

MEDIAWEEK

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VOL. 12 NO. 42

THE NEWS MAGAZINE OF THE MEDIA

NOVEMBER 18, 2002 \$3.95

Comcast to Key In on Ad Sales

Cable's new No. 1 MSO will take on local TV for larger share of spot dollars **PAGE 4**

RADIO

Infinity Revives The Radio Star
Sykes taps two execs to create national content

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NETWORK TV

WB, ABC Grow Their Demos
While Fox, CBS slide in first half of Nov. sweeps

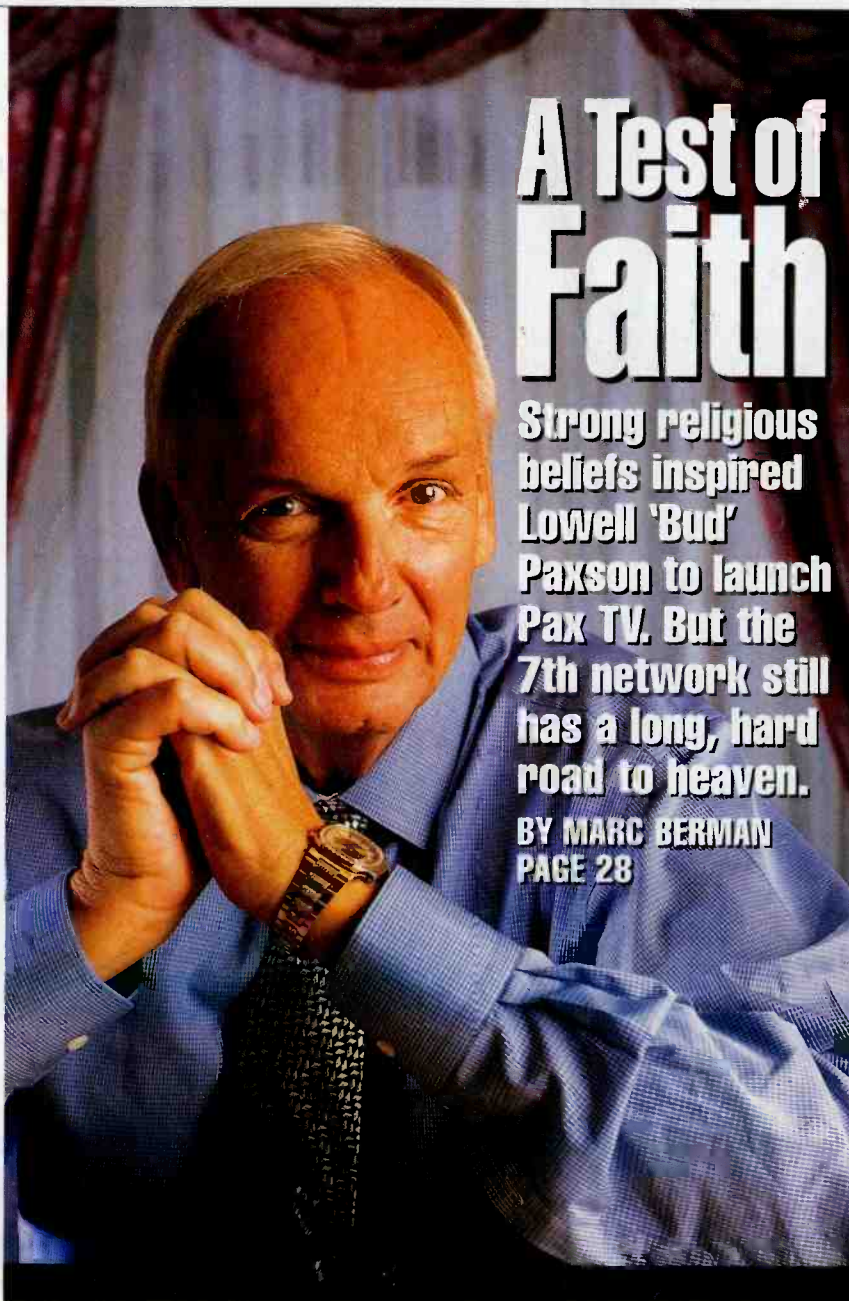
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WASHINGTON

Mr. Adelstein Goes to the FCC
Second Dem to counter Republican-led agency

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Mediaweek Magazine Monitor **PAGE 46**



A Test of Faith

Strong religious beliefs inspired Lowell 'Bud' Paxson to launch Pax TV. But the 7th network still has a long, hard road to heaven.

BY MARC BERMAN
PAGE 28

MARKET INDICATORS

NATIONAL TV: DRIVING
Ads for new car launches are putting pressure on an already tight first-quarter marketplace. What scatter is left is selling at double-digit pops over the upfront in virtually all dayparts.

NET CABLE: STRONG
As small nets finish their best scatter market in years, if not ever, thanks to holiday retail and movie studio buys, bigger nets are working on first quarter. Ads for new auto models are driving lots of business.

SPOT TV: SOLID
Healthy preholiday spending is tightening avails well into December. Entertainment, telecom, financial, automotive and retail categories are top spenders.

RADIO: MERRY
Brisk holiday business is tightening inventory in the largest markets, where sales are up 10 percent to 15 percent over last year. Strongest categories are auto, telecom and retail.

MAGAZINES: ACTIVE
Men's and women's fitness titles cite significant orders in first-quarter issues from food, apparel, beauty categories. March is looking tight at some books.

CHRIS CASABURI



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At Deadline

■ OMD'S RICHMAN PROMOTED TO U.S. DIRECTOR

Debbie Richman, director of national television at media agency OMD, has been promoted to U.S. director of national TV buying, a new post in which she will assume some of the duties of Dan Rank, OMD managing partner, who oversaw all broadcast buying. Rank is leaving to run ad sales for USA Network and its sister channels. Richman will report to Page Thompson, CEO of OMD North America. Richman joined OMD in 1997 and most recently handled national TV buying for McDonald's, Clorox, Universal and Hershey, among other clients. OMD handles more than \$4.3 billion in national TV billings.

■ LIBERTY INTERESTED IN DIRECTV

In his ongoing pursuit of the satellite service DirecTV, News Corp. chairman/CEO Rupert Murdoch might have either a competitor or a potential partner in Liberty Media chairman John Malone. Malone lieutenant and Liberty chief executive Robert Bennett late last week said Liberty would be interested in acquiring DirecTV. Analysts have considered Liberty and News Corp. as possible partners in a bid for the country's largest satellite TV service. But competitive bids are also possible. Bennett's announcement came just days after News Corp. raised \$1.3 billion through a secondary stock offering of its Fox Entertainment Group; industry observers speculated that the proceeds will be earmarked for a bid for DirecTV parent Hughes Electronics. The latest courtship of DirecTV comes after the proposed \$26 billion merger of EchoStar Communications and Hughes failed to pass muster last month with both the Federal Communications Commission and the Department of Justice. Echostar insists it can still make a deal for DirecTV work.

■ CONGRESS OKS WEBCASTER BILL

Congress last week passed a bill that gives music copyright owners the ability to negotiate a rate for small webcasters that might otherwise have shut them down if they had been forced to pay the flat per-song rate set by the Library of Congress in June. Small webcasters in October worked out a similar deal with record labels, but the measure stalled in the Senate. The revised bill leaves the rates up to negotiation between the parties, which must be settled by Dec. 15 with payment due by next June 30.

■ XM SATELLITE LAYS OFF 80 STAFFERS

Faced with mounting costs and limited financing, XM Satellite Radio said last week during its third-quarter earnings call with

analysts that it had laid off 80 of its 480 employees and is seeking at least \$200 million in financing to take it beyond the first quarter. Among the layoffs was Dave Logan, vp of program operations, one of the original programmers who put together the XM lineup.

■ EMMYS TO STAY ON NETS IN \$52 MILLION DEAL

Following a brief flirtation with pay-cable network HBO, the Academy of Television Arts & Sciences last week chose to keep the Emmy Awards on the major broadcast networks. The eight-year, \$52 million deal calls for ABC, CBS, Fox and NBC to continue to take turns airing the show on a yearly basis. Broadcasters had threatened to boycott the Emmys if they ran on HBO.

■ ADDENDA: Toledo, Ohio-based Corporate

Media Consultants Group has agreed to buy **Paxson Communications Corp.**'s WMPX-TV in Portland-Auburn, Maine, and WPXO-TV in St. Croix, U.S. Virgin Islands, for \$10 million (see story on Paxson on page 28)...**Linda Mancuso**, formerly COO of Peter Engel Productions/NBC Enterprises, has joined ABC Family as senior vp, head of programming. Mancuso will be responsible for the development of original movies, series and specials. Joel Andryc, formerly the lead programmer at ABC Family, will oversee alternative projects, including reality series, teen-targeted programming and specials, and will report to Mancuso...**Advance Publications**, parent of Condé Nast, Fairchild Publications and Golf Digest Cos., is reportedly set to lay off at least 250 staffers as it plans to consolidate its back-office operations in Wilmington, Del., in January. The company has already laid off 15 staffers at Golf Digest Cos....**Viacom's Infinity Broadcasting** filed with the FCC last Friday to put News outlet KFVB-AM in Los Angeles into a trust, in order to come into compliance with ownership rules. The FCC had given Viacom until Nov. 15 to divest of one of its seven radio stations in L.A. after it purchased KCAL-TV earlier this year....**UPN's** Monday-night block of African American comedies is performing so well that the network may try to expand that success to another night. The new comedy *Abby* will get a sneak preview on Jan. 6 at 9:30 p.m. A second episode will air the following night, after which *Abby* will settle into its 9 p.m. Tuesday slot on Jan. 14.

■ **CORRECTION:** A Media Elite item in last week's issue incorrectly spelled the name of *Gourmet* publisher Giuglio Capua.

INSIDE MEDIaweek



Infinity's Sykes creates a national programming unit
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EL CAMP

Men's Magazines Top MRI Fall Readership Report

Despite ongoing circulation challenges, overall magazine readership has held steady this year, according to new Mediamark Research Inc. audience data. MRI's fall 2002 report, which measured 205 consumer magazines over a 13-month period beginning in September 2001, shows total audience grew by 0.4 percent over last year's survey.

The men's category showed the most growth, up 8.3 percent over the previous year. Leading men's magazine *Maxim*, owned by Dennis Publishing, saw its total audience rise an impressive 13 percent to 12.3 million, exceeding *Playboy's* 10.3 million readership and *Condé Nast's GQ's* 6.1 million audience. Also showing solid increases were the epicurean category (which includes *CN's Gourmet* and *American Express Publishing's Food & Wine*), up 4.5 percent, and the newsweeklies (*Time*, *Newsweek*, *U.S. News & World Report*), up 3.5 percent. *The Atlantic Monthly* had the highest percentage gain, rising 38.5 percent to 1.4 million.

Given the harsh economic climate, audience figures for technology and business titles have dropped, 8.2 percent and 4.1 percent, respectively. Shelter titles also declined, falling 2.2 percent.

MRI's fall report also included audience data for several new magazines: *O, The Oprah Magazine*, published by Oprah Winfrey and Hearst Magazines, has a readership of 12.2 million; *Dennis' Stuff* has an audience of 5 million readers; and *Weight Watchers* has 5.7 million, MRI reported. —Lisa Granatstein

AOL's Leonsis Returns To Day-to-Day Management

In an effort to return America Online to its roots as a content provider, parent AOL Time Warner has turned once again to Ted Leonsis, vice chairman of the AOL service. Leonsis, a longtime champion of proprietary content, succeeds James de Castro, who last week left his post as president of AOL Interactive Services after just seven months on the (continued on page 6)

Ad Sales a Key to Comcast's Growth

Soon-to-be No. 1 MSO must upgrade AT&T systems to boost revenue stream

CABLE TV By Megan Larson

The cable industry is about to crown its newest king, Philadelphia-based Comcast Corp., which will hold sway over a whopping 22 million subscribers once it closes on its acquisition of AT&T Broadband, the current No. 1 among operators. Having received the blessings of the Federal Communications Commission and the Department of Justice last week, Comcast now faces the gargantuan task of whitening down a crushing \$30 billion debt load.

Though Comcast has shown that (unlike AT&T) it can grow rapidly and remain successful—jumping from 3 million to 8 million subscribers in just three years—the merger still raises some eyebrows. Approved 3-1 by the FCC, the merger gives the new Comcast control of 29 percent of all cable subs, more than twice as many as No. 2 Time Warner Cable.

Advertising sales will play a key role in

Comcast's debt-reduction efforts. In recent years, the company has been surprisingly progressive on the local ad sales front, a revenue stream to which cable operators historically have paid little heed. In 2001, Comcast's cable arm generated \$325 million in ad revenue.

Some media buyers credit Comcast with being the savviest of the major operators in selling ad time. "Comcast does a good job of being competitive," said Pete Stassi, senior vp and director of local broadcast for media agency PHD. "As a group, they do a good job of positioning themselves, in doing promotions and sponsorships. They understand that they are TV and not a separate medium."

Comcast smartly began to model its ad sales strategy to more directly compete with local broadcast TV stations in anticipation that its \$29.2 billion acquisition of AT&T would be approved. In March, Comcast hired Charlie Thurston, CEO of the Los Angeles interconnect Adlink, as president of ad sales. Thurston

Comcast-AT&T's 10 Largest Markets in Subscribers



has surrounded himself with former staffers, allowing Adlink's reputation as a formidable competitor to broadcast TV in Southern California to rub off on Comcast.

"Comcast is drawing on the Adlink experience," said Tom Olson, CEO of National Cable Communications, the largest cable rep firm. "What [Thurston's team] had created over there was a systematic approach to handling schedules."

The new No. 1 cable operator will have an ad sales presence in 70 of the country's 210 television markets, with offices in 22 of the top 25 markets, said Thurston.

Kathy Crawford, executive vp/director of local broadcast at Initiative Media, said, "The merger puts them on parity with the big [broadcast groups] in terms of market penetration." Crawford believes the merger is good for the whole industry. "With fewer players in the marketplace, that upgrades the entire cable operation," she added. "Aggressive satellite operators are competing very successfully on the local level, which is a wake-up call for wired cable. And when you narrow the players, there is a greater propensity to upgrade."

Indeed, both Comcast and AT&T (in some of its big-city systems) have been among the more aggressive cable companies in rolling out next-generation broadband services. Comcast has spent billions to upgrade the majority of its systems and is now counting on the incremental revenue from digital cable and high-speed Internet access. In 2000, according to Kagan World Media, the company had only 14,000 digital subscribers; the total ballooned to 225,000 in 2001, and it's now close to 3 million. AT&T Broadband has 3.9 million digital subs, up from 2.8 million in 2000. Comcast and AT&T each have about 2 million high-speed Internet customers.

Thurston believes Comcast can realize significant gains in ad revenue because AT&T's cable systems—which currently lag industry standards of digital offerings and local ad insertion—will contribute even more once they are brought up to speed, which he cautions will take some time. "We want to take the best standards and practices of our Marketlink [interconnects] and AT&T's sales departments like Atlanta and Bay Cable in San Francisco...and create a very simple, one-stop-shopping organization for agencies and their clients to target audiences in different markets," Thurston said. Comcast's ad sales headquarters will be based in New York.

Though the new union will make it easier for advertisers to buy cable on both a local and national spot level, some media buyers are nervous the cable behemoth will abuse its market clout and drive up rates. But NCC's Olson isn't worried: "Unlike other major consolidations,

AT&T and Comcast did not compete directly in any market, so pricing will be a dynamic of supply and demand in each market," he said.

"Comcast controls their own inventory, so they can manage it better," said Stassi, noting that as result of the MSO's approach, he

spends a lot of his clients' cable budgets with Comcast. "It's easier to buy a market from an interconnect [like Adlink]," Stassi added, "but the inventory gets sold out quickly, drives the price up and makes it impossible to buy cable." —with *Katy Bachman and Sandy Brown* ■

Infinity: Think Nationally

CEO Sykes taps 2 as corporate programming vps to explore formats, shows

RADIO By Katy Bachman

John Sykes and Andy Schuon, two executives who tried to kill the radio star during their tenures at MTV Networks, are now trying to resurrect the medium by bringing national branding to programming. Last week, Schuon, president of programming for Viacom-owned Infinity Broadcasting, tapped two of the company's top station programmers, Kevin Weatherly of KROQ-FM in Los Angeles and Eric Logan of WUSN-FM in Chicago, to serve as senior vp and vp of programming, respectively.

The creation of Infinity's first corporate programming unit offers an indication of what Sykes, who became CEO last March, has in store for the country's second-largest radio group. "Infinity is a big company with a lot of stations, but we've never had the infrastructure to take advantage of the smart minds in the company," said Weatherly, who will continue to lead programming at KROQ.

Although radio remains primarily a local business, consolidation in the industry and the creation of multimedia conglomerates have prompted some companies to think differently. If Infinity is successful with its new approach, the group could build an alternative to radio's business model, which traditionally has accrued only 20 percent of its revenue from national ad dollars. "[As] the nation's largest major-market group, it provides us an opportunity to bring programming to listeners that a stand-alone station can't," said Sykes.

Because it owns so many big-market outlets, Infinity is in a unique position among radio groups to test the waters of a more national approach to programming. During radio's consolidation grab in the mid-1990s, Infinity chief Mel Karmazin (now Viacom president/COO) concentrated acquisitions on the best signals in top-50 markets, where stations reap a larger percentage of their revenue from national ads (up to 30 percent). Today, 90 percent of Infinity's 183 stations are in the top 50 markets.

Through parent Viacom, Infinity also has access to some of the most powerful media

brands around. Cable networks MTV and VH1 already provide syndicated content for Infinity-managed radio network Westwood One. Sykes, former VH1 president, is likely to take the concept a step further, as evidenced by his recent move to simulcast CBS' *The Late Show With David Letterman* on 15 top-market Infinity stations. "We're looking to bring some of the brands to radio from other aspects of the company," said Logan.

Infinity also may look to develop its own brand of formatted stations, something rival radio giant Clear Channel Communications has done with its "Kiss" Contemporary Hit Radio outlets. Infinity has many strong stations that could serve as possible templates for branded formats, including KROQ and WUSN.

The company has begun leveraging its 23 local News powerhouses, such as WBZ in Boston, KYW in Philadelphia, KNX in Los Angeles and KDKA in Pittsburgh, into a national news brand. On Nov. 14, 20 Infinity news outlets aired a special live call-in program with Secretary of Defense Donald Rumsfeld, branded as *Infinity Radio Connect*. For the Rumsfeld event, Infinity sold a single sponsor, the New York Stock Exchange, drastically reducing commercial clutter. Such programming "allows our advertisers to buy a brand, and there is a certain luster to that," said Sykes.

Of course, Infinity's national programming initiative will be more fodder for critics of consolidation, who say that these kinds of moves will ultimately kill radio. But it should be noted that personalities like Paul Harvey and Rush Limbaugh draw huge audiences on local stations every day. Said Logan: "Whether it's local or national, it all comes down to whether it's good entertainment." ■



Weatherly will stay on at KROQ in L.A.

job. The service's renewed interest in proprietary content seems well-suited to Leonsis' passion for what he has long believed AOL could be. Leonsis was deeply involved in such ventures as the once high-profile AOL online production company Greenhouse Studios, and he also helped the company finance The Motley Fool and iVillage.

Leonsis retreated to the background at AOL following the arrival in 1996 of Bob Pittman, who as head of the service advocated leasing space on the site to third parties. Pittman resigned this summer from his position as AOL Time Warner co-COO.

In the coming weeks, AOL chairman/CEO Jon Miller is expected to unveil a new business plan that focuses AOL on the delivery of proprietary content, with a helping hand from the AOL Time Warner stable of entertainment properties. —Catharine P. Taylor

Vivendi's Diller Assumes Larger Role as Co-CEO

Barry Diller, already in charge of Vivendi Universal's movie, TV production and theme-park assets in the U.S., last week was named co-chief executive of the parent company and will now also oversee Vivendi Universal's music unit in the U.S. For months, the financially troubled parent company has been expected to sell off some of its properties to reduce its debt, and Diller was said to be interested in buying some of those pieces. However, Vivendi co-chief executive Jean-René Fourtou reportedly feels the current marketplace would undervalue the company's assets and favors holding off on such a sale.

Complicating matters is that when Diller sold USA Networks to Vivendi Universal last year for \$10.3 billion, he received a share of the parent company and some rights that can give him a say in how the company divests its U.S. properties.

Ultimately, a deal might be worked out under which Vivendi Universal divests all of its U.S. entertainment properties, with Diller acquiring them. Neither Diller nor Fourtou publicly commented on that scenario last week. — John Consoli (continued on page 8)

WB, ABC Post Early Gains

Ratings up in all demo groups thru sweeps' 1st half; CBS, UPN and Fox off

NETWORK TV By John Consoli

Halfway through the November sweeps, the WB and ABC are showing the most success across all viewer demos, while CBS, UPN and Fox are recording some heavy-duty declines compared to last year. NBC is flat in most demos except for its usually weak age group—teens—which is recording double-digit increases.

CBS is leading the sweeps ratings in households with an 8.9, down 5 percent from the comparable sweeps period last year, while NBC is second, flat at 8.6. But CBS is down 24 percent in the 18-34 demo and 14 percent in 18-49. Some of the decline is due to the Emmy awards telecast airing in its usual September time slot this year, rather than in November, where it was moved last year in the aftermath of the Sept. 11 terrorist attacks.

NBC, the sweeps leader in 18-49 with a 5.0, is down 4 percent in the demo, and also down 2 percent in adults 18-34, indicating that its guest-star appearances on several of its sitcoms have not brought in the big audience increases. Among teens however, NBC is drawing larger audiences during the sweeps. *Fear Factor* and first-year drama *American Dreams* have been big teen draws, as has NBC's Thursday night.

ABC is down 3 percent in households to a 6.9 during sweeps but has recorded 13 percent, 12 percent and 27 percent increases in adults 18-34, persons 12-34 and teens, respectively. The net is also up 5 percent in adults 18-49.

ABC has been winning viewers with its reality hit *The Bachelor*, which has scored double-digit ratings among women 18-34 and 18-49, and the network's successful Tuesday- and Wednesday-night sitcoms *8 Simple Rules*, *According to Jim*, *My Wife & Kids* and *George Lopez*.



The second edition of ABC's *The Bachelor* is earning solid ratings with young women.

The Fox numbers are skewed because last season the World Series aired in prime time during the November sweeps, while this year it did not. Fox is down 48 percent in households during the sweeps, but off only 10 percent season-to-date, and the network is only two weeks into its new season schedule for Sunday, which is its strongest night.

The WB is the only net showing an increase in households during the sweeps, up 3 percent, and like ABC is showing double-digit increases in its 18-34 demos, based largely on the success of its dramas *Smallville*, *Charmed*, *Gilmore Girls*, *7th Heaven* and *Everwood*. UPN is down 19 percent in households and double-digits in all other demos during the sweeps, with all but its Monday-night sitcoms underperforming.

Season-to-date through the second week of sweeps (Nov. 13), CBS is first in households with an 8.8, followed by NBC at 8.3, ABC at 6.5, Fox at 6.4, the WB at 3.0 and UPN at 2.6. In the 18-49 demo, NBC leads with a 4.9, followed by CBS (4.2), ABC (3.9), Fox (3.8), the WB (2.1) and UPN (1.8). ■

FCC Finally Takes the Fifth

After 9 months in limbo, new commish Adelstein to challenge GOP majority

WASHINGTON By Todd Shields

With his long slog through Senate procedure finally over, Jonathan Adelstein may take his seat on the Federal Communications Commission as early as this week. Those who know the Democrat say he brings a pragmatic temperament to the job—and that he could

exert a moderating influence on the Republican-dominated agency.

Adelstein, a telecommunications aide to Sen. Thomas Daschle (D-S.D.), received approval from the full Senate on a voice vote late Thursday, more than nine months after the White House announced his nomination. For

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Rolling Stone

Media Wire

CBS Veteran McGraw Joins Abruzzese at Discovery

Scott McGraw, who spent 22 years at CBS and since 1996 headed sports advertising sales at the network, was tapped last week by his former boss at CBS, Joe Abruzzese, to join the Discovery Networks' sales force.

McGraw had been a contender to replace Abruzzese, who left CBS last month to join Discovery. Abruzzese was succeeded by JoAnn Ross, his former top deputy.

CBS officials are saying privately that McGraw departed because he did not get the top CBS sales post, but McGraw has denied that. He is a close friend of Abruzzese, who is in the process of restructuring Discovery's ad sales department.

A CBS spokesman said the network could announce McGraw's successor sometime this week. Insiders at the network said internal candidates include Chris Simon, prime-time sales vp; Tony Taranto, vp of NFL sales; and Chris Simko, senior vp of sales and marketing. —*JC and Megan Larson*

Clear Channel Taps House Aide Levin as D.C. Lobbyist

Radio giant Clear Channel Communications last week said it will open a Washington office and has hired congressional aide Andrew Levin as senior vp for government relations.

Levin, most recently a senior House counsel and telecommunications advisor for Democrats on the powerful House Energy and Commerce Committee, will look after San Antonio, Texas-based Clear Channel's legislative interests amid lawmakers' general unease over growing media concentration.

As chief lobbyist for the country's largest radio group, Levin will have his hands full. Sen. Russ Feingold (D-Wis.) took to the Senate floor in June to complain specifically about market dominance by the 1,200-station Clear Channel as well as other radio companies. Feingold's bill to forbid anti-competitive practices by radio companies failed this year, but he is expected to return with a similar measure in 2003. —*Todd Shields*



Adelstein could slow the pace of deregulation.

DENNIS COOK/AP PHOTO

much of that time, the uncontroversial nomination lay snagged on unrelated partisan disputes. Last week, Senate Democrats, soon to lose power due to the recent elections, relented on judicial nominations and Adelstein was cleared.

The South Dakota native told senators in July he wants to foster high-speed Internet connections—a natural priority for rural areas. But Adelstein's impact will extend far beyond broadband policy.

If he aligns, as expected, with fellow Democratic commissioner Michael Copps, the two could trim sails that Republican chairman Michael Powell may otherwise wish to set. Several FCC-watchers point to the commission's ongoing review of media ownership rules as an example. The overhaul of broadcast and newspaper ownership caps and restrictions ranks among the commission's most important undertakings in decades.

"Is Michael Powell going to want to have a 3-to-2 vote on all those issues?" asked one observer. The answer: probably not, because a series of 3-to-2 votes would signal uncertainty to congressional critics and federal judges eager to overturn commission actions. To ward off split decisions, the commission might avoid deregulatory extremes, perhaps by relaxing ownership caps rather than killing them.

Another consequence could key on Republican commissioner Kevin Martin's possible alignment on some issues with Copps. For instance, Copps and Martin are said to favor forcing cable operators to carry multiple digital broadcast signals, while Powell and Republican Kathleen Abernathy take the opposite stance. Adelstein's voice could break such deadlocks.

Still, the fact remains that Republicans hold the commission as long as they hold the White House. Given his minority status, an Adelstein tenure "will not change the outcome on big issues," said Legg Mason analyst Blair Levin. But all agree Adelstein will change commission dynamics in unforeseen ways. "The funniest thing about Jonathan is people have an opinion about what his opinion will be," said one Washington telecommunications specialist. "He's not a guy who's easily pigeonholed." ■

Waiting on Weighting

Hispanic station owners irked by lack of timetable for reconfiguring samples

RADIO By Katy Bachman

Arbitron committed last week to weighting its audience sample by the language preference of Hispanic diary keepers, but owners of Spanish-language radio stations remain frustrated. That's because the radio ratings company would not specify a date for when it will implement language weighting, nor the number of markets it will include.

"I'm happy they committed to it, but it's just words until we can see some action," said Jeff Liberman, president of radio for Entravision Communications, owner of 54 stations.

Over the past two years, Spanish-language broadcasters have urged Arbitron to change the way it measures Hispanic radio listeners, particularly language preference. The issue came to a head with the Summer ratings book, in which all but two Spanish-language stations in Los Angeles lost share (*Mediaweek*, Oct. 21).

Arbitron admitted during a heated meeting last week with broadcasters in Los Angeles that language is an important factor in determining ratings. "There is a connection between the language preference of Hispanics and their

radio-listening behavior," said Ed Cohen, vp of research for Arbitron.

Broadcasters say the peaks and valleys in the ratings hurt their business, which already gets fewer ad dollars per rating point than their English-language counterparts. "It's a nuisance," said Liberman. "Most Spanish-language broadcasters can't show consistency. And without consistency, media buyers are reluctant to spend the dollars."

Arbitron blamed its inability to provide a time line for language weighting on outdated software and the lack of acceptable universe estimates for language preference. "One option we're looking at is forming a consortium of research companies to jointly enumerate language preference in local markets," said Cohen.

Spanish-language broadcasters say they'll continue to put pressure on Arbitron. "With the dramatic discrepancies that occurred in the L.A. ratings book, the larger players in Hispanic radio are now working even closer together to address this Arbitron issue," said Joaquin Blaya, CEO of Radio Unica. ■

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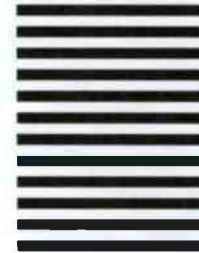
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Whistling Dixie at CMT

MTV Networks' least-known channel is gaining subs, ratings and revenue

CABLE TV By Megan Larson

Backed by the promotional and affiliate-sales muscle of MTV Networks and the mass appeal of major country music artists, country music channel CMT is singing a happier tune with advertisers these days. The least known of the stable of cable services in Viacom's MTV Networks empire, CMT has gained an additional 12 million subscribers since October 2001 to hit a total of 64.9 million subscribers at the end of last month. The sub gains have helped fuel audience growth among key demographics and grown the network's total dollar take during the 2002 upfront by 35 percent, according to senior vp/general manager Brian Phillips.

"We are trying to take a page from the company handbook and for the first time break away from the country music video mold," said Phillips, an MTV Nets appointee who took over the helm last September after a career in the radio business.



December's installment of *Crossroads* matches up country star Travis Tritt (left) with blues/soul legend Ray Charles.

Like its sibling networks MTV and VH1, CMT developed its first big awards show last year, the *CMT Flameworthy Music Awards*, and created innovative programming concepts like *Crossroads*, a jam session pairing major country artists with rock or jazz musicians. CMT also launched its version of cable TV's obligatory biography show, *Inside Fame*.

Though household ratings are level with last year, prime-time household delivery in the third quarter grew 34 percent to 188,000 over the same period in 2001. Delivery of adults 18-49 grew 25 percent to 104,000, while adults 25-54 rose 51 percent to 113,000.

"CMT was always popular with young audiences, but the problem was always distribution," said Brad Adgate, vp of research at

Horizon Media. Adgate points out that CMT's rise has been helped by TNN's (formerly The Nashville Network) makeover by MTV executives into a general entertainment service targeting younger audiences, leaving CMT virtually alone in the genre (Great American Country, an independently owned service, counts about 15 million subs).

Though details still have to be worked out, the focus for 2003 is to take CMT beyond its identity as the country music channel by upping the number of long-form series, specials and movies (produced and acquired). Like VH1 with its *100 Greatest...* franchise, CMT will air *100 Greatest Songs* and *40 Greatest Men in Country Music* next year. Also on tap, though not fully sketched out, is a reality show steeped in music with a "Texas twist," Phillips said, which was recommended by MTV/VH1 entertainment president Brian Graden. "Everyday we find evidence that flies in the face of what we think we know about country music fans in terms of spending power and demographics," said Phillips. "We are learning that the most surprising and unpredictable things we do get the biggest audiences."

While CMT has curried favor with advertisers because of distribution growth and an ability to consistently deliver its audience, media buyers warned it will take a while for current successes to translate into a broader advertiser base. "With the mainstreaming of the music comes the mainstreaming of CMT's audience," said John Rash, chief broadcast negotiator for Campbell Mithun, noting that country music is now equivalent to adult contemporary in many markets. "This is done at the risk of the pure country music fan, but the money is in the suburbanization and broadening of country music beyond its rural roots."

Phillips agrees that the network is benefiting from a surge in the popularity of country artists such as Shania Twain, Faith Hill and the Dixie Chicks. "The willingness of the stars to work with us and trust us to find an audience for them is very beneficial for CMT," said Phillips, noting that CMT recently premiered Twain's and Hill's latest videos and has instant access to exclusive interviews with artists like Alan Jackson, who just won Artist of the Year at the Country Music Awards this year. ■

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DESPITE THE ECONOMY'S UPS & DOWNS B-to-B MEDIA DELIVERS

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While nobody knows with absolute certainty which direction the economy is heading, this important fact is undeniable: *Advertising in business-to-business media can significantly benefit businesses, especially during periods of economic uncertainty.*

Recent studies, including one by Yankelovich/Harris, have revealed such significant information as the following:

- Industry leaders rank B-to-B media — this includes magazines, web sites, and trade shows — top in importance for influencing purchase decisions. Way ahead of newspapers, television business networks, and even general business magazines*.
- Using B-to-B media in combination generates even more sales than using any one medium alone — a significant 56% more**.
- An overwhelming majority of American executives — 86% — agree that companies that advertise in an uncertain economy stay more top-of-mind when purchase decisions are being made, and create more positive impressions about their commitment to their products and services*.

For a free copy of the Yankelovich/Harris Report, or for valuable advice on how to put B-to-B media to work for your business, call Michelle Kahn at 212-661-6360. Or visit www.americanbusinessmedia.com.

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Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

OAKLAND, CALIF. OUTDOOR

O-Town Takes a Cut of New Arena Outdoor Ad Revenue

BY KATY BACHMAN

It's not often that city officials embrace new outdoor advertising, but in Oakland, Calif., where Foster Interstate Media is putting the finishing touches on a \$7 million outdoor media project at the Oakland-Alameda County Arena and Network Associates Coliseum, that's just what happened.

Both the City of Oakland and Alameda County will share some of the revenue from the project, which is expected to generate an estimated \$60 million over the next 20 years. "The revenue stream for the city comes at a time when public funds are in short supply," said Oakland Mayor Jerry Brown in a statement about the new outdoor-stadium signage.

The venue, home to Major League Baseball's Oakland A's, the National Basketball Association's Golden State Warriors and the National Football League's Oakland Raiders, draws more than 3.6 million people annually. FIM has erected a total of 25 outdoor structures, including three vertical billboards about 10 stories high, media kiosks and gateways with rotating signs, all carefully designed by architect Ian Birchall to aesthetically compliment the exterior of the coliseum and the arena.

According to Nancy Fletcher, CEO of the Outdoor Advertising Association of America, the Oakland venue is a prime example of what she calls "the new outdoor," outdoor advertising structures that are designed to enhance a major entertainment and sports arena, and are planned in conjunction with the governing municipality, which shares in the revenue. The business model is more common in Europe.

Even before the construction began on the outdoor structures in December 2001, Stan Nygard, founder of outdoor media agency Outdoor Vision, negotiated space for his major national advertiser clients such as Nissan,

Infiniti, Starbucks, Warner Bros. Television and Citibank. Nissan, for example, used the venue to launch its new 2003 Z model in a series of three billboards in succession, with



Foster Interstate Media's new outdoor towers can't be missed by the 180,000 people who drive past daily on the 880 freeway.

the first two showing different views of the car and the third sporting the big "Z" logo.

"It's a unique design, and it's in an area and on a route with little or no outdoor opportunities," said Nygard. "The 880 freeway, which these units show to, is heavily traveled, reaching 180,000 people every day."

Until just recently, only New York's Times Square had seen elaborate outdoor projects of this kind. Beyond New York and now Oakland, Clear Channel Outdoor is working on developing outdoor structures in Minneapolis, which meld with a total-entertainment facility that will occupy an entire city block.

"These kinds of projects are a win all the way around. With the improvement in the aesthetics of the outdoor image, they're much less of a local concern because the image the people see is so much better. And advertisers get locations where they wouldn't get otherwise," Fletcher said.

For the past decade, the outdoor industry has been doing business with the same number of billboard faces. "There have always been restrictions and limitations on the building of new structures, although billboards are for the most part where they need to be. So companies have to find different models for outdoor advertising," said Diane Cimino, president of Cimino Enterprises, an outdoor consultant. That approach to outdoor is what led Drew Katz, owner of Interstate Outdoor Advertising, and John Foster, president and owner of Foster Media, to partner in 1999 to focus on developing unique outdoor venues. "For a small, independent outdoor company to succeed in a consolidated outdoor market, we have to be able to build something special and unique that addresses a multitude of concerns for a town or a city," said Katz.

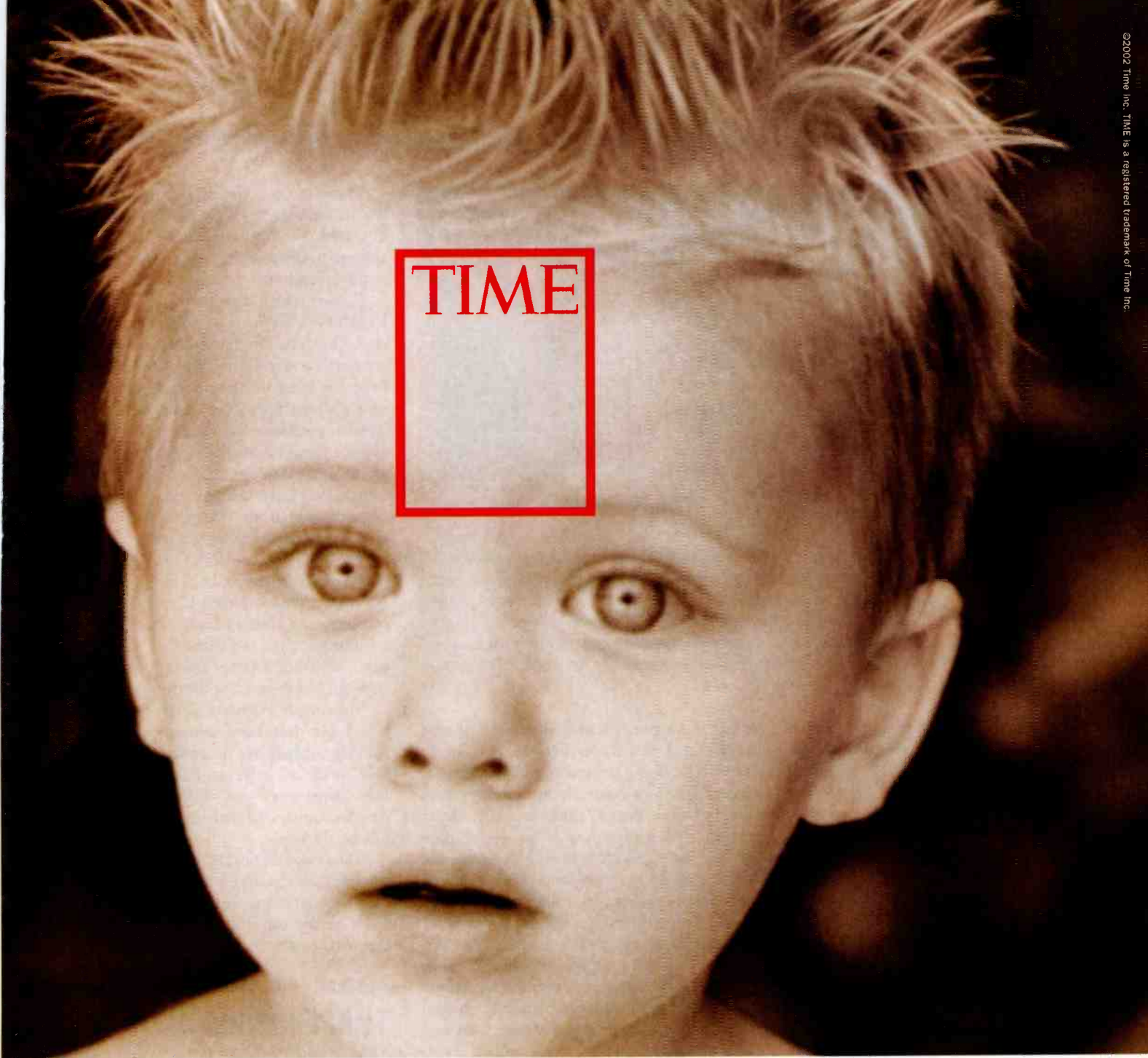
But such projects take time, perhaps years, and lots of persistence. Katz and Foster started working on their idea for Oakland in September 1999. The two say they are actively exploring opportunities in other markets, targeting other sports complexes or airports. "We're confident now we can use this as a model," said Foster. "Cities are more and more restrictive. But we think it will be easier when we can show them quality," added Katz. Not to mention a few extra dollars for the government coffers.

WASHINGTON, D.C. NEWSPAPERS

Internal Post Memo: Readership Falling Off

Despite being one of the premier brands in journalism, *The Washington Post's* circulation is shrinking amid market shifts that make it hard for the paper to recoup losses, according to confidential assessments by *Post* executives.

Memos unveiled in September as part of a lawsuit accusing the paper of unfair business tactics show the newspaper is losing ground with such key groups as recent immigrants,



Are we over-prescribing mood drugs?

Or under-prescribing personal responsibility?

Your Body, Your Mind Issue, closing December 16th. Join the conversation.

MAGAZINES

Go West, Young Interior Designer

Answering the call of a particularly robust population and housing bloom in the West, *Western Interiors and Design* magazine will launch in April with a May/June issue, distributing 150,000 copies to newsstands nationwide, with particular concentration in 14 Western states. The region, primarily California, Arizona and Texas, "ranks first in new homes, first in second-home ownership and first in resale of homes—which also means redecorating," said founder/CEO Carol Decker.

So far, the L.A.-based editorial staff all hail from Condé Nast's *Architectural Digest*, including editor in chief Michael Wollaeger, AD's former executive editor. "Readers out here have to buy 10 [shelter] magazines to get 10 pages of editorial on the West," said Wollaeger. In addition to showcasing the region's contemporary architecture and design, the bimonthly will cover travel, art and gardening. The title's cover and subscription price will be \$5.95 and \$19.95, respectively. Fully funded by private investors for the next five years, the title will remain bimonthly through the May/June 2004. After that issue, Decker hopes to increase frequency to eight issues per year and circ to 400,000. Ad categories on board include upscale furniture, home appliances, high-end real estate and travel. —Aimee Deeken



W&D taps into a regional niche.

young readers and even affluent consumers. In recent years, the paper has watched circulation drop in core parts of the sprawling Washington region, where a burgeoning immigrant community includes many non-English-speaking residents.

The *Post*, which has daily and Sunday circulations of 746,724 and 1,048,122, respectively, has no effective local rival in a region of more than 4 million people. But the *Post* has been losing readers since at least 1993, with circulation shrinking about 9 percent for daily and Sunday alike. Nationally, newspaper circulation has dropped by 6 percent to 7 percent over a comparable time period. In the internal documents, *Post* executives lay out which groups are not readers but say less about why their readers are fleeing.

The *Post* documents were filed in U.S. District Court in Baltimore in response to a lawsuit filed by small newspapers in Maryland, which alleged unfair competition from the newspaper's parent, Washington Post Co., and its community newspapers subsidiary, Gazette Newspapers Inc. A federal judge dismissed the suit in August; the plaintiffs have appealed.

Filings in response to the lawsuit include *Post* memos prepared for gatherings of top executives and editors. In 1999, those leaders were told the newspaper was reaching fewer young adults and fewer white-collar workers, while "worrying" declines were taking place among more affluent adults. For instance,

while the paper reached 60 percent of area adults in 1992, it reached 54 percent in 1998—but that 6 percent overall decline was outstripped by a 9 percent dip among readers earning more than \$75,000 annually. Other groups with greater loss of readership than average included fast-growing demographic slices such as working women and women with small children, according to the memo.

"Daily-reach declines have been dramatic" in urban Maryland areas inside the Washington Beltway, said the memo, which also noted, "These readership trends indicate an erosion of the *Post's* core readership [and] diminished readership among groups that have increased in number."

Although *Post* representatives last week declined to say whether the trends are persisting, continuing annual drops in circulation figures suggest the difficulties continue. The paper's efforts to stem the slide include the addition of non-daily tabloid sections that concentrate on local news, expanded coverage of growing outlying areas and extra marketing efforts for the Sunday paper. —Todd Shields

TV STATIONS

Lin, Fisher Selling Affils

Lin Television Corp. and Fisher Communications last week announced they were both in the process of selling TV stations, for different strategic reasons.

Fisher put two Georgia stations, WFXG-TV in Augusta and WXTX-TV in Columbus, both Fox affiliates, on the block in an attempt to concentrate on its station holdings in the Northwest.

Fisher, which also owns ABC affiliates KOMO-TV in Seattle and KATU in Portland, Ore., plus dozens of other TV and radio stations, mostly around the Northwest, has been hit hard by the advertising market's recent downturn. Last week the company hired investment bank Goldman Sachs to assess a range of possibilities, which, according to Chris Wheeler, senior vp of communications for Fisher, includes reviewing alternatives ranging from "recapitalization to the sale of select properties, to a merger."

An initial deal to sell the two Georgia TV properties fell through, but a new, undisclosed buyer has stepped forward, according to the company, and a letter of intent has been drafted. The potential sale of the two Georgia stations "would then put our footprint very firmly in the Northwest," said Wheeler.

Meanwhile last week, Providence, R.I.-based Lin Television announced that it is actively engaged in a process to sell two of its NBC affiliates in Texas, KRBC-TV in Abilene-Sweetwater and KACB-TV in San Angelo. Lin is currently in discussions with potential buyers.

"The two stations, which are significantly smaller than top-100 market ones, do not fit into Lin's strategy, which is to focus on stations in the top 100 DMAs," explained a company representative. —Sandy Brown

WESTERN OHIO CABLE

TWC Expands VOD

Time Warner Cable's Western Ohio system, which serves 420,000 basic subscribers in the Dayton area, last week launched video-on-demand service to its 133 digital-cable subs.

The service will be powered by Concurrent's MediaHawk 3000 and includes VOD, subscription VOD and Music-on-Demand. In announcing the deal, Jerry DeGrazia, president of Time Warner Cable Western Ohio, said his system "wanted to give our customers the power to watch what they want to watch when they want to watch it."

Based in Atlanta, Concurrent has 48 VOD market-deployment commitments that serve 3.4 million digital cable subscribers with seven major cable operators, including Time Warner Cable, Comcast Cable Communications and Mediacom. —SB



TRUE FACT

**THERE IS AN ACTUAL
PHOBIA FOR PEOPLE
WHO "FEAR FRANCE."**

Market Profile

BY EILEEN DAVIS HUDSON



Lone Star vista: Downtown Dallas has one of the most dramatic skylines in the Southwest.

SEBASTIAN WOODHOUSE/GETTY

Dallas-Fort Worth

LOCATED ABOUT 30 MILES APART, DALLAS AND FORT WORTH, TWO DISTINCTLY unique cities with their own culture and history, are together considered one of the most economically vibrant metro areas in the country. Both cities are home to some of the nation's leading companies oper-

ating across a wide spectrum of industries. High-tech firm Texas Instruments, hotel operator Wyndham International and movie rental chain Blockbuster are all based in Dallas.

Fort Worth, although dwarfed in size by Dallas, has some heavy hitters as well, including American Airlines and RadioShack. The Greater DFW area, known as the Metroplex, hosts companies such as J.C. Penney and Exxon Mobil. In general, the DMA, which has a heavy presence of telecommunications firms, has started to rebound from the economic downturn.

Among the largest, and certainly most influential, media companies is Dallas-based Belo Corp. ABC affiliate WFAA-TV, Belo's flagship station, has been the longtime news leader in the No. 7 Dallas-Fort Worth market (2.19 million TV households). It also continues to be the market's top biller, taking in an

estimated \$129.8 million in ad revenue in 2001, according to BIA Financial Network. Belo also owns Texas Cable News, the Dallas-based 24-hour cable news channel.

While WFAA continued to win the local-news race on a household basis in early and late news in July, the station's morning newscast, called *Daybreak*, tied for second place from 6-7 a.m. in July with KDFW, Fox's owned-and-operated station. NBC O&O KXAS-TV

ranked tops in morning news. In late August, WFAA revamped *Daybreak*, moving 18-year station veteran Scott Sams to co-anchor the show at his request, says station president and general manager Kathy Clements-Hill, adding that Sarah Garza, former 10 p.m. news producer, was named the show's executive producer. WFAA's No. 1-ranked *Good Morning Texas*, which airs from 9-10 a.m., toned down its entertainment coverage to become more hard news-focused in March 2001.

WFAA also tapped former weekday morning anchor Chris Gailus for the station's main weekend anchor spot for morning, early and late news. Gailus' new co-anchor is Catherine Garcia, previously a part-time anchor for *Good Morning Texas*. Jeff Brady, WFAA's former weekend anchor, now co-anchors the weekday 5 p.m. newscast. WFAA's 10 p.m. news is now anchored by John McCaa and Gloria Campos.

NBC's KXAS now has a sibling in the Dallas-Fort Worth market in Telemundo affiliate KXTX-TV, following NBC's purchase of the Spanish-language network earlier this year. KXAS already had a partnership with local Paxson Communications station KPXD, which operates under a joint sales agreement with KXAS and rebroadcasts the NBC outlet's early news at 6:30 p.m. Unlike WFAA, KXAS has benefited from strong prime-time lead-ins from its network, helping to boost its late-news ratings.

Viacom also owns a duopoly in the market with CBS O&O KTVT and sister UPN outlet KTXA. This fall, KTVT launched *Dr. Phil* at 3 p.m., replacing *Crossing Over With John Edward*. *Dr. Phil*, whose host Dr. Phil McGraw is a Texas native, won the time period in October in households, says Brian Jones, vp/gm of KTVT and KTXA. KTVT also acquired the syndicated version of *Who Wants to Be a Millionaire*, which it airs at 4 p.m., followed by *Hollywood Squares*. KTVT opted to replace its 4 p.m. news hour with the new syndicated shows. "I think the newscast worked well for us," Jones says, "but the game-show block is effective counterprogramming to *The Oprah Winfrey Show* on ABC [WFAA] and *Judge Judy* on Fox [KDFW]."

Sibling station KTXA launched *That '70s Show* in syndication this fall with a double dose at 6 and 6:30 p.m. KTXA also continues to be

NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / DALLAS-FT. WORTH

| | Jan.-Dec. 2000 | Jan.-Dec. 2001 |
|-----------------|-----------------|-----------------|
| Spot TV | \$670,628,110 | \$579,781,446 |
| Local Newspaper | \$489,253,384 | \$485,430,875 |
| Spot Radio | \$219,299,583 | \$231,266,013 |
| Outdoor | \$47,838,666 | \$49,002,408 |
| Local Magazine | \$47,611,062 | \$33,954,045 |
| Total | \$1,474,630,805 | \$1,379,434,787 |

Source: Nielsen Monitor-Plus



TRUE FACT

**A HUMAN HAS ENOUGH
CARBON IN THEM TO
MAKE 900 PENCILS.**

Market Profile

the home of the National Basketball Association's Dallas Mavericks. The station will air 25 games this season, with five games airing on KTVT. KTXA also has the rights to two of ESPN's regular-season Dallas Cowboys National Football League games, with two other regular-season games airing on KTVT, the preseason home of the Cowboys.

Although KTXA does not have a full-fledged newscast, it does air one-minute news, weather and sports updates produced by KTVT on the hour. Jones says he has no immediate plans to launch news on KTXA.

Tribune Broadcasting's WB affiliate KDAF expanded its weeknight late news to a full hour in January 2001, going head-to-head with Fox's KDFW from 9-10 p.m. Although the newscast still trails KDFW's news, it is experiencing an uptick in ratings and share, growing 22 and 25 percent respectively this October over October 2001, says Joe Young, KDAF vp/gm and regional vp for Tribune.

The station also expanded its Saturday late news to a full hour in May. Its Sunday news, which remains a half hour at 9 p.m., is followed by *Inside Sports*, its locally produced sports-recap show. As for developments on the entertainment front, KDAF added *Will & Grace* in syndication at 10:30 and 11:30 p.m. this fall. Besides KDFW, Fox also owns independent station KDFI, which features such syndicated fare as *The Steve Harvey Show*, *Married, With Children* and *King of the Hill*.

Univision Communications owns KUVN, the top-ranked Spanish-language station in the market. In January, Univision launched its second Spanish-language network, Telefutura, on KSTR-TV, which had been an English-language independent.

Also in January, KFWD, owned by HIC Broadcast Inc., switched from a Spanish-language Telemundo affiliate to become an English-language independent. The switch came after Telemundo opted to launch an O&O in the market on KXTX, which was then acquired by NBC in its purchase of the network. KFWD vp/gm Wayne Casa says his station now features movies in prime time, as well as syndicated shows including *Access Hollywood*, *Weakest Link* and *Road Rules*. The station is also big on sports, featuring 72 Texas Tech college basketball games, plus several Big 12 basketball games in a separate package that it picked up last March after its flip to English and after KSTR, which previously held the contract, went Spanish. Unlike KUVN and KXTX, which have local newscasts at 5 and 10 p.m., KFWD does not produce local news. "We label ourselves as the

NEWSPAPERS: THE ABCS

| | Daily Circulation | Sunday Circulation | Daily Market Penetration | Sunday Market Penetration |
|---|-------------------|--------------------|--------------------------|---------------------------|
| Dallas County: 890,447 Households | | | | |
| <i>The Dallas Morning News</i> | 254,325 | 394,847 | 28.6% | 44.3% |
| Tarrant County: 565,937 Households | | | | |
| <i>Fort Worth Star-Telegram</i> | 178,844 | 255,445 | 31.6% | 45.1% |
| <i>The Dallas Morning News</i> | 38,277 | 60,745 | 6.8% | 10.7% |
| Collin County: 197,335 Households | | | | |
| <i>The Dallas Morning News</i> | 59,183 | 98,135 | 30.0% | 49.7% |
| Denton County: 178,314 Households | | | | |
| <i>The Dallas Morning News</i> | 37,337 | 67,722 | 20.9% | 38.0% |
| <i>Fort Worth Star-Telegram</i> | 4,126 | 5,624 | 2.3% | 3.2% |
| Johnson County: 43,840 Households | | | | |
| <i>Fort Worth Star-Telegram</i> | 10,332 | 19,444 | 23.6% | 44.4% |
| <i>The Dallas Morning News</i> | 994 | 1,446 | 2.3% | 3.3% |
| Ellis County: 37,336 Households | | | | |
| <i>The Dallas Morning News</i> | 8,374 | 15,979 | 22.4% | 42.8% |
| <i>Fort Worth Star-Telegram</i> | 401 | 730 | 1.1% | 2.0% |
| Parker County: 32,096 Households | | | | |
| <i>Fort Worth Star-Telegram</i> | 9,387 | 16,934 | 29.2% | 52.8% |
| <i>The Dallas Morning News</i> | 852 | 1,435 | 2.7% | 4.5% |
| Kaufman County: 25,079 Households | | | | |
| <i>The Dallas Morning News</i> | 5,922 | 11,290 | 23.6% | 45.0% |
| Wise County: 17,318 Households | | | | |
| <i>Fort Worth Star-Telegram</i> | 3,051 | 5,403 | 17.6% | 31.2% |
| <i>The Dallas Morning News</i> | 366 | 514 | 2.1% | 3.0% |
| Rockwell County: 15,594 Households | | | | |
| <i>The Dallas Morning News</i> | 5,336 | 9,671 | 34.2% | 62.0% |

Source: Audit Bureau of Circulations

RADIO OWNERSHIP

| OWNER | STATIONS | Avg. Qtr.-Hour Share | Revenue (in millions) | Share of Total |
|------------------------------|------------|----------------------|-----------------------|----------------|
| Infinity Broadcasting | 1 AM, 5 FM | 16.9 | \$101.5 | 25.2% |
| Clear Channel Communications | 5 FM | 14.7 | \$78.4 | 19.4% |
| ABC Radio | 2 AM, 3 FM | 11.3 | \$53.7 | 13.3% |
| Susquehanna Radio | 2 AM, 2 FM | 12.9 | \$53.3 | 13.2% |
| Service Broadcasting | 1 AM, 2 FM | 8.5 | \$27.4 | 6.8% |
| Radio One | 2 FM | 4.7 | \$13.6 | 3.4% |
| Hispanic Broadcasting | 1 AM, 4 FM | 8.1 | \$11.7 | 2.9% |
| Salem Communications | 1 FM | 3.9 | \$10.2 | 2.5% |
| Entravision Communications | 1 AM, 2 FM | 2.7 | \$4.7 | 1.2% |
| City of Dallas | 1 FM | 2.0 | \$4.4 | 1.1% |

Includes only stations with significant registration in Arbitron diary returns and licensed in Dallas-Ft. Worth or immediate area. Ratings from Arbitron Summer 2002 book; revenue and owner information provided by BIA Financial Network.

entertainment getaway," says Casa.

AT&T Broadband is the dominant cable operator in the Dallas-Fort Worth market. The company's ad sales arm, AT&T Media Services, is the local interconnect, handling national, regional and local ad sales placement

and insertion for its own systems as well as for most of Charter Communications' Dallas-area systems. Nearly 800,000 cable subscribers are represented by the interconnect.

AT&T Media Services is heavily concentrated in the four-county metroplex of Dallas,



**NICK@NITE IS #2,
DELIVERING MORE
ADULTS THAN TNT,
TBS, AND USA.**

During our viewing hours, Nick at Nite earned:

- The #2 spot in basic cable delivering more adults 18-49.
- Ten consecutive months of year-to-year ratings growth.
 - A 30% ratings increase in 3Q 2002 vs. 2001.
- The #1 spot in basic cable delivering more adults 18-34.

W E L O V E B E I N G N U M B E R T W O .

(Because if number one is unable to fulfill his or her duties, we will be appointed as number one... and maybe get a fancy new car and a sparkly tiara.)

Market Profile

Tarrant, Collin and Denton, which hold about 80 percent of the market's population. The cable giant, which was cleared by the Federal Communications Commission last week to be acquired by Comcast Communications, serves 620,000 subs in the market and inserts on 36 networks across its service area, says Biff Niven, vp/gm of AT&T Media Services. Scarborough Research estimates that just 48 percent of the market is connected to cable, compared to the national average for the top 50 markets of 69 percent. About 28 percent of Dallas homes subscribe to satellite service, compared to the top 50 market average of 16 percent.

Major League Baseball's Texas Rangers games air on Fox Sports Net and also appear on Fox's KDFI and KDFW. The National Hockey League's Dallas Stars are also seen on Fox Sports Net, KDFI and ESPN.

The country's fifth-largest radio market, Dallas-Fort Worth has experienced several surprise on-air talent changes this year. Service Broadcasting shocked many media observers in January when it dropped top-rated morning program *The Tom Joyner Show* from Urban Adult outlet KKDA-FM after the station and Joyner syndicator ABC Radio Networks failed to reach an agreement. Despite losing Joyner, the most popular morning personality in Urban radio, KKDA remained No. 1 overall among listeners 12-plus in morning drive in the Summer Arbitron book with morning man Skip Murphy. KKDA also finished first overall 6 a.m. to midnight and in afternoon drive among listeners 12-plus.

Still, Radio One, the nation's largest radio group targeting African Americans, has seen a dramatic turnaround in its Urban Adult Contemporary station KSOC-FM, which picked up *Joyner* in the mornings in April. The station seen overall ratings rise from mid-20s to No. 11 in adults 25-54 and No. 10 in morning drive in the Summer Arbitron survey. KSOC and Radio One's Hip-Hop station KBFB-FM both compete with KKDA. At the same time, Radio One retagged KSOC-FM as K-Soul, from Magic 94.5, and upgraded the signal so that it now reaches the south Dallas area, says George Laughlin, Radio One's Dallas gm.

On Jan. 3, Susquehanna Radio launched KDBN-FM, previously Album Adult Alternative, as a Classic Rock station, competing head-to-head against Clear Channel's Classic Rock outlet KZPS-FM. Susquehanna also lured away KZPS' morning team. KZPS subsequently lost a large chunk of its audience, while newcomer KDBN has risen sharply. In the Summer Arbitrons, KZPS generated a 2.6

RADIO LISTENERSHIP / DALLAS-FT. WORTH

| STATION | FORMAT | Avg. Qtr.-Hour Share | |
|---------|------------------------|----------------------|--------------------|
| | | Morning Drive, 12+ | Evening Drive, 12+ |
| KKDA-FM | Urban | 7.8 | 6.1 |
| KPLX-FM | Country | 5.9 | 5.9 |
| KHKS-FM | Contemporary Hit Radio | 5.7 | 3.5 |
| KSCS-FM | Country | 5.1 | 4.1 |
| KLNO-FM | Mexican | 5.1 | 3.2 |
| WBAP-AM | News/Talk/Sports | 4.7 | 4.2 |
| KTCK-AM | Sports | 4.0 | 3.7 |
| KLTY-FM | Christian Contemporary | 3.9 | 4.0 |
| KLUV-FM | Oldies | 3.8 | 3.5 |
| KRLD-AM | News | 3.1 | 2.4 |

Source: Arbitron Summer 2002 Radio Market Report

NIelsen RATINGS / DALLAS-FT. WORTH

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

| Time | Network | Station | Rating | Share |
|-------------|-------------|---------|--------|-------|
| 4-5 p.m. | NBC | KXAS | 3.1 | 7 |
| | CBS | KTVT | 1.5 | 4 |
| 5-5:30 p.m. | ABC | WFAA | 7.5 | 16 |
| | Fox | KDFW | 4.6 | 10 |
| | NBC | KXAS | 4.4 | 10 |
| | WB | KDAF* | 3.2 | 7 |
| | Univision | KUVN | 2.0 | 4 |
| | CBS | KTVT | 1.8 | 4 |
| | UPN | KTXA* | 1.6 | 3 |
| | Independent | KDFI* | 1.5 | 3 |
| 5:30-6 p.m. | Telemundo | KXTX | 1.1 | 2 |
| | Pax | KPXD* | 0.7 | 1 |
| 6-6:30 p.m. | Fox | KDFW | 4.1 | 8 |
| | ABC | WFAA | 9.0 | 17 |
| | NBC | KXAS | 5.9 | 11 |
| | WB | KDAF* | 4.9 | 9 |
| | Fox | KDFW | 4.1 | 8 |
| | Univision | KUVN* | 3.7 | 7 |
| | UPN | KTXA* | 2.3 | 4 |
| | Independent | KDFI* | 2.3 | 4 |
| | CBS | KTVT | 1.9 | 4 |
| | Telemundo | KXTX* | 1.5 | 3 |
| | Pax | KPXD* | 0.7 | 1 |

Evening News

| | | | | |
|---------------|-------------|-------|-----|----|
| 9-10 p.m. | Fox | KDFW | 5.4 | 9 |
| | WB | KDAF* | 2.7 | 4 |
| 10-10:30 p.m. | ABC | WFAA | 8.9 | 15 |
| | NBC | KXAS | 8.2 | 14 |
| | WB | KDAF* | 5.2 | 9 |
| | Fox | KDFW | 4.6 | 8 |
| | CBS | KTVT | 3.7 | 6 |
| | Univision | KUVN | 3.1 | 5 |
| | UPN | KTXA* | 2.8 | 5 |
| | Independent | KDFI* | 2.7 | 5 |
| | Telemundo | KXTX | 1.3 | 2 |
| | Pax | KPXD* | 1.0 | 2 |

*Non-news programming. Source: Nielsen Media Research, July 2002



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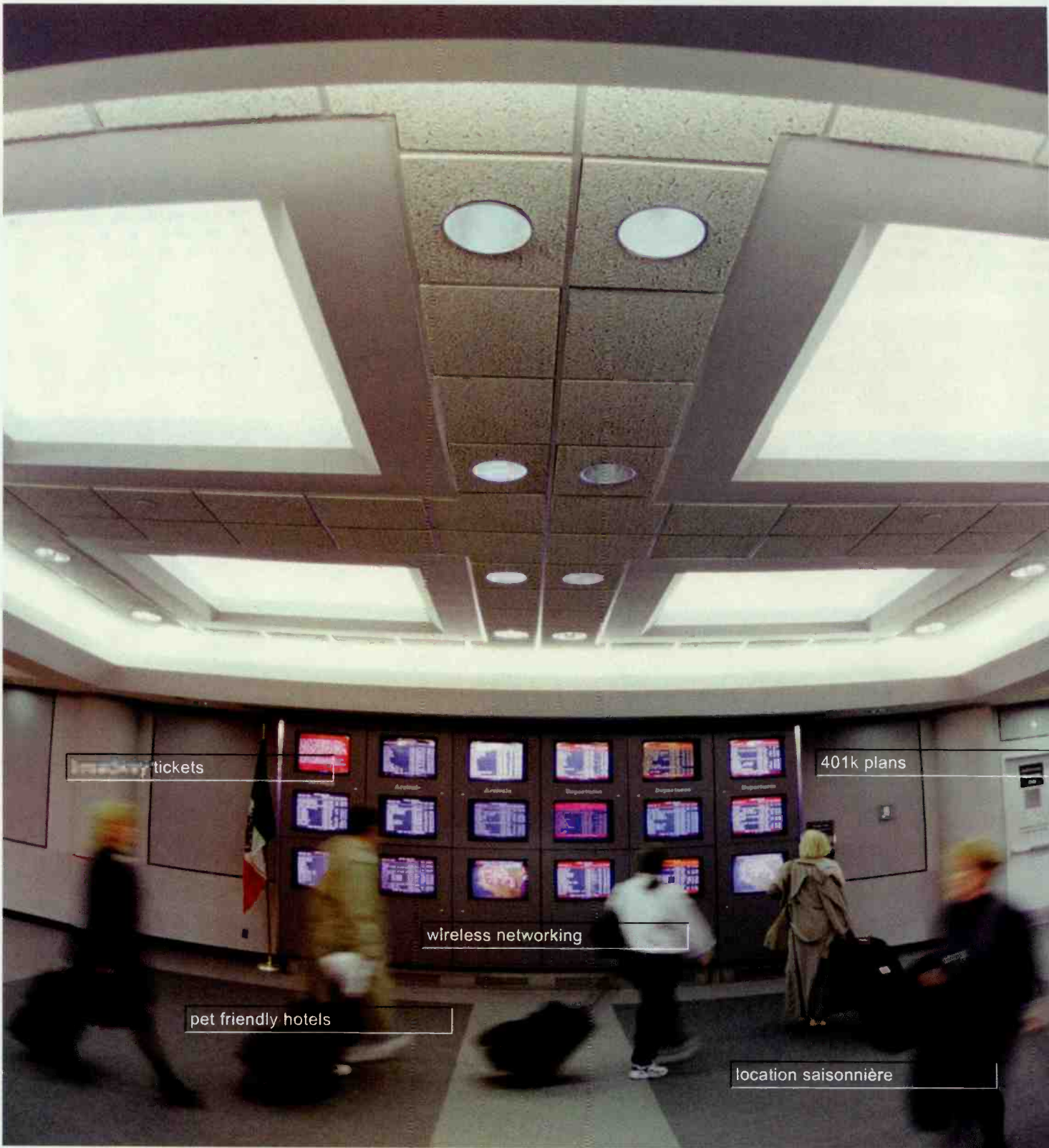
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Source: * 2000 CACI; ** Scarborough Report, Dallas-Fort Worth DMA, September 2000–August 2001.



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Market Profile

share overall among listeners 12-plus to KDBN's 2.8. In the Fall 2001 book, KZPS had a 3.1 to KDBN's 1.4. Kidd Kraddick at Contemporary Hit outlet KHKS-FM remains one of Dallas' most popular morning personalities. The former No. 1 morning show finished third overall in the Summer book behind KKDA and Susquehanna's market-leading Country outlet KPLX-FM morning program *Wake Up With the Wolf Show*.

Hispanic Broadcasting's Mexican Regional KLNO-FM, the top-ranked station targeting Hispanic listeners, had been steadily climbing in the ratings in the past year but dipped in the Summer book to a 4.5 share overall from a 5.5 in the Spring 2002 book. Still, the station finished third overall among listeners 12-plus.

Infinity's Oldies outlet KLUV-FM, the flagship station of the Dallas Cowboys, also saw a dip in the ratings, dropping to a 3.6 share overall from a 4.3 share. MLB's Rangers games are heard on KRLD-AM, Infinity's flagship News station. NHL's Stars are heard on WBAP-AM, ABC Radio's News/Talk/Sports station. The Mavericks' flagship station is ABC Radio's KESN-FM.

The Dallas Morning News, owned by Belo, and Knight Ridder's *Fort Worth Star-Telegram* continue to battle for readers and advertisers in this fiercely competitive newspaper market. The *Morning News*' daily circulation ranks No. 12 in the nation and seventh among Sunday papers, according to the Audit Bureau of Circulations' most recent FAS-FAX report. For the six months ended Sept. 30, the *Morning News* had a Monday-to-Thursday circulation of 505,724, a 2.2 percent jump from the same period in 2001. Its Sunday circ rose 1.1 percent to 784,905 compared to the same year-ago period. The *Star-Telegram* had a Monday-to-Thursday circ of 218,975, a 2.4 percent jump year over year, and a Sunday circ of 322,593, flat year-over-year.

The *Morning News* received national media attention this summer during the National Bishops Conference held in Dallas for the searchable database the paper created on 111 Catholic bishops who had a proven record of protecting priests accused of pedophilia. The database was the culmination of a series of enterprise pieces on a Dallas priest caught up in the scandal, as well as three months of investigative work to track down and verify data on all 178 bishops nationwide.

Last month, the *Morning News* announced the appointment of Keven Ann Willey, the editorial page editor of *The Arizona Republic* in Phoenix, as its new editorial page editor. The *Star-Telegram* has also had several staffing

SCARBOROUGH PROFILE

Comparison of Dallas-Ft. Worth

TO THE TOP 50 MARKET AVERAGE

| | Top 50 Market Average % | Dallas-Ft. W Composition % | Dallas-Ft. W Index |
|--|----------------------------|-------------------------------|-----------------------|
| DEMOGRAPHICS | | | |
| Age 18-34 | 31 | 34 | 111 |
| Age 35-54 | 41 | 42 | 104 |
| Age 55+ | 28 | 23 | 82 |
| HHI \$75,000+ | 29 | 32 | 108 |
| College Graduate | 13 | 14 | 109 |
| Any Postgraduate Work | 11 | 11 | 105 |
| Professional/Managerial | 23 | 26 | 113 |
| African American | 13 | 13 | 100 |
| Hispanic | 13 | 16 | 126 |
| MEDIA USAGE-AVERAGE AUDIENCES* | | | |
| Read Any Daily Newspaper | 55 | 44 | 79 |
| Read Any Sunday Newspaper | 64 | 57 | 90 |
| Total Radio Morning Drive M-F | 22 | 23 | 101 |
| Total Radio Afternoon Drive M-F | 18 | 19 | 104 |
| Total TV Early News M-F | 29 | 27 | 93 |
| Total TV Prime Time M-Sun | 39 | 37 | 95 |
| Total Cable Prime Time M-Sun | 13 | 11 | 86 |
| MEDIA USAGE-CUME AUDIENCES** | | | |
| Read Any Daily Newspaper | 75 | 64 | 85 |
| Read Any Sunday Newspaper | 77 | 74 | 95 |
| Total Radio Morning Drive M-F | 76 | 77 | 102 |
| Total Radio Afternoon Drive M-F | 73 | 76 | 103 |
| Total TV Early News M-F | 70 | 68 | 96 |
| Total TV Prime Time M-Sun | 91 | 90 | 99 |
| Total Cable Prime Time M-Sun | 59 | 52 | 88 |
| MEDIA USAGE-OTHER | | | |
| Accessed Internet Past 30 Days | 60 | 64 | 107 |
| HOME TECHNOLOGY | | | |
| Own a Personal Computer | 69 | 70 | 102 |
| Purchase Using Internet | 38 | 40 | 106 |
| HH Connected to Cable | 69 | 48 | 70 |
| HH Connected to Satellite/Microwave Dish | 16 | 28 | 172 |

#Respondent count too low to report. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.
Source: 2002 Scarborough Research Top 50 Market Report (February 2001-March 2002)

changes in recent months, including the promotion of John Silva to deputy managing editor for news, from senior editor for news.

Earlier this year, Belo sold its minority stake in the Mavericks (and the American Airlines Center arena where the team plays) to the team's majority owner, Mark Cuban. Belo also dropped a lawsuit it had filed against Cuban over the deal, in exchange for \$27 million for its interests. As part of the settlement, the Mavericks will advertise on WFAA-TV and in the *Morning News*.

In September, the *Star-Telegram* announced it was abandoning its affiliation with the regional portal DFW.com in favor of Star-

Telegram.com. Knight Ridder launched the DFW.com portal in 1999. Although the portal was initially designed to feature content from the *Star-Telegram* and *Morning News*, the partnership fizzled after both papers' parent companies changed Internet strategies.

Clear Channel Outdoor and Viacom Outdoor are the two main out-of-home advertising players. Clear Channel offers bulletins and 8-sheet junior poster panels and is the only company offering 30-sheet posters in the market. Infinity offers bulletins and handles bus advertising in Fort Worth. Obie Media recently renewed its contract to handle advertising for the Dallas bus system. ■

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MLB, NFL, NHL weigh starting up their own cable channels

THE NFL IS BEING CAGEY THESE DAYS about whether it will exercise by the Feb. 15 deadline a clause in its contract with the broadcast networks that would allow it to, in effect, jettison the final three years and remaining \$6.6 billion of the deal and reopen negotiations. NFL commissioner Paul Tagliabue recently said the league is hoping to make a decision before the end of the year. But an executive at one of the other top pro sports leagues believes the NFL has no intention of going to the networks with a plea for more dollars. "The NFL has a great deal, and they know that they may not get this type of money from the networks ever again," the executive said. Even though the NFL's ratings are up this season, the exec noted, "ABC/ESPN and Fox are bleeding money from the current deal, and CBS is going to be bleeding at the back end of it. I know that if the negotiations are reopened, at least one of these networks will walk away."

All of the top pro sports leagues are facing the strong possibility that when their current TV deals expire, there

may be a drastic market correction downward in what the networks are willing to pay for the privilege of airing pro sports. Earlier this year, Fox parent News Corp. took an \$809 million write-down, citing losses from its sports programming deals, including the NFL and Major League Baseball. At the time, News Corp. president Peter Chernin said: "You would have to say, we've overpaid."

Sensing that the networks will be reluctant to cough up hefty rights-fee increases the next time around, all of the leagues are exploring their options. One possible initiative is starting up their own digital cable networks. In February, the NBA will relaunch its NBA TV channel on digital cable and satellite TV and will

offer live game telecasts for the first time. The NHL is discussing a stateside spinoff of its NHL Channel, a digital cable and satellite network that launched in Canada in October 2001. The NFL has been exploring the launch of its own digital cable network and recently hired former ESPN and ABC Sports president Steve Bornstein to lead that effort. Major League Baseball is also talking about getting into the act.

"It is inevitable that within the next five years, as digital continues to grow in the number of cable homes, every organized sport will have its own digital channel, or be on the verge of having one," said sports consultant Neal Pilson.

None of the leagues is looking to use these channels to air large packages of games or to eliminate broadcast and cable networks as their partners, but they do think these networks might be used as a bargaining chip when the time comes to negotiate new rights deals. If the networks take a hard line, the lack of a contingency plan would be bad business, even though because of their limited distribution these digital channels could not come anywhere close to matching the revenue the leagues now receive from the networks' rights fees.

"We're very happy with the partnership we have right now with Fox and ESPN," said Tim Brosnan, executive vp of business operations for Major League Baseball. "On the other hand, as a content provider, we have to look at all options available to us. We would be interested in a baseball channel, but as to when we would do it or how it could be structured, we would also have to take into consideration the market conditions, the desires of our fans, and our marketing partners." MLB also will be bearing in mind the huge losses incurred by The Baseball Network, its ill-fated partnership with ABC and NBC to coproduce game telecasts in the early 1990s.

In recent remarks on the subject, the NFL's Tagliabue was similarly vague. "We've spent a lot of time talking with the networks...and about the changing landscape of television through digital and other technology," he said. "We don't know where we are yet. Our ratings have been very strong. Ad sales this year have been very robust. But the future is going to be very different from the past."

NFL representative Greg Aiello said the league's internal discussions about an NFL channel at this point do not involve any live game telecasts.

The 24-hour NHL Network in Canada has broad national distribution and serves the interests of the country's numerous hockey fanatics. A similar all-hockey network in the U.S. would have more limited appeal, making it a tough sell to cable operators. Like the other leagues, if the NHL started its own network here, the channel would probably feature shoulder programming and few live game telecasts, if any. "ESPN/ABC has been a good partner—we fill a need for them and they give us national distribution," said an NHL executive.

Live game telecasts on league-owned digital channels might be feasible only if they featured matchups of lower-profile teams of interest to hardcore fans. "It would be suicidal for any pro sports league to put marquee games on a digital channel," one league executive said. "Placing crown-jewel events on their own channels would be a financial disaster. But that doesn't mean the leagues shouldn't be starting channels to grow their fan bases." ■

"As a content provider, we have to look at all options open to us."

TIM BROSINAN, EXECUTIVE VP OF MAJOR LEAGUE BASEBALL

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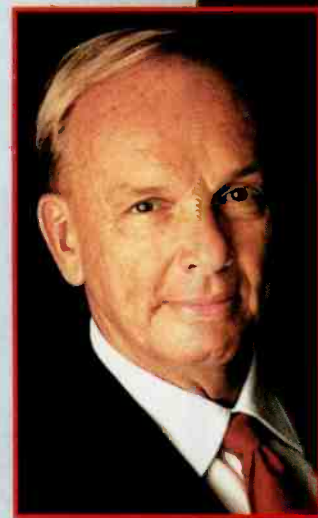
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Source: Scarborough Research Corporation — Atlanta Market, August 2001-January 2002
Note: AJC readership is over past 7 days. Ajc.com and accessatlanta.com are past 30 day users.



EYE ON THE PRIZE: Based on a real FBI agent, *Sue Thomas, F.B. Eye*, with Deanne Bray, is Pax's highest-rated original series.

Does



"We created an environment with no excessive violence, no explicit sex and no foul language."

PAXSON

Pax TV Have a Prayer?

LOWELL "BUD" PAXSON CITES HIS FAITH IN GOD FOR LAUNCHING THE TV NETWORK IN 1998. BUT LOW RATINGS, HEAVY DEBT AND A FAILING PARTNERSHIP WITH NBC ARE THREATS TO ITS LONG-TERM VIABILITY
BY MARC BERMAN

If good intentions measured success, the future would be bright for Pax TV. But since "Feel-Good TV" can by no means be compared to "Must-See TV," the self-proclaimed seventh network remains consistently banished to the outer fringes of network television.

Launched on Aug. 31, 1998, with a seven-day schedule populated by off-network dramas like *Touched by an Angel* and *Dr. Quinn, Medicine Woman*, and the promise to introduce new first-run programming, Pax was created under the watchful eye and fat wallet of founder Lowell "Bud" Paxson, who is chairman of parent company Paxson Communications. At the time, Paxson, a 45-year radio and television veteran who co-founded the Home Shopping Network, had either built or purchased enough low-power independent stations to create a network that preached inspiration and family values as an antidote to the usual array of sex and violence. Employing a distribution model that cobbled together broadcast television, cable and satellite distribution systems, the family-friendly network dressed itself up in a logo of red, white and blue and was ready to roll. Of course, the network had the Supreme Court to thank: The court upheld "must-carry" legislation that forced cable operators to carry the signals of TV stations large and small, which suddenly made Paxson's UHF stations viable as a network.

"Unlike what you were used to seeing on the networks, we created an environment with no excessive violence, no explicit sex and no foul language," explains Paxson, who cites his personal faith in God as one of the reasons for creating the network. "Instead of parents worrying about what their kids were watching, this was a network where families could sit down and watch television together."

Paxson even takes some credit for creating and fine-tuning other cable channels with a similar bent. "Because of what we have accomplished, more similar places like The Hallmark Channel and ABC Family are now on the map," he insists.

Flash to the present, however, and the future of Pax is somewhat less than certain, for a number of reasons. Ratings remain modest after four-and-a-half years (season-to-date, the network is averaging a 0.9 household rating in prime time—10 percent below the comparable year-ago period), according to Nielsen Media Research data. A 3-year-old partnership with NBC ended up in court, with Pax losing its claim that the GE-owned broad-

cast net breached a commitment to buy the network after it purchased Spanish-language network Telemundo. Stations carrying the Pax lineup continue to be put on the block (the most recent sale was WPXB in Manchester, N.H., in the extended Boston market area, to NBC in October). Other bad signs include the recent shutdown of the network's Los Angeles office and continuing layoffs—three regional sales vps were just let go in the past two weeks. Lastly, the overall financial picture doesn't look pretty: According to recent reports, the parent company continues to drag around a debt load of \$886 million, while its revenue in 2001 totaled \$308.8 million.

All those reasons are partly why Paxson would like to sell the network, but it's been hard to find interested owners. Although Pax's partnership with NBC meant the latter could potentially take control of the company, there were always built-in obstacles. Unless the current TV-ownership cap rules change (Congress, under the 1996 Telecom Act, does not allow a company to own stations representing more than 35 percent of the country; Pax and NBC owned-and-operated stations



"Now that we have more first-run hours, the next step is to establish a night where...we can beat UPN or the WB." SAGANSKY

combined, not including the Telemundo outlets, reach closer to 45 percent), the deal won't move forward. But that's not the only reason. NBC's acquisition of Telemundo combined with Pax would create triopolies in six of the top 10 markets (the current duopoly rule allows ownership of only two stations in any market that has eight or more separately owned media outlets), an insurmountable obstacle even if most of the ownership rules are done away with, as is expected with the recent Republican change of power in the Congress.

Add NBC's recently announced acquisition of cable network Bravo (at a reported \$1.25 billion in cash) into the mix and Pax appears to drop that much lower on NBC's priority list.

"When we signed the deal with NBC [which is slated to run through 2008 if Pax doesn't buy out of the agreement], it was full speed ahead—everyone was extremely optimistic. We couldn't wait to get started," recalls Paxson. "They would sell advertising time for us [thus cutting down on Pax's administrative costs] and we would air repeats of the NBC shows that would help brand our network. That was the agreement. But once Tom Rogers and some of the other key players who were instrumental in closing the deal departed NBC, their business priorities seemed to shift." Rogers left NBC in September 1999 to become chairman/CEO of publishing company Primedia.

"By partnering with NBC, we were looking for two things," explains Jeff Sagansky, president and CEO of Paxson Communications Corp. "We wanted assistance on the sales side and we wanted more opportunities on the programming end. While we got what we hoped for on the sales end, the impact on the programming never surfaced."

According to an NBC spokesperson, the network (which fully owns CNBC and Bravo, half-owns MSNBC with Microsoft, and has minority stakes in A&E, the History Channel and ValueVision) has no contractual obligation to provide Pax with programming. Although *Mysterious Ways* (which originated on Pax), NBC teen-oriented half hours *California Dreams* and *Just Deal*, and repeats of former NBC game show *The Weakest Link*, which currently airs on Pax, have crossed NBC/Pax platforms, nothing else is planned for the future.

"Eventually we did offer more of our programs to Pax, but they were only willing to pay us below-market prices," says an NBC representative, who declined to comment otherwise for this story.

"When we launched, nobody believed we were real, that we could start something from scratch," notes Sagansky, whose contract with Paxson expires next year. "We had to get on the air and show that even though we had this UHF carriage, we could get a rating. And because we believed NBC could help us reach our goals, we gave them the potential path to operating control. Even though the partnership has hit a programming standstill, when we look out and see how many homes we're now in and how many people have a positive feeling about us thanks to shows like *Doc*, *It's a Miracle* and *Sue Thomas (F.B. Eye)*, we have successfully stuck to our game plan."

BUT DOES THIS GAME PLAN really sound like a long-term opportunity? Or is Pax currently cutting costs as part of a strategy to survive until 2004 when it can initially buy its way out of the deal with NBC? And can Pax even survive in the long run without NBC?

"The one time Pax was beginning to feel, or at least sound, like a real network was when the partnership with NBC was announced," says Laura Caraccioli,

vp/director of Starcom Entertainment. "But when that began to sour and Pax became just Pax again, the potential optimism came to a standstill. Without NBC, the future is far less certain."

"Pax's success, or lack of it, has always depended on who you consider their competition to be," adds John Rash, senior vp, director of broadcast operations at Campbell Mithun. "In the cable arena, not only is Pax a player, its programming lineup and audience delivery is actually more ambitious than most others. But unless the ratings increase—and they probably won't until we see considerably more original programming—earning its stripes as the seventh broadcast network is unlikely to ever happen."

Considering that Pax's distribution more closely resembles a cable network with some broadcast reach, if there is a future for Pax—and that still remains a big if based on the recent set of circumstances—the lower-pressure cable arena could be the logical realm in which it should compete, says another buyer. "Because we consider Pax a hybrid of broadcast and cable, we buy the network out of our cable budget," says Andy Donchin, director of national broadcast for Carat USA. "Although the audience is limited, the benefit they have is their family-friendly content—advertisers are attracted to that."

Pax certainly tries to play the family-friendly card as often as possible, since that is its main distinction in the crowded TV marketplace. Results from a study commissioned by Pax correlating sex on TV with commercial recall found recall was actually better for neutral programming (with no sexual or violent content) than for programming of a more violent or sexual nature elsewhere. Participants who saw the ads during



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Pax TV's Hits and Misses

A look at the net's programming track record

Although Pax TV has relied heavily over the last five years on acquired programming, its future focus will be on first-run shows, according to Jeff Sagansky, who oversees all of Pax's programming efforts. And because Pax positions itself as the home of feel-good, uplifting and family-oriented entertainment, who better to star in the network's latest efforts than Richard "John Boy" Thomas, host of Pax's longest-running show, reality hour *It's a Miracle*, which looks at inspirational occurrences that can't be explained.

In his first scripted drama role since playing John Boy in *The Waltons*, Thomas is also starring in legal hour *Just Cause*, one of three new dramas that Pax rolled out this season. Season-to-date (through Nov. 3), *Just Cause* is averaging 1.53 million viewers—a considerable 981,000 more than Pax's first original drama, *Little Men* (based on the book by Louisa May Alcott), which lasted only a year.

"I am honored to have such a close association with Pax," says Thomas, whose new series premiered Sept. 15, just one day short of 30 years after *The Waltons'* debut. "Pax offers the type of uplifting entertainment we don't see enough of on television."

Of the other two freshman dramas on Pax this fall, *Body & Soul*, featuring former miniseries king Peter Strauss, has stumbled out of the gate (860,000 viewers to-date). But *Sue Thomas, F.B. Eye*—the true story of a deaf woman who reads lips to help solve crimes for the FBI—has become Pax's most-watched show to date in its brief tenure on the air.

Factor in country crooner Billy Ray Cyrus in medical drama *Doc* and an aggressive lineup of original made-for-TV movies, and the little network that never had it easy is making some progress.

Of course, the programming failures on Pax outnumber the keepers, giving it the dubious honor of being just like the other broadcast networks. For example, none of the four hours launched in 1999-2000 (*Chicken Soup for the Soul*, *Destination Stardom*, *Hope Island* and *Twice in a Lifetime*) attracted more than about 800,000 viewers. The drama *Mysterious Ways* and the reality hour *Encounters With the Unexplained* limped along for two seasons after launching in the fall of 2001, and *Bonanza* prequel *The Ponderosa* went up in flames last season.

Looking ahead, Pax has more original programming up its sleeve. "We have one confirmed series in mid-season [game show *Dirty Rotten Cheaters*] and at least two pilots in development," says Sagansky. "For the first time since we began, we really have a foundation to build from, thanks in particular to *Sue Thomas* and *Doc*." Whether Sagansky is here to do the building is another question. His contract with the company is up next year, leaving his future at Pax questionable.

Although you can't fault a network for trying, does a show called *Dirty Rotten Cheaters* really sound like feel-good TV? —MB

a neutral program had better memory of the products advertised than participants who saw ads during a sexual or violent program.

"Although you can't fault a network for targeting family values, Pax's ongoing problem is its lack of branding and less-than-ambitious original programming slate," notes Brad Adgate, senior vp of corporate research at Horizon Media. "Unlike the WB, which is young and more female-driven, and UPN, which is known for its ethnic composition, Pax remains ambiguous. What it needs to do is find more original programming to help define its niche."

DESPITE A PATH PAVED WITH POTHOLES from the very beginning, Pax TV refuses to give up. *Sue Thomas* is a "hit" in Pax's universe—the new drama is currently attracting 2.29 million viewers per week, the most for any Pax show. *Doc* (with 2.07 million viewers to date) ranks a close second, and *It's a Miracle* remains a signature series.

And in a sign that Pax is moving on, *Touched by an Angel* no longer runs on the network.

"Our ongoing focus has to be on finding more original first-run series," notes Sagansky, who claims the network is spending more on acquired off-net shows than on original series. "We needed shows like *Touched by an Angel* and *Dr. Quinn* to get the network started. Now that we have more first-run hours working, the next step is to establish a night, even an hour, where we can beat UPN or the WB."

"Another way to grow the network is through more effective promotion," adds Rob Hebenstreit, Pax's vp of research. "Television, radio, billboard, cable, print—the more mediums we utilize, the more viewers will find out what we're all about."

"By selling our assets, we can now stand on our own," chimes in Paxson. "We haven't come this far to just walk away. With NBC or without NBC, on our own or with a new partner, we are moving forward."

But can Pax really get past all these obstacles to forward progress?

"Even if Pax does come up with money to buy out NBC [which won't come cheap—NBC invested a reported \$415 million in the network in 1999], without the support of NBC's sales division there will be no future for Pax," insists one buyer, who requested anonymity. "Unless another company with a mega-presence like NBC steps up to the buying plate—and that's unlikely—I can't see how Pax will stand on its own. They barely did in the first year without NBC." ■

Senior editor Marc Berman writes the daily *Programming Insider* newsletter for mediaweek.com.



THE GOOD, THE BAD & THE NEW: (From top) *Doc* is one of Pax's successful original hours; *The Ponderosa* didn't last more than one season; and Thomas' *Just Cause* appears to be a keeper at the outset.



TRUE FACT

**FOOTPRINTS ON
THE MOON WILL LAST
10 MILLION YEARS.**

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

STEVE COLVIN CELEBRATED his 40th birthday last week with about 250 people amid the Egyptian garden-like vibes of the new Manhattan club Sessa. The editors of



Just around midnight, "the Queen" stepped back so Colvin could try out his new birthday present.

Dennis Publishing's *Blender*, *The Week* and *Maxim* feted their U.S. boss with mock covers—one with Colvin as Elvis, another with him on the receiving end of a choke-hold by chairman Felix Dennis. Then a man dressed as Queen Elizabeth knighted him (Colvin is British) and presented the real gift from the editors: a Gibson Les Paul guitar, which the former band member promptly picked up and started playing the Stones' *Brown Sugar*. Well-wishers included News America president Lachlan Murdoch (son of Rupert), *Time Out New York* editor Cyndi Stivers and Def Jam president Lyor Cohen...

Cybill Shepherd didn't disappoint as the guest of honor at a recent *More*-hosted luncheon at Morton's in West Hollywood. The November cover girl talked about sex and dating, then belted a rendition of her own



A dash of flash: *More* cover girl Shepherd (l.) with the like-shirted Weiss at Morton's

Menopause Blues. A highlight for Shepherd was spotting someone in a similar blouse and discovering it was her old friend **Emily Weiss**, media director at Dailey & Associates and wife of former *Cybill* director Jonathan... It's a sorry state of affairs in local TV news, according to a recent survey of 103 news directors by the Project for Excellence in Journalism, an initiative of Columbia University's J school. Pressed to make profits and often relying heavily on audience research, too many stations are routinely leading with crime stories and under-covering other important subjects, the survey found. Even the news directors themselves—half of those surveyed—said local news is on the wrong track. But Boston's bucking the trend, with stations there getting good grades in the survey for covering a

broad range of story topics. **Ed Ansin**, owner of No. 1-ranked WHDH-TV, chalks up his rating to good old-fashioned "basic journalistic principles"... Breaking a longstanding ban



Hughes in borrowed jewels

on loaning jewels for events, Cartier president Stanislaw de Quircize made a special exception for *Condé Nast Traveler* publisher **Lisa Hughes** when she hosted the Oscars of the travel industry in Hawaii recently. Dripping in almost \$100,000 worth of baubles, Hughes welcomed attendees to the mag's 15th Anniversary Readers' Choice Awards celebration at the Royal Palace, the only official royal residence on U.S. soil. Hughes reveled in the regalia but chose not to wear a tiara—she didn't want to upstage the Princess of Hawaii...

Seen at *ARTnews* magazine's centennial fete at the New York Historical Society: fashion designer Mary McFadden; Maxwell Anderson, director of the Whitney Museum of Art; artists Christo, Philip Pearlstein and Mary-Ellen Mark; and TV producer **Douglas Cramer** (*Dynasty*, *The Love Boat*, *The Brady Bunch*). What's Cramer's connection? His collection. He's on *ARTnews*' list of the world's top 200 art collectors. ■

Movers

MAGAZINES

Richard (Dick) Porter, most recently executive vp of interactive marketing sales for AOL Time Warner, has joined Publishing Group of America as president of Sunday newspaper magazine *American Profile* and senior vp of publishing for the company, a new position. Porter has held numerous publisher posts, including *TV Guide*, publisher of *Reader's Digest* and publisher of Rodale's *Prevention*...Hearst Magazines has begun staffing up for *Lifetime*, the women's magazine launching next spring through a partnership between Hearst and the Walt Disney Co. **Pamela Guthrie O'Brien**, formerly with the Meredith Corp. magazine development group, has been named executive editor. And **Renee Lewin**, most recently associate publisher of sibling title *Esquire*, has been named associate publisher...American Express Publishing has promoted **John Galante** to travel director for *Travel + Leisure*. Most recently, Galante served as San Francisco branch manager for *T+L* and AmEx sibling *Departures*. The position was created through a restructuring effort...Magazine Publishers of America has appointed **John Lively**, president and CEO of the Taunton Press, as chair of the Smaller Magazine Advisory Council. Taunton Press publishes *Fine Homebuilding*, *Fine Woodworking* and *Fine Cooking*. Lively replaces **Tom Stoneback** of Abenaki Publishers.

RADIO

Jeff Winfield has joined New Radio Group as director of programming. Winfield was program director for Cumulus Media's KHAK-FM in Cedar Rapids, Iowa...**Allen Power** has been promoted to regional vp of operations for Salem Communications, from general manager of the company's stations in Georgia... At Clear Channel Radio: **Joe Bevilacqua**, currently program director for WJHY-FM in Providence, R.I., and Rock brand manager, will add responsibilities as regional vp of programming for stations in Massachusetts, Rhode Island, New Hampshire and Maine. And **Catherine Meloy** was promoted to regional vp of sales for the Washington/Baltimore trading area, from regional (continued on page 40)



TRUE FACT

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Greg Berlanti Creator and executive producer, the WB's *Everwood*

A little more than five years ago, Greg Berlanti had yet to sell a script in Hollywood. But you could say his fortunes have turned.

A couple years out of Northwestern University, where he earned a degree in playwriting, Berlanti got his break in 1997 when *Dawson's Creek* creator Kevin Williamson read a draft of his screenplay for *The Broken Heart's Club—A Romantic Comedy* and brought him on board the WB teen drama as a staff writer. His movie went on to win raves at the 2000 Sundance Film Festival, and he moved rapidly up the ladder on *Dawson's*, rising to executive producer. Then came the opportunity to create his own show, and first time at bat, he's got a hit, with the WB Monday-night drama *Everwood*.

After several years writing about teens on *Dawson's*, Berlanti needed to branch out. "I wanted a show with characters that were really cross-generational and where everybody was sort of a large dysfunctional family that extended among the whole community and had characters of all ages inter-relating." About the series' central father-teenage son relationship, Berlanti says he felt it was an underrepresented genre on television, as well as a subject he had something to say about. "I've seen so many fathers and sons kind of go almost their whole lives without really ever knowing each other," he says. With the wife/mother dying and the family moving to a small Colorado town in the first episode, Berlanti set the stage for his characters to get to know each other.

And based on the show's ratings—it's ranked fourth among all WB shows with a 4.0 in households—viewers are responding.

Berlanti doesn't take all the credit, though. His forté is writing, but Mickey Liddell, another producer on *Everwood* with whom he's just formed a production company, "brings it to life." —*John Consoli*

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Bloomingdale's



At Bloomingdale's in New York for *FHM* magazine's recent *FHM* Male Model Search, (l. to r.) Amie Deutch, advertising director, *FHM*; NYU student Gates Gooding, winner; and Brande Roderick, actress and celebrity judge



Teen People celebrated its "What's Next" issue with a star-studded bash at New York's Hammerstein Ballroom. With actress Tarryn Manning (c.) on the red carpet, *TP* publisher Paul Caine and managing editor Barbara O'Dair.



At Bear's Best Golf Course outside Atlanta, *T&L Golf* and Nike Golf kicked off a program that will give selected readers the chance to be outfitted with Nike apparel and test new equipment. (L. to r.) Robert Weber, vp/publisher, *T&L Golf*; Bradley Hughes, PGA Tour player; and Chris Zimmerman, general manager, Nike Golf.



Top singer-songwriters performed recently at Seattle's Experience Music Project for an HIV/AIDS-awareness concert set to air Dec. 1 on MTV. (L. to r.) Steve Friedman, vp strategic partnerships and public affairs, MTV, with performers Michelle Branch, Missy Elliott and Dave Matthews.



At the recent Fall New York Tabletop Cocktail Party, co-hosted by Condé Nast Bridal Group and Forty One Madison and held at Tabla, (l. to r.) Nina Lawrence, vp/publisher, CNBG; Carole Dixon, senior vp, Forty One Madison; Donna Ferrari, tabletop, food and wine director, *Bride's* magazine; and Mjillie Martini Bratten, editorial director, CNBG

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Movers

(continued from page 34) director of sales. Also, **Jon Robbins** has been promoted to regional vp of programming for Clear Channel's Charleston, S.C., trading area, from operations manager for the company's Charleston cluster...**Pete Benedetti** has been named president and CEO of New Northwest Broadcasters, owner of 43 stations in Washington, Oregon, Montana and Alaska. Benedetti comes to NNB from Citadel Communications, where he was western region president.

TV STATIONS

Gary Wordlaw has been named vp and general manager of KSTW, the Viacom Television Station Group-owned UPN station in Seattle. He replaces Kathy Sparks, who

left to pursue other opportunities. Wordlaw was most recently president and gm of WTVH-TV in Syracuse, N.Y., a Granite Broadcasting-owned CBS affiliate...**R. Paul Fry** has been named president and gm of KGW-TV, the Belo Corp.-owned NBC affiliate in Portland, Ore. Fry was president and gm of Belo's Seattle-based NorthWest Cable News, a position he held since January.

CABLE

National Cable Communications has named **Greg Schaefer** COO. Most recently vp/station manager of WCBS-TV in New York, he will be responsible for NCC's spot sales division as well as technology and operations...Scripps Networks has named **Carol Cunningham** director of strategic research, responsible for existing Scripps channels such as Food Network and Fine Living, as well as the New Ventures divi-



Cunningham moves to Scripps Networks



Porter joins Publishing Group of America

sion. Cunningham had been director of affiliate and local ad sales research for A&E Television Networks.

AGENCIES

Laura Bracken was appointed senior vp, media director at Hill, Holliday, San Francisco. She was senior vp, media director of Saatchi & Saatchi, San Francisco, which she joined in 1988 as associate media director...**Corey Johnson** was promoted from associate media director to media director, partner, at Carmichael Lynch.

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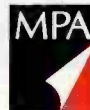
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Inside Media

NEWS OF THE MARKET

Fredericks Takes Over From Peeler at CMR

David Peeler, president and CEO of CMR/TNS Media Intelligence since June 2000, was suddenly replaced last week by Steven Fredericks, who took over his new post immediately. Fredericks reports to Jean-Michel Portier, chairman of CMR/TNS. "We had discussions [with Peeler] on several issues, and differences were emerging," said Portier, who declined to provide details. Fredericks comes to CMR from JASSNet, an Internet program guide (previously known as Yack), where he was president/CEO. His experience includes top management positions at Digital Domain, a leading digital studio, and 16 years at IBM, where he oversaw all merger and acquisitions activity for the company's entertainment and media industry segments. In his new role, Fredericks will oversee CMR/TNS Media Intelligence along with its related businesses: Marx, Evaliant, TES, TNSSPORT and Precision Marketing Services.

TBS Expands Research Unit

Under a restructuring of its research department, Turner Broadcasting System is expanding the corporate research unit and giving new responsibilities to some of its executives. Nancy Lucas, head of research for TBS Superstation, will be promoted to corporate vp, strategic research and audience analysis. She will work directly with chief research officer Jack Wakshlag on research and publicity. Robin Thomas, currently serving as vp of forecasting and planning for Turner Broadcasting Research, will assume Lucas' former role as vp of research for TBS Superstation and Turner South. Greg Gajus, currently vp

of audience analysis, was promoted to vp of research in charge of series and sports at TBS Superstation and Turner South. In addition, Fred Spring was named vp of research for TNT and Turner Classic Movies.

Magazines' October Numbers Mixed

Magazine advertising revenue for October was up 7.5 percent compared to October 2001, but ad pages for the month decreased by 0.2 percent, according to Publishers Information Bureau. Through the year, ad revenue registered a 2.2 percent gain while ad pages remained down 5.9 percent. Year-to-date, seven of PIB's 12 main advertising categories experienced dollar growth, in particular the consistently hot drugs & remedies, food & food products and household furnishings & supplies categories. Also consistent with recent months' tallies, the technology and hotels & resorts categories noted losses.

L.A. Clippers Re-Up With KXTA

The Los Angeles Clippers pro basketball franchise has renewed its exclusive radio broadcast agreement with KXTA-AM "Fox Sports AM 1150" for another five years. The deal with the Clear Channel sports station runs from the 2002-2003 through the 2006-2007 season. Ralph Lawler, who is completing his 23rd year as the "Voice of the Clippers," will continue to provide play-by-play while Michael Smith, a former Clipper, will handle color commentary.

NBC Cross-Promotes Telemundo Talent

NBC, which finalized its acquisition of Hispanic TV network Telemundo earlier this

Calendar

The American Advertising Federation will present the **Advertising Hall of Achievement awards**, recognizing outstanding industry professionals age 40 and under, Nov. 19 at New York's Waldorf-Astoria. Contact: 1-800-999-2231.

International Radio & Television Society will present a **panel on cross-platform media opportunities** Nov. 19 at the NBC building in New York. Contact: 867-6650, ext 305.

Ira Berman's Media All-Stars gathering of the bands will take place on Nov. 21 at Upstairs at Studio 54 in New York. For information, e-mail nycgigs@nycgigs.com.

American Business Media will present as part of its Midwest-region meeting the **Fast Track Media Management Program**, designed for middle management handling b-to-b media, Nov. 21 at the Fairmount Hotel in Chicago. For information, visit www.americanbusinessmedia.com.

Variety magazine and Frankfurt Garbus Kurnit Klein & Selz will present a media conference entitled "**Content & Commerce: Hollywood Meets Madison Avenue**," Nov. 22 at the New York University Stern School of Business. Contact: 1-888-887-0288.

Broadband Plus: The Western Show will be held Dec. 3-6 at the Anaheim Convention Center in Anaheim, Calif. For more information, visit www.broadbandplus.org.

The **International Radio & Television Society Foundation** will hold a **round-table breakfast discussion** featuring Leo Hindery Jr., chairman and CEO, YES Network, Dec. 6 at the Chrysler Building in New York. Contact: 212-867-6650.

International Sport Summit 2003 will be held Jan. 15-17 at the Marriott Marquis Hotel in New York. Highlights will include a global presentation on the Olympic movement and an examination of doing business in China. Contact: 301-493-5500 or e-mail ejksports@ejkrause.com.



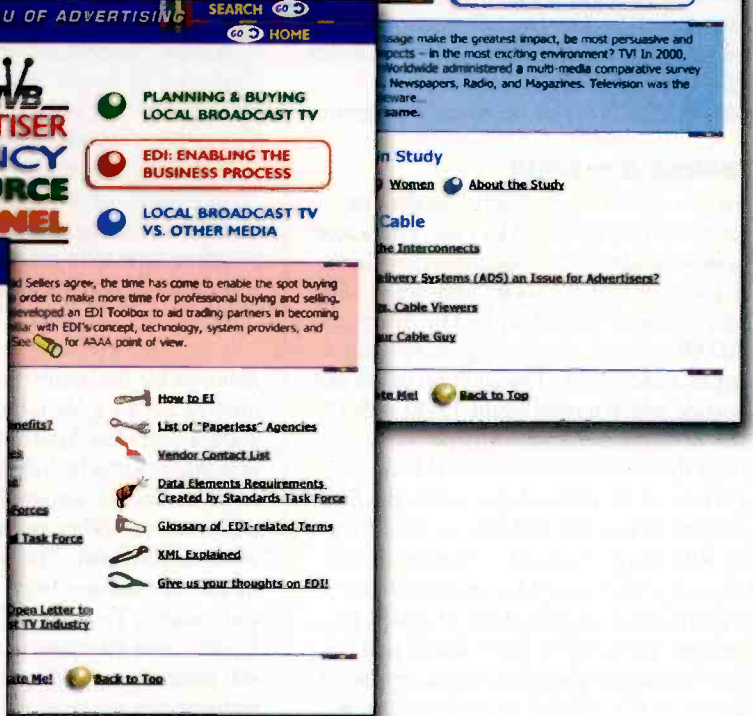
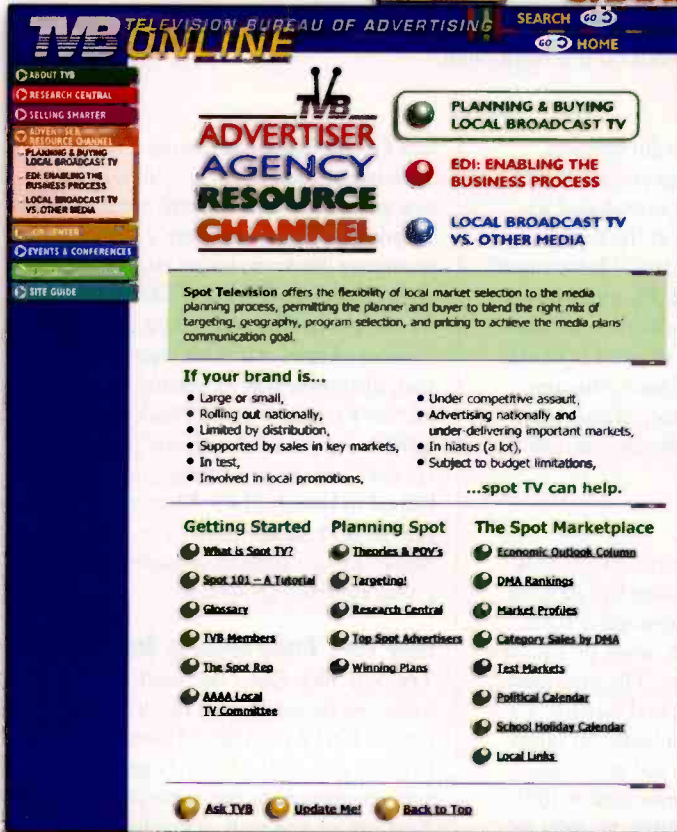
Kieselstein moves from money to kids' stuff.

Time Inc. Names Parenting President

David Kieselstein, president of Time Inc.'s Money Group, is moving over to become president of the company's Parenting Group, filling the vacancy left by Andy Sareyan, recently named president of *Entertainment Weekly*. Chris Poleway, president of the Fortune Group, will add responsibilities for the Money Group, which includes *Money* magazine and its CNN/Money.com partnership (*Mutual Funds* was part of that group until it folded last month). Kieselstein had been at *Money* since 1999 and previously ran the consumer marketing and new ventures group at Fortune. The Parenting Group consists of the 2 million-circulation *Parenting* magazine and the 2 million-controlled-circ *Baby Talk*, as well as a custom publishing and sampling business.

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year, will work some cross-network integration next week when a Telemundo talk-show host makes two appearances on the NBC soap opera *Passions*. Maria Celeste Arraras, who hosts *Al Rojo Vivo con Maria Celeste* on Telemundo, will appear as herself on *Passions* on Nov. 27 and Nov. 29. "Through her special Thanksgiving-week appearances, we hope Maria Celeste's many fans will discover that *Passions* is just as entertaining and fun to watch as the best telenovelas," said Sheraton Kalouria, NBC's senior vp, daytime programs.

Dial-Global Joins RADAR

Dial Communications-Global Media, the national sales arm owned by radio syndicator Excelsior Radio Networks, announced last week that its Contemporary network of 550 radio stations will be measured by Arbitron's RADAR network radio ratings service beginning in March 2003. The addition of the new network, which targets adults 18-49 with 14 units of commercial inventory per week, brings the total number of RADAR-rated networks to 37. Dial-Global will be the fifth company to join the RADAR service, alongside ABC Radio Networks, Premiere Radio Networks, Westwood One and American Urban Radio Networks. David Landau, co-president and CEO of Dial-Global, said the New York-based company, which represents more than 100 radio shows and services, is also working on plans to roll out a network targeting older adults.

Hallmark Channel Kicks Off Holidays

Hallmark Channel is running its largest-ever sweepstakes promotion, which began on Nov. 16 and continues until Dec. 21. Tailored around a slew of original holiday programs, such as *Christmas With Tony Bennett*, and movies *The Snow Queen*, *Silent Night* and *Santa Jr.*, the sweepstakes ties in with the Hallmark Gold Crown greetings and gift stores, as well as an online element with eBay. The promotion is being executed by Westport, Conn.-based Concept One Communications. Hallmark Channel, owned by Crown Media Holdings, now reaches 48 million cable and satellite subscribers.

Arbitron Buys Measurecast Service

Arbitron has become the sole supplier of Webcast ratings in the U.S. with its acquisition of the license to the Internet audience measurement system owned by Portland, Ore.-based MeasureCast. Founded in 1999, Measurecast vigorously competed with

Raven Joins Disney Lineup

The Disney Channel will launch its first multi-camera sitcom, *That's So Raven*, on Jan. 17. The series, about a 16-year-old psychic, is currently airing on the Disney Channel's international outlets and is earning decent ratings. Starring Raven (known as Raven-Symone when she played Olivia on NBC's longtime hit *The Cosby Show* in the 1980s), *That's So Raven* chronicles the life of Raven Baxter, who with her friends and annoying little brother seeks to alter the course of events when she catches glimpses of the future. The series joins the Disney Channel's prime-time kids schedule and will air at 7 p.m. on Friday nights. Four back-to-back half-hour episodes will roll out on premiere night.



Sitcom psychic: former *Cosby* kid Raven

ucts Group as general manager for national advertising sales, based in Chicago. In her new position, Shanower will be expected to broaden TMS' client roster in the areas of consumer products, home electronics and direct response. She joins TMS from Electronic Arts in Chicago, where she worked as director of sales, Midwest region. Prior to that, Shanower was vp, strategic partnerships for San Francisco-based Bluelight.com, managing cross-platform revenue programs. At Hearst Corp. in San Francisco, Shanower helped to launch *Marie Claire* and was part of the *Harper's Bazaar* sales force. She was later named Hearst corporate marketing & sales, group advertising director.

Arbitron for the Internet radio business, introducing a weekly ratings service in late 2000, a year after Arbitron introduced its monthly reports. Included in the deal, Arbitron has also acquired the "Measurecast" trademark and other assets. Financial terms were not disclosed. The radio ratings company will immediately begin to publish weekly and monthly Webcast audience estimates. Under a new company name, Measurecast will continue to develop Internet-related technologies and services.

FCC Sets New EEO Rules

Hoping that three's the charm, the Federal Communications Commission has adopted new equal employment opportunity rules. Past rules were struck down by a federal appeals court two years ago. The new rules require broadcasters, cable and satellite TV companies to widely disseminate job vacancies for full-time positions and undertake additional outreach measures, such as job fairs and scholarship programs, in order to improve the number of minorities and women in media companies. Media companies will also be required to keep and submit to the FCC detailed annual records of their efforts, which drew criticism from the National Association of Broadcasters. "The NAB has long been concerned with rules that create undue paperwork burdens, particularly on small-market broadcasters," said Eddie Fritts, NAB president.

Shanower Tapped for Tribune Ent. Sales

Tribune Media Services has hired Lisa Shanower to run TMS' Entertainment Prod-

New York Times Reports Section Ad Gains
The *New York Times* last week reported its Styles sections through the first three quarters of 2002 have seen ad revenue rise 43 percent and total ad inches grow by 28 percent, compared to the same period in 2001. Reasons for the gain, according to the *Times*, include the addition this year of two new editorial columns on entertaining and retail merchandise, increased circulation thanks to inclusion in national distribution and increased demand for color ads. The national newspaper said it plans to sell the back page premium position of the section as a 13-week or 26-week franchise rotational position, starting Feb. 2. Separately last week, the *Times* also reported a 33 percent increase in its "Best of the Season" holiday shopping advertorial, which ran in the Sunday, Nov. 17, edition of *The New York Times Magazine*.

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www.nielsen-netratings.com

The Hollywood Reporter's Box Office

For weekend ending November 10, 2002

| THIS WEEK | LAST WEEK | PICTURE | 3-DAY WEEKEND GROSS | DAYS IN RELEASE | TOTAL GROSS SALES |
|-----------|-----------|---------------------------------|---------------------|-----------------|-------------------|
| 1 | New | 8 Mile | 51,240,555 | 3 | 51,240,555 |
| 2 | 1 | The Santa Clause 2 | 24,734,523 | 10 | 60,038,513 |
| 3 | 2 | The Ring | 15,507,802 | 24 | 85,601,983 |
| 4 | 3 | I Spy | 8,809,800 | 10 | 24,487,959 |
| 5 | 4 | Jackass: The Movie | 7,106,194 | 17 | 53,225,646 |
| 6 | 6 | My Big Fat Greek Wedding | 5,854,005 | 206 | 192,857,165 |
| 7 | 7 | Sweet Home Alabama | 3,810,839 | 45 | 118,548,539 |
| 8 | 5 | Ghost Ship | 3,157,407 | 17 | 26,171,019 |
| 9 | New | Femme Fatale | 2,776,248 | 5 | 3,430,876 |
| 10 | 19 | Frida | 2,754,118 | 24 | 24,592,014 |

Source: The Hollywood Reporter

Most Requested on Ask Jeeves

The following is a report containing the top TV programs and movies that garnered the most questions on www.ask.com for the week of 11/4.

Top 10 TV Searches

1. *The Bachelor*
2. *Friends*
3. *Survivor*
4. *Sponge Bob SquarePants*
5. *The Simpsons*
6. *Scrubs*
7. *CSI*
8. *Gilmore Girls*
9. *Smallville*
10. *Trading Spaces*

Top 10 Movie Searches

1. *Harry Potter*
2. *8 Mile*
3. *Lord of the Rings*
4. *Die Another Day*
5. *Jurassic Park IV*
6. *Spider-Man*
7. *Analyze That*
8. *The Santa Clause 2*
9. *Femme Fatale*
10. *Jackass The Movie*

Source: Ask Jeeves

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 ...AND AGAIN...AND AGAIN...AND AGAIN...AND AGAIN

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*WE: WOMEN'S ENTERTAINMENT™ and the logo are service marks of WE: WOMEN'S ENTERTAINMENT LLC. © 2002 WE: WOMEN'S ENTERTAINMENT LLC. All rights reserved. *Felicity*: Andrew Eccles, *Two Guys and a Girl*: George Lange/ABC. *Source: Nielsen Media Research, Inc. Median age among Women 18+ for *Two Guys and a Girl* 6:30p M-F is based on 17 telecasts airing from 9/30/02 to 10/22/02. Median age among Women 18+ for *Felicity* 7p M-F is based on 10 telecasts airing from 9/30/02 to 10/11/02. Qualifications available upon request.

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EAST

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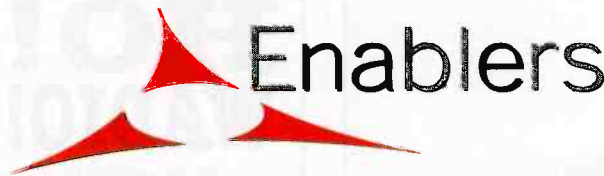
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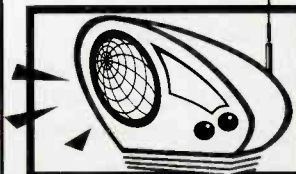


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THE PORT AUTHORITY OF NY & NJ

REQUEST FOR PROPOSALS

Advertising Services, Pathvision Broadcasting System

The Port Authority Trans Hudson Corporation (PATH) is seeking Request For Proposals (RFP) from qualified companies to provide advertising services, Pathvision Broadcasting system.

A site visit is being held on November 25, 2002 at 10:00 am at The Journal Square Transportation Center, One Path Place, Jersey City, NJ 07306. Attendance is strongly recommended. Attendees interested in attending shall call Kenneth Bransky at 201-216-6212 to confirm their attendance and/or to receive traveling directions. Photo ID is required.

Interested persons may request a copy of the RFP from the Purchasing Services Division via our web page at askforbids@panynj.gov or fax 212 435-3959. Reference RFP #000005652 on all requests. Responses are due no later than 2:00 pm on December 12, 2002.

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The deadline for December **Services & Resources** ads will be **Thursday, November 21, 2002 at 3:00 pm**. The deadline for **Offers & Opportunities** and **Employment** ads in the December 2nd issue will be **Tuesday, November 26, 2002 at 4:30 pm**.

For more information, please call 1-800-7-ADWEEK
In the West, call 888-8-ADWEEK. Thank you and have a great holiday

For Classified Advertising Call Karen Sharkey at 1-800-7-ADWEEK

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The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 770 Broadway, 7th fl. New York, NY 10003. 1-800-723-9335 Fax: 646-654-5313.**

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The successful candidate will possess a Bachelor's degree, at least 10-15 years of proven marketing experience, a minimum of 5 years in a senior management role in a consumer products organization within both corporate and entrepreneurial organizations. Must have solid finance knowledge, strong interpersonal, analytical and negotiating skills and ability to create and administer budget plans. Must possess a sense of humor.

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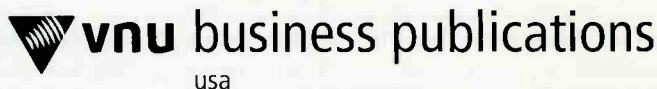
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| THE MEDIAWEEK DIRECTORY | <input type="checkbox"/> CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> CD/Online \$799 |
| IQ DIRECTORY | <input type="checkbox"/> CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> CD/Online \$799 |
| MARKETER'S GUIDE TO MEDIA | <input type="checkbox"/> 2002 Print \$109 | <input type="checkbox"/> 2003 Print \$129 (available in 3/03) | |

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AND MORE

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2003

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Growing by Design

Hoping to cash in on fashion's influence on pop culture, weeklies are joining couture titles along the runways

ONCE THE DOMAIN OF CONDÉ NAST'S *VOGUE* AND HEARST MAGAZINES' *HARPER'S BAZAAR*, fashion coverage in magazines is proliferating faster than faux Kate Spade bags in Chinatown. In addition to the relatively recent entries of Time Inc.'s *In Style*, Hearst's *Marie Claire* and CN's *Lucky*, a growing number

of weekly titles—both entertainment and general interest—are getting into the act. With the fusion of fashion and pop culture, strong reader demand and the potential of non-endemic advertising categories to build on, Wenner Media's *Us Weekly*, Time Inc.'s *People* and even *Time* are becoming purveyors of style.

Publishers' heightened interest in fashion, however, will not bring a windfall of fashion and beauty ads. Not only do media buyers for fashion brands, accustomed to the environs of more-traditional fare, need convincing, but also there are fewer dollars to go around. Through October this year, magazine spending in the apparel and accessories category was down 7.2 percent compared to the same period in 2001 to \$981 million, according to the Publishers Information Bureau. Among some major advertisers, Chanel's print spending dropped 30 percent to \$19 million, and LVMH's (Moët Hennessey Louis Vuitton) commitments fell 19 percent to \$70 million, CMR reports. It was not all bad news: Tommy Hilfiger's spending was up 14 percent through October to \$23 million.

Challenges aside, publishers are pressing ahead with added fashion coverage. After successfully publishing two oversized style and design specials this year in Europe, *Time* is moving ahead with plans to produce similar specials in the U.S. next spring and fall. The European editions went to 400,000 subscribers (another 78,000 copies were distributed on newsstands); in the U.S., the 4.1 million-circ *Time* will send 600,000 polybagged, standard-sized copies to selected high-income subscribers. The 48-page spring issue will profile architects and look at retro fashion.

"*Time* has always covered a broad swath of [topics], including arts and entertainment, books, movies and fashion," explains associate

publisher Taylor Gray. "Fashion and design are becoming more pervasive in everyday life."

Gray, who has just begun shopping *Time Style & Design* around, claims that there is interest from a variety of advertisers, including Ralph Lauren, Cartier and Tommy Hilfiger—all of which were in the international edition.

Still, not all media buyers are convinced that fashion belongs in *Time*, even as a polybagged special. "If a reader is looking at the newsweek-



Stylin': Weeklies of all stripes are publishing special fashion editions, despite continuing softness in the apparel category.



lies for hard-hitting news and possibly graphic revelations of world events, is that person in the mind-set of wanting to look at the heel of a Jimmy Choo boot?" wonders a buyer for a top fashion advertiser.

Nowhere has fashion coverage become more ubiquitous than in entertainment magazines. In an effort to drum up new advertisers 20 years ago, Wenner Media's *Rolling Stone* paved the way with its fashion spreads. In recent years, *People* (which in 1994 spun off *In Style*), *Us Weekly* and Bauer Publishing's recent-

ly launched weekly *In Touch* have all featured celebrity fashion pictorials.

"There's a convergence of celebrities and entertainers and fashion and style," says Kent Brownridge, Wenner senior vp/general manager. "That's the coin of the realm now—stars in beautiful low-cut dresses, open-toed shoes, with little handbags. We all do it because that's what the readers like."

It's also no coincidence that the new editors of both *Us* and *People* have strong fashion backgrounds. *Us'* Bonnie Fuller is a veteran of CN's *Glamour*, and Martha Nelson moved from *In Style* to *People*.

In the case of *Us*, since Fuller's arrival last March, the weekly has dramatically upped its fashion quotient. At New York's Fashion Week in September, *Us* even published three special issues featuring the "haute stuff." The 15,000 free copies were distributed at the shows and sent to designers and ad agencies. *Us' Fashion Week Extra* will return next year for both the spring and fall collections.

"The purpose was to jump-start everyone's awareness of how much *Us Weekly* is about

beauty and fashion," says Brownridge. "It's a major project to get [advertisers] to look at *Us* as a different type of fashion/beauty magazine."

Us appears to be making some headway in the category. Calvin Klein and Coach have committed to run pages in the weekly again next year, and new advertisers in 2003 will include Hilfiger and Gap.

While readers of weeklies may be hungry for more fashion coverage, attracting high-end fashion ads may take some time. "It's wonderful that [the weeklies] are covering prestige brands,

Mediaweek Magazine Monitor

MONTHLIES December 2002

| | RATE BASE (1ST HALF '02) | CIRC. (1ST HALF '02) | CURRENT PAGES | PAGES LAST YR. | % CHANGE | YEAR TO DATE | YTD LAST YEAR | % CHANGE |
|--|-----------------------------|-------------------------|------------------|-------------------|---------------|------------------|------------------|----------------|
| BUSINESS/TECHNOLOGY | | | | | | | | |
| Business 2.0 ^D | 550,000 | 557,093 | 83.50 | 76.83 | 8.68% | 686.56 | 787.54 | -12.82% |
| Entrepreneur | 540,000 | 543,885 | 106.50 | 99.67 | 6.85% | 1,341.34 | 1,385.96 | -3.22% |
| Fast Company | 725,000 | 770,672 | 77.38 | 68.17 | 13.51% | 810.06 | 987.08 | -17.93% |
| Fortune Small Business ¹⁰ | 1,000,000 | N.A. ^B | 54.60 | 41.29 | 32.24% | 462.96 | 502.93 | -7.95% |
| Inc ² | 665,000 | 680,394 | 85.42 | 63.82 | 33.85% | 869.14 | 969.29 | -10.33% |
| Red Herring ^M | 325,000 | 332,889 | 36.00 | 57.00 | -36.84% | 406.00 | 1,193.00 | -65.97% |
| Technology Review ¹⁰ | 310,000 | 312,037 | 32.00 | 20.82 | 53.70% | 274.93 | 307.79 | -10.68% |
| Wired | 500,000 | 509,300 | 125.02 | 102.05 | 22.51% | 831.92 | 1,264.56 | -34.21% |
| Category Total | | | 600.42 | 529.65 | 13.36% | 5,682.91 | 7,398.15 | -23.18% |
| ENTERTAINMENT | | | | | | | | |
| Movieline ^{10/1} | 250,000Q | 295,012 | 32.16 | 45.16 | -28.79% | 285.14 | 377.45 | -24.46% |
| Premiere | 600,000 | 619,265 | 70.52 | 42.44 | 66.16% | 423.72 | 418.20 | 1.32% |
| The Source | 475,000 | 475,000 | 114.98 | 121.15 | -5.09% | 1,189.12 | 1,520.96 | -21.82% |
| Spin | 525,000 | 526,973 | 87.99 | 102.84 | -14.44% | 768.88 | 963.08 | -20.16% |
| Vibe ¹⁰ | 800,000 | 820,792 | 135.39 | 126.31 | 7.19% | 1,174.93 | 1,195.18 | -1.69% |
| Category Total | | | 441.04 | 437.90 | 0.72% | 3,841.79 | 4,474.87 | -14.15% |
| ENTHUSIAST | | | | | | | | |
| Automobile | 625,000 | 645,211 | 87.02 | 57.63 | 51.00% | 851.93 | 733.46 | 16.15% |
| Backpacker ⁹ | 295,000 | 298,062 | | NO ISSUE | | 449.70 | 572.55 | -21.46% |
| Bicycling ¹¹ | 285,000 | 286,347 | 39.22 | 41.43 | -5.35% | 420.52 | 473.77 | -11.24% |
| Boating | None | 202,957 | 72.83 | 82.96 | -12.21% | 1,267.24 | 1,409.56 | -10.10% |
| Car and Driver | 1,350,000 | 1,369,848 | 107.46 | 86.13 | 24.76% | 1,105.43 | 1,073.39 | 2.98% |
| Cruising World | 155,000 | 160,020 | | | | 1,097.75 | 1,241.58 | -11.58% |
| Cycle World | 310,000 | 323,700 | 73.67 | 80.41 | -8.38% | 1,048.50 | 1,146.70 | -9.56% |
| Flying | None | 305,763 | 50.16 | 56.40 | -11.06% | 820.74 | 864.73 | -5.09% |
| Golf Digest | 1,550,000 | 1,578,248 | 130.63 | 106.68 | 22.45% | 1,424.00 | 1,318.32 | 8.02% |
| Golf Magazine | 1,400,000 | 1,426,304 | 112.19 | 89.93 | 24.75% | 1,360.89 | 1,328.11 | 2.47% |
| Motorboating | None | 134,126 | 64.90 | 69.84 | -7.07% | 1,236.73 | 1,372.70 | -9.91% |
| Motor Trend | 1,250,000 | 1,272,053 | 101.44 | 70.00 | 44.91% | 927.90 | 855.01 | 8.53% |
| Popular Mechanics | 1,200,000 | 1,239,186 | 87.74 | 57.99 | 51.30% | 819.01 | 693.90 | 18.03% |
| Popular Photography | 450,000 | 451,725 | 154.07 | 175.35 | -12.14% | 1,693.48 | 1,985.74 | -14.72% |
| Popular Science | 1,450,000 | 1,468,346 | 73.90 | 52.50 | 40.76% | 641.87 | 424.54 | 51.19% |
| Power & Motoryacht | None | 156,735 ^B | 141.50 | 131.50 | 7.60% | 2,388.14 | 2,490.71 | -4.12% |
| Road & Track | 750,000 | 762,688 | 121.52 | 88.97 | 36.59% | 1,204.25 | 1,140.70 | 5.57% |
| Sailing World ¹⁰ | 50,000 | 51,376 | | | | 429.81 | 408.75 | 5.15% |
| Stereo Review's Sound & Vision ¹⁰ | 450,000 | 453,022 | 98.16 | 89.16 | 10.09% | 670.50 | 733.06 | -8.53% |
| Tennis Magazine ¹⁰ | 700,000 | 705,264 | 29.94 | 40.40 | -25.89% | 496.34 | 569.30 | -12.82% |
| Yachting | 132,000 | 133,633 | 161.66 | 168.60 | -4.12% | 2,096.05 | 2,183.98 | -4.03% |
| Category Total | | | 1,708.01 | 1,545.88 | 10.49% | 22,450.77 | 23,020.55 | -2.48% |
| FASHION/BEAUTY | | | | | | | | |
| Allure | 900,000 | 957,276 | 98.23 | 63.13 | 55.60% | 1,193.90 | 1,156.58 | 3.23% |
| Cosmopolitan | 2,700,000 | 2,963,351 | 161.08 | 124.93 | 28.94% | 1,855.28 | 1,872.88 | -0.94% |
| Elle | 1,000,000 ^D | 989,728 | 141.03 | 129.01 | 9.32% | 1,557.35 | 1,913.30 | -18.60% |
| Essence | 1,050,000 | 1,052,925 | 136.59 | 101.89 | 34.06% | 1,039.78 | 1,107.00 | -6.07% |
| Glamour | 2,200,000 | 2,509,566 | 125.33 | 102.27 | 22.55% | 1,538.00 | 1,571.29 | -2.12% |
| Harper's Bazaar | 700,000 | 718,834 | 126.01 | 114.62 | 9.94% | 1,435.83 | 1,642.65 | -12.59% |
| Honey ¹⁰ | 350,000 | 387,999 | 60.90 | 48.97 | 24.36% | 565.45 | 462.36 | 22.30% |
| In Style ^Y | 1,500,000 | 1,660,193 | 339.92 | 278.01 | 22.27% | 3,024.12 | 2,846.36 | 6.25% |
| Jane ¹⁰ | 650,000 ^D | 663,222 | 90.23 | 96.91 | -6.89% | 843.31 | 900.98 | -6.40% |
| Latina | 250,000 | 250,000 | 82.47 | 69.74 | 18.25% | 679.24 | 790.28 | -14.05% |
| Lucky | 700,000 | 779,521 | 150.50 | 117.05 | 28.58% | 1,010.92 | 733.17 | 37.88% |
| Marie Claire | 850,000 ^D | 952,223 | 143.46 | 135.93 | 5.54% | 1,627.63 | 1,354.43 | 20.17% |
| Vogue | 1,100,000 | 1,245,490 | 218.25 | 217.85 | 0.18% | 2,893.18 | 3,156.22 | -8.33% |
| W | 450,000 | 471,265 | 195.74 | 187.43 | 4.43% | 1,882.15 | 2,126.35 | -11.48% |
| Category Total | | | 2,069.74 | 1,787.74 | 15.77% | 21,146.14 | 21,633.85 | -2.25% |
| FOOD/EPICUREAN | | | | | | | | |
| Bon Appétit | 1,200,000 | 1,263,134 | 131.57 | 151.95 | -13.41% | 1,136.49 | 1,286.52 | -11.66% |
| Cooking Light ¹¹ | 1,550,000 | 1,603,680 | 104.61 | 98.04 | 6.70% | 1,257.57 | 1,198.59 | 4.92% |
| Food & Wine | 900,000 | 957,838 | 145.43 | 135.32 | 7.47% | 1,224.31 | 1,215.83 | 0.70% |
| Gourmet | 900,000 | 934,778 | 141.00 | 94.83 | 48.69% | 1,244.59 | 1,251.50 | -0.55% |
| Category Total | | | 522.61 | 480.14 | 8.85% | 4,862.96 | 4,952.44 | -1.81% |
| GENERAL INTEREST | | | | | | | | |
| Biography | 700,000 | 724,550 | 45.96 | 27.49 | 67.19% | 393.43 | 407.72 | -3.50% |
| Harper's Magazine | 205,000 ^X | 212,010 | 26.00 | 28.16 | -7.67% | 217.22 | 252.14 | -13.85% |
| National Geographic | 6,600,000 | 6,890,852 | 34.72 | 28.87 | 20.26% | 394.17 | 398.41 | -1.06% |
| People en Español ^{11/4/S} | 400,000 | 420,849 | 113.09 | 88.43 | 27.89% | 667.01 | 693.99 | -3.89% |
| Reader's Digest | 12,500,000 | 12,212,040 | 66.70 | 69.20 | -3.61% | 994.69 | 1,057.61 | -5.95% |
| Savoy | 300,000 | 302,070 | 67.16 | 37.33 | 79.91% | 483.41 | 323.74 | 49.32% |
| Smithsonian | 2,000,000 | 2,040,294 | 55.90 | 44.80 | 24.78% | 610.80 | 664.50 | -8.08% |
| The Atlantic Monthly ¹¹ | 450,000 | 502,113 | 66.66 | 52.04 | 26.09% | 532.98 | 465.79 | 14.42% |
| Vanity Fair | 1,000,000 | 1,107,802 | 230.10 | 188.86 | 21.84% | 1,966.38 | 1,935.42 | 1.60% |
| Category Total | | | 706.29 | 565.18 | 24.97% | 6,260.09 | 6,199.32 | 0.98% |
| HEALTH/FITNESS (MEN) | | | | | | | | |
| Flex | 150,000 | 154,199 | 152.17 | 167.21 | -8.99% | 2,288.85 | 2,009.98 | 13.87% |
| Muscle & Fitness | None | 470,263 | 124.81 | 134.00 | -6.36% | 1,771.79 | 1,683.83 | 5.22% |
| Runner's World | 510,000 | 528,905 | 39.79 | 35.05 | 13.52% | 471.50 | 405.00 | 16.42% |
| Category Total | | | 316.77 | 336.26 | -5.30% | 4,532.14 | 4,098.81 | 10.57% |
| HEALTH/FITNESS (WOMEN) | | | | | | | | |
| Fitness ⁺ | 1,100,000 | 1,197,638 | 81.79 | 55.83 | 46.50% | 986.19 | 686.09 | 43.74% |
| Health ¹⁰ | 1,350,000 | 1,407,660 | 75.94 | 58.78 | 29.19% | 975.85 | 900.94 | 8.31% |
| Prevention | 3,100,000 | 3,131,814 | 66.50 | 58.52 | 13.64% | 992.53 | 1,030.36 | -3.67% |
| Self | 1,200,000 | 1,284,604 | 91.00 | 79.75 | 14.11% | 1,148.05 | 1,174.84 | -2.28% |
| Shape | 1,500,000 | 1,692,690 | 76.06 | 57.32 | 32.69% | 988.17 | 856.49 | 15.37% |
| Category Total | | | 391.29 | 310.20 | 26.14% | 5,090.79 | 4,648.72 | 9.51% |
| KIDS | | | | | | | | |
| Boys' Life | 1,300,000 | 1,410,198 | 15.56 | 11.90 | 30.76% | 133.64 | 156.41 | -14.56% |
| Disney Adventures ¹⁰ | 1,100,000 | 1,139,167 ^B | 34.40 | 35.33 | -2.68% | 283.72 | 285.79 | -0.72% |
| Nickelodeon Magazine ¹⁰ | 1,000,000 | 1,042,680 ^B | 46.33 | 41.83 | 10.75% | 400.54 | 367.48 | 9.00% |
| Sports Illustrated for Kids | 950,000 | 987,432 ^B | 49.38 | 38.33 | 28.83% | 348.01 | 373.62 | -6.85% |
| Category Total | | | 145.67 | 127.39 | 14.35% | 1,165.91 | 1,183.30 | -1.47% |

but I'm not so sure the brands want to be next to Hellman's mayonnaise," says Ross Klein, senior vp/corporate marketing for Polo Jeans. "I don't think covering something outside your core competency is going to guarantee that you will be patronized as an advertising vehicle."

Like *Us*, *People* believes fashion has growth potential. Next year, the weekly will bring back its semiannual *Style Watch* newsstand-only specials. The two issues this year sold about 600,000 copies each; the spring edition had 16 ad pages and fall ran 27, from the likes of Candies, Nautica Jeans and bebe. "We see [the specials] as an opportunity to capture more fashion dollars," says *People* president Peter Bauer. "*People's* approach, which is more of a mainstream approach to fashion, is something our readers can relate to." —LG

Going for Gold

Sporting News to tweak look

In its continuing effort to modernize and grow its readership, *The Sporting News* in late January will make a series of editorial changes and raise its circulation rate base for the second time in 18 months.

After more than a century of publication, the no-frills, Vulcan Ventures-owned weekly will remove the "The" from its name to make it more consistent with its other properties, including *Sporting News Radio*, the country's largest Sports Talk radio network, and *SportingNews.com*.

Sporting News will also introduce a new front-of-book section called Know It All,



The new section will cover a variety of sports.

which will tackle news that goes beyond the title's standard fare of statistics and in-depth coverage of the major professional and college sports to include a wider variety of pastimes such as tennis and golf. The section will be two to four pages long in each issue. "As you expand your circulation, you need to make changes that appeal to a broader audience," says Peter Spina, *Sporting News* vp/publisher.

The editorial changes come as *Sporting News* is enjoying solid gains in circulation. After reaching a peak of 725,000 in the late 1980s, the title's total paid circ declined swiftly, dipping to 515,000 in the early '90s. Since Vulcan

online (ŏn'līn') *adj.* 1. VMS

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| | RATE BASE (1ST HALF '02) | CIRC. (1ST HALF '02) | CURRENT PAGES | PAGES LAST YR. | % CHANGE | YEAR TO DATE | YTD LAST YEAR | % CHANGE |
|---|-----------------------------|-------------------------|------------------|-------------------|---------------|-------------------|-------------------|----------------|
| MEN'S LIFESTYLE | | | | | | | | |
| Details ¹⁰ | 400,000 | 417,631 | 91.89 | 64.74 | 41.94% | 824.04 | 790.78 | 4.21% |
| Esquire | 700,000 ^Q | 720,894 | 130.35 | 92.45 | 41.00% | 892.43 | 958.53 | -6.90% |
| FHM ^{11/4} | 1,000,000 | 1,056,587 | 110.69 | 74.66 | 48.26% | 826.44 | 558.68 | 47.93% |
| Gear ^{11/4} | 500,000 ^X | 517,008 | 49.22 | 47.66 | 3.27% | 443.97 | 370.14 | 19.95% |
| Gentlemen's Quarterly | 750,000 | 775,084 | 177.53 | 132.28 | 34.21% | 1,753.40 | 1,747.32 | 0.35% |
| Maxim | 2,500,000 | 2,569,172 | 128.01 | 123.29 | 3.83% | 1,233.40 | 1,200.74 | 2.72% |
| Men's Fitness | 550,000 | 635,145 | 65.97 | 76.24 | -13.47% | 809.32 | 742.13 | 9.05% |
| Men's Health ¹⁰ | 1,625,000 | 1,659,594 | 107.68 | 70.06 | 53.70% | 874.14 | 713.53 | 22.51% |
| Men's Journal | 600,000 | 620,614 | 94.60 | 114.47 | -17.36% | 921.51 | 994.22 | -7.31% |
| Penthouse | None | 601,365 | 34.09 | 45.42 | -24.94% | 456.51 | 521.45 | -12.45% |
| Playboy | 3,150,000 | 3,217,269 | 51.73 | 69.17 | -25.21% | 514.73 | 641.42 | -19.75% |
| Stuff | 1,100,000 | 1,170,555 | 84.97 | 67.51 | 25.86% | 783.62 | 673.63 | 16.33% |
| Category Total | | 1,126.73 | 1,126.73 | 977.95 | 15.21% | 10,333.51 | 9,912.57 | 4.25% |
| OUTDOORS | | | | | | | | |
| Field & Stream | 1,500,000 | 1,519,280 | 54.96 | 46.66 | 17.79% | 599.01 | 510.07 | 17.44% |
| Natl' Geographic Adventure ^{10/#D} | 375,000 | 381,148 | 67.99 | NO ISSUE | N.A. | 540.41 | 486.84 | 11.00% |
| Outdoor Life ^{10/1} | 900,000 | 1,149,876 | 40.71 | 29.11 | 39.85% | 415.44 | 356.39 | 16.57% |
| Outside ⁺⁺ | 625,000 | 649,420 | 79.62 | 82.02 | -2.93% | 878.25 | 877.37 | 0.10% |
| Category Total | | 243.28 | 243.28 | 157.79 | 54.18% | 2,433.11 | 2,230.67 | 9.08% |
| PARENTING/FAMILY | | | | | | | | |
| American Baby | 2,000,000 | 2,002,010 ^B | 47.80 | 47.66 | 0.29% | 688.25 | 587.04 | 17.24% |
| Baby Talk ¹⁰ | 2,000,000 | 2,001,113 ^B | 45.41 | 46.83 | -3.03% | 479.17 | 439.59 | 9.00% |
| Child ¹⁰ | 1,020,000 | 942,193 | 90.19 | 80.08 | 12.62% | 814.59 | 671.15 | 21.37% |
| FamilyFun ¹⁰ | 1,020,000 | 1,482,788 | 92.83 | 65.17 | 42.44% | 719.09 | 629.84 | 14.17% |
| Parenting ¹⁰ | 2,150,000 | 2,039,462 | 121.37 | 108.17 | 12.20% | 1,149.36 | 1,086.94 | 5.74% |
| Parents | 2,200,000 | 2,092,443 | 131.90 | 115.20 | 14.50% | 1,448.26 | 1,359.88 | 6.50% |
| Category Total | | 529.50 | 529.50 | 463.11 | 14.34% | 5,298.72 | 4,774.44 | 10.98% |
| PERSONAL FINANCE | | | | | | | | |
| Bloomberg Personal Finance ¹⁰ | 400,000 | 410,303 | 28.00 | 32.00 | -12.50% | 237.20 | 360.30 | -34.17% |
| Kiplinger's Personal Finance | 1,000,000 | 1,072,471 | 45.98 | 46.00 | -0.04% | 566.16 | 645.37 | -12.27% |
| Money | 1,900,000 | 1,945,265 | 107.71 | 87.03 | 23.76% | 937.31 | 1,095.34 | -14.43% |
| SmartMoney | 800,000 | 822,436 | 91.77 | 59.83 | 53.38% | 747.70 | 865.93 | -13.65% |
| Worth ¹⁰ | 500,000 | 509,010 | 57.15 | 65.69 | -13.00% | 516.13 | 586.32 | -11.97% |
| Category Total | | 330.61 | 330.61 | 290.55 | 13.79% | 3,004.50 | 3,553.26 | -15.44% |
| SCIENCE | | | | | | | | |
| Discover | 1,000,000 | 1,054,788 | 28.17 | 25.67 | 9.74% | 274.52 | 319.73 | -14.14% |
| Natural History ^{10/D} | 225,000 | 249,745 | 27.67 | 37.83 | -26.86% | 314.92 | 318.92 | -1.25% |
| Scientific American | 665,000 ^Q | 681,122 | 44.01 | 19.00 | 131.63% | 306.00 | 248.52 | 23.13% |
| Spectrum, IEEE | None | 339,264 | 58.66 | 52.72 | 11.27% | 450.93 | 583.21 | -22.68% |
| Category Total | | 158.51 | 158.51 | 135.22 | 17.22% | 1,346.37 | 1,470.38 | -8.43% |
| SHELTER | | | | | | | | |
| Architectural Digest | 800,000 | 828,730 | 170.75 | 102.74 | 66.20% | 1,714.04 | 1,721.84 | -0.45% |
| Country Living | 1,700,000 | 1,711,449 | 132.31 | 104.58 | 26.52% | 1,121.02 | 1,040.28 | 7.76% |
| The Family Handyman ¹⁰ | 1,100,000 | 1,152,187 | 46.67 | 49.00 | -4.76% | 580.84 | 567.47 | 2.36% |
| Home ¹⁰ | 1,000,000 | 1,010,623 | 65.19 | 46.92 | 38.94% | 737.01 | 760.16 | -3.05% |
| House Beautiful | 850,000 | 901,880 | 108.33 | 60.02 | 80.49% | 1,039.88 | 978.54 | 6.27% |
| House & Garden | 775,000 ^Q | 862,611 | 89.90 | 80.53 | 11.64% | 1,002.91 | 1,090.51 | -8.03% |
| Southern Living ¹³ | 2,500,000 | 2,546,471 | 98.00 | 97.00 | 1.03% | 1,442.61 | 1,446.69 | -0.28% |
| Sunset | 1,425,000 | 1,446,911 | 76.14 | 91.62 | -16.90% | 1,088.67 | 1,179.43 | -7.70% |
| This Old House ¹⁰ | 925,000 | 974,052 | 74.72 | 61.10 | 22.29% | 896.32 | 856.44 | 4.66% |
| Category Total | | 862.01 | 862.01 | 693.51 | 24.30% | 9,623.30 | 9,641.36 | -0.19% |
| TEEN | | | | | | | | |
| CosmoGirl! ¹⁰ | 750,000 | 1,054,638 | 101.28 | 51.69 | 95.94% | 683.52 | 571.41 | 19.62% |
| Seventeen ¹⁰ | 2,350,000 | 2,431,943 | 113.43 | 103.66 | 9.43% | 1,341.19 | 1,335.61 | 0.42% |
| Teen People ¹⁰ | 1,600,000 | 1,651,723 | 101.72 | 99.53 | 2.20% | 998.33 | 1,050.46 | -4.96% |
| YM ^{11/4} | 2,200,000 | 2,262,574 | 83.09 | 72.03 | 15.35% | 985.21 | 762.87 | 29.15% |
| Category Total | | 399.52 | 399.52 | 326.91 | 22.21% | 4,008.25 | 3,720.35 | 7.74% |
| TRAVEL | | | | | | | | |
| A. F.'s Budget Travel ^{10/A/D/N} | 400,000 | 517,100 ^B | 43.80 | 85.56 | -48.80% | 515.89 | 513.70 | 0.43% |
| Condé Nast Traveler | 750,000 | 780,051 | 120.45 | 71.80 | 67.76% | 1,368.60 | 1,410.55 | -2.97% |
| Travel + Leisure | 925,000 | 960,779 | 131.75 | 131.80 | -0.04% | 1,506.85 | 1,751.96 | -13.99% |
| Travel Holiday ¹⁰ | 650,000 | 657,883 | 79.68 | 77.01 | 3.47% | 873.46 | 822.48 | 6.20% |
| Category Total | | 375.68 | 375.68 | 356.17 | 2.60% | 4,264.80 | 4,498.69 | -5.20% |
| WEALTH | | | | | | | | |
| Robb Report | None | 105,842 | 200.00 | 164.40 | 21.65% | 1,174.61 | 1,529.25 | -23.19% |
| Town & Country | 425,000 | 431,491 | 258.81 | 160.52 | 61.23% | 1,623.92 | 1,587.40 | 2.30% |
| Category Total | | 458.81 | 458.81 | 324.92 | 41.21% | 2,798.53 | 3,116.65 | -10.21% |
| WOMEN'S LIFESTYLE | | | | | | | | |
| Heart & Soul ¹⁰ | 350,000 | 359,215 | 37.74 | 24.18 | 56.08% | 389.30 | 293.73 | 32.54% |
| Martha Stewart Living | 2,270,000 | 2,323,129 | 200.21 | 168.56 | 18.78% | 1,886.86 | 1,789.52 | 5.44% |
| More ¹⁰ | 700,000 | 723,066 | 52.47 | 43.09 | 21.77% | 563.38 | 639.62 | -11.92% |
| O, The Oprah Magazine | 2,000,000 | 2,275,599 | 145.98 | 106.91 | 36.54% | 1,425.13 | 1,371.14 | 3.94% |
| Real Simple ¹⁰ | 900,000 | 1,047,796 | 122.40 | 58.00 | 111.03% | 880.30 | 523.60 | 68.12% |
| Rosie ^{W/L} | 3,500,000 | 3,503,993 | 56.41 | 69.42 | -18.74% | 1,015.07 | 622.93 | 62.95% |
| Victoria | 950,000 | 957,638 | 53.88 | 43.33 | 24.35% | 419.88 | 396.82 | 5.81% |
| Category Total | | 669.09 | 669.09 | 513.49 | 30.30% | 6,579.92 | 5,637.36 | 16.72% |
| WOMEN'S SERVICE | | | | | | | | |
| Better Homes and Gardens | 7,600,000 | 7,602,575 | 122.57 | 131.81 | -7.01% | 1,881.22 | 1,804.56 | 4.25% |
| Family Circle ^{15/1} | 4,600,000 | 4,671,052 | 104.13 | 99.34 | 4.82% | 1,331.17 | 1,292.64 | 2.98% |
| Good Housekeeping | 4,600,000 | 4,708,964 | 151.50 | 133.50 | 13.48% | 1,539.50 | 1,569.04 | -1.88% |
| Ladies' Home Journal | 4,100,000 | 4,101,280 | 88.96 | 80.73 | 10.19% | 1,215.16 | 1,219.57 | -0.36% |
| Redbook | 2,350,000 | 2,380,410 | 121.22 | 90.02 | 34.66% | 1,263.12 | 1,276.09 | -1.02% |
| Woman's Day ¹⁷ | 4,050,000 | 4,167,933 | 140.96 | 107.14 | 31.57% | 1,489.30 | 1,592.72 | -6.49% |
| Category Total | | 729.34 | 729.34 | 642.54 | 13.51% | 8,719.47 | 8,754.62 | -0.40% |
| MEDIAWEEK MONITOR TOTALS | | 12,783.75 | 12,783.75 | 11,012.50 | 16.08% | 133,442.90 | 134,920.37 | -1.10% |

acquired TSN two years ago, paid circulation has been on the rise; in the first half of this year, it was up 14.5 percent to 614,324, according to the Audit Bureau of Circulations. Subscriptions, which account for 97 percent of the magazine's total circ, were up 15.4 percent.

Beginning in January, *Sporting News* will guarantee advertisers a circ of 700,000, up from 600,000. Spina says that in the next few years, he hopes to reach a rate base of 1 million.

"It's impressive that they are growing in a [circulation] climate that is declining," says Robin Steinberg, vp/print director for Carat USA. "The question is, how are they attaining this circulation? There is a need in the marketplace for [SN], but there are other ways to get stats. With the Internet and all the sports channels [available], I don't understand why the book is growing."

Spina maintains *Sporting News* has grown its circulation organically through affiliation programs at retail; the Web; and subscription offers advertised on its radio network, which includes 400 station affiliates and four Vulcan owned-and-operated stations. "There are a lot of passionate readers out there," insists Spina. "We're not buying the circulation."

On the advertising front, *Sporting News* is also seeing dramatic gains, with pages this year up 23.6 percent through the Nov. 18 issue to 671 compared to the same period in 2001, reports the *Mediaweek Monitor*.

Meanwhile, rivals like the 1.5 million-circulation *ESPN the Magazine*, co-published by the Walt Disney Co. and Hearst, saw its ad pages grow 10.4 percent through mid-November to 1,311, while pages at the 3.3 million-circ *Sports Illustrated*, owned by Time Inc., advanced 3.4 percent to 2,192.

Spina says TSN pulled in 30 new advertisers this year, including Burger King, General Mills and United Airlines. It should be said that *Sporting News*' standard page rate is substantially lower than that of its rivals (\$38,234 this year, compared to *SI*'s \$226,000). Some media buyers also maintain that TSN has been offering steep discounts. —LG

Fashion Forward

Platinum picking up readers

Launched five years ago from a spare bedroom in Boston, *Platinum*, an independent fashion/beauty magazine published 10 times yearly, will seek to grow its circulation from 125,000 to 200,000 by the end of 2003 with help from an infusion of cash from private investors and

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2002, except: B=audited by BPA International and X=did not file audit by deadline; A=frequency changed from bimonthly to monthly in Sept. 2002; D=double Dec./Jan. issue; E=estimate; L=last issue; M=moved from biweekly to monthly in Nov. 2001; N=Nov./Dec. 2001 issue; P=includes 2002 All Prom newstand-only special, 23.71 pages; Q=raised rate base during period; S=includes 2002 year-end special, 34.82 pages; W=YTD 2001 includes only May-Dec. ad pages; Y=YTD 2002 includes four specials; 1=published one fewer issue in 2002 than in 2001; 2=published two fewer issues in 2002; 9=published 9 times year; 10=published 10 times; 11=published 11 times; 13=published 13 times; 15=published 15 times; 17=published 17 times; +=published one more issue in 2002 than in 2001; ++=published two more issues in 2002; #=published four more issues in 2002

through grass-roots promotions.

The scrappy title reports that since July it has been picking up about 300 new subscriptions per week via its Web site, mall events and promotions at colleges and stores, including Saks Fifth Avenue. "People need motivation and inspiration," editor in chief/publisher Nash Yacoub says of *Platinum's* circ push. "This mag-



The title boasts some blue-chip fashion ads.

azine will gain momentum when women see the positive editorial—a lifestyle [title] with fashion and beauty that nurtures them on every facet of their life."

Though still Boston-based and miles away from beauty/fashion powerhouses Condé Nast and Hearst Magazines, *Platinum* has been making some head-

way with advertisers, adding L'Oréal, DKNY, Liz Claiborne and Audi this year. The title is averaging 45 ad pages per issue. Its low ad rates (a full-color page costs only \$8,500) don't hurt.

Some buyers say the magazine still has some work to do on the editorial front. "It seems to be a little all over the place in terms of what its editorial mission is," says Pattie Garrahy, president of PGR Media, whose clients Tommy Hilfiger and Keds have not advertised in *Platinum*. "It looks like a magazine still finding its place at this point. Maybe that will come with time." —Aimee Deeken

WEEKLIES November 18, 2002

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|-------------------------------|------------|---------------|----------------------|-----------------|----------------|------------------|------------------|----------------|
| NEWS/BUSINESS | | | | | | | | |
| BusinessWeek ^X | 18-Nov | 71.23 | 19-Nov | 76.61 | -7.02% | 2,872.04 | 3,370.58 | -14.79% |
| The Economist | 9-Nov | 52.00 | 10-Nov | 47.00 | 10.64% | 2,003.00 | 2,306.50 | -13.16% |
| Newsweek ^{E/X} | 18-Nov | 52.53 | 19-Nov | 41.31 | 27.16% | 1,654.75 | 1,593.64 | 3.83% |
| The New Republic ⁴ | 18-Nov | 5.33 | 19-Nov | 9.38 | -43.18% | 327.30 | 413.32 | -20.81% |
| Time ^{E/X} | 18-Nov | 74.10 | 19-Nov | 68.97 | 7.44% | 2,003.07 | 2,080.48 | -3.72% |
| U.S. News & World Report | 18-Nov | 30.15 | 19-Nov | 18.00 | 67.50% | 1,268.63 | 1,238.69 | 2.42% |
| The Weekly Standard | 25-Nov | 8.99 | 26-Nov | 9.50 | -5.37% | 402.97 | 405.83 | -0.70% |
| Category Total | | 294.33 | | 270.77 | 8.70% | 10,531.76 | 11,409.04 | -7.69% |

SPORTS/ENTERTAINMENT/LEISURE

| | | | | | | | | |
|-----------------------------------|--------|---------------|-----------------|---------------|---------------|------------------|------------------|---------------|
| AutoWeek ^B | 18-Nov | 24.94 | 19-Nov | 32.00 | -22.06% | 1,055.10 | 1,276.85 | -17.37% |
| Entertainment Weekly ⁺ | 15-Nov | 71.25 | 16-Nov | 74.15 | -3.91% | 1,633.45 | 1,605.95 | 1.71% |
| Golf World | | | NO ISSUE | | | 1,216.54 | 1,068.67 | 13.84% |
| New York ⁴ | 18-Nov | 27.80 | 19-Nov | 42.70 | -34.89% | 2,191.40 | 2,400.50 | -8.71% |
| People ^{X/2/S} | 18-Nov | 92.25 | 19-Nov | 115.50 | -20.13% | 3,163.78 | 3,208.86 | -1.40% |
| The Sporting News | 18-Nov | 11.67 | 19-Nov | 17.83 | -34.55% | 671.27 | 542.93 | 23.64% |
| Sports Illustrated | 18-Nov | 61.41 | 19-Nov | 66.20 | -7.24% | 2,192.14 | 2,120.66 | 3.37% |
| The New Yorker | 18-Nov | 43.33 | 19-Nov | 25.19 | 72.01% | 1,943.88 | 1,887.83 | 2.97% |
| Time Out New York ⁺ | 13-Nov | 88.00 | 14-Nov | 83.94 | 4.84% | 3,157.41 | 3,091.12 | 2.14% |
| TV Guide | 16-Nov | 70.54 | 17-Nov | 75.14 | -6.12% | 2,157.56 | 2,520.68 | -14.41% |
| Us Weekly ³ | 18-Nov | 28.67 | 19-Nov | 26.83 | 6.86% | 912.63 | 838.08 | 8.92% |
| Category Total | | 519.86 | | 559.48 | -7.08% | 20,295.36 | 20,562.13 | -1.30% |

SUNDAY MAGAZINES

| | | | | | | | | |
|-----------------------|--------|---------------|--------|---------------|---------------|------------------|------------------|---------------|
| American Profile | 17-Nov | 12.30 | 18-Nov | 8.60 | 43.02% | 406.26 | 386.14 | 5.21% |
| Parade | 17-Nov | 15.99 | 18-Nov | 20.03 | -20.17% | 577.35 | 522.94 | 10.40% |
| USA Weekend | 17-Nov | 17.73 | 18-Nov | 18.81 | -5.74% | 546.57 | 518.25 | 5.46% |
| Category Total | | 46.02 | | 47.44 | -2.99% | 1,530.18 | 1,427.33 | 7.21% |
| TOTALS | | 860.21 | | 877.69 | -1.99% | 32,357.30 | 33,398.50 | -3.12% |

B=2001 Buyer's Guide special, 19.50 pgs; E=estimated page counts; S=2001 Sexiest Man special, corresponding issue will be Dec. 2, 2002; X=YTD 2001 includes an out-of-cycle issue; 2=two fewer issues in 2002 than in 2001; 3=three fewer issues in 2002; 4=four fewer issues in 2002; +=one more issue in 2002

BIWEEKLIES November 18, 2002

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|-------------------------------|------------|---------------|----------------------|-----------------|----------------|-----------------|-----------------|----------------|
| BUSINESS/ENTERTAINMENT | | | | | | | | |
| ESPN The Magazine | 25-Nov | 62.14 | 26-Nov | 60.95 | 1.95% | 1,311.04 | 1,187.30 | 10.42% |
| Forbes ^{2/F} | 11-Nov | 230.35 | 12-Nov | 136.30 | 69.00% | 2,937.89 | 3,316.46 | -11.41% |
| Fortune | 18-Nov | 129.39 | 19-Nov | 87.50 | 47.87% | 2,902.53 | 3,559.40 | -18.45% |
| National Review | 9-Dec | 11.83 | 3-Dec | 15.91 | -25.64% | 344.44 | 437.50 | -21.27% |
| Rolling Stone | 28-Nov | 63.00 | 22-Nov | 61.13 | 3.06% | 1,366.59 | 1,350.48 | 1.19% |
| Category Total | | 496.71 | | 361.79 | 37.29% | 8,862.49 | 9,851.14 | -10.04% |

F=Includes FYI special issues: 78.65 pages in 2002, 38.80 pages in 2001; 2=two fewer issues in 2002 than in 2001

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Media Person

BY LEWIS GROSSBERGER



What, or Who, Is Art?

MANY FAITHFUL READERS OF THE NEW YORK TIMES MAGAZINE

were puzzled by "Dream House," a recent installment in the magazine's important new "Portfolio" series, whose mandate is to celebrate the best of the Maddeningly Pretentious School of American

Photographic Art.

"I just don't get it," a typically confused and insecure *Times* reader e-mails Media Person regarding the mysteriously dreamlike display. "I know there must be a great deal of profound symbolic representation of the human condition and perhaps even some iconic vestige of crepuscular chiaroscuro going on in these powerful images, but it's all on a level far beyond my pathetic powers of comprehension. The problem must be mine, not theirs. I hate myself."

And he is quite correct to do so. This poor Philistine is one of millions of *Times* subscribers whose imaginations are simply too impoverished to appreciate the rich visual feast set before them. Don't be afraid to admit it if you are among them because Media Person, that paragon of effete aesthetes, is going to explain it all to you right now in simple language that any fool can understand, and with only a soupçon of subtle condescension you'll hardly even notice. Please retrieve your *Times* magazine from the recycling bin and place it in front of you so that we may begin.

Let us skip the first two images, which Media Person frankly finds disappointingly derivative and jejune, if not patently synthetic in their futile attempt to graft the intellectual dynamic of Kandinsky onto the louche pastiche of Ernie Bushmiller.

Instead, turn to the double-truck spread across pages 40 and 41 and gape in slack-jawed awe at its internal dissonances and relentless interior rhyme, its emblematic panoply of color and its extraordinarily realistic "capturing" of human forms and inanimate objects, so much so that they appear almost lifelike. Only the most masterful photographers are able to achieve this effect.

We find ourselves "looking" (In the ocu-

lar sense) at the deeply shadowed living room of a nondescript middle-class home. It is night. An older, white-haired woman sits on a couch, hands folded in her lap, gazing forlornly at a younger woman standing before her. The younger woman is clad only in white bra and panties. Her eyes are downcast, her expression disconsolate. As we examine her and take in the various objects around the room, assessing them for clues, we find ourselves questioning, hypothesizing, wondering...

Why has this unhappy girl removed her clothing? Of what is she so ashamed? Is the older woman her mother? Her servant? Her captive? The aged matron she is destined to become? Her nervous yet willing sex slave? Does the girl's "doubling" (in the multiplicative sense) in the mirror hanging on the wall signify that she is detached from her

words, words.

And one does, thank God. (Let's all turn to page 50.) And guess what? It is Gwyneth Paltrow. Gwyneth, so totemic, so ectomorphically suggestive, yet at the same time, so blond. Suddenly, one must voice the commanding emotion inundating all the subterranean channels of consciousness, struggling to erupt violently to the surface. "Gwyneth," one must scream. "What in the hell are you doing? Have you lost your freaking mind?"

But of course the answer is as obvious as it is evident. She is, in the argot of the visual arts, "posing." That is, formalistically situating herself before the camera obscura to be penetrated, as it were, by its omnivorous lens. Just as is Julianne Moore, sitting glassy-eyed on her bed in a sheer negligee on pages 46-47; William H. Macy, looking shattered in a sod-filled garage on pages 48-49; and Philip Seymour Hoffman sitting despondently in a flower-strewn car on pages 42-43.

We contemplate...and are struck by a shattering epiphany that arrives in one blinding flash of exponential impasto: These people are depressed as hell.

A shattering epiphany that arrives in one blinding flash of exponential impasto: These people are depressed as hell.

own emotional experience in a way that makes it impossible for her to perform the sexual act without great self-consciousness and devices purchased from the Pleasure Chest? Why are her panties so large? And hey, isn't that Gwyneth Paltrow in those large and really quite unattractive panties?

These are the questions one must ask in order to fully internalize the photograph in all its enigmatic ineffability. Especially the last question, which so powerfully seizes one's curiosity that finally one is unable to resist racing ahead to the end of the feature in the desperate hope of encountering a discursive textual appendage—in other

They look like they spent a long night following Weegee around the slums, ran into too many Diane Arbus subjects and ended up in Edward Hopper's Nighthawk diner drinking gin with Gahan Wilson and David Lynch. They are one glum litter of pups.

Why? The meaning is obvious. The photographer, who is identified as Gregory Crewdson, one of the pre-eminent visual artists of our era, is depressed as hell, no doubt by the grindingly absurd inequities of 21st-century society. This whole feature is obviously a cry for help. Somebody get poor Gregory some Prozac, stick him in front of his camera and tell him to smile. ■

* Requires minimum \$50 non-refundable deposit and \$20 minimum monthly spend
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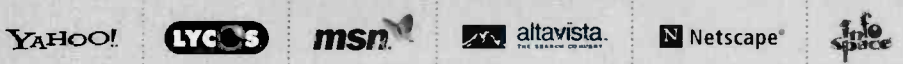
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