and serves as president of FIPP. He told me there had been some discussion of this sort of thing over the years, but that it never came to anything. He also said he no longer believes in-home printing of magazines is worth investigating; the Web is where magazines will be going. "Microsoft is spending hundreds of mil-

lions developing a magazine reader," he told me. That's nice, I thought. But I don't need a magazine reader; I am one.

A magazine printer would seem a pretty low-tech proposition, though it would have to be able to handle huge bundles of data at one time. No big problem there; I print high-quality digital photos—by the dozens—on my \$150 Epson now. The formats are already in place since the entire process of making a magazine is geared

for print output. Magazines could be put together exactly as they are now, only saved as Portable Document Format files and shipped automatically to subscribers over the Web, even to be printed at a specified time.

Magazines might even be able to give the printers to new subscribers in much the same way the cable industry gives viewers a decoder box. And HP could make a fortune selling ink cartridges and paper. Heck, if one magazine gives me a printer, I would even let it charge me to print other magazines on it. A new revenue stream, by God!

I read magazines—even the newsweeklies—for entertainment, not for information, though I get plenty of both. Reading for me is a multisensory experience: the look of the page, the sound when it's turned, the smell and feel of the book (it must fit comfortably between my thumb and forefinger and be visible from all angles, even when I am upside down). It is, for me, a pleasure. I cannot say the same for anything I do with a computer.

If the industry insists on giving me my magazines online, I simply will not read them anymore. I strongly suspect I am not alone in this conviction. True, there well may be a sufficient pool of information-obsessed louts out there to sustain an online magazine industry, but I urge great caution here. Because as a person's time spent with a computer rises, so too does a propensity for social ineptitude (read: *nerd*). This surely is not an advertising demographic on which one should hang one's hat. ■

*Bill Gloede is group editor of Mediaweek and Editor & Publisher magazines. In the interest of full disclosure, he is neither hip nor young.*





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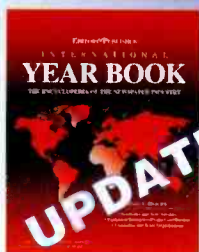
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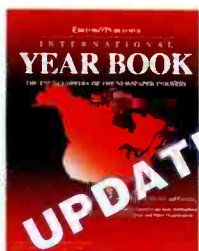
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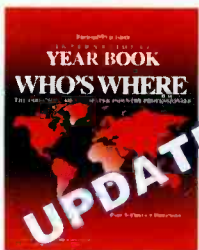
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(continued from page 22) -tions. Both figures were flat with the same period a year earlier.

The *Times* has launched several new initiatives in the aftermath of Sept. 11. The paper tapped assistant managing editor Michael Oreskes, who most recently coordinated the *Times*' TV programming efforts, to assist in the paper's investigation of and reporting on the terrorist plot behind the World Trade Center attacks.

On Oct. 9, the *Times* launched a new format in which its Sports section is flipped upside-down on the back of the Metro section. The *Times* has temporarily eliminated Sports as a standalone section, except on Sundays and Mondays, to accommodate a new daily section, A Nation Challenged (the paper's late-news printing capacity is limited to four sections). By flipping over the Metro section bottom-side up, readers find the pages of the daily Sports report in their regular sequence. The change affects the main New York edition of the *Times*, not the Northeast or national editions.

The *Times* also has been running a daily page devoted solely to the victims of the WTC attacks, called Portraits of Grief. The page features biographical sketches (as well as photos in some cases) of the estimated 5,000 people who perished.

The *Times* has undergone some management changes this year. Last month, Howell Raines succeeded the retiring Joseph Lelyveld as executive editor, the paper's top post on the editorial side. *Times* managing editor Bill Keller became a columnist for the op-ed page and a senior writer for the paper's Sunday magazine. Raines then promoted Gerald Boyd, *Times* deputy managing editor, to managing editor. Gail Collins was appointed to Raines' former post as *Times* editorial page editor; Collins is the first woman to hold that job. The changes came as parent New York Times Co. is in the process of reducing its workforce by 8 or 9 percent from the year-end 2000 level of 14,000 full-time employees through buy-outs by the end of this year.

The tabloid battle between the News Corp.-owned *New York Post* and Mortimer Zuckerman's *New York Daily News* remains fierce. Over the past year, the *Post* invested

\$250 million for a new printing facility and has made several management changes. In April, News Corp. chairman Rupert Murdoch hired Australian Col Allan to replace Xana Antunes as editor of the *Post*. Allan didn't waste any time cleaning house, dismissing four senior editors and two columnists in the first six weeks of his tenure. Allan also promoted Jesse Angelo, the *Post*'s 27-year-old deputy business editor, to metro editor.

Although it continues to bleed money, the *Post*'s low newsstand price (25 cents in New York City) has helped it pick up readers over the past year. Daily circulation jumped 11.6 percent in the six months ended in March to an average 487,219; the *Post*'s Sunday circ rose 2.8 percent over the same period, to 368,636.

Crosstown rival the *Daily News* has boosted its daily press run in the aftermath of the WTC attacks. "People want to read about it—this is really a newspaper and television story," says Edward Kosner, *Daily News* editor in chief. The paper also changed its deadlines, switching from a two-deadline system to three. The *News* now closes its first edition at 8 p.m. (rather than 10:30), enabling it to print more copies. The paper also has added about 10 pages to its daily newshole and pushed gossip columns to the back of the paper.

While the *News* has not cut its newsstand price (50 cents) to match the *Post*'s, the Audit Bureau of Circulations' report for the six

## NIELSEN RATINGS / NEW YORK

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	CBS	WCBS	1.3	4
5-5:30 p.m.	NBC	WNBC	6.2	15
	ABC	WABC	5.2	12
	UPN	WWOR*	2.6	6
	WB	WPIX*	2.5	6
	Univision	WXTV*	2.1	5
	CBS	WCBS	2.1	5
5:30-6 p.m.	Telemundo	WNJU*	1.7	4
	Fox	WNYW*	1.0	3
	Pax	WPXN*	0.6	2
	NBC	WNBC	6.2	15
	ABC	WABC	5.2	12
	UPN	WWOR*	2.6	6
6-6:30 p.m.	WB	WPIX*	2.5	6
	Univision	WXTV*	2.1	5
	CBS	WCBS	2.1	5
	Telemundo	WNJU*	1.7	4
	Fox	WNYW*	1.4	3
	Pax	WPXN*	0.7	2
	NBC	WNBC	6.4	14
	ABC	WABC	6.4	14
	WB	WPIX*	2.9	6
	Univision	WXTV	2.7	6
	WB	WPIX*	2.4	5
	CBS	WCBS	2.2	5
Late News	Fox	WNYW	4.5	7
	UPN	WWOR	3.4	5
	WB	WPIX	2.8	5
10-11 p.m.	NBC	WNBC	7.0	13
	ABC	WABC	6.7	12
	WB	WPIX*	5.2	10
	Fox	WNYW*	4.9	9
	CBS	WCBS	3.4	6
	UPN	WWOR*	2.6	5
	Univision	WXTV	2.3	4
	Telemundo	WNJU	1.1	2
	Pax	WPXN*	0.8	2

\*Non-news programming Source: Nielsen Media Research, July 2001

### RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	3 AM, 3 FM	17.8	\$294.5	35.0%
Clear Channel Communications	5 FM	19.7	\$201.3	24.0%
Emmis Broadcasting	3 FM	12.2	\$112.0	13.3%
ABC Radio	1 AM, 1 FM	6.3	\$60.7	7.2%
Spanish Broadcasting	2 FM	6.7	\$55.9	6.7%
Buckley Broadcasting	1 AM	2.4	\$26.3	3.1%
Inner City Broadcasting	1 AM, 1 FM	4.6	\$24.4	2.9%
New York Times Co.	1 FM	2.5	\$17.3	2.1%
Hispanic Broadcasting	1 AM, 1 FM	3.4	\$13.5	1.6%

Includes only stations with significant registration in Arbitron diary returns and licensed in New York or immediate area. Ratings from Arbitron Spring 2001 book; revenue and ownership information provided by BIA Financial Network.

months ended Sept. 30 will show "a healthy increase" in the paper's circ, Kosner says. For the six months ended March 31, the *News*' average daily circ was 716,095, down almost 2 percent; Sunday circ was flat at 821,080.

The *News* has also reduced its staff this year, by about 2 percent. The departures included Frank Lalli, who served as the paper's Sunday editor for only three months.

*Newsday*, which has a daily circ of 576,692 and Sunday circ of 663,220, is the top daily on Long Island. While the *Daily News* has been pushing into *Newsday*'s home turf in recent months, *Newsday* has been making inroads in Queens, the *News*' stronghold. *Newsday* editor Tony Marro says the paper has added about 18 reporters and editors to its Queens coverage. "Everything is moving ahead—it's steady growth, but it's incremental growth," Marro says of the gains in Queens, where *Newsday* has had a presence for about 20 years.

Like its competitors, *Newsday* has done some belt-tightening. About a dozen editorial









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# Market Profile

## NEWSPAPERS: THE ABCS

offer that expired in August. Five pages per week have been cut from the paper's news hole to curb newsprint costs.

*Newsday* is collaborating with sister Tribune Co. property WPIX to produce a nightly 30-to-45-second segment featuring *Newsday* headlines and information on the station's 10 p.m. newscast.

The New York radio market, the largest in the country, generated \$634.2 million in spot radio revenue in 2000 (see *Nielsen Monitor-Plus chart on page 18*). Viacom's Infinity Broadcasting is the market's largest radio group, controlling 35 percent of the ad revenue and a combined 17.8 listener share for its six outlets. Infinity's closest competitor in market share is Clear Channel Communications, which controls 24 percent of ad revenue and has a combined 19.7 average from its five outlets.

ABC Radio, the market's fourth-largest radio owner, last month launched a two-year local marketing agreement with the Forward Association, owner of WEVD-AM 1050. WEVD is broadcasting the ESPN Radio network, which like ABC is owned by Walt Disney Co. Tim McCarthy, president and gm of two ABC New York stations, WABC-AM and WQEW-AM Radio Disney, is overseeing ESPN Radio 1050. ABC has an option to purchase the station from the Forward Association.

ESPN Radio's network coverage of events—including Major League Baseball's regular season, playoffs and World Series—had previously been heard on Infinity's WFAN-AM, the market's leading Sports/Talk outlet. ESPN Radio 1050 will compete with WFAN and with Sporting News Radio's WSNR-AM 620.

In other recent changes in the market, Emmis Communications replaced its Isaac Hayes morning show on Urban Adult Contemporary WRKS-FM 98.7 Kiss-FM in favor of the nationally syndicated *Tom Joyner Morning Show*. Syndicated on ABC Radio Networks, Joyner's program is competing for Urban listeners in New York against *The Doug*

## RADIO LISTENERSHIP

Station	Format	Avg. Qtr. Morning Drive, 12+	Hour Share Evening Drive, 12+
WXRK-FM	Alternative	6.7	2.3
WINS-AM	News	6.3	2.6
WQHT-FM	Urban Contemporary Hit Radio	5.4	7.0
W5KQ-FM	Spanish	5.3	2.7
WLTW-FM	Lite Adult Contemporary	5.0	6.5
WHTZ-FM	Contemporary Hit Radio	4.4	4.9
WCBS-AM	News	4.3	2.3
WCBS-FM	Oldies	4.1	4.1
WABC-AM	News/Talk/Sports	3.7	3.6
WBSL-FM	Urban	3.0	3.1

Source: Arbitron May-June-July 2001 Radio Market Report

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>New York County: 751,019 Households</b>				
<i>Long Island Newsday</i>	12,776	7,864	1.7%	1.0%
<i>El Diario La Prensa</i>	12,079	6,424	1.6%	0.9%
<i>Daily News</i>	119,766	91,621	15.9%	12.2%
<i>New York Post</i>	100,091	54,994	13.3%	7.3%
<i>The New York Times</i>	198,256	210,318	26.4%	28.0%
<b>Kings County: 813,446 Households</b>				
<i>Long Island Newsday</i>	8,344	10,979	1.0%	1.3%
<i>Daily News</i>	125,581	181,198	15.4%	22.3%
<i>New York Post</i>	60,379	50,560	7.4%	6.2%
<i>The New York Times</i>	50,943	70,398	6.3%	8.7%
<b>Queens County: 739,901 Households</b>				
<i>Long Island Newsday</i>	77,258	84,102	10.4%	11.4%
<i>El Diario La Prensa</i>	13,231	8,432	1.8%	1.1%
<i>Daily News</i>	108,324	135,755	14.6%	18.3%
<i>New York Post</i>	43,110	38,392	5.8%	5.2%
<i>The New York Times</i>	49,162	74,181	6.6%	10.0%
<b>Suffolk County: 460,671 Households</b>				
<i>Long Island Newsday</i>	245,442	292,126	53.3%	63.4%
<i>Daily News</i>	30,453	28,934	6.6%	6.3%
<i>New York Post</i>	10,990	11,617	2.4%	2.5%
<i>The New York Times</i>	24,522	52,012	5.3%	11.3%
<b>Nassau County: 445,607 Households</b>				
<i>Long Island Newsday</i>	225,396	259,829	50.6%	58.3%
<i>Daily News</i>	43,567	43,108	9.8%	9.7%
<i>New York Post</i>	20,221	20,013	4.5%	4.5%
<i>The New York Times</i>	51,555	83,101	11.6%	18.6%
<b>Bronx County: 418,623 Households</b>				
<i>Long Island Newsday</i>	3,116	4,899	0.7%	1.2%
<i>El Diario La Prensa</i>	8,563	5,191	2.0%	1.2%
<i>Daily News</i>	77,866	107,227	18.6%	25.6%
<i>New York Post</i>	19,498	17,518	4.7%	4.2%
<i>The New York Times</i>	15,612	21,174	3.7%	5.1%
<b>Westchester County: 336,294 Households</b>				
<i>Daily News</i>	31,764	32,455	9.4%	9.7%
<i>New York Post</i>	19,270	16,726	5.7%	5.0%
<i>The New York Times</i>	60,178	81,223	17.9%	24.2%
<i>The Journal News</i>	96,261	113,219	28.6%	33.7%

Source: Audit Bureau of Circulations

*Banks Morning Show*, on Inner City Broadcasting's flagship WBSL-FM.

Banks and Hayes had been in a tight battle for listeners 35-54. Hayes still makes occasional appearances on the WKRS morning show and continues to host the station's Sunday-evening countdown program. Bob Slade, WKRS' longtime morning-drive host before Hayes came on in 1996, continues to provide news reports in the mornings.

Ann Tripp, another former contributor to the "Kiss" morning show, landed at Inner City, where she handles news in morning drive on Urban-formatted WBSL and is a co-host on sister Talk outlet WLIB-AM.

WBSL recently hired outspoken radio personality Wendy Williams as its evening-drive host. Williams, who returned to the New York radio scene after three years in Philadelphia, competes against Angie Martinez on WBSL's primary com-

petitor, WQHT-FM, Williams' former outlet. "She's been [warmly] received by listeners and artists," Vinny Brown, operations manager for WBSL and WLIB, says of Williams. Williams replaced Jeff Foxx, who on Sept. 17 joined comedian George Wallace as the new morning team on Clear Channel's Jammin' Oldies station, WTJM-FM.

Last spring, Clear Channel made several management changes at its New York stations. Among them, Andrew Rosen, market executive vp, added general manager duties for Lite Adult Contemporary WLTW-FM, the market's top-rated station overall.

In out-of-home advertising, Viacom Outdoor and Clear Channel Outdoor are the two primary companies in the market. Viacom has the most diverse inventory, with about 1,000 permanent and rotary bulletin facings in New York and New Jersey and another 2,500 30-sheet positions along commuter rail lines in Jersey, suburban Westchester and Long Island. Viacom also controls all the advertising on the subways and buses in New York's five boroughs, Westchester and Long Island. ■





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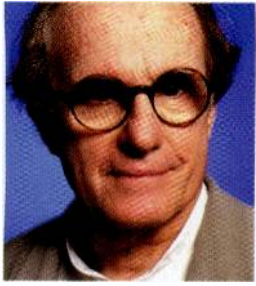
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Teaching Tap to the Elephant

In scheduling TV ads, we have far fewer options than we think

Media planners are naive. Like Captain Kirk, we assume that if we can think it, we can make it so. We are choreographers who do not understand the limits imposed by nature. Why else would we try to teach the elephant to tap dance?

In this parable, television is the elephant; scheduling is the dance.

We begin with the simple idea that advertising works by informing and reminding. We look to brand experience and communication theory to help us find the best message pattern to inform and remind. The question is, "Are we better off reaching fewer people more often, or more people less often, with our message?" It's the familiar choice between reach and frequency.

Recency planning recommends a moderate weekly reach goal and continuity in scheduling. Other respected analysts disagree. They argue that a frequency strategy is right for some brands. They are wrong.

Before we go hand-to-hand on the issue, let's bury the straw men commonly used to prop up a frequency strategy. One exposure is not always enough. I agree. Repetition across time is essential to effective advertising. Certainly, that's called "continuity." Additional frequency can generate additional response. Yes, although usually at a reduced rate.

But here we are addressing the larger question. What is the best way for a brand to spend the money? What balance of reach and frequency is most productive over the full year?

The question is important because reach and frequency goals are the marching orders for scheduling the advertising. A brand has a budget for the year. It buys so many GRPs, which can be placed over more or fewer weeks. Which is the better scheduling decision—"bursts," or a more continuous campaign?

In the following example, we've decided a low level of repetition each week works best for the brand. For convenience, we've expressed that pattern as a set of numbers called a "response function." It shows the value of each exposure.

RESPONSE FUNCTION		
FREQUENCY GROUP	RESPONSE VALUE	TOTAL VALUE
1	0.25	0.25
2	0.60	0.85
3	0.10	0.95
4+	0.05	1.00

In this example, the first exposure has a value of 0.25, the second has a value of 0.60, the third has a value of 0.10,

and additional exposures, past three, have little value.

Translated into media terms, this response pattern calls for a weekly frequency of two because that is the frequency group with the highest value (0.60). In fact, a frequency of two is the recommended level in the current ANA guide, "Advertising Reach and Frequency," published in 1995.

The critics of Recency's moderate-weekly-reach strategy assume that if the second exposure has the greatest value, then the "reach at a frequency of two" schedule will also have the highest value. It doesn't.

The reason is we cannot buy a frequency of two cost-effectively. That frequency group exists only as part of a larger frequency distribution. And the shape of that distribution is dictated by how people view television, not by what planners think.

Since 25 percent of TV viewers do half of all TV viewing, a schedule bought to reach many viewers twice will waste most of its impressions reaching some viewers four, five and six times.

The dominance of heavy viewers also means the familiar formula Reach x Frequency = GRPs is terribly misleading. It suggests Reach/Frequency is a zero-sum game. It isn't. They are codependent. As reach increases, frequency must increase also. One hundred GRPs can buy a 50 reach at an average frequency of 2.0. But it can't buy a 70 reach at a frequency of 1.3 because television doesn't work that way. A 70 reach will usually require a frequency closer to 3.0 and more than 200 GRPs.

It is this tethered relationship of reach to frequency that makes our old approach to planning flawed. Planning for either a high reach or a minimum frequency invariably costs more than it's worth. Both goals build very high frequency among heavy viewer groups, which adds little communication value; and both burn GRPs fast, which results in far fewer weeks of advertising.

It is this loss of continuity and concentration of message weight that produce less cost-effective schedules. As a result, the best scheduling solution for any brand is more weeks of advertising at moderate weekly reach goals, regardless of where the sweet spot on the response curve is.

As Scotty might say to Kirk: "Sorry, Captain. The old girl just can't do tap."

The analysis on which this article is based was prepared with the assistance of Melissa Heath of Kantar Media Research.

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



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# Media Elite

EDITED BY ANNE TORPEY-KEMPH

## Movers

### Inside Our Family Circle

By ARTHUR NETTICH

#### Ideas About Fighting Inflation

If you turn to pages 91-95, you'll find an article that looks like a newspaper report, because we felt that original, up-to-the-minute ideas on how people throughout the country are fighting in-

transom. It was so appropriate that we went for it right away and in contacting Alice we learned that she certainly knows her stuff—she's a business writer for a newsletter put out by the Bank of America. Other seasoned reporters who worked on this project were the *Wall St. Journal's* Earl Gortschalk (and his wife Shirley), and Sylvia Schur of *Parade*. They didn't go to the "experts." They



Ungaro's Family ties: (Above) The young editor got front-of-

book recognition in 1978; (I.) the 25-year veteran.

## Her Career Has Come Full Circle

WHEN 22-YEAR-OLD SUSAN Kelleher was hired at Seven Sisters powerhouse *Family Circle* as an editorial assistant for \$9,500 per year in 1976, she thought she'd hit the big time. She could've gone to *Bride's*, which had offered her a job the day before at an annual salary of \$7,500. But, she admits, she "went for the money." Twenty-five years later (with a marriage, three children, three editors in chief, two owners and seven promotions in between), Susan Ungaro knows she made the right choice.

"I always dreamed of some day being editor in chief," says the 48-year-old Ungaro, this month marking her silver anniversary with the *Gruener + Jahr* title and eight years at the helm. "I literally grew up at *Family Circle*."

Ungaro isn't the only one that's changed. "While *Family Circle* was very strong and moved many women to action, a lot of its coverage was around the idea of loving hands at home with recipes and crafts," she recalls. "Only one-third of our readers were working mothers. Now, 80 percent are working mothers."

Ungaro takes particular pride in the issues the magazine has tackled in recent years, including amusement-park regulation and homelessness. It's these meaty issues that have kept her going—not those of her former employer, McDonald's. If she'd really been greedy, she would've stayed on there as a manager, for the beefed-up offer of \$15,000. —Lori Lefevre

## Bruce Says Air's Fair

VETERAN RADIO TALK-SHOW HOST Bruce Williams is coming in for a landing today after logging about 35,000 air miles as part of a two-week-long effort to demonstrate, in the aftermath of Sept. 11, that the skies are still friendly.

"I've been encouraging people on my program to return to flying, and that there is absolutely nothing to fear," said the 69-year-old Floridian, whose national show airs nightly on the Talk America Radio Network. "It seems only fair that I take my own advice in a strong dose."

The "Bruce Williams Keeps Flying Tour" began in Tampa on Oct. 8, covering more than 8,000 miles in the first three days alone, via Continental Airlines flights. Stops included Houston, Dallas/Fort Worth, Newark, Boston, Cleveland, Denver, Atlanta, Phoenix and Honolulu, with nightly broadcasts from destination cities in studios made available by Clear Channel Communications.

Ten days into the tour, a weary Williams said from his cell phone 30,000 miles up that he's been most struck by "the normalcy of it all."

"Sure, the rules have changed...But flying was safe before, and it's safe now," he said, noting that the added security he's seen is mostly "touchy-feely stuff to make people feel safe." Williams still faces what he says is the most dangerous part of the trip: "Driving home from the airport."



More-frequent flier: Williams with Continental attendant

### NETWORK TV

Laverne McKinnon has been promoted to vp of drama development for CBS Entertainment. She had been director of drama development since May 2000, involved in the development of this season's offerings...**Kathleen Letterie** was promoted from senior vp to executive vp of talent and casting at the WB network. Letterie has cast some of the network's biggest young stars, including Katie Holmes and Joshua Jackson (*Dawson's Creek*), Sarah Michelle Gellar (*Buffy, the Vampire Slayer*, which moved to UPN this season), Jessica Biel (*7th Heaven*) and Keri Russell (*Felicity*).

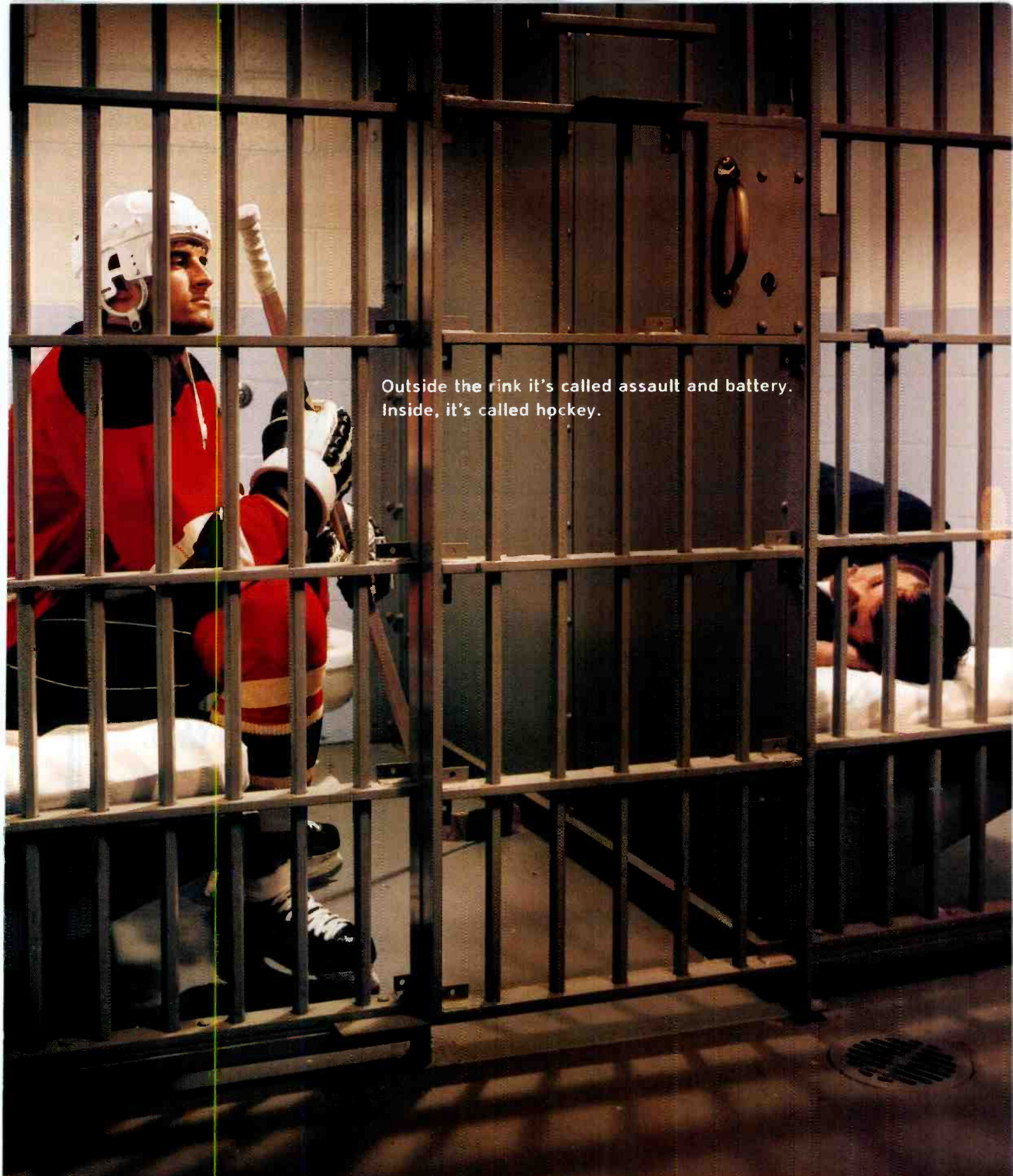
### RADIO

Tim Parker was promoted to program director of Sporting News Radio's KMPC-AM in Los Angeles. He was most recently assistant program director of SNR Network...**Tracy Cloherty** has been promoted to the new post of vp of programming for Emmis Communications' three stations in New York, from program director of WQHT-FM in New York. Elsewhere at Emmis, **Tim Richards** was named program director of WKQX-FM in Chicago. Richards comes to Emmis from Clear Channel, where he was program director of WKQI-FM in Detroit...**Jay Stevens** has been promoted to vp of programming for Infinity Broadcasting's five stations in Washington, D.C. He'll continue in his role as director of programming operations for WPGC-FM...At Clear Channel, **Andy Stuart** was promoted to regional manager of the company's stations in Defiance Napoleon, Findlay/Tiffin, Lima and Toledo, Ohio, from market manager for Toledo. And **Mick Anselmo** was promoted to regional vp of stations in North and South Dakota and Minnesota, from vp and market manager for CC's Minneapolis stations.

### MAGAZINES

At Time4 Media, **Scott Mowbray**, former managing editor of Time Inc. Custom Publishing, has been named editor in chief of *Popular Science*, replacing Cecilia Wessener, who left the company. Elsewhere at Time Inc., **Peggy Northrop**, former *Redbook* executive editor, has been named deputy editor at *Real Simple*...**Jim Hackett** has left *USA Weekend* as vp of advertising sales to join *Parade* Publications as senior vp (continued on page 32)





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# Media Dish



Actress Bebe Neuwirth recently hosted a shopping party at Bendel's to celebrate "Best Bets at Bendel's," a 12-day event for which the exclusive Manhattan retailer featured fall must-haves selected by *New York Magazine's* Best Bets editor, Rima Suqi. (L. to r.) Neuwirth; *New York* publisher Alan Katz; Henri Bendel general manager Ed Burstelli; and Suqi.

# Movers

(continued from page 30) of advertising... **Tom Brown**, former vp/publisher of *Golf Digest*, has joined North American Media Group as publisher of *PGA Tour Partners Magazine*...**Ellen Bollinger** has been promoted to vp of advertising at *The Nation*. Bollinger joined the weekly in October 1999 as advertising director. She previously worked in marketing and sales for *The New York Times*, the *New York Post* and *New York 1 News*...**Carol Davls** has left Primedia as marketing director for *Soap Opera Digest* and *Soap Opera Update* to take the same role at AARP's *Modern Maturity* and *My Generation*...**Elise Adde**, former president of the Washington office of PR firm Goodman Media International, has been named associate publisher of *The New Republic*...**J.P. Perkins** has been promoted from regional manager of G+J USA's *Parents* and *Child* to advertising director of *Child*.

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**Ray Blanco** President, Cutting Edge Entertainment

Ray Blanco is amazed that his tiny, 9-year-old, New Jersey-based production company has survived without doing music videos and TV commercials. "Not that I'm against them, but the reason I started this company was to tell stories that weren't being told," he says. "Sometimes when the going has gotten tough, I've said to myself, maybe I should be doing commercials, which is what many independents fall back on in slow times."

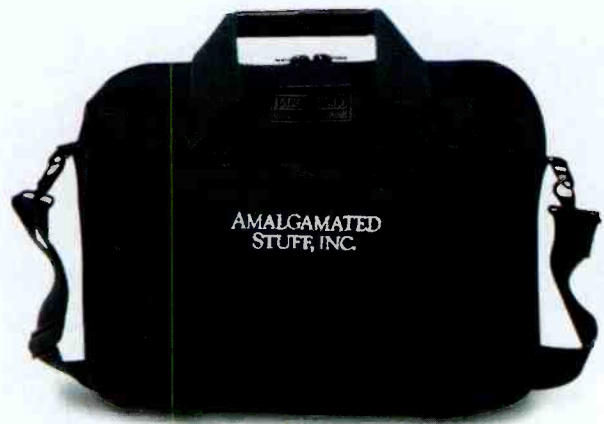
But Blanco has resisted, choosing instead to focus on deeper, more socially enriching programming. His most recent project, a biography on Gloria and Emilio Estefan, had its premiere on cable network A&E on Oct. 20. The Estefan bio is Blanco's second project for A&E, following by a few months his highly publicized A&E bio on boxer Oscar De La Hoya, which aired on the cable network in July. One person who gave Blanco the inspiration to follow his heart as an independent producer was the late actor John Cassavetes, whom Blanco met at a college forum and kept in touch with until his death in 1989.

"Right now, because there is a lack of Latino producers, the projects we've done have focused on Hispanics," he says. "We fit that niche." Blanco, who came to the U.S. from Cuba with his family in 1962 when he was 8, likes producing for the more narrowly focused cable nets, where he says he can be more creative.

"The broadcast networks have broader audiences, and my projects may not appeal to all their viewers," says Blanco, who worked in assorted program development posts at CBS, Disney and Fox affiliates in New York and Los Angeles before striking out on his own. On the horizon, Blanco is completing a documentary on the late Mexican muralist Jose Clemente Orozco, which he plans to offer to public and Hispanic TV stations, and a half-hour instructional series for kids 9-14 on how to spend money wisely. —John Consoli

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11:30 AM - 12:30 PM New York Magazine Day Expo & Cocktail Reception

12:30 PM - 2:00 PM Luncheon & Keynote Address by Don Logan, Chairman & CEO, Time Inc.

Grand Hyatt New York, Empire State Ballroom

### panelists

Panel moderator: Scott Donaton, Advertising Age

Michele Chaboudy, Zinio Systems; Steve Greenberger, Initiative Media NA; Jeremy Koch, Time Inc.

Michael Loob, Synapco Group; S. Christopher Meigher III, Quest Media; Jamie Rhind, Avrett, Free & Ginsberg; Chris Allen, Cooking Light;

Steve Giannotti, National Geographic; Debbie Sotriana, Federated Stores; Michael Brownstein, Meredith Corporation; Betsy Carter, My

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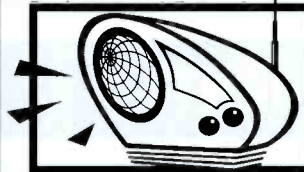
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# Culture Trends

## MTV's BUZZWORTHY

Buzzworthy songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos designated as Buzzworthy, the vast majority have been certified gold or platinum.

Week of 10/15/01

Artist/Group: Fabolous  
Song/Video: "Can't Deny It"  
Album: *Ghetto Fabolous*

Discovered by DJ Clue, who also helped introduce the likes of DMX, Notorious B.I.G. and Foxy Brown, Fabolous' debut record opened at #4 on the Billboard Top 200. Also hot off a duo effort with Lil' Mo on the hit "Superwoman Pt. 2", he's due to team with Mariah Carey and Macy Gray by years end...

Artist/Group: P.O.D.  
Song/Video: "Alive"  
Album: *Satellite*

This Christian metal outfit from San Diego just released *Satellite* - their fourth record. Yet another band covering all the bases, fusing so many musical styles as to risk becoming faceless. But at least they're not followers to this trend. They've been at it since 1992. By the way, P.O.D. stands for Payable On Death (scary!)...

©2001 MTV

## The Hollywood Reporter's Box Office

For weekend ending October 14, 2001

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	1	Training Day	13,386,457	10	43,439,167
2	New	Bandits	13,050,700	3	13,050,700
3	New	Corky Romano	9,023,173	3	9,023,173
4	2	Serendipity	8,766,356	10	26,396,130
5	3	Don't Say a Word	6,713,774	17	41,716,926
6	New	Iron Monkey	6,014,653	3	6,014,653
7	4	Zoolander	5,030,530	17	35,757,275
8	5	Joy Ride	4,905,863	10	14,730,633
9	6	Max Keeble's Big Move	4,039,594	10	10,933,046
10	7	Hearts in Atlantis	2,711,469	17	20,666,873
11	8	Hardball	2,348,310	31	33,758,502
12	9	The Others	1,750,321	66	93,165,623
13	10	Rush Hour 2	968,696	73	223,003,057
14	64	Mulholland Drive	587,591	10	664,013
15	13	Megiddo: Omega Code 2	572,737	24	4,648,109
16	19	Legally Blonde	432,082	94	94,496,786
17	11	The Glass House	423,110	31	17,387,693
18	15	The Princess Diaries	358,277	73	105,905,979
19	16	Jeepers Creepers	335,347	45	37,232,875
20	14	American Pie 2	328,285	66	143,774,509
21	12	Rat Race	313,771	59	55,843,381
22	20	Shrek	259,620	152	266,283,207
23	23	Bread and Tulips	252,321	80	3,158,191
24	18	Two Can Play That Game	246,913	38	22,012,529
25	21	Jurassic Park III	214,525	89	180,095,970
26	57	Atlantis: The Lost Empire	201,341	129	83,335,211
27	25	Planet of the Apes	194,613	80	178,371,729
28	17	The Muskateer	183,815	38	26,922,775
29	22	Pearl Harbor	183,116	143	198,066,399
30	26	Ghost World	168,673	87	5,620,140

©2001 The Hollywood Reporter



The International Radio & Television Society Foundation will present **IRTS Newsmaker Luncheon: Network Entertainment Chiefs** Oct. 24 at the Waldorf-Astoria in New York. Contact: 212-867-6650.

Media All-Stars will present a **musical benefit for victims of the World Trade Center attack** Oct. 25 at Le Bar Bat in New York. The event will feature live bands comprised of media and ad-industry professionals. Donation: \$20 per person. For more information, visit [www.nycgigs.com](http://www.nycgigs.com).

The **Follo:Show** for the magazine industry will be presented Oct. 29-30 at the Hilton New York. Speakers will include *Maxim* editor Keith Blanchard, on whether journalism still matters; and Janet Froelich of *The New York Times Magazine*, on balancing news content and style. Contact: 877-205-1943.

The Conference Board will present the **2001 Marketing Conference: Marketing Metrics and Execution**, Nov. 1-2 at the Waldorf-Astoria in New York. Contact: 212-339-0345.

CTAM will present "**The Broadband Opportunity Conference: The FYI on HSI + ITV**" Nov. 6-8 at the Sheraton Premiere Hotel in Tyson's Corner, Va. Contact: 703-549-4200.

The Magazine Publishers of America's **Big Bang III: Maximizing Magazine PR** event will be held Nov. 12 in New York. Media critic and author Ken Auletta will keynote. Contact: 212-872-3767.

PriceWaterhouseCoopers will present its annual **global entertainment, media and communications summit** Nov. 15 at the Waldorf-Astoria in New York. Speakers will include Martha Stewart, CEO of Martha Stewart Living Omnimedia. Contact: 646-394-2413.

**SCHEDULE CHANGE:** "What Teens Want: Marketing to a New Generation Ages 12-18," a seminar presented by Adweek Conferences and *YM* magazine, has been postponed. Originally scheduled for Nov. 5-6 at the Hilton Universal Hotel in Los Angeles, the new date is April 8-9, 2002, same location. Contact: 888-536-8536.

# Inside Media

## NEWS OF THE MARKET

### Current Events Spur New FNC Posts

In light of current events steadily developing since the Sept. 11 terrorist attacks on the U.S., Fox News Channel has created two new reporting posts. Bret Baier was named national security correspondent for FNC and Catherine Herridge was named homeland defense correspondent. Baier will be based in Washington at the Pentagon, reporting on anti-terrorist military action in Central Asia, while Herridge will be reporting out of D.C. and New York on initiatives to combat terrorism in the U.S. Baier previously was in FNC's Atlanta bureau, where he covered the Florida presidential-ballot recount, Timothy McVeigh's execution and the death of Dale Earnhardt. Herridge was the network's first correspondent based in London and then worked in New York as a correspondent.

### Hallmark Marks 40 Million Subs

With the addition of 1.4 million Charter Communications customers, Hallmark Channel U.S. last week reached the 40 million-subscriber mark. The cable entertainment network cut recent carriage deals with Charter systems servicing markets in Alabama, Connecticut, Georgia, Kentucky, Louisiana, Massachusetts and Tennessee. In the last 12 months, the network has increased its subscriber base 55 percent, adding 15 million new subscribers.

### John Gehron to Exit Infinity

With the elimination of his position at year-end, John Gehron, one of radio's top programmers, will be exiting Infinity Broadcasting. Gehron said he was surprised by the

decision but understood Infinity's priorities to maintain a more decentralized management. A little more than a year ago, Gehron was appointed to the new post of senior vp of all Infinity programming. His credits include the 1972 launch of Oldies WCBS-FM in New York and turning around Chicago's WLS-AM in the mid-70s. Although an Infinity spokesperson says Gehron's dismissal is not part of a larger cost-cutting plan, others in the company said more cuts will be coming.

### Scarborough Introduces National Database

Scarborough Research, a provider of local market consumer research, recently launched a national database called USA+. The new product gives media planners "a robust national benchmark for their local and regional data," said Bob Cohen, president of Scarborough, a joint venture of *Mediaweek* parent VNU and Arbitron. The first release of USA+ was based on a sample of 100,000 respondents and was aggregated from Scarborough's 75 local markets with additional data from 48 states. Future releases, starting in first quarter 2002, will be based on samples of 200,000.

### Comedy Central to Do Original Movies

Comedy Central has jumped into the original-movie game with the formation of Comedy Central Films, naming longtime network executive Patti Newburger vp of the new unit. Prior to joining Comedy Central, Newburger was producing made-for-television films at ABC. CC's first film will be *Porn 'N' Chicken*, based on the true story of Yale's Porn 'N' Chicken Club, an



## E!, Style Take Bites Out of BBC

The popular British cooking/lifestyle series *Nigella Bites*, currently airing on British Broadcasting Company's Channel 4, will launch in the U.S. next month on E! and its sister cable network, Style. Hosted by cele-brity chef and author Nigella Lawson, the series will premiere on both networks at 8 p.m. on Saturday, Nov. 17. Subsequent episodes of *Bites* will air Saturdays at 8 p.m. on Style and at 11 a.m. on E! Fifteen episodes are expected to air, as well as a one-hour Christmas special.

**Nigella Lawson will spice things up for U.S. audiences with cooking and entertaining tips.**





**Rapper Ice Cube will help promote cable airings of his films.**

## USA Promo on Ice

In conjunction with its "pre-buy" of *All About the Benjamins*, the film starring actor/rapper Ice Cube to be released in theaters in January, USA Network has struck a marketing partnership with New Line Television to promote both New Line Cinema movies and all Ice Cube vehicles to which USA holds broadcast rights. The deal calls for New Line and USA to co-produce a vignette in which Ice Cube touts USA airings of films he's starred in, including *Friday* and *The Players Club*. The promo will be shot on the set of *Friday After Next*, another 2002 theatrical to which USA holds rights. The promotion will begin airing on USA to coincide with the release of *Benjamins*, an action/comedy about a bounty hunter who stumbles upon a diamond heist.

underground group that gathers weekly to eat fried chicken and watch pornography. This is "indicative of the material and projects we are planning to develop," said Newburger. The network plans to produce two to three original movies per year.

## Bob Kingsley Is Country's Mr. Personality

Bob Kingsley, host and producer of the longest-running countdown show in Country radio (27 years) and a 14-time Billboard Award winner, will be the recipient of the Country Music Association's first National Broadcast Personality of the Year award. He will receive the award Nov. 7 at the Grand Ole Opry House in Nashville. Syndicated by ABC Radio Networks, Kingsley's top-rated four-hour weekly show, *American Country Countdown With Bob Kingsley*, airs on more than 1,000 stations. He also produces and hosts a daily two-minute feature, *Bob Kingsley With America's Music Makers*, as well as numerous specials, including *Christmas in America With Bob Kingsley*, a holiday programming staple among Country stations.

## Motor Boating Revs Upscale

Time4 Media's *Motor Boating* will introduce a new look as of its November issue. The monthly will hit stands Oct. 30 with a new logo and several updated editorial sections. The changes, are aimed at giving the magazine a more upscale appearance. The new logo, which was changed from *Motor Boating & Sailing* after the title was acquired from Hearst Magazines in January 2000, is bigger

and bolder. New sections include a trends column in the front of the book and *Seatrial*, for which editors will test boats, in the back.

## Scripps Cuts Landmark TWC Deal

Scripps Networks has cut several deals with Time Warner Cable that will increase the distribution of its four channels—HGTV, Food Network, DIY and Fine Living—by 12 million subscribers by 2003. This marks the first time the company has cut a long-term deal across all its networks. Food Network, currently in 67 million homes, will be added by year-end to TWC markets including Houston; Charlotte, N.C.; Milwaukee; Tampa, Fla.; and Minneapolis. HGTV, with 74 million subscribers, will also be added to several TWC systems. Together the two networks will gain an estimated 2 million subscribers. DIY (The Do-It-Yourself Network) will gain 5 million new TWC subscribers, which will boost its distribution to 20 million by the end of 2003—the largest carriage commitment any cable operator has made to the network. And Scripps' newest channel, Fine Living, set to launch next year, also received a TWC commitment for 5 million subscribers by the end of 2003.

## Primedia Teams Youth Titles With Teen

Primedia has moved its Youth Entertainment Group titles, including *Teen Beat*, *Tiger Beat*, *Bop* and *16*, under the banner of the *Teen* magazine group and changed their frequencies. The magazines will now be under the direction of *Teen* editor in chief Tommi Lewis and their editorial offices will move

from New York to *Teen*'s Los Angeles offices. *Teen Beat* and *Tiger Beat* will be printed quarterly, *16* will have a sporadic schedule, and *Bop* has been temporarily suspended while Primedia reevaluates its editorial. Nearly 20 staffers in the New York offices were laid off as a result of the reorganization. The company says it made the changes because of Lewis' success with *Teen*'s recent redesign and to play up the sibling relationship between *Teen* and the YEG titles.

## Brill Breaks Up With Primedia

After Steven Brill failed to secure a cash infusion for his Brill Media Ventures or to find investors (including Quadrangle Group's Steve Rattner) to finance his buyout of Primedia's Media Central group, publisher of the media Web site Inside.com and the magazine *Brill's Content*, Primedia and Brill last week called the whole partnership off. Ending a short-lived and complicated relationship, Primedia will buy Brill's Inside.com for an undisclosed price. The quarterly *Brill's Content* has closed, displacing 38 employees. Primedia will continue operating Media Central, publisher of *Folio* and *Cableworld* magazines as well as databases and newsletters.

## Nielsen, Kantar Merge TV and Print

Nielsen Media Research and Kantar Media Research will merge their television and magazine databases. Nielsen's national people meter, which measures television audiences, will be combined with KMR's Multimedia Audience Research Systems, a survey of pharmaceutical products and readership of general and health magazines. Roland Soong, KMR chief technical officer, and Paul Donato, Nielsen chief research officer, will oversee the data and each company will individually market the new service, which will be available by year-end.

## KWP Names New Ananda Producer

King World Productions has hired David Armour as executive producer of *The Ananda Lewis Show*, replacing José Pretlow and Mary Duffy, who clashed with the host, company officials said. Armour recently served as co-executive producer on Columbia TriStar's *Ricki Lake* and has overseen other syndicated talk shows. *Ananda*, which premiered Sept. 10, earned a 1.1 general audience rating for the week ended Sept. 30, according to Nielsen Media Research.



# iQ's 2001 INTERACTIVE MARKETING AWARDS Luncheon

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### KEYNOTE SPEAKER

Bill McCloskey is the Founder and President of Emerging Interest, an organization dedicated to educating the Internet advertising and marketing industry about rich media and other emerging advertising and marketing technologies. Through his numerous articles and columns, his newsletter, as well as his many speaking engagements, Mr. McCloskey is recognized as the leading expert and commentator on rich media advertising.

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## Soul Sisters

In these uncertain times, women are seeking solace from a new breed of lifestyle magazines

**"MAKING TIME FOR WHAT MATTERS,"** READS *REAL SIMPLE*'S CANDLE-LIT NOVEMBER COVER. Not an attention-grabber, to be sure, but the monthly's soulful tone aptly captures the country's prevailing mood. "Did that [cover line] move magazines last century?" asks Carrie Tuhy, *RS* managing editor, "I don't

know. But there's been a cosmic change." The gloomy economic forecast, combined with the terrorist attacks and now anthrax scares, has America's frazzled populace looking inward. In a *Time/CNN* poll conducted on Sept. 14, an overwhelming number of people said they are showing more appreciation for their loved ones (93 percent), attending religious services (82 percent) and lighting candles (64 percent).

Just as the demand for news has re-energized newsweeklies, women's lifestyle magazines in the holistic genre—including *Real Simple*; *O*, the *Oprah Magazine*; *Guideposts*; and *Organic Style*—also stand to gain ground.

"I would be very concerned right now about magazines that have nothing but a frivolous mission," notes Carol McDonald, DDB/Needham vp/print media manager. "There's no question people are going to be looking toward magazines like *Oprah*."

"Everything fluctuates—that's just the way

life is," adds Amy Gross, *O* editor in chief. "You can go just so far with materialism, and then you turn to something deeper and more lasting. We were in the right place at the right time."

Launched in spring 2000, Time Inc.'s *Real Simple* and *O*, co-published by Hearst Magazines and Oprah Winfrey, both address women's desire to achieve balance, be it through tips on sorting bills or spiritual guidance. Some media observers smirked at the new magazines' touchy-feely tone, but the two monthlies were onto something big.

"There's a different kind of service, a different kind of support than the Seven Sisters [service magazines] that launched in the last century," explains *RS*' Tuhy. "It's an acknowledgement of the need to address the more consequential issues, and more head-on."

In the wake of the attacks, *Real Simple* has seen strong indications that it is striking a chord with readers. A Sept. 9 mail drop to po-

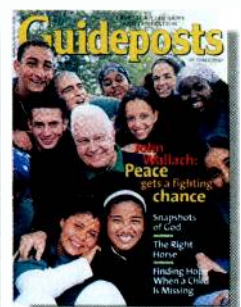
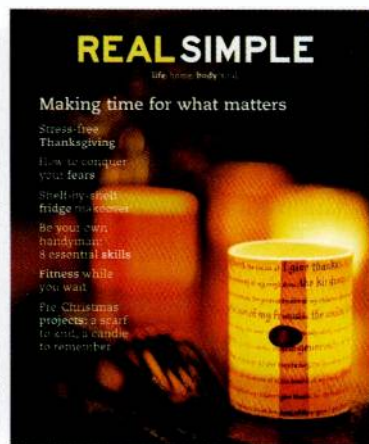
tential new subscribers generated a response rate 25 percent higher than the average *RS* mailing. In February, *Real Simple* will raise its circulation rate base to 900,000, from 700,000. "This magazine has as its goal the desire to make people feel both in control and have a sense of well-being," says Tuhy. The November issue, on newsstands this week, offers tips on everything from ways readers can conquer their fears to "fridge makeovers."

Meanwhile, *O* will raise its guaranteed circulation in January to 2 million, from 1.9 million. "We're definitely saying there is a whole other dimension of solutions, of a way of existing that has other values," explains Gross. "Which is not to negate the values of the material world—we love them."

*O*, which is infused with Winfrey's spirit and missionary zeal, in its November issue features a story on creative projects that are helping students at Columbine High School in Colorado cope with their trauma from the 1999 shootings; a sidebar offers tips on how to recover from catastrophic events.

For 56 years, *Guideposts* has featured inspirational stories of a nondenominational nature. Since Sept. 11, the magazine's connection with readers appears to have grown even stronger. A mailing that went out shortly before the attacks is up 25 percent in responses over projections, and gift subscriptions are up over 50 percent, says Janine Scolpino, publisher of the 2.6 million-circ monthly.

Despite the powerhouse titles already in the field, Maria Rodale, founding editor of *Organic Style* and vice chairman of her family's publishing business, believed there was still room for another holistic magazine. "We had no idea what was going to happen



In the spirit: Publishers of spiritual and holistic titles are targeting many Americans' desire for greater balance in their lives.



in the world," says Rodale, who launched the bimonthly in August. In March, *Organic Style* will raise its rate base to 500,000, from 400,000. "We knew when we launched that the economy was starting to falter," Rodale says. "But we went ahead because we believed in the product and that it was relevant to these times."

RS' Tuhy says lifestyle magazines in this tumultuous period are charged with a new mission. "It's not to know what has happened, it's how to live with what's happened," says Tuhy. "That's what a lifestyle magazine for the 21st century has to do." —Lisa Granatstein

## Growing Up

### FHM boosts circ, frequency

**D**espite British publisher Emap's rocky 1999 start in the U.S., its men's magazine import, *FHM*, continues to flourish. Beginning with the January/February issue, *FHM*

will guarantee advertisers a circulation of 1 million, up from 750,000. In addition, the young men's title will unbundle its July/August issue, increasing the publishing schedule to 11 times yearly.

Since its March 2000 launch as a 225,000-circ book, *FHM* has grown considerably.

Total paid circulation through June jumped 104.6 percent, to 821,834, compared to the first half of 2000, according to the Audit Bureau of Circulations. Newsstand sales were up 27.9 percent, to an average of 454,000 copies per issue.

"We grossly miscalculated how big the newsstand would be this quickly," says Dana Fields, *FHM* executive publisher and president of Emap USA's men's and entertainment group. "I had a very conservative plan."

Still, *FHM*, the second British young men's book to enter the U.S. market, continues to play catch-up behind Dennis Publishing's 2.5 million-circ monthly behemoth *Maxim*. Though *FHM* is heavier on fashion than its rival, media buyers say the title must continue efforts to stay unique. "They've shown some

modest success in what's become a brutal category," says Peter Gardiner, Deutsch executive vp/director of media services. "But they've got to be different enough to make themselves a reason to buy, especially in this environment."

To help continue its strong newsstand run, *FHM* will shrink its oversized trim to match that of a standard magazine with the January/February edition. "We've had some issues where we haven't been able to physically fit in [newsstand] pockets," particularly at airports, Fields admits. "When we come down to standard size, we'll have far more options, and it will enable us to not only [squeeze] between *GQ* and *Maxim* on the newsstand, but also be at checkout on the wire racks."

Meanwhile, following the sale in August of Emap USA's specialty titles to Primedia, Fields' team now calls on tobacco and military advertisers, which previously had been handled by Emap's corporate sales division.

Through November, *FHM*'s ad pages fell 4.5 percent, to 482, reports Mediaweek Monitor. *Maxim* grew 1 percent, to 1,080. —LG

## Money Matters

### Mutual Funds to widen appeal

**F**aced with sluggish ad sales and dwindling newsstand readership, *Mutual Funds* in January will broaden its editorial scope to include additional investing and financial-planning options. "We've always been different from the pack in that we're exclusively focused on investing and personal finance," says *Mutual Funds* managing editor John Curran. "We just weren't sure we had the design that was conveying our mission and that we were fully taking advantage of our position."

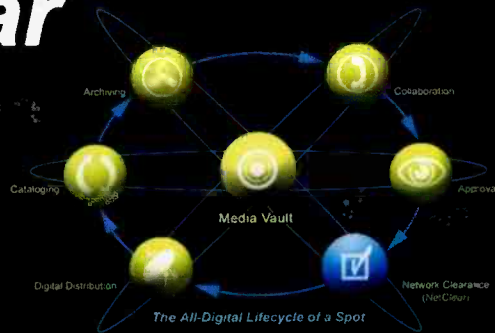
The monthly, which was tweaked three years ago after Time Inc. acquired it from the



Fields: Newsstand sales a big surprise

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## Mediaweek Magazine Monitor

WEEKLIES October 22, 2001

Deerfield, Fla.-based Institute for Econometric Research, will also get a full redesign with the January issue. The new departments will focus on investing directly in stocks, sector analysis, and financial and retirement planning. The new sections will build on *MF's* continuing coverage of emerging funds and profiles of fund managers. The cover for the January issue is being designed by Milton Glaser.

David Kieselstein, president of the Time Inc. Personal Finance Group, says he is even considering a slight name change, but for now will just add a tagline—Invest. Plan. Succeed.—to reflect *Mutual Funds'* broader base. "People come to this magazine because of their connection with mutual funds, but investing is also about financial planning," he says.

*Mutual Funds'* newsstand sales fell 43 percent, to 26,334, through June, according to ABC. Total paid circulation slipped 1.2 percent, to 818,231. But the monthly will increase its rate base to 825,000 from 800,000 in January, thanks to the subscription lists it recently acquired from the defunct *Consumers Digest* and its sibling *Your Money*.

While *MF* has been the only mass-circulation magazine devoted solely to funds, the monthly has suffered as the bearish market forced endemic advertisers to slash spending. The title's 2001 ad pages are down 20.6 percent through November, to 505, reports the *Mediaweek Monitor*.

With a broader focus, "readers may find it more appealing," says Anita Peterson, director of magazine strategy for Optimum Media. "Even after Time Inc.'s changes, it's still been dry and technical-looking." —Lori Lefevre ■

	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	22-Oct	90.28	23-Oct	163.66	-44.84%	3,077.90	4,817.41	-36.11%
The Economist	13-Oct	45.00	14-Oct	79.00	-43.04%	2,116.50	2,539.50	-16.66%
Newsweek <sup>E</sup>	22-Oct	48.52	23-Oct	49.63	-2.24%	1,412.22	1,856.07	-23.91%
The New Republic	22-Oct	12.50	23-Oct	7.43	68.24%	377.76	374.14	0.97%
Time <sup>E@</sup>	22-Oct	56.64	23-Oct	63.03	-10.14%	1,847.49	2,247.57	-17.80%
US News & World Report	22-Oct	27.79	23-Oct	34.89	-20.35%	1,128.71	1,472.94	-23.37%
The Weekly Standard	29-Oct	10.00	30-Oct	10.30	-2.91%	393.70	390.00	0.95%
<b>Category Total</b>		<b>290.73</b>		<b>407.94</b>	<b>-28.73%</b>	<b>10,354.28</b>	<b>13,697.63</b>	<b>-24.41%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	22-Oct	23.06	23-Oct	24.71	-6.68%	1,152.02	1,248.57	-7.73%
Entertainment Weekly	19-Oct	33.53	20-Oct	32.33	3.71%	1,394.58	1,524.65	-8.53%
Golf World	19-Oct	15.50	20-Oct	25.96	-40.29%	1,007.84	1,268.22	-20.53%
New York	22-Oct	66.60	23-Oct	68.90	-3.34%	2,181.20	2,174.40	0.31%
People	22-Oct	81.78	23-Oct	72.85	12.26%	2,885.23	3,249.56	-11.21%
The Sporting News <sup>R</sup>	22-Oct	11.13	23-Oct	11.80	-5.68%	506.58	504.90	0.33%
Sports Illustrated	22-Oct	47.48	23-Oct	46.63	1.82%	1,891.64	2,297.27	-17.66%
The New Yorker <sup>I</sup>	22-Oct	17.27	NO ISSUE	N.A.	N.A.	1,727.84	1,837.28	-5.96%
Time Out New York	17-Oct	88.69	18-Oct	105.64	-16.05%	2,830.76	3,130.39	-9.57%
TV Guide <sup>X</sup>	20-Oct	62.04	21-Oct	75.80	-18.15%	2,242.05	2,560.13	-12.42%
US Weekly <sup>B/D</sup>	22-Oct	36.89	23-Oct	20.83	77.10%	773.41	779.45	-0.77%
<b>Category Total</b>		<b>483.97</b>		<b>485.45</b>	<b>-0.31%</b>	<b>18,593.15</b>	<b>20,574.82</b>	<b>-9.83%</b>
<b>SUNDAY MAGAZINES</b>								
Parade <sup>X</sup>	21-Oct	14.48	22-Oct	16.36	-11.49%	486.44	518.79	-6.24%
USA Weekend <sup>X</sup>	21-Oct	8.92	22-Oct	14.90	-40.13%	464.72	480.33	-3.25%
<b>Category Total</b>		<b>23.40</b>		<b>31.26</b>	<b>-25.14%</b>	<b>951.16</b>	<b>999.12</b>	<b>-4.80%</b>
<b>TOTALS</b>		<b>798.10</b>		<b>924.65</b>	<b>-13.69%</b>	<b>29,898.59</b>	<b>35,271.57</b>	<b>-15.23%</b>

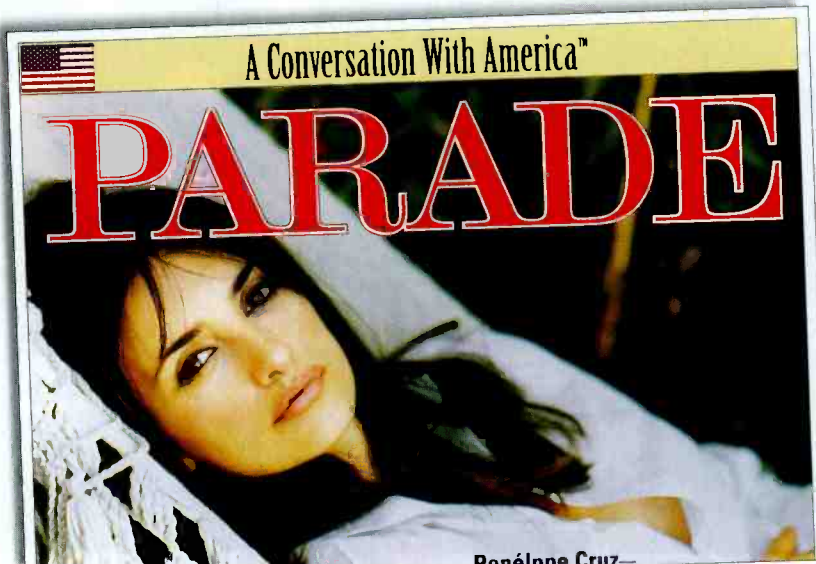
E=estimated page counts; D=double issue; R=revision; X=2000 YTD included an out-of-cycle issue; 1=one more issue in 2001; 6=six more issues in 2001; @=one fewer issue in 2001

BIWEEKLIES October 22, 2001

	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	29-Oct	37.11	1-Nov	51.18	-27.49%	1,072.36	1,266.00	-15.30%
Forbes	29-Oct	147.60	30-Oct	258.36	-42.87%	3,180.79	4,965.34	-35.94%
Fortune	29-Oct	136.72	30-Oct	214.35	-36.22%	3,278.86	5,286.45	-37.98%
Inc <sup>F/I</sup>	30-Oct	81.67	30-Oct	138.69	-41.11%	823.85	1,438.50	-42.73%
National Review	19-Nov	19.41	20-Nov	23.41	-17.09%	421.58	474.32	-11.12%
Rolling Stone	8-Nov	84.63	9-Nov	86.07	-1.67%	1,291.95	1,558.74	-17.12%
<b>Category Total</b>		<b>507.14</b>		<b>772.06</b>	<b>-34.31%</b>	<b>10,069.39</b>	<b>14,989.35</b>	<b>-32.82%</b>

F=18 issues per year; I=Inc 500 issue

Penelope Cruz as seen in PARADE Magazine August 5, 2001



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# Media Person

BY LEWIS GROSSBERGER



## Rumorous, Not Ruinous

**MEDIA PERSON HAS BEEN TRYING TO FIGURE OUT WHAT HE**

can do for his country (that would be the United States, by the way) in this time of crisis because like so many people, he feels a bit useless, a bit left out, a bit irrelevant—oh, and also a bit redundant.

Not that irrelevance is a particularly new sensation for Media Person, but at least for once he feels like everyone else.

What's that? Oh. Media Person has just been informed that everyone else has moved on to scared. Damn. Behind the curve again.

Anyway, back to what to do for his country. Here we've finally got a war Media Person can get behind wholeheartedly, and he's wearing bifocals and can't even muster enough follicles for a military haircut. He's too old to join the Delta Force and rappel into the cave-riddled mountains of Afghanistan with an infrared sniperscope on his M-16 or to pilot an Air Force Special Operations Command AC-130 gunship equipped with 25-millimeter Gatling guns and 105-millimeter cannons held on target by computers while the plane banks and circles the enemy. (Come to think of it, though, the really cool elite outfits would've spurned MP even when he was young since tip-top physical condition and map-reading were never his fortes at any age.)

And apparently you can't volunteer to be an anthrax target on the home front, though Media Person is ready to take a spore for our side if he's needed. Certainly his capacious and muscular nose could pass the physical and handle the latest-model military nasal swab with snappy precision.

Even though MP knows it's just the petty, jealous, insecure side of him talking, he still feels bad when he hears that creepy little voice somewhere inside whispering, "Jeez, *The New York Times* got powder mail, NBC and ABC got 'em, even the *National Enquirer*, for crying out loud. How come not Media Person? I've hurled my share of obscene invective against Al Qaeda and passed on the URL of the Osama bin Laden Shooting Gal-

lery Web site to numerous friends; on top of which, I am scandalously irreverent about religion in general. Why aren't the terrorists mad at me? What, they couldn't send me one lousy package with no return address and suspicious leakage?"

One idea Media Person briefly considered was applying to become the humor commentator for Al Jazeera. That would be a good test of how committed to objectivity this allegedly balanced news channel really is, as well as demonstrating to the Arab on the street that democracy is much funnier than fundamentalist terrorism. MP felt he could come on right after the daily rant from bin Laden and sort of be the Islamic Andy Rooney, saying things like, "Didja ever notice that all these fundamentalist terror guys have long, unkempt beards? Don't they itch a lot in the searing heat of the desert? Don't they be-

to Qatar is a longish one. And besides, humor doesn't work well in translation, and the Middle Eastern audience isn't really the one you want to have misunderstanding what you say, given their somewhat emotional tendency to become angry in groups of several thousand while brandishing lighter fluid and camel prods. Joel Stein can have that gig.

Then MP got a brilliant idea. People are running scared, canceling trips, hoarding antibiotics, refusing to host *Saturday Night Live*. Fear is our enemy, right? So, utilizing his talent for disinformation, Media Person will start spreading rumors—good rumors that will sow the seeds of calm and serenity, rather than panic and hysteria. This will be MP's contribution to homeland defense.

Hey, did you hear?

Bin Laden's back went out yesterday, and he can't even get off his mat to change caves, let alone direct a far-flung international terrorist network.

Anthrax is really no worse than a bad case of postnasal drip.

The entire Taliban leadership shaved off its beards, put on sports jackets and sneaked

### THE ENTIRE TALIBAN LEADERSHIP SHAVED OFF ITS BEARDS, PUT ON SPORTS JACKETS AND SNEAKED OFF TO MONACO LAST NIGHT.

come a lot heavier every time there's a dust storm? Don't they get in the way when you're trying to aim your Kalashnikov? I've been reading the Koran—just happen to keep one on my desk here—and I can't find anything about having to wear a long, scraggly beard. Of course, it's hard to find anything in the Koran because my kaffiyeh keeps falling over my eyes. How are you supposed to keep these darn things on, anyway? See? Look how the cord is coming unraveled."

But then Media Person realized that the odds would be against his getting hired because he speaks no Arabic. Also the commute

off to Monaco last night. Kabul is ours for the taking!

Cipro now comes in eight fruit flavors plus winter-fresh spearmint!

Top biochemists say if you just hold your breath and count to 10 when you open your mail, you'll be fine.

Prison officials just learned it was Ted Kaczynski mailing all that anthrax, and they've revoked his kitchen privileges. Without the blender, he's finished.

Someone put powder in the ventilating system, and the lab tests show it's weapons-grade Spanish Fly. ■



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