

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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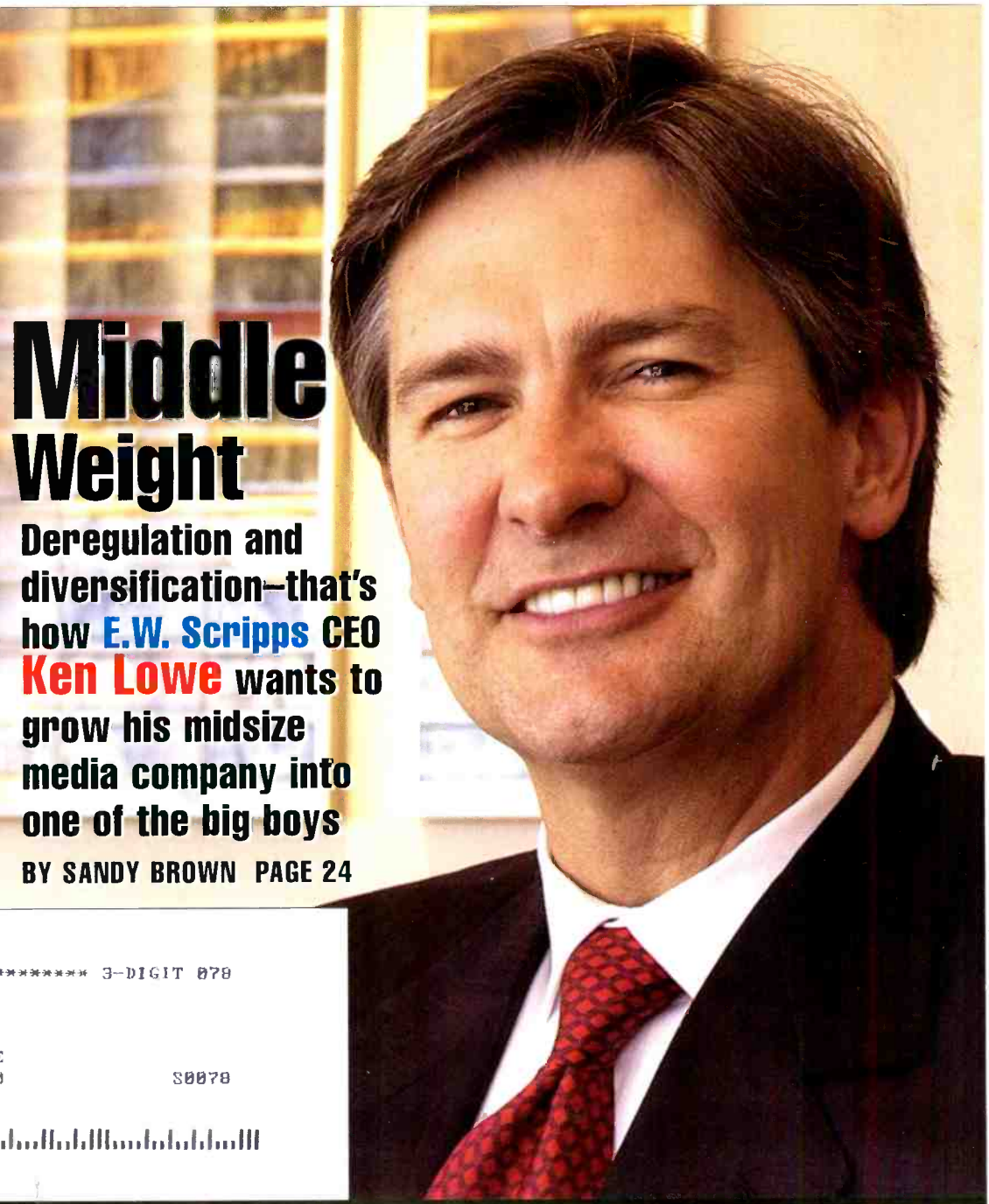
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Time Inc. Execs Shake Up People

3 MEs replaced as top editor changes continue PAGE 6



JIM CALLAWAY



Middle Weight

Deregulation and diversification—that's how **E.W. Scripps** CEO **Ken Lowe** wants to grow his midsize media company into one of the big boys

BY SANDY BROWN PAGE 24

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At Deadline

■ EMMIS MULLS DEAL WITH NEWS CORP.

Emmis Communications disclosed last Friday that it has been talking to News Corp. about purchasing a number of its TV stations in markets such as Austin, Texas; Memphis, Tenn.; and Birmingham, Ala. In an effort to facilitate the transaction, Emmis has also explored combining a purchase of stations with a bid to acquire News Corp.'s controlling interest in the Los Angeles Dodgers through an investor group in which Emmis would hold a minority stake. Bids for the Dodgers were due Friday.

■ THE ATLANTIC'S KELLY KILLED IN IRAQ

Michael Kelly, the former editor in chief of *The Atlantic Monthly* who was covering the war in Iraq as an editor at large, was killed last week in a Humvee accident while traveling with the U.S. Army's 3rd Infantry Division. A highly regarded writer/editor, Kelly wrote a syndicated column for *The Washington Post*. Kelly, 46, was credited with re-energizing the *Atlantic* and helped earn the title several National Magazine Awards. He leaves behind his wife and two sons.

■ SNTA'S DEWITT MAY LEAVE POST

Differences between Syndicated Network Television Association president Gene DeWitt and some member syndication companies over the SNTA's future direction have fueled speculation that DeWitt may be on his way out, despite his protestations otherwise last week. "As far as I know, there has been smoke, but no fire," said DeWitt. Howard Levy, executive vp of ad sales for Buena Vista Television and SNTA chairman, said: "SNTA has not terminated Gene, nor have we had any conversations with him about separation." Neither DeWitt nor Levy would comment further. Several syndication executives said a separation deal with DeWitt, the former media agency executive who accepted the post just over a year ago, could be costly. "If Gene left now, SNTA would have to cough up about \$2 million to buy out his contract," said a syndication exec who declined to be identified. "Although his job is to promote syndication, what he thinks needs to be done is not necessarily in sync with what the SNTA [board] has in mind."

■ NEWS CORP. SOLE CONTENDER FOR DIRECTV

Local telephone company SBC Communications dropped out of the running to buy DirecTV last week, leaving News Corp. as the lone interested party. News Corp. has been pursuing the satellite operator for the last two years but could not reach an agreement with

parent company General Motors. News Corp. was outbid last year by EchoStar Communications, but that deal was squashed by federal regulators. News Corp. is expected to make a formal bid soon, though a representative said he was unsure when that will take place. Two weeks ago, Liberty Media chairman John Malone struck a deal with News Corp. chairman Rupert Murdoch to help finance the proposed acquisition of DirecTV.

■ INDIE PROGRAMMERS PRESS CASE WITH FCC

Advocates of reserving part of prime time for shows from independent producers pressed their case at the Federal Communications Commission last week. The Coalition for Program Diversity met with three of the five FCC commissioners. The coalition includes directors' and actors' guilds, agency MediaCom and TV producer Carsey-Werner-Mandabach. It says more independent programming would rescue prime time from blandness that is driving viewers away. Networks argue hundreds of competing channels afford viewers ample choices.

■ **ADDENDA:** John Byrne, a senior writer at *BusinessWeek*, has been named editor in chief of G+J USA Publishing's **Fast Company**. Byrne succeeds co-founding editors Alan Weber and William Taylor, who will stay on as consultants. Byrne starts on April 28... **Stacey Lynn Koerner** was promoted to executive vp and director of global research integration at Initiative Media, from senior vp, director of broadcast research... **Fox Sports Net Arizona** has received the sublicense rights to televise all Phoenix Suns home games beginning with the next NBA season... **Fox News Channel** grew its total-day delivery of persons 2-plus by 94 percent in the first quarter to 1.2 million. FNC's prime-time delivery grew 83 percent to 2.1 million. CNN followed with total-day delivery of 953,000 and a prime-time delivery of 1.5 million. MSNBC still trailed with a total-day delivery of 461,000 and a prime delivery of 666,000, but both numbers were up dramatically from last year.

■ **CORRECTION:** A Local Media story in the March 24 issue incorrectly reported that Time Warner Cable holds an equity stake in the Kansas City Royals' new regional sports network. The network receives a standard per-subscriber fee from TWC. The story also should have noted that 50 Royals games were carried last season by KMBC-TV and KCWE-TV in Kansas City.



Market Indicators

NATIONAL TV: STRONG
With few major advertisers pulling spots because of the war in Iraq, brand battles continue to fuel spending in many key categories, including automotive, wireless, fast food, beverages, movies and retail.

NET CABLE: STEADY
Despite the war, the scatter market is still relatively active with automotive, wireless and movie-studio money. Pharmaceutical spenders are even creeping back in. CPMs are pacing upward of 15 percent higher than upfront prices last year.

SPOT TV: BUILDING
April and May are showing signs of tightness due to an influx of new automotive incentive and movie-studio dollars. But the retail category continues to be a spotty performer.

RADIO: OPEN
Plenty of inventory is available on stations in most major markets through the month of April. The automotive category is heating up, and telecom and retail remain active spenders in radio.

MAGAZINES: SLOWING
While some advertisers continue to be cautious, some categories such as automotive, packaged goods, toiletries and cosmetics, and drugs and remedies are holding steady for a broad variety of titles.

Media Wire

Infinity Shifts Strategy on Streaming Radio Content

Through a new pact with America Online, Infinity Broadcasting will break one of its long-standing rules against streaming its stations' content over the Internet. The Viacom-owned radio group will stream five of its largest stations on the AOL Radio@ Network, which offers 200 channels of music, news, sports and entertainment.

The streaming arrangement is part of an estimated \$30 million advertising deal to promote AOL Broadband on Infinity stations over the next two years. In exchange for a schedule of 10-second spots that began airing March 27 on Infinity's 183 radio outlets, AOL is outfitting Infinity stations with AOL Broadband, which will be used by on-air personalities to entertain and inform listeners.

David Goodman, Infinity executive vp of marketing, said the stations that will stream will be named in a few weeks. The group's biggest outlets include New York's WCBS-FM (Oldies) and KROQ-FM in L.A. (Modern Rock). —Katy Bachman

MTV, Bravo Take Wraps Off New Programming Plans

The development slate announced last week by MTV includes two new shows—a reality series focusing on newlywed singer Jessica Simpson and *The New Tom Green Talk Show*, a late-night show hosted by the gross-out comic.

Some MTV pilots also received the green light to premiere as specials. Those include: *When I Was 17*; *High School Stories: Scandals, Pranks and Controversies*; *The Source*; and an untitled *Jackass* spinoff. "These new projects represent our continued interest in capturing our audience's lives and the issues important to them," said MTV/VH1 entertainment president Brian Graden.

Meanwhile, in its first upfront presentation since being acquired by NBC, Bravo last week showed that it is still an arts network with little overt influence from its new parent. Cirque Du Soleil will be featured in a 13-part Bravo variety series, *Varekai*. Other new series include *Queer Eye for the Straight Guy*, in which stylish gay men (continued on page 6)

Lifetime Earmarks \$800 Mil for Prime

Net to mix in humor, reality elements after ratings decline in first quarter

CABLE TV By Megan Larson

Sociologist Dr. Alice Rossi once wrote: "There is strength in a vision of a sisterhood." Lifetime CEO Carole Black banked on this when she set out to make her network the top-rated cable channel in 2001. However, facing their first major ratings decline in two years, Lifetime executives are hoping once again to rally that sisterhood by investing \$800 million into programming that's sentimental but, hopefully, funny.

Moreover, Lifetime is touting two other networks—Lifetime Movie Network and Real Women—as well as a web site and a new magazine to help further unite its audience.

Last week at an upfront presentation to New York media buyers, Lifetime announced its two-year, \$800 million prime-time programming budget, the largest in its history, to stem audience erosion in prime time, where the drop-off is most significant. The 2003-04 season will also contain the most original programming hours the network has ever produced, including two new hour-long dramas to be chosen from four previously announced pilots: *1-800-Missing*, *Following The Leeds*, *Nick and Shelly* and *Wild Card*.

The programming push comes as Lifetime posted a 25 percent decline in viewers 2-plus to 1.8 million and a 24 percent drop in viewers aged 25-54 to 831,000 during the first quarter.

Some observers have suggested that the success of the 5-year-old sister net Lifetime Movie Network (37 million subscribers) may be splitting Lifetime's audience. But senior vp of research Tim Brooks says there is no correlation between LMN's growth and Lifetime's decline. Rather, he said, the ratings dip can be attributed to success that broadcast networks Fox and ABC had with heavily female-skewing

reality shows like *Joe Millionaire* and *The Bachelorette*, which ate into Lifetime's core viewers. Heavy war coverage on the back end of the first quarter most likely took a bite, as well.

"We recognize that we need a new voice. The biggest change in the development slate is that we are getting lighter," said Lifetime's executive vp of programming, Barbara Fisher, noting that 75 percent of the new pilots have a sense of humor missing in Lifetime's issue-laden dramas *Strong Medicine* and *The Division*.

While *1-800-Missing*, a paranormal detective series, has serious tone similar to Lifetime's other originals, *Following The Leeds*, starring Marsha Mason, Sharon Lawrence and Maria Pitillo as a mother-daughters private investigative team, has some laughs. So does *Nick and Shelly*, about a pair of divorced detective partners who solve crimes together. Finally, *Wild Card* fol-



Black (left) hopes new series like *Following the Leeds*, starring (from left) Pitillo, Mason and Lawrence, will boost Lifetime's prime time.

lows the sentimental journey of a mouthy, ex-Las Vegas blackjack dealer (Joely Fisher from *Ellen*) who is left in charge of her sister's kids. The dramas will launch this summer, expanding Lifetime's originals reach beyond Sunday into Saturday nights.

Additionally, Lifetime is scheduling some reality how-to series in prime time, including *What Should You Do?* and *Secret Lives*. Merge,

which helps newlywed husbands and wives effectively unite their respective stuff and styles under the same roof, may also make it on the prime-time schedule, executives said. New original films include: *Homeless to Harvard*, the true story of a homeless girl's successful bid to attend college; *Going for Broke*, about a mom (Delta Burke) dealing with a gambling habit; and *Breaking Through*, which stars Diane Keaton as a mother who fights to protect her family from drugs.

Because Lifetime did not meet its ratings expectations in the first quarter, sales executives had to close first-quarter scatter sales to ensure inventory for makegoods for advertisers. Still, Lifetime executives do not feel particularly unnerved by the audience erosion.

Responding to a question about the ratings decline, Black said, "If I saw weakness in our brand, I would be concerned, but I'm not seeing that, just the opposite." Black added the original series *The Division* and *Strong Medicine* continue to perform well, independent of the rest of the schedule, and that the daytime schedule is also stable.

Media buyers expressed mild concern. "Any significant ratings revision will always heavily impact how negotiators perceive any network," said John Rash, senior vp/director of broadcast negotiations for Campbell-Mithun. However, he added, "Lifetime's erosion is not a dramatic meltdown, but rather a periodic shift in viewing patterns. Most importantly, they are adhering to the advertiser's position and will attempt to revive its audience." Added Bob Flood, executive vp/director of national electronic media for Optimedia: "With all that is going on in the world, we have seen a lot of weird aberrations in viewing."

Though the health of the Lifetime brand has apparently survived the ratings dropoff thus far, executives aim to further strengthen its position with a new sales and marketing unit announced last week. Called Lifetime Partnerships, the new unit, created by Lifetime Entertainment Services, will work with advertisers to develop multiplatform marketing packages across the disparate media of Lifetime Television, Lifetime Movie Network, Lifetime Real Women, www.lifetime.com and *Lifetime* magazine, a joint venture between Hearst and The Walt Disney Co. that hits newsstands April 22. The new unit is headed by Elise McVeigh, vp of business development.

"It remains to be seen how the other outlets will fuel the Lifetime brand," said Flood. "But I suspect that it will help promote the message and support Lifetime's position as an entity catering to women's issues. They have always been effective in getting that across to their viewers." ■

Discovery Toons It Up

Saturday-morning block on NBC to add 2 animated shows to goose ratings

KIDS TELEVISION By Eric Schmuckler

Discovery Kids on NBC plans to announce its first foray into animation this week with the new series *Kenny the Shark* and *Tutenstein*, which will premiere in September at the start of the new kids season. The cartoons represent a concerted effort to pump up the program block's meager ratings from its maiden season on NBC. "It's time to take it up a notch," said Marjorie Kaplan, senior vp/gm of Discovery Kids. "We've been planning to do animation for quite awhile, to stretch the Discovery brand, and what better way than with sharks and mummies?"

The multi-cable network owner this week will also unveil a summer series, *Adventure Camp*, to start in May on NBC along with the previously announced *Trading Spaces: Boys vs. Girls*, a kids version of the TLC hit. The latter show will continue as part of the new Saturday-a.m. lineup, along with returnees *Croc Files*, the *Survivor*-like *Endurance* and tween dramedies *Scout Safari* and *Strange Days at Black Holsey High*.

Discovery Kids on NBC has averaged a meager 3 share among kids 2-11 this season. Kaplan is confident the new shows will move the ratings needle upward. Both animated shows are comedies that aim to compete with entertainment fare on the other kids nets while staying true to Discovery's mission.

Kenny tells of a tiger shark who lives on land and becomes a 10-year-old girl's oversized pet. "The shark content is real, but there's plenty of sharky humor," Kaplan explained. *Tutenstein* is the story of a megalomaniacal 10-year-old mummy who is awakened and tries to reclaim his status as ruler of the world. Authentic Egyptian lore permeates the show's details, but not in a heavy-handed way. "It's unfunny if you take time out to load in Egyptian content," Kaplan said, "but it's funny that Tutenstein's stomach is growling in its canopic jar."

The shows will appear on the Discovery Kids cable channel a week after premiering on NBC to defray production costs, which typically run \$500,000 per half hour for top-shelf animation. "It was not a small decision," said Kaplan, "but our ability to run 'em on our channel many times over multiple years makes it not a problem for us." Animation also opens the door to more marketing partnerships, she noted.

Kids buyers generally approve of the goal, even if they're underwhelmed by Discovery Kids' numbers. "They've been consistent with their brand, and it's good for advertisers looking for a nice program environment," said one. "But it's a real struggle drawing eyeballs there." ■



Kaplan says *Tutenstein* will reflect authentic Egyptian lore, but in a funny way.

UPN Gets in the Ring

Deal to control all *Smackdown!* inventory could attract new advertisers

NETWORK TV By John Consoli

World Wrestling Entertainment officials are hoping that their new arrangement with UPN, under which the network will sell all the commercial time on the Thursday-night telecasts of *Smackdown!*, will attract some nontraditional advertisers into the WWE-produced wrestling show.

Under the current multiyear deal, which expires at the end of this season, the WWE paid UPN a time-buy fee of \$300,000 per

week and retained all but two minutes of the ad time in each installment of *Smackdown!* Under the new deal to begin this fall, UPN will pay the WWE a \$588,000 weekly licensing fee and retain all the inventory.

The WWE anticipates UPN will be able to bring some new advertisers to the wrestling series by packaging buys with other programming on the network, something the WWE could not do under the present deal. "It

Media Wire

come to the aid of fashion-challenged heterosexuals. Upcoming Bravo specials include *Dr. Jekyll and Mr. Hyde*, *Stage Moms*, *The Reality of Reality* and *The Voice*, which looks at major vocal talents from Sinatra to Bono. —Megan Larson

Scarborough and Nielsen To Provide Qualitative Data

Local TV ratings, traditionally limited to breakdowns by viewers' age and sex, are taking on a new dimension. Scarborough Research and Nielsen Media Research are teaming up to offer a new qualitative TV rating called NSI Profiler that will combine Nielsen's local-market ratings with Scarborough's 295 qualitative consumer indices in 75 top markets.

The new service will be able to help buyers match viewers of particular shows with their consumption of specific products or their likelihood to purchase a product or service over the next year. "Buyers are looking at more than just ratings, especially in a seven-station market like ours," said William Keible, manager of research and sales promotion for KRON-TV, Young Broadcasting's Independent station in San Francisco.

Mediaweek publisher VNU owns Nielsen and half of Scarborough. —KB

Turner Millennium Report: Network TV Is Overly Pricey

Turner Broadcasting Sales last week made its latest effort to debunk the long-held industry maxim that broadcast networks offer only reach and cable only frequency by rolling out the third iteration of its Media at the Millennium study.

The new version of the research tool includes software applications created in partnership with Nielsen Media Research that can create media planning models in a matter of seconds, where they once took days or weeks to crunch. Barry Fischer, Turner executive vp of marketing and research, said the purchase of large chunks of cable in prime time can replace broadcast with no loss in reach and no increase in frequency. "This is the latest effort to show clients and buyers that there are ways to avoid overspending on their schedules," said Fischer. —Jim Cooper

seemed to make sense to let UPN take its highest-rated show and sell it with its other shows," said Gary Davis, a WWE representative.

While *Smackdown!* remains UPN's top show among young men, the show's ratings have fallen 38 percent among men 12-34 and 48 percent among male teens from their peak during the 1999-2000 season, according to Nielsen Media Research. This season, young male demo ratings are down nearly 10 percent. However, media buyers note that the Thursday 8-10 p.m. series, which this season is averaging a 3.6 rating/11 share among men 12-34 and a 4.6/14 among male teens, still delivers a valuable segment of viewers.

"The key for UPN will be to keep it priced right," said one media buyer whose clients have advertised in *Smackdown!* Although the WWE has not been able to package *Smackdown!* buys with other UPN programming, the buyer noted that the producer has offered integrated packages including WWE telecasts on cable; WWE magazines and Web sites; pay-per-view sponsorships; and on-site ads, all of which have helped keep the per-spot CPMs on UPN quite low. "UPN will not have all of that to add into



Stephanie McMahon, the WWE's women's champion, is also general manager of *Smackdown!* content.

the mix," the buyer said.

Smackdown! spots currently average about \$18,000 per :30. Buyers said UPN could probably bump the rate up to \$25,000 without much resistance because of the value of the audience. "It would still be an efficient buy at that price," one buyer said. "But in order to make the new deal profitable, UPN will have to keep all of the current advertisers who have deals with WWE, add some and get them to pay more money."

UPN officials would not discuss how they plan to sell *Smackdown!* in this spring's upfront. WWE's Davis said the company hopes that its sales staff can work with UPN to drive *Smackdown!* advertisers to the WWE for other packages. The WWE also airs wrestling telecasts on cable network TNN, which like UPN is a division of Viacom.

Smackdown! is a popular outlet for movie studios (which advertise heavily on Thursday nights), video games and the U.S. military. The WWE reports that a total of 160 advertisers have bought packages. However, many mainstream advertisers have shied away from *Smackdown!* due to content issues. ■

Time for More Changes

Pearlstine, Motley shake up People Group in latest round of editor shifts

MAGAZINES By Lisa Granatstein

The departures last week of three managing editors from the People Group cap an eventful 12 months in which a total of eight top editors at Time Inc. have been replaced.

While Norm Pearlstine has been known to make abrupt editorial changes since becoming Time Inc.'s editor in chief in 1995—he pushed out *Time*'s Jim Gaines late that year and *Money*'s Frank Lalli in late '97—the past year has been the most dramatic. Pearlstine has worked with his two deputies, editorial director John Huey and corporate editor Isolde Motley, to install new editors at *Sports Illustrated*, *People*, *In Style*, *Business 2.0* and *Entertainment Weekly*. Last week, Motley moved aside the top editors at *Teen People*, *Real Simple* and *People en Español*.

The three new editors are *Teen People*'s Amy Du Bois Barnett, from Vanguard Media's *Honey*; *Real Simple*'s Kristin van Ogtrop, from

Condé Nast's *Glamour*; and *PE*'s Richard Pérez-Feria, from San Francisco-based 7a7. All will start in the next few weeks.

The latest changes come as Time Inc., along with other AOL Time Warner divisions, must significantly cut costs and boost profits. Pearlstine, however, said that other factors were at play. "There's a story in each one of [the titles with new editors] that may distinguish it from the others," he said. "And we're getting to the second generation of editors under me, where people have been at it long enough."

James Seymore, the 12-year veteran of *EW*, was the clearest case of an m.e. whose tenure had lasted too long for Pearlstine's tastes. Pearlstine said he had warned Seymore months before his exit that his time was up (Seymore was said to have even been offered—but turned down—the top post at Time+



At what point do national security
and common sense collide?

Join the conversation.



Pearlstone rebuilds Time Inc.'s team.

Media's *Golf*). On the other hand, *PE* founding m.e. Angelo Figueroa was said to be burned out after six years on the job and had asked for a change.

For Barbara O'Dair, who stepped down last week from *Teen People* after just two years, it was all about falling numbers. A saturation of teen titles has led to

stiff competition. *TP's* total paid circulation in last year's second half dipped 2.2 percent to 1.6 million, according to the Audit Bureau of Circulations; newsstand sales fell 8.3 percent.

Pearlstone and Motley, who oversees Time Inc.'s women's titles, expect Barnett to infuse a keen teen sensibility into the monthly. "She's got it down cold," said Pearlstone. "She has demonstrated in her prior work that she

can do beauty, she can do fashion, and she really has great access to celebrities that could fuel the growth of that magazine."

The three exiting editors are expected to stay at Time Inc. *Real Simple's* Carrie Tuhy will work on line extensions; Figueroa will develop content for AOL Latino; and O'Dair will help develop AOL's teen channel. "The marching orders this year are to deliver inspired, inspiring content to AOL," said Pearlstone. "That has priority over launches [and] line extensions. And I wanted to put some high-powered people in positions to [help] AOL."

Not that Pearlstone has given up on launches. Several projects are in the works for next year, including a title inspired by *Living Etc.*, which is published in the U.K. by Time Inc.'s IPC, and *Love*, for women in their 20s who seek love online. The title, which development editor Susan Casey is working on, riffs off of the AOL keyword "love." Also, *Harper's Bazaar* vet Kate Betts is toiling away on *Haven*, which targets women at life's crossroads. ■

Fast-Tracking Plug & Play

FCC hopes to make a quick decision on contested digital TV standards

WASHINGTON By Todd Shields

The Federal Communications Commission, eager to speed the transition to digital TV, says it wants to rule quickly on a standard aimed at easing cable customers' adoption of digital sets. But first, it must wade through objections from critics who say the proposal could aid copyright violators, trample home users' rights, cost too much and hobble cable's competitors.

At issue is whether the agency should ratify a deal cut last December between major cable companies and TV set makers. The industries agreed upon a "plug-and-play" standard that would let consumers nationwide buy a digital set, simply attach it to their cable, and get a picture—without worries the TV is incompatible with the local cable system. Federal officials think such ease of use might spur consumer acceptance of digital TV, aiding the migration from analog service.

Cable rivals, and even some small operators, are leery. The National Association of Broadcasters told the FCC on March 28 that it wants to ensure any cable-ready receivers can pull in over-the-air broadcasts when not connected to a cable. And more than 1,000 small cable companies serving more than 7 million consumers said through the American Cable Association that they want to know

more about the cost of compliance.

Consumers' groups said the agreement's proposed encoding rules would restrict rights to copy programming. Studios took the opposite tack, saying the agreement fails to impede copying through traditional analog outputs and improperly seeks to set rules for other industries. "To the extent that it deals with the compatibility issue, great," said Fritz Attaway, executive vp for the Motion Picture Association of America. "But to the extent that it seeks to regulate the content industry and the satellite industry, neither of whom were at the table, we protest." The satellite industry, too, told the FCC it should not be bound by a deal it did not help craft.

Attaway said if cable alone adopts the plug-and-play standard, studios may shift movies to satellite services that could better defend against content theft. The prospect angers some. "They want to play one [industry] against the other and restrict recording rights," said Bob Perry, vp of marketing for Mitsubishi Digital Electronics America. Perry said concerns over copying vulnerabilities can be addressed elsewhere. The deal's defenders get to make that point and others in filings at the FCC this month. Then the agency will issue its verdict. ■

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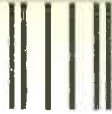
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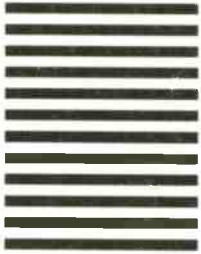
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TV STATIONS

Sinclair Adding News Central Product to 6 More Stations

BY KATY BACHMAN

As part of an initiative to have news programming on all 62 of its TV stations, Sinclair Broadcast Group beginning in June will tie six more of its outlets to News Central, its centralized news service. News Central provides a national feed of news programming from its headquarters in Hunt Valley, Md. The feed is blended with local news segments provided by the stations.

Of the six stations slated to come online between June and mid-July, five have never offered newscasts—WTTA (WB) in Tampa, Fla.; WSTR (WB) in Cincinnati; WVTM (WB) in Milwaukee; and KVWB (WB) and KFBT (Independent) in Las Vegas. In Greensboro, N.C., the rollout of News Central will restore news to WXLV (ABC) and WUPN, which eliminated their newscasts in February 2002.

Last week, KOKH, Sinclair's Fox affiliate in Oklahoma City, became the fourth outlet in the group to hook up to News Central. The other three News Central stations are WSMH (Fox) in Flint, Mich. (the first Sinclair station to add News Central last October); WLFL (WB) in Raleigh, N.C.; and WUHF (Fox) in Rochester, N.Y. Those three stations converted to News Central from locally produced newscasts.

Over the next two to three years, Baltimore-based Sinclair plans to spend about \$50 million on News Central. The group describes the effort as a cost-effective way to add news in middle- and smaller-sized markets to Fox, WB and UPN affiliates that have historically found it difficult, and expensive, to compete for the local news audience against major network affiliates in their markets.

Sinclair has also begun testing a faster-paced half-hour News Central newscast at 11 p.m. on WBFF, its Fox affiliate in Baltimore. Even though it began as a "soft launch" without any promotion, the newscast scored a 2.6 household rating in February, slightly better than last

November, when the station aired *King of the Hill* in the time slot, but below February 2002, when *The Simpsons* earned a 3.4 at 11 p.m., according to Nielsen Media Research. Unlike WBFF's hour-long 10 p.m. news, the 11 p.m. program is designed as a head-on competitor to the big network affiliates' local newscasts.

"We're putting a full day of news into a half hour. Weather and sports is a little shorter to allow for more news," said Joe DeFeo,



"Our lead-in isn't as strong coming in as the networks', but when they don't have a strong lead-in, we provide a competitive alternative." FANSHAWE

news director of News Central.

"Our lead-in [from 10 p.m.] isn't as strong coming in as the networks', but when they don't have a strong lead-in, we provide a competitive alternative," said Bill Fanshawe, WBFF general manager. If all goes as planned, the half-hour 11 p.m. News Central product could begin rolling out to other Sinclair stations in May.

News Central newscasts are beginning to attract viewers. In Flint, from November to February, WSMH's 10 p.m. news doubled its audience share from 2 to 4 among adults 18-49, according to Nielsen Media Research. While an improvement, the station still trails its competitors' 11 p.m. news offerings.

"They have a ways to go before I can put money on it," Aylin Cittan, broadcast negotiator for Mediaedge:cia in Detroit, said of WSMH. "But I'm hoping it will make the market more competitive."

Business is coming in. "We've got 15 local car dealers that weren't advertising in the time period a year ago," said WSMH gm Michael Eichhorn, who added that it will take a few more ratings periods before the newscast can

bring in national or regional clients.

News Central's DeFeo said he's happy with the progress in Flint but admits patience is key. "It takes a good year when you go in with a new product, especially with three established players," he said.

For stations that produced their own newscasts and converted to News Central, execs say the switch has freed up staff and resources to concentrate on local newsgathering. "We're doing more local news than ever before," said Neal Davis, gm of WLFL in Raleigh, which converted its 10 p.m. news to News Central in mid-March. "We don't have to spend time editing national and feature material," added Matt Kreiner, vp/gm of WUHF in Rochester.

TV STATIONS

Emmis TV Taps Montour

Emmis Communications last week elevated the importance of TV news in its diverse publishing and broadcasting portfolio by naming its first vp of news for the Emmis Television unit.

Kimerly Montour accepted the new position after serving as a consultant for Emmis Television for six months at KHON-TV and KGMB-TV, the company's Fox and

CBS affiliates, respectively, in Honolulu. In the consultant's role, Montour oversaw the station's news operations and marketing strategies.

Randall Bongarten, president of Emmis TV, approached Montour about creating the news vp post. Montour said that what particularly impressed her was Bongarten's insistence that serving local communities with tailor-fitted news is a top priority for Emmis' TV outlets.

"The main focus here is how each station serves its community," said Montour. "Ratings are not the primary goal. What we want to do is go into a certain market and find out what the viewers there want. If we do that well, the ratings will follow."

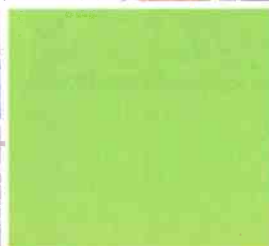
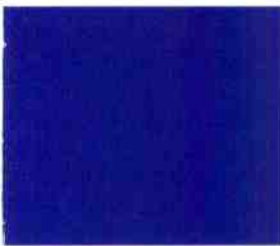
Indianapolis-based Emmis owns 16 TV stations (led by WKCF-TV in Orlando, Fla.), 15 of which either produce their own newscasts or pick up other news feeds. When appropriate, Montour said, she will look for ways to share news resources among the group. "If you see a situation where it makes sense to create synergies, you consider it," she said. —Richard Brunelli ■

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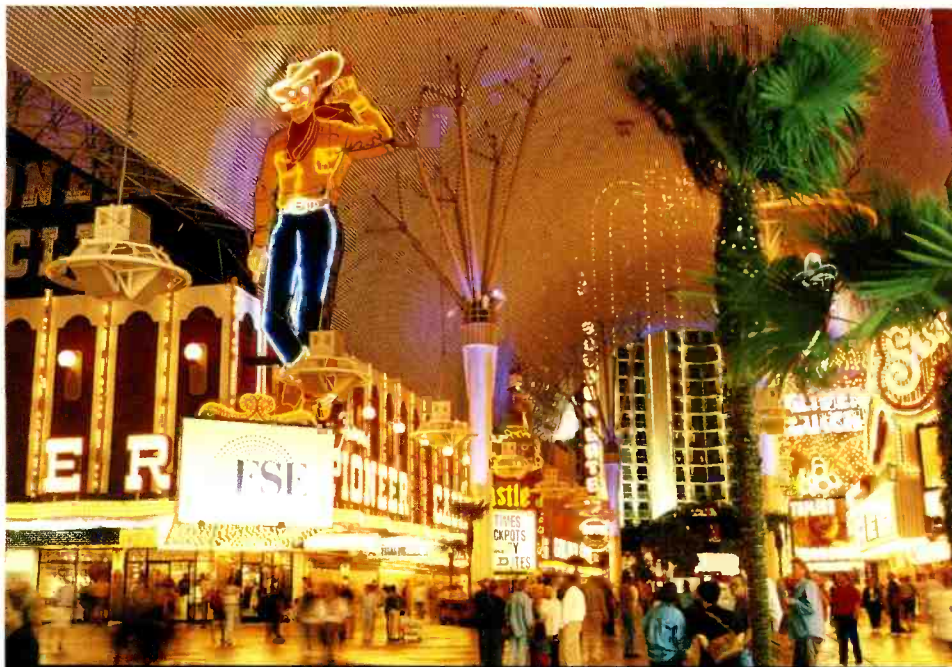
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market profile

BY EILEEN DAVIS HUDSON



As economic woes persist, fewer high rollers can be found under the neon of Fremont Street downtown.

DAVID ROSENBERG/GETTY IMAGES

Las Vegas

THE WAR IN IRAQ AND CONTINUED JITTERS ABOUT THE ECONOMY ARE SENDING SOME uncomfortable tremors through Las Vegas. Many gamblers, already leery of travel, have been increasingly unwilling to spend freely on hotel rooms, blackjack tables and stage shows at Sin City casinos. Many

high-roller guests are holding on tighter to their cash, and MGM Mirage and Mandalay Resort Group, two of the larger players in America's gaming capital, reported that their earnings for last year's fourth quarter were hurt by the slowdown.

Beyond tourism and gambling, Nevada is facing some other financial hardships. The state must find a way to fill a gaping \$1 billion shortfall in its budget for the upcoming fiscal year. Since Nevada does not have a state income tax, legislators are discussing other methods to cover the gap, such as raising the "sin tax" on items like cigarettes.

Still, troubling economic indicators are not stopping several TV stations in Las Vegas from making new investments in their local news programming. The market ranks No. 52 in the country with 585,440 TV households, according

to Nielsen Media Research.

Sinclair Broadcast Group's WB affiliate, KVWB, and its local independent station, KFBT, are both jumping feet first into the local news race. KVWB will launch a 10 p.m. late newscast in June. Rob Weisbord, general manager for both outlets, says the newscast is tentatively scheduled to run an hour, which would make it the first of its kind in Vegas at that hour. Both KVVU-TV, Meredith Corp.'s Fox affiliate, and KTUD-LP, Four Seasons Las Vegas' low-power UPN affiliate, carry

half-hour 10 p.m. newscasts.

"It's just a natural evolution for this station to do news," Weisbord says of KVWB, which became a WB affiliate in March 1998 after being purchased by Sinclair. "It's always been a blueprint for us to do news." Weisbord says he is still conducting a nationwide search for the right on-air talent.

In line with Sinclair's strategy to expand local news in a number of markets, KVWB will use a live feed from the company's centralized corporate news studio in Baltimore. The hub will provide national news while a Las Vegas anchor will read local stories. Weisbord says his set will be a smaller replica of Sinclair's, making the back-and-forth between the two anchors "seamless" to viewers.

Additionally, sister station KFBT will launch its own 7 p.m. newscast in June. KFBT, which Sinclair purchased in February 2002, is in the fourth year of a rights package with Major League Baseball's Arizona Diamondbacks. The station airs about 20 D'backs games per season. KFBT is also home to the Mountain West Conference, featuring the University of Las Vegas men's basketball and football. KFBT carries 20 to 30 UNLV Running Rebels basketball and eight football games a year. As for entertainment programming, Weisbord has picked up *King of Queens* and *Becker* in syndication this fall, although he hasn't decided which station will get them.

Last September, KTUD launched a half-hour 10 p.m. newscast, produced by Landmark Communications' CBS affiliate KLAS-TV. The news partnership is somewhat unusual in that the two stations are separately owned and do not have a local marketing agreement.

Julie Neil, KTUD's gm, says the arrangement between her station and KLAS extends beyond news. KLAS recently completed a multimillion-dollar upgrade of its master control, which now serves as a hub for its own news operation, KTUD and Las Vegas One, the 24-hour cable news network in the market. (Las Vegas One operates under a partnership among KLAS-TV; the daily *Las Vegas Sun*, which is published by the local Greenspun family; and Cox Cable.) Neil says the central hub is definitely the wave of the future because it maximizes efficiencies. "We will be three years old in November and we've made an incredible amount of headway in three short years," Neil says. He adds that KTUD,

NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / LAS VEGAS

	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$205,144,459	\$178,573,263
Outdoor	\$21,186,820	\$18,609,400
Total	\$226,301,279	\$197,182,663

Source: Nielsen Monitor-Plus

which is carried on both cable and DirecTV in the market, can "compete with the big boys," even though it is a low-power station.

KLAS, which airs *The Oprah Winfrey Show*, has also agreed to allow KTUD to air the show in a different time period in 2004. *Oprah* will air in the mornings on KLAS and after the 10 p.m. news on KTUD. KTUD acquired *The Simpsons* (previously on KVVU) last September. Now the station's top-rated program, *The Simpsons* is double-run between 6 and 7 p.m. The station this fall will run *The Ricki Lake Show* and Sharon Osbourne's new syndicated talk show.

Historically, KLAS and KVBC, Sunbelt Broadcasting's NBC affiliate, have dominated the local news race. The two are the only outlets with 4 p.m. news, which KVBC typically wins. However, KLAS turned in a very strong February sweeps, beating KVBC in late news for the first time in several years.

"I think in February CBS did a really good job programming the 10 p.m. time period and [KLAS] had really good lead-ins to its late news," says Gene Greenberg, KVBC executive vp/gm, adding that both his outlet and KLAS delivered a 5 rating among adults 25-54 for late news in February, so "it wasn't a massacre."

Greenberg says he has no plans to make any dramatic changes in the wake of placing second at 11 p.m. KVBC is the only station with an hour-long newscast at noon. It is also live with local news from 5 to 7 a.m., followed by three hours of the *Today* show. The station was forced to drop *Live! With Regis and Kelly* when *Today* was expanded to three hours. KTNN, Journal Broadcast Group's ABC affiliate, picked it up. Greenberg says he is currently without a general sales manager and is unsure when the position will be filled.

KTNN, meanwhile, remains the No. 3 news station in the market. In an effort to close the gap between KTNN and its rivals, Journal Broadcast Group shook up the entire station about a year and a half ago. D.R. Oswald, who most recently ran a small group of stations for Waitt Broadcasting in small markets in the Midwest and Southeast, was tapped as the new vp/gm. Prior to his stint with Waitt, Oswald served as president and gm of stations in Wichita, Kan., and Omaha, Neb., for Chronicle Broadcasting.

Besides Oswald, the new management team also includes new news director Denise Clodjeaux, who comes from KMTR, Clear Channel TV's NBC affiliate in Eugene, Ore.; new gm Steve South, who had been vp/sta-

SCARBOROUGH PROFILE

Comparison of Las Vegas

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Las Vegas Composition %	Las Vegas Index
DEMOGRAPHICS			
Age 18-34	31	31	100
Age 35-54	41	43	105
Age 55+	28	25	87
HHI \$75,000+	29	27	94
College Graduate	13	9	72
Any Postgraduate Work	11	6	59
Professional/Managerial	23	19	81
African American	13	8	65
Hispanic	13	19	144
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	44	79
Read Any Sunday Newspaper	64	54	85
Total Radio Morning Drive M-F	22	22	98
Total Radio Afternoon Drive M-F	18	18	96
Total TV Early News M-F	29	31	108
Total TV Prime Time M-Sun	39	36	93
Total Cable Prime Time M-Sun	13	13	99
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	75	62	83
Read Any Sunday Newspaper	77	68	87
Total Radio Morning Drive M-F	76	73	96
Total Radio Afternoon Drive M-F	73	71	97
Total TV Early News M-F	70	75	106
Total TV Prime Time M-Sun	91	91	99
Total Cable Prime Time M-Sun	59	56	96
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	58	97
HOME TECHNOLOGY			
Own a Personal Computer	69	65	95
Purchase Using Internet Past 12 Months	38	38	99
HH Connected to Cable	69	72	105
HH Connected to Satellite/Microwave Dish	16	15	93

*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)

tion manager for KAKE-TV, Gray Communications' ABC affiliate in Wichita.

Oswald also hired Ross Becker, a former MSNBC anchor, as his new male anchor for the 5, 6 and 11 p.m. newscasts. Oswald says his station has historically lagged the CBS and NBC affiliates because "we have two very, very strong competitors who have been in a leadership position for a number

of years, and who really haven't been challenged all that much."

KVVU clearly has the dominant 10 p.m. late newscast in the market, beating KTUD's new offering handily (see *Nielsen chart on page 18*). KVVU's 10 p.m. news also outperforms KTNN's newscast at 11 p.m.

The station has ramped up its local news efforts, expanding from two hours in the

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market profile

morning to three last September. Last summer, KVVU also added weekend late news, and its morning show now runs from 6 to 9 a.m. The morning newscast has experienced significant turnover as the station tries to find the right mix for viewers.

"We're trying to identify a morning news that will appeal to local Las Vegas," says Susan Lucas, KVVU vp/gm, who arrived at the station in April 2002 from her previous post as gm of Sinclair's WLFL (WB) and WRDC (UPN) duopoly in Raleigh, N.C. She concedes that trying to compete against two entrenched morning shows is challenging. "People have deep loyalties, and it's very difficult to compete against that," she says.

KVVU has also overhauled its management team. Besides Lucas, the station has a new news director in Marc Weiner, who previously held the same position at WLFL in Raleigh, and a new sales director, Jill Saarela, who was gm of WPBN and WTOM, Raycom Media's NBC affiliates in Traverse City, Mich., and Sheboygan, Wis. Lucas says her station also has strong syndicated programming that leads the market in access. KVVU's top-rated syndicated shows are *Friends*, which is double-run from 6:30-7:30 p.m., and *Everybody Loves Raymond*, which airs at 7:30 and 11 p.m.

Although tourists and gamblers may have slowed their pilgrimages to Vegas, Hispanics from a variety of Central and South American nations are heading to the city in droves. The Hispanic community is the fastest-growing segment of the city's total population. There are three Spanish-language television stations serving this growing segment in Las Vegas: Entravision Communications' Univision affiliate KINC, its sister Telefutera outlet KELV, and Summit Media's Telemundo affiliate KBLR.

In 1995, KINC switched from being a low-powered Univision affiliate with the call letters KAFT to full power with its current call letters. Gabriel Quiroz, gm of KINC and KELV, says KINC's 6 and 11 p.m. local newscasts are essentially the only local Spanish-language newscasts in the market—KBLR's local newscasts are rather sporadically scheduled. While KINC only carries news Monday to Friday, says Quiroz: "We may explore the possibility" of adding weekend news. "The interest is there, all we need is for the economy to improve."

Quiroz hired new news director Juan Carlos Aviles in late March. He was previously news director for Apogee Co.'s Telemundo affiliate in Phoenix and Tucson, Ariz.

The broadcast TV stations also compete

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	2 AM, 4 FM	21.6	\$27.7	30.5%
Clear Channel Communications	4 FM	21.7	\$20.6	22.6%
Lotus Communications	2 AM, 2 FM	8.8	\$13.6	14.9%
Hispanic Broadcasting Corp.	1 AM, 2 FM	12.4	\$11.2	12.3%
Beasley Broadcast Group	3 FM	12.3	\$10.8	11.9%
Desert Sky Media	2 FM	4.2	\$2.0	2.2%
Radio Nevada	1 AM	1.7	\$1.6	1.8%
CRC Broadcasting	1 AM	0.7	\$1.0	1.1%

Includes only stations with significant registration in Arbitron diary returns and licensed in Las Vegas or immediate area. Share data from Arbitron Fall 2002 book; revenue and owner information provided by BIA Financial Network.

RADIO LISTENERSHIP / LAS VEGAS

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KISF-FM	Mexican	10.4	4.4
KWNR-FM	Country	7.3	7.8
KXTE-FM	Alternative	6.6	4.2
KQOL-FM	Oldies	6.2	5.9
KXNT-AM	News/Talk	5.5	4.7
KOMP-FM	Album-Oriented Rock	5.3	4.5
KJUL-FM	Nostalgia	5.1	5.4
KMXB-FM	Hot Adult Contemporary	4.8	4.2
KSNE-FM	Soft Adult Contemporary	4.7	4.5
KMZQ-FM	Adult Contemporary	4.2	3.6

Source: Arbitron Fall 2002 Radio Market Report

with Las Vegas One, the local 24-hour news network on area cable systems. Cox Cable, one of the news channel's partners, is the only cable company in the market. Cox's advertising sales arm, Cox Media, sells local cable ad time on systems serving about 405,000 subscribers in the market, about 76 percent of cable homes in the DMA. Cox Media just added six new networks on which it inserts ads, bringing the total number of Cox's insertable networks to 54.

According to Scarborough Research, cable penetration in Las Vegas is 72 percent, just slightly higher than the top 50 market average of 69 percent (see *Scarborough chart on page 13*). Scarborough also estimates that 15 percent of the market subscribes to satellite service, about level with the national average of 16 percent.

Among newspapers, Stephens Media Group, based in Little Rock, Ark., publishes the *Las Vegas Review-Journal*, the market's leading daily. Stephens purchased Donrey Media Group, the paper's previous owner, in 1993 but didn't change the company name until last year. The morning *Review-Journal* has a daily

circulation of 164,848, and a Sunday circ of 220,398. Its daily circ was flat for the six months ended Sept. 30, 2002, compared to its circ for the same six-month period in 2002. Sunday circ rose 1.4 percent in the period.

About two years ago, the *R-7* purchased a locally owned Spanish-language entertainment weekly newspaper called *El Tiempo Libre*, says Thomas Mitchell, *R-7* editor. The *R-7* also added a gossip columnist, Norm Clarke, in a column featuring celebrity news and the like called Norm! Vegas Confidential.

The *R-7* also publishes an alternative weekly called *The Mercury*, which is about 18 months old and has a free circulation of about 75,000. *The Mercury* competes with other Las Vegas alternative weeklies, *Las Vegas Weekly*, published by the Greenspun family, and *Las Vegas CityLife*, published by Wick Communications. Besides its alternative weekly, Wick Communications also publishes *The Las Vegas Business Press*, a weekly business journal serving the market.

The *R-7* is the dominant paper in a 50-year joint operating agreement with the *Las Vegas Sun*, published by the Greenspuns. The after-

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*Yankelovich/Harris **Fairfield Research

market profile

noon *Sun* has a daily circ of 31,596, a decline of 3.2 percent, according to the ABC.

Michael Kelley, managing editor of the *Sun*, says his paper is more of a local daily than

news rival the *R-7*. He says the *Sun* gets 6³/₄ pages in the *R-7*'s Sunday edition, which he says has become more of a standard editorial opinion section rather than a news section

since the Sept. 11 terrorist attacks.

Kelley says another major difference between the two dailies is that "the [the *R-7*] is a very libertarian paper, beyond right-wing. I think we provide a balance to that. We're more moderate."

The Las Vegas radio market, ranked No. 39 in the country by Arbitron, has a number of players, including market leader Infinity Broadcasting, which controls about 30.5 percent of the local radio advertising share. Other top radio broadcasters in the market include Clear Channel Communications, Lotus Communications, Hispanic Broadcasting and Beasley Broadcast Group.

Hispanic Broadcasting and Entravision Communications target the market's Hispanic listeners with their outlets. As a testament to the strength of the burgeoning Hispanic population, Hispanic Broadcasting's Mexican station KISF-FM was the second-ranked station overall among listeners 12-plus in the fall Arbitron survey and ranked No. 1 in morning drive among listeners 12-plus.

Although the market has a number of radio broadcasters with significant revenue market share, local media buyers have been frustrated by the lack of competition among the groups, as each has nearly an exclusive lock on its own formats. For example, Clear Channel has the market's only Oldies and Country outlets, KQOL-FM and KWNR-FM, two longtime market leaders.

There are, however, at least five Talk stations in the market, including Infinity Broadcasting's News/Talk station KXNT-AM, which leads the genre in Las Vegas.

Las Vegas-based Kemp Broadcasting, which owns a single station in the market, Contemporary Hit Radio/Dance station KVEG-FM, ranks No. 13 overall in the market (no revenue share was available for the station from BIA Financial Network). KVEG competes with Infinity's Classic Hit Radio outlet KLUC-FM and its Hot Adult Contemporary station KMXB-FM.

Desert Sky Media targets the area's Urban radio audience with the market's only Urban Adult Contemporary station, KVG5-FM, and its only Smooth Jazz outlet, KOAS-FM.

The outdoor advertising business in Las Vegas is largely controlled by Clear Channel Outdoor and Lamar Advertising. The main drag for outdoor advertising in the market, called "Tourist Corridor" by the locals, runs along all the routes leading out of McCarran International Airport, and the streets surrounding the Las Vegas Strip and the Las Vegas Convention Center.

NIelsen RATINGS / LAS VEGAS

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	NBC	KVBC	6.6	13
	CBS	KLAS	5.0	10
5-5:30 p.m.	NBC	KVBC	8.6	15
	CBS	KLAS	5.7	10
	ABC	KTNV	4.6	8
	Fox	KVVU*	3.6	7
	WB	KVWB*	2.4	4
	Independent	KFBT*	2.1	4
	Univision	KINC*	2.0	4
	Telemundo	KBLR*	1.2	2
6-6:30 p.m.	UPN	KTUD*	0.2	1
	NBC	KVBC	8.8	14
	CBS	KLAS	6.3	10
	Fox	KVVU*	4.7	8
	ABC	KTNV	3.5	6
	UPN	KTUD*	3.0	5
	Univision	KINC	2.3	4
	Independent	KFBT*	1.9	3
6:30-7 p.m.	Telemundo	KBLR**	0.6	1
	CBS	KLAS	5.7	9
	ABC	KTNV	2.9	5

Late News

10-10:30 p.m.	Fox	KVVU	7.5	11
	UPN	KTUD	0.9	1
11-11:30 p.m.	CBS	KLAS	8.8	18
	NBC	KVBC	7.9	16
	ABC	KTNV	4.8	10
	Fox	KVVU*	3.1	6
	WB	KVWB*	2.2	4
	Univision	KINC	1.8	4
	Independent	KFBT*	0.8	2
	UPN	KTUD*	0.5	1
Telemundo	KBLR**	0.5	1	

*Non-news programming **Network news Source: Nielsen Media Research, February 2003

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Clark County: 560,222 Households				
<i>Las Vegas Review-Journal/Sun</i>	*196,211	214,639	37.0%	40.5%
<i>Las Vegas Review-Journal</i>	163,439		30.8%	
<i>Las Vegas Sun</i>	32,772		6.2%	
Nye County: 13,377 Households				
<i>Las Vegas Review-Journal/Sun</i>	*2,584	3,091	19.3%	23.1%
<i>Las Vegas Review-Journal</i>	2,221		16.6%	
<i>Las Vegas Sun</i>	363		2.7%	
<i>Reno Gazette-Journal</i>	254	262	1.9%	2.0%

*Combined daily circulation for joint operating agreement partners *Las Vegas Review-Journal* and *Las Vegas Sun*.
Data is based on audited numbers published in the Audit Bureau of Circulations' October 3, 2002 County Penetration Report.

Our Comedy Block
viewers have a
median age of 33.2*.

That's something for
a show about nothing.



The Drew Carey Show • Home Improvement
Seinfeld • Friends

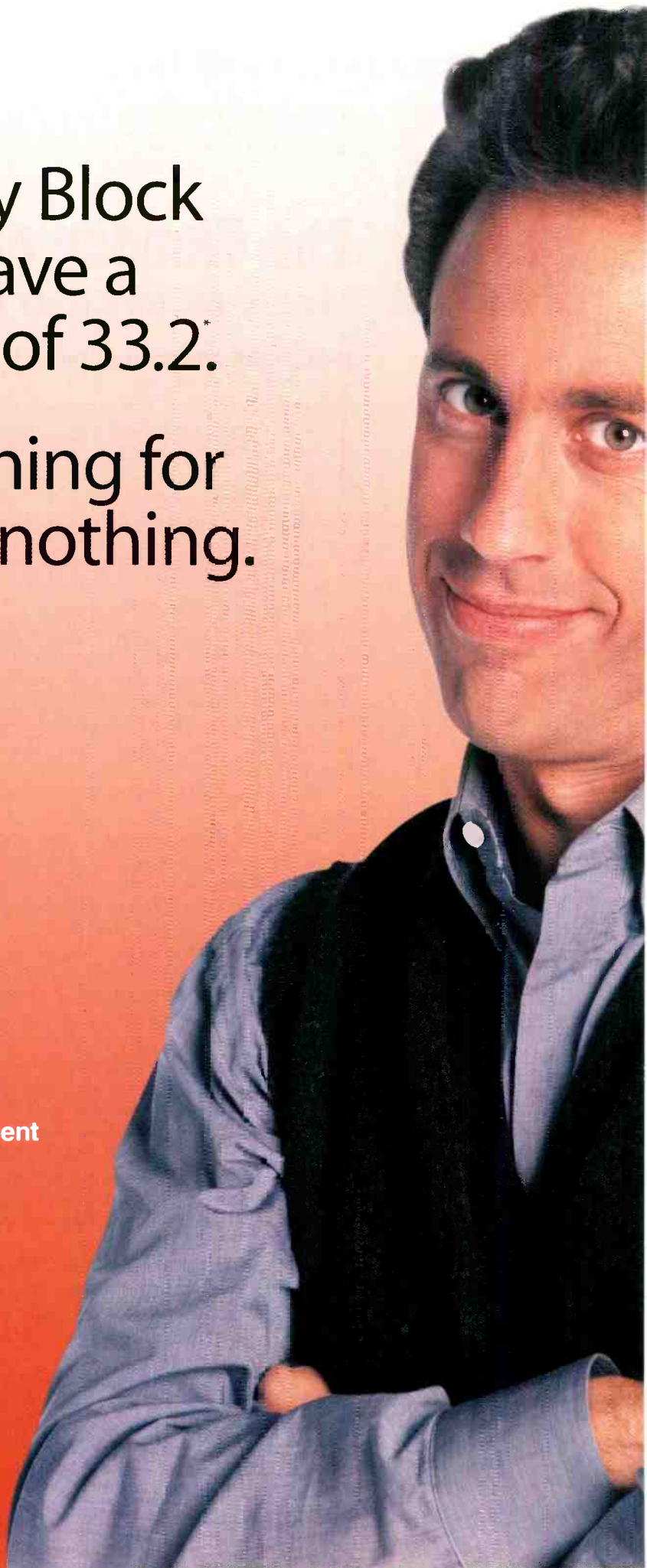
AND IN 2004
EVERYBODY LOVES RAYMOND

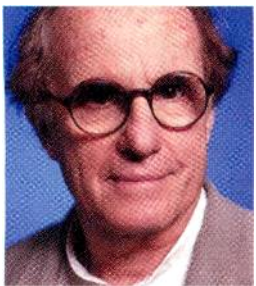
TBS
Superstation

|TBSsuperstation.com |AOL Keyword: TBS

* Source: Nielsen Media Research TBSC data (10/1/02-3/23/03), based on P2+.
Non-Stop Comedy Block programming (M-F 4:30-8p). Qualifications available upon request.

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BRAD WILSON

THE BLUNT PENCIL ERWIN EPHRON

The Wonder of CPM

Like it or not, it's still our most efficient estimate of media value

OSCAR WILDE DESCRIBED A CYNIC as “a man who knows the price of everything and the value of nothing.” Media sellers would say: “That’s a media department.”

Cable wants its CPMs higher and grumbles about the “gap” with broadcast. After all, cable sellers say, it’s all television.

Monthly magazines want their CPMs lower, because their readers are more involved. After all, they pay more for the issues.

And broadcast thinks a 15 percent increase is *j-u-u-s-t* right.

It’s like *Goldilocks and the Three Bears*.

Most sellers hate CPM, but that’s a bad rap. CPM is not a superficial or arbitrary set of numbers. It’s the market’s best estimate of relative value at the time, and markets tend to be smart and self-correcting. For value, I’m using Roger Baron’s succinct definition: the assumed ability of an ad in a given medium to sell the advertiser’s product.

The point is, CPMs don’t ignore media value. They *monetize* it.

If CPMs considered all exposures equal, then all programs, venues, titles and media would have the same target cost-per-thousand. It’s only when the market recognizes other values that CPMs vary. Then buyers pay the price—or don’t.

This construction takes targeting out of the CPM equation. In real life, it has an effect. Media that target better usually get a higher CPM for that target. The assumption is that they provide greater attentiveness and a better environment.

It’s a deceptively simple model. A high CPM indicates greater value, a low CPM, lesser value. If the market were perfect in its valuation (and of course, it isn’t), a constant budget spent at any CPM should produce the same total return to the buyer. And although there are brief dislocations—like the current TV season’s ultra-tight scatter market—CPMs are self-correcting. For example, as advertisers learn to use print and the Internet more effectively, their CPMs will go up.

What Makes a CPM? What kinds of values go into a CPM? An easy one to spot is ad exposure. That’s the probability that the average viewer, listener, reader or passerby will see or hear the average ad. The higher that probability, the higher the CPM.

A second factor is communication value of the ad exposure. It’s often called impact value. This is the probability that the ad, when seen, will communicate the message.

Communication value considers the dimensions of different media. Are the sight, sound, motion and dura-

tion of TV worth more than the intrusiveness and interactivity of the Internet? Or of the size, continuing presence and limited message of outdoor? Or of the intimacy, immediacy and portability of radio?

And communication value includes all of the so-called environmental benefits of a medium.

A third factor: the message-delivery patterns of the medium. This covers timing (immediate is worth more because you can plan and track it better) and reach/frequency (reach is worth more because you don’t know who is most likely to buy the product at the time). These considerations lower the CPMs for print and daytime.

A fourth factor are the diminishing marginal returns to any one medium. This recommends dispersion, which lowers the CPMs of media in abundant supply. That keeps cable CPMs down.

A fifth value is reliability. Will the spots run as scheduled? Where will the ad be positioned? Buyers don’t like being messed with, and that affects what they are willing to pay.

The final value is personal, but not totally subjective. Buyers buy from sellers they like, which is often worth a higher CPM. And of course, there’s that trip to the Super Bowl.

A Few Guidelines. Because there is so much hype associated with CPMs, we need a few simple guidelines:

- Paying less for more is always good. Paying less for the same thing is always good, too, if it’s really the same thing.

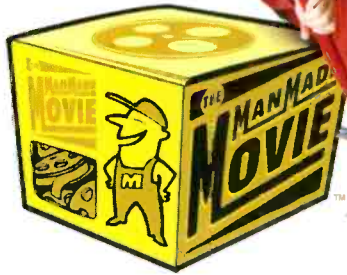
- Paying less for something different can also be good, if there’s a reason beyond the lower price.

- But paying less for less and pretending it’s the same thing is foolish. And too often, that’s how we plan and buy media.

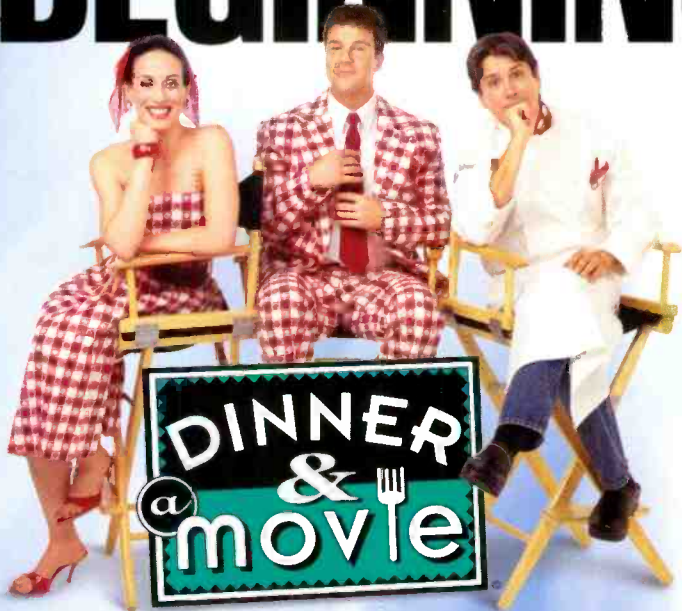
When we shift dollars from prime-time broadcast to cable, or from monthly to weekly magazines, or from :30s to :15s, or from pages to half-pages, and think we’ve gotten the same plan for less money, we’re defying both the market and common sense. And the pressure is always there. The media agency makes its bones by sniffing out value differences that they can claim are not reflected in the current market price. Of course this happens, but not as often as buyers would wish, and usually not for long.

Markets tend to be smart and self-correcting. Buying better than the market is being smarter than the market. Of course this happens too, but not as often as buyers would wish, and usually not for long. ■

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



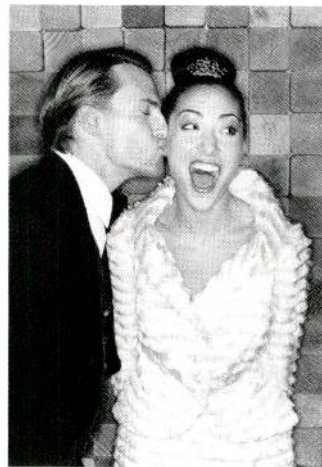
THE MOVIES ARE JUST THE BEGINNING...



**Our movie showcases are the main event...
and your brand can play a major role.**

TBS
Superstation®

TBSsuperstation.com | AOL Keyword: TBS



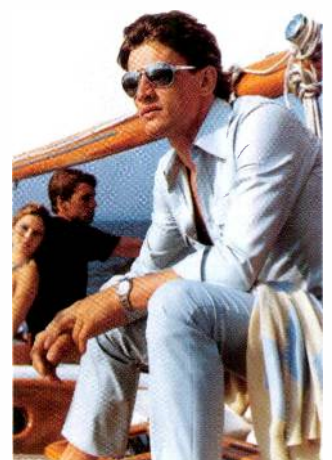
VOGUE ARCHITECTURAL DIGEST **GLAMOUR** BRIDES ModernBride **SELF** **GQ** VANITY FAIR *Gourmet* BON APPÉTIT *Traveler* allure HOUSE & GARDEN



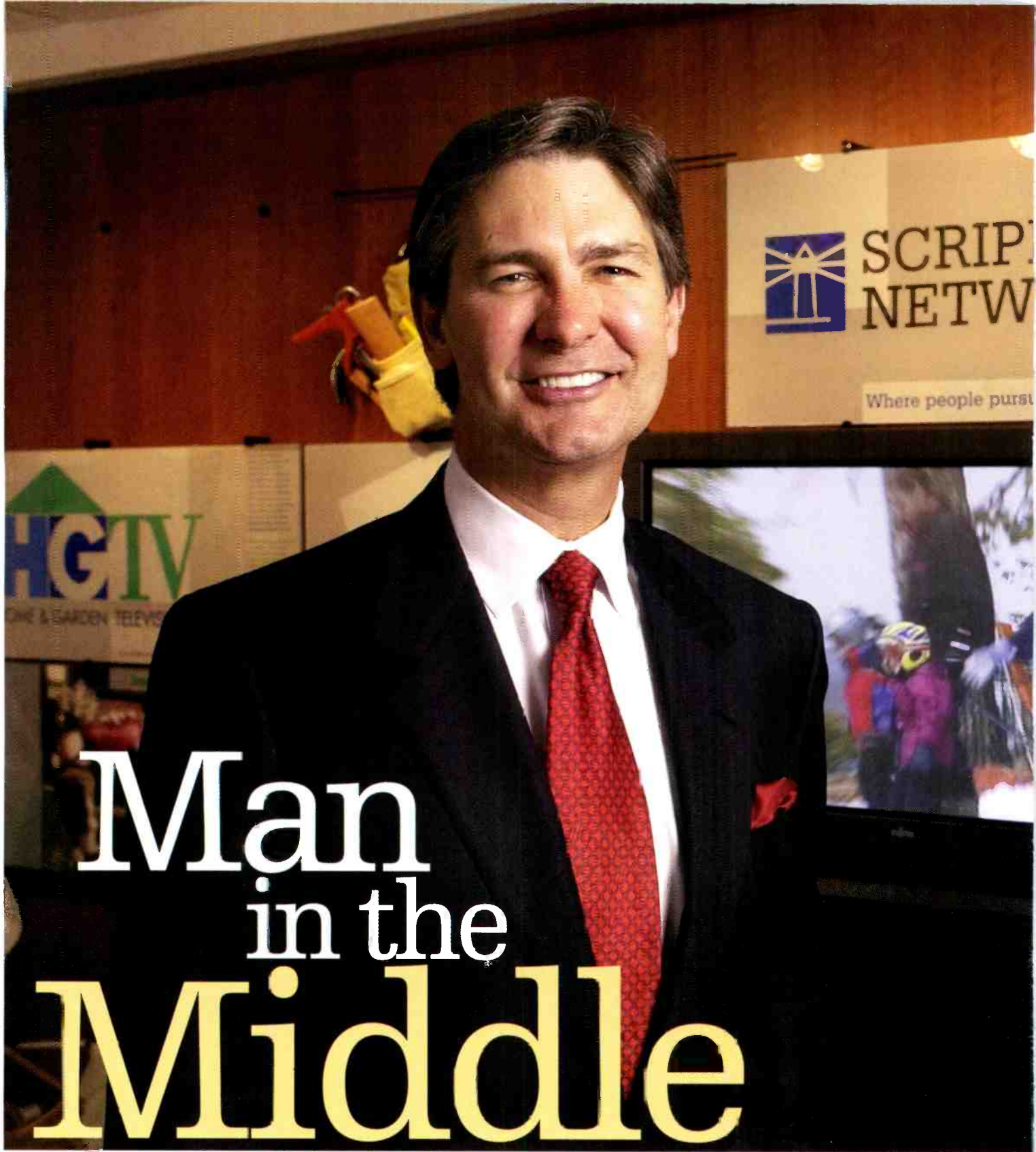


WIRED Lucky. CONDÉNET *teen*VOGUE THE NEW YORKER

EVERYTHING YOU WANT TO KNOW



CONDÉ NAST
PUBLICATIONS



Man in the Middle

E.W. Scripps CEO **Ken Lowe** has helped his midsize media roots in newspapers and TV stations into new terrain, especially cable give him chances to get bigger, or will it lead to the company



company branch out from its networks. Will looming deregulation selling out? BY SANDY BROWN

It's been said that the worst place to be is in the middle. For Cincinnati-based E.W. Scripps, a midsize multimedia company that owns TV stations and newspapers, plus a healthy stable of cable networks, the middle ground is starting to look pretty fertile. If nothing else, it allows for plenty of room to maneuver. The 125-year-old company has found a way to keep its core newspaper and broadcasting units strong while making forward-thinking decisions regarding newer business initiatives, such as its growing cable networks division.

"We used cash flow from our newspaper and television divisions to invest in cable networks. It was clear that cable was going to grow and prosper," says Scripps CEO Ken Lowe, who rose up through the company's broadcasting ranks and later helmed the cable networks unit before becoming CEO of the parent in September 2000. "We've taken a holistic approach across all our divisions."

Though Scripps started out as a newspaper operation—it now counts 21 dailies coast to coast—over the years it has picked up 10 TV stations in large markets (ABC affiliate WXYZ-TV in Detroit) and small (NBC affiliate KJRH-TV in Tulsa, Okla.). But it is Scripps' four cable networks—Home & Garden Television, the Food Network and two smaller digital channels—that represent the most effective use of capital, leaving little doubt it's the engine that will drive the company forward in the future.

"Home & Garden Television was a narrowly targeted cable network with clearly branded content," says Lowe. "Now it's the No. 1 [individual] revenue producer for us, producing 16 percent of our entire revenue. Food Network is not far behind."

Indeed, Scripps' cable networks in the past two years have eclipsed the TV stations division, accounting for \$415 million in operating revenue compared with broadcast's \$305 million in 2002. Scripps' newspaper division still dominates the company, with \$682 million in '02 revenue.

"That's where all of the energy is, trying to develop new value for the Scripps Networks division, whether it be growing the ratings, improving network distribution, new networks, or in some way leveraging those to create more opportunities for networks," adds John Lansing, Scripps senior vp of broadcasting, who oversees the station group.

Overall, the company's TV stations and newspapers present a

formidable promotional platform to help grow the network businesses. The ability to cross-pollinate the brands of HGTV, Food Network, the Fine Living channel or Do It Yourself Network (DIY) allows Scripps' various media arms to tap into the programming initiatives that are created for the networks out of the company's digital production headquarters in Knoxville, Tenn. That programming, along with promotional efforts across its cable networks and TV stations, takes many forms. Scripps' cable nets produce occasional feature pieces on gardening, food and home renovation for some stations' local newscasts.

More of that will come, considering Scripps has some 15,000 hours of original content in its library and more in the works. Likewise, Scripps Howard News Service is a distribution port for content that is shared across the cable, newspapers and TV stations arms. The company is not only producing cost-efficient content that it owns, it's also quickly establishing a foundation for the coming video-on-demand universe, which will be served not only by the cable channels but also by digitally upgraded TV stations.

"We control our own destiny," says Lowe. "We also feel that with PVRs [personal video recorders] being built into cable by [major satellite companies] Echostar and DirecTV, it is important for us to own and produce our own content and to do so cost-efficiently."

Since 1994, the company has consciously moved toward expanding its media holdings into new terrain, using the station group's retransmission-consent negotiations to secure leverage for clearing the cable networks. Lowe says Scripps was the only station group not owned by a broadcast network to have used its retrans power for clearing the cable networks.

Though it was an innovative move, it was also a financial necessity,

adds Lansing. "Believe me, if Scripps was 100 percent broadcasting, it would be a different story. Scripps is diversified enough that we can be in this game," he says.

It's paid off handsomely. With operating profit at the stations division pinched due to the costs of upgrading to digital (about \$5 million per station) and the newspaper unit's profit growth stagnant, the cable networks arm is responsible for generating more of Scripps' earnings: \$125 million in 2002, a 65 percent hike over 2001, to newspapers' \$270 million (up 14 percent) and stations' \$98 million (up 23 percent). Such a strategy takes some of the pressure off the TV stations in this uncertain economy.

It's also an uncertain time for the TV stations arm because of the pending changes in the rules that govern station ownership. Tea-leaf readers in Washington believe the Federal Communications Commission under chairman Michael Powell will do away with most of the rules affecting TV station owners: limiting station groups to reaching 35 percent of the country; preventing them from owning newspapers in the same market where they own TV stations (aside from existing waivers); and keeping them from owning more than one station in a given market (the duopoly rules).

Scripps currently reaches only 10 percent of the United States. Stations in markets like Cincinnati, Cleveland, Kansas City and Tampa (see map below), are large enough to support sophisticated local news efforts and not big enough to have rendered local TV less equal to other media. But as a midsize company, isn't Scripps' broadcasting division as likely to be acquired? The executives say no.

"We're not for sale," says Lansing. "Never say never, but that's not

SCRIPPS

COAST TO COAST



where we are right now. We're really looking at participating in deregulation, not through divestiture, but through aligning properties." In other words, instead of selling properties, Scripps will look to see what natural duopoly opportunities may be created with other companies in its TV station markets.

Some Wall Street observers, such as Merrill Lynch analyst Lauren Rich Fine, believe Scripps to be more of a seller than a buyer. But she concedes that Scripps has "used its stations successfully and they have nice margins. I could see them swap in exchange for stations."

If deregulation happens—only two weeks ago, Powell said the FCC will decide on dereg June 2—TV duopolies will provide greater growth potential to the parent company than newspaper/TV combinations, Scripps executives believe. "Depending on the market, it may be more rational to consider a station becoming involved with a newspaper, but the fact that two TV stations have the ability to immediately bring down significant expenses out of the joint operation overall creates an immediate upside," explains Lansing.

Scripps' newspaper division head Alan Horton acknowledges that reality. "I think in general, a well-thought-out duopoly probably is more of a sure thing financially than cross-ownership."

Powell has said recently that, given the continued rising cost of providing news and public-affairs programming, it is important local communities have assets to ensure they are well-served. "It's hard to see how a complete ban on newspapers owning TV stations serves the public interest," said Powell. Naturally, Scripps brass hopes the chairman's good will extends to a relaxation of TV ownership rules.

"Deregulate," insists Lansing. "Give local broadcasters a chance to compete. In a universe where they have one hand tied behind their backs, they remain the only entity that really is providing local broadcast news of high quality on a regular basis. That effort is being diminished by [current] ownership restrictions."

That said, the company plans to go about seeking duopolies less through acquisitions than through swaps with other broadcasters of existing properties, much like Merrill Lynch's Fine expects. Until the rules change, though, Lansing declines to identify markets or properties Scripps is willing to swap, nor will he say which markets the company would target for expansion.



"Deregulate. Give local broadcasters a chance to compete. In a universe where they have one hand tied behind their backs, they are the only entity providing local news of high quality on a regular basis." LANSING

One thing Lansing must do is ensure that Scripps doesn't let its station group stagnate in its current state while rival broadcasters gobble up stations elsewhere. "If doing nothing could threaten the value of the 10 stations as people consolidate around us, then we can't afford not to participate in a smart way," says Lansing.

Meanwhile, there's an existing business to run, and plenty of obstacles in the way of continued revenue, profit and cash flow growth. Among them: a sagging economy; rival media, such as local cable and

its improving ad-sales efforts; audience fragmentation; alternative media such as the Internet; relationships with the networks (Scripps owns mostly ABC affiliates) as they relate to compensation, inventory and programming costs; and high digital-upgrade costs.

To combat those market realities, Scripps has been diligent and innovative on a few fronts. For one, most of Scripps' stations have increased their morning and weekend newscasts. Some stations' total rating points for morning news are higher than they've ever been.

"We've grown that daypart in a fragmented world when all three cable [news] networks have added morning news against us, not to mention Fox in the morning locally," notes Lansing. "While the cost-per-points are lower than evening news, if you can double or triple your demos in that time period, there's a lot of inventory to sell. It's one of the few areas where we have a growth story overall and it's an area where we control a lot of inventory."

Lansing adds that the stations arm is also charged with developing more and greater sources of nontraditional revenue. It is so far paying off—combined new business in 2002 was equal to all of Scripps' political revenue last year (an election year), some \$29 million.

For example, Scripps stations have been approaching local universities and colleges in their markets not only to advertise in local programming of relevance to the schools (e.g., college sports programs) but also to produce infomercials about the schools.

"Three yards and a cloud of dust, man, it's the only way to look at it," says Lansing in describing these small but vital new revenue streams. "Every once in a while you get the Super Bowl and it's in Tampa [home of ABC outlet WFTS], but there are fewer and fewer of those."

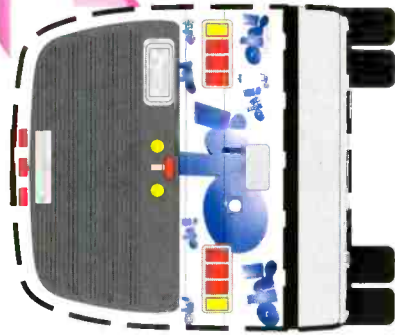
The company is also trying to remain as patient as possible with the whole state of digital television and the long-awaited advent of high-definition TV. Lansing says all his stations are up-to-date on the FCC-mandated upgrades. "They're all done, there's just no business yet," says Lansing about his stations. "I think HDTV would be the biggest success story in television history if people at home could get it."

What frustrates Lansing—and many other broadcasters across the country—is the lack of control over getting the digital/HDTV signals to TV viewers at home, beyond what's already done. It's an awkward undertaking to get three industries—cable operators, broadcasters and TV-set manufacturers—to work completely in concert and serve the viewer, because each one has a different vested interest—or lack of interest—where the digital universe is concerned. "We don't control the [cable operators] passing it through, we don't control the consumer electronics people creating sets that receive it, we don't control those pieces," he argues.

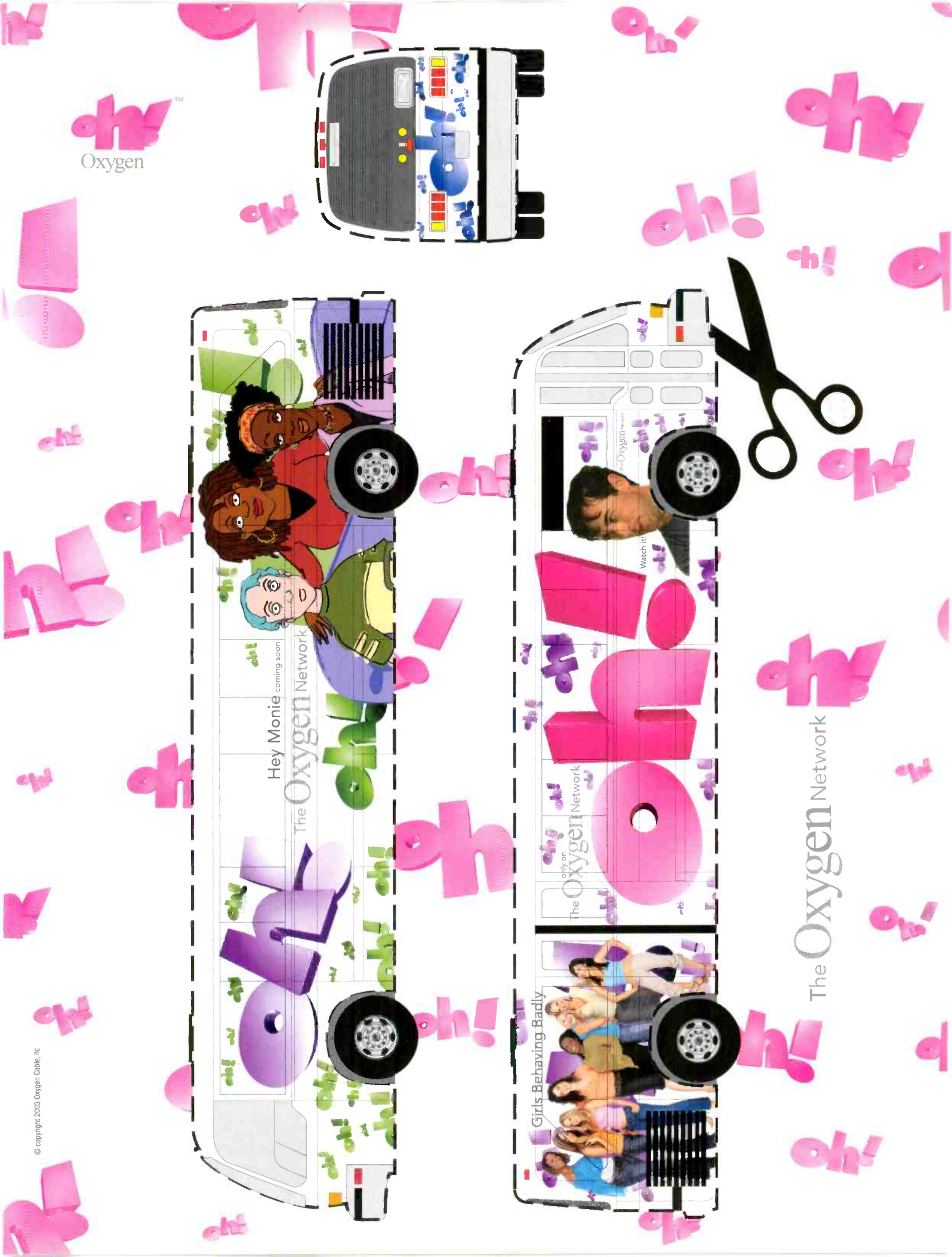
Whatever frustrations exist with the confused state of digital television, they pale next to Lansing's consternation with the recent performance of ABC, with which six Scripps stations are affiliated. "ABC has been really a challenge frankly as a network to be affiliated with," says Lansing. "If you're a television company and your exposure to NBC has been greater [Scripps counts three NBC outlets] than ABC, then you are at a much greater advantage these days. You're much better off to be affiliated with NBC stations over the last several years. It's just that simple."

But Lansing knows that a network can come back on one hit show, and he has to keep his eye on the problems over which he has control. More importantly, though, Scripps' top managers are concentrating on growing E.W. Scripps at a time when the company could just as easily be left behind—or bought out—in this age of consolidation. For all of its 125 years in operation, this year might be its most interesting. ■

Oxygen™



The Oxygen Network



Quicktakes

HACHETTE FILIPACCHI MAGAZINES honcho **Jack Kliger** remembers when Oscar winner **Adrian Brody** was a nobody, and he reminded the young actor about those times at the recent *Elle*-hosted Miramax Max Awards party at the St. Regis Hotel in Los Angeles. At the benefit event for Miramax CEO Harvey Weinstein's main charity, the Robin Hood Foundation, Kliger reminded *The Pianist* star Brody that he had worked with his mother, photographer Sylvia Plachy, when Kliger worked at *The Village Voice* alternative newspaper in New York in the mid-'70s. "We laughed about the fact that he was the little kid who used to run around the *Voice* offices," said Kliger. And now he's running around Hollywood... For **Justin Brennan**, it was sheer madness—the good kind—to place his clients' business in *Sports Illustrated*. As the grand-prize raffle winner at *SI*'s recent "March Madness" party at the Park Avenue Country Club in New York, the OMD print supervisor won a trip for two to the "Final Four" NCAA hoops-fest in New Orleans last weekend, including luxury accommodations at the Renaissance Pere Marquette Hotel, all meals and local transportation, and prime tickets to the semifinal and championship games. Trouble was, Brennan already had unbreakable travel plans, so the *SI* folks



OMD's Brennan (c.) with Sara Thornton-Clifford and Chris McLoughlin, both *SI* ad sales execs

offered an alternative: a similar package for Super Bowl XXXVIII in Houston next Feb. 1. Brennan thinks he can clear his schedule... To prepare for *Good Housekeeping's* move to 250 W. 55th St. (which started last week), *GH* editor in chief **Ellen Levine** and staff organized a companywide tag sale and invited other Hearst denizens to donate items and spend the day shopping at the *GH* Institute. Hundreds of employees turned out to get the goods, including beauty products,



At the Max Awards party in L.A., Hachette chief Kliger (r.) with Sylvia's boy Adrian

JEFF VESPA/WIREIMAGE

books, major appliances and vintage kitchen gadgets that the *Good Housekeeping* editorial and Institute staff had amassed over the years. The \$5,000-plus proceeds were donated to fund a library at South 17th Street Elementary in Newark, N.J., a school that *GH* adopted last month after a presentation by First Lady Laura Bush revealed its needs...



Groomed for the job: Conlon

Former FCC commissioner **Susan Ness** kicked off the recent Katz Women's Career Summit in New York with highlights from a recent Annenberg School for Public Policy report, "Women Fail to Crack the Glass Ceiling in Communication Companies." "The results are appalling—Let me be more charitable: We can't go anyplace but up," said Ness. Awards of Excellence were bestowed on companies where women *have* made significant gains, including *The New York Times*, with senior vp **Janet Robinson** accepting the award. And Ad Council president **Peggy Conlon**, the luncheon keynote, offered inspiration with her story of the greatest communicator she ever knew—her mother, who raised 14 children and instilled in her the belief that she could accomplish anything. Conlon quipped, "As the oldest, I guess you could say I've been in management since I was 5." ■

Movers

CABLE TV

John Shea was promoted to executive vp of sponsorship development and integrated marketing for MTV Networks Music Group, where he will be responsible for MTV, MTV2, VH1 and CMT. Previously, he was senior vp, strategic programming at MTV... **Laura Molen** was named vp/director of ad sales for TNN. She was most recently senior vp and general sales manager for Paramount Advertiser Services, a division of Paramount Domestic Television Group.

TV SYNDICATION

Ernest Cartwright has been promoted from vp West Coast sales to executive vp at CF Entertainment. Cartwright will focus on broadening the company's program sales beyond the domestic market. CFE also has hired sales vet **Peter Preis** as vp of marketing and sales for company's western division. Preis was formerly a sales director at Universal Worldwide Television.

TV REP FIRMS

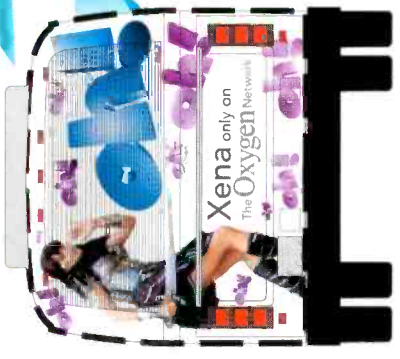
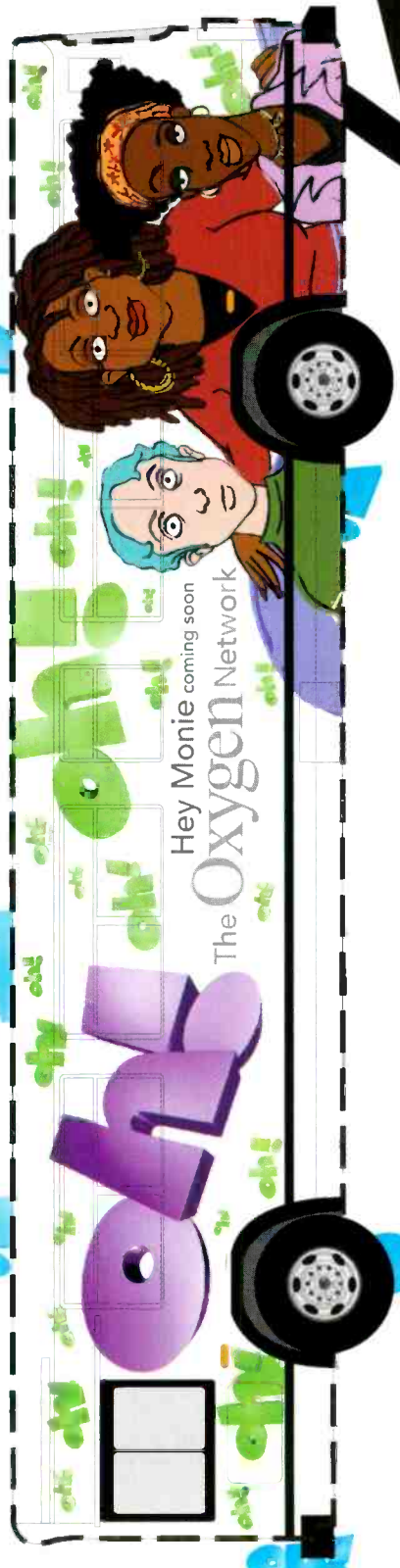
Wolfgang Liebertz has been named general manager of Millennium Sales & Marketing in Miami, a division of Katz Media's Katz Television Group. He was an account exec in New York.

MAGAZINES

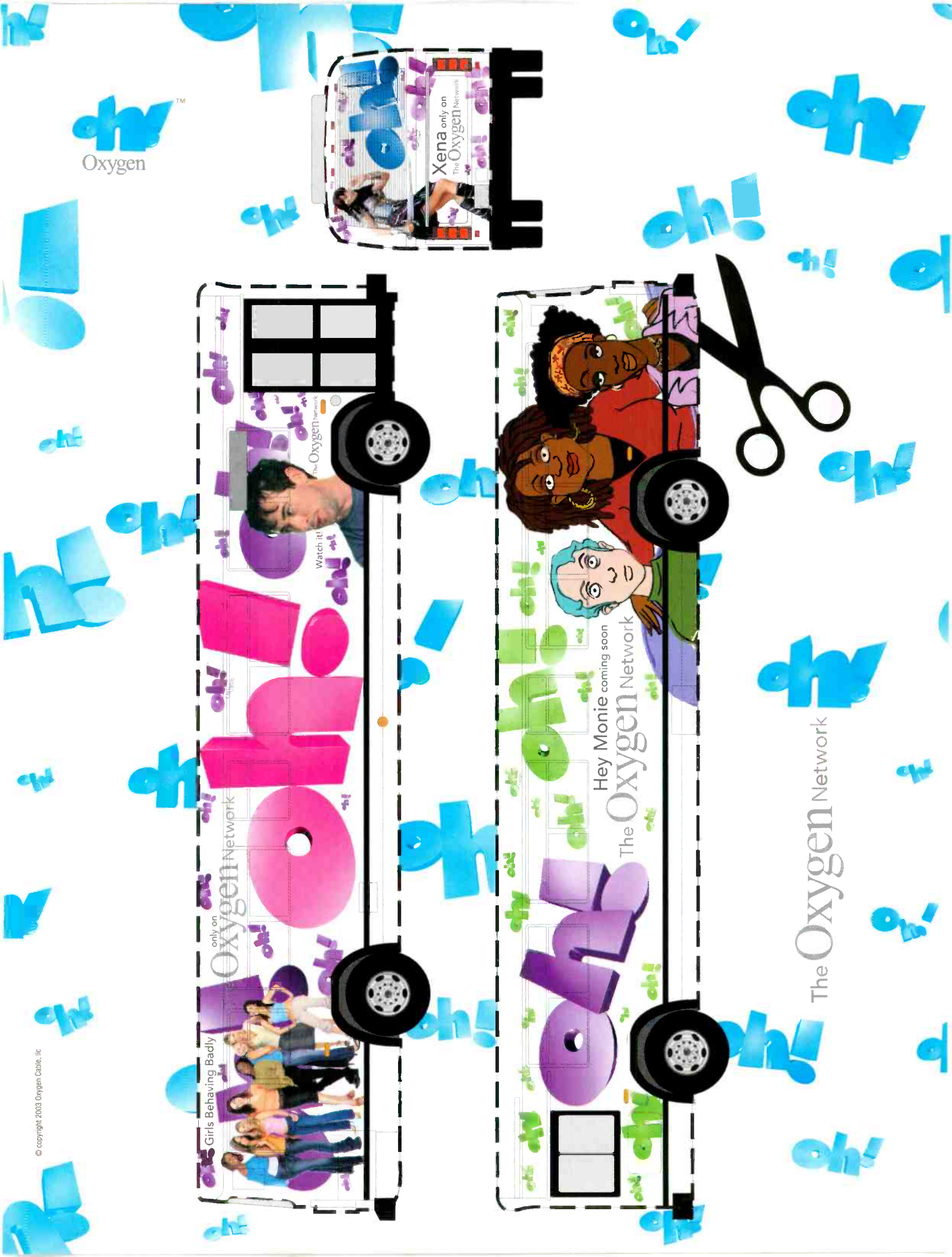
Hearst Magazines has named **Dave Woodruff** group advertising director, a new position, to be based in Detroit and cover automotive for the Hearst Group. Previously, Woodruff was national automotive director of G+J USA Publishing. Also at Hearst, **Patricia Lippe Davis** has joined *Good Housekeeping* as creative director of marketing, a new position. Most recently, Davis served as director of creative services at *Reader's Digest*... **Richard Amann**, formerly executive vp of American Media, where he launched *Auto World* and created Spanish tabloid *Mira*, has been named president and publisher of *Ramp*, an independent men's lifestyle magazine.

RADIO

Thomas McSweeney has been promoted to vp and director of sales for Hispanic Broadcasting Corp.'s five stations in Los Angeles. He was formerly western regional director of sales.



The Oxygen Network



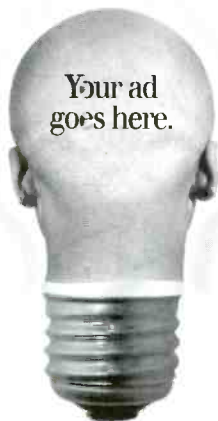


At its recent gala at New York's Chelsea Piers, Partnership With Children honored Marc Goldstein, president/CEO of MindShare North America (I.), for his company's efforts to aid New York public schools. Joining him were Barbara Cavallo of PWC; co-honoree Catherine Kinney, executive vice chair of the New York Stock Exchange; and Michelle Sidrane, executive director, PWC.

At the Harmonie Club in New York for the Custom Publishing Council's recent quarterly meeting, (l. to r.) Diana Pohly, president, Pohly & Partners; Lisa Bernard, managing director, Illustrated London News Group; Chris McMurry, chairman, Custom Publishing Council; and Carol McCarthy, senior vp, operations, Imagination Publishing



Hearst Magazines president Cathie Black congratulated adman and former *Esquire* cover artist George Lois on the release of his new book, *Sellebrity*, at the Giorgio Armani boutique at Bergdorf Goodman Men's Store in New York.



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*NADbank 2002 Study: 57 measured markets **NADbank 2002 Study: Toronto CMA

This Harley-Davidson campaign came out in January.

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On that bike.

The more they looked, the more they longed for that bug in their teeth, never look back, Harley®.



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The Harley-Davidson® ad ran as part of an overall media mix.



DAVID LEVY President, Entertainment Ad Sales and Marketing, Turner Broadcasting System, and President, Turner Sports

In his new role at Turner Broadcasting System, David Levy probably won't have much say in whether corporate parent AOL Time Warner sells the Atlanta Thrashers, as has been rumored. But Levy has more than a business interest in the NHL team; he's an avid fan, even plays in a league himself—at least when he has time. "I'm the guy who shows up every couple of months and people say, 'Where have you been?'" says Levy.

The self-described sports fanatic also plays golf and coaches his sons' hockey and baseball teams, so his personal and professional lives blend nicely.

In addition to managing ad sales across Turner's myriad entertainment nets, Levy will be responsible for acquisitions, programming and production for Turner Sports, which has partnerships with the NBA, NASCAR, and the AOL Time Warner-owned Atlanta Braves, also said to be for sale).

The new position brings Levy back to head up the departments where his career with Turner began in 1986. He started as an account executive on the entertainment side, helped develop Turner Sports, and in 1994 was sent to help run Turner's ad sales for international networks, which now includes 125 million CNN subscribers, 86 million Cartoon Network subscribers and 20 million TNT subs, as well as CETV in China and CNX in the United Kingdom. He most recently served as co-president of Turner Broadcasting System International, where he oversaw sales and marketing, distribution, programming and interactive business development. "I am excited to come back to the domestic marketplace," says Levy. "Eight years ago, we were making strides, but cable has really come a long way since then. The challenge for us is the shifting of dollars from broadcast to cable, but we are getting tremendous feedback from media buyers, so we're pretty excited about the marketplace," he adds.

With the upfront near and Little League season starting up, it might be more than a just couple months before Levy laces up his hockey skates again. —Megan Larson

"If you look at anybody's new shows, they're not different than in previous years. The hits pay for the failures, and the new hits pay for the new failures... You've still got to put the money on the screen to attract viewers."

— Leslie Moonves, CBS President & CEO
May 22, 2002

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inside media

NEWS OF THE MARKET

Gear Grinds to a Halt

Bob Guccione Jr.'s *Gear* suspended publication last week. The 4 1/2-year-old title has faced stiff competition in the men's category, from rivals such as Dennis Publishing's *Maxim*, Fairchild Publications' *Details*, Emap's *FHM* and Condé Nast's *GQ*. Guccione said he hopes to revive the title in September with a less laddish sensibility. In the meantime, Guccione has pared his staff of 23 down to 8. The ten-times-yearly mag, which had a circulation rate base of 500,000, has not reported its figures to the Audit Bureau of Circulations for two consecutive reporting periods in a row; the most recent report was for the six-months ending Dec. 31, 2001. Ad pages through April fell 36.5 percent to 76 compared to the year prior, reports the *Mediaweek Monitor*. In 2002, *Gear's* ad pages had seen some momentum, rising 25.7 percent to 445.

Sci Fi Developing Miniseries, Originals

At its upfront presentation in New York last week, Sci Fi Channel announced plans to produce a four-hour miniseries remake of *The Thing* and the six-night *6 Days 'til Sunday*, joining the previously announced miniseries in development *Kim Stanley Robinson's Red Mars*, *A Tale of Two Cities*, *MYS* and Ursula Le Guin's *Earthsea* trilogy. Production on the miniseries *Battlestar Galactica* began April 1. Sci Fi is also doubling its development of original series for the 2004-'05 season. Projects include *Dead Lawyers* (sleazy attorneys rise from the dead to defend those they wrongly prosecuted); *The Divide* (a DJ, his dead twin and a local coroner solve old crimes); *Stargate: Atlantis*; and *Painkiller Jane*, based on the comic book heroine who gains supernatural healing powers after being exposed to a biochemical weapon. Sci Fi has been steadily gaining audience share with original fare such as March's *Children of Dune* miniseries, which helped the channel grow its prime-time delivery of persons 2-plus 36 percent to deliver 1.1 million in first quarter.

NCTC to Work With K.C. Royals Cable Net

The Kansas City Royals' new regional cable sports network, which launched last week (*Mediaweek*, March 24), has signed a five-year deal with the nonprofit National Cable Television Cooperative to assist in back-office functions and marketing. Kansas City-based NCTC represents cable operators with about 600,000 subscribers in the six-state area surrounding the market; the

Royals network hopes to add some of those subscribers. Separately, the network last week inked deals with local operators Everest Connections and Unite Communications, which serve a combined 21,000 households in the market, said David Witty, Royals Television Network vp of operations. The network also claims 440,000 homes served by Time Warner Cable. There are 849,000 TV households in the K.C. market.

Caballero Opens Spanish TV Rep Firm

Eduardo Caballero, a 40-year veteran of Spanish-language TV and radio broadcasting, has launched the nation's first national independent rep firm for Spanish-language TV and cable. Headquartered in Coral Gables, Fla., with offices in New York, Los Angeles and Dallas, Caballero TV & Cable has signed representation deals with 23 independent TV stations, including 11 owned and operated by MasMusica TeVe. In total, Caballero represents stations covering more than 50 percent of the Hispanic population in the U.S. In 1973, Caballero and his wife, Rachel, created the nation's first Spanish-language radio rep firm, Caballero Spanish Media, which was purchased by Interep in 1995.

Comedy Central to Repeat NBC's Comic

In an agreement with NBC Enterprises, Comedy Central acquired the rights to the second window airing of NBC's upcoming series *The Last Comic Standing: The Search for the Funniest Person in America*. The reality series, hosted and produced by actor Jay Mohr (*Jerry Maguire*), will launch sometime this summer. Comedy Central will rebroadcast each of the eight episodes within a week of its airing on NBC. In the vein of Fox's *American Idol*, the series follows a search for professional and nonprofessional funny people who must then live together and compete for a talent contract with NBC.

Funding, Hires Boost Hotelevision

Hotelevision, a program distributor to the hotel industry, has announced a new \$15 million shot of financing, as well as several new hires and the creation of an advisory board. The New York-based company named Karl Spangenberg its new CEO, directing all operations and strategy. Most recently, Spangenberg was president/CEO of streaming media company Lightningcast, but he has also worked in print with *Business*

Calendar

The Center for Communication will present a panel entitled "**Big Brother, Big Media**," addressing the possible effects of media consolidation, April 7 at the Foreign Press Center in New York. Panelists will include Lachlan Murdoch, publisher of the *New York Post*; Jeffrey Chester, executive director, Center for Digital Democracy; and Jim Rutenberg, staff reporter, *The New York Times*. Contact: 212-686-5005.

The Advertising Research Foundation will hold its **annual convention and research infoplex** April 9-11 at the Hilton New York. Contact: 212-751-5656 or visit www.thearf.org.

The Western Publishers Association will present the **WPA 2003 publishing conference**, titled "Surviving and Thriving in Publishing Today," April 10-11 at the Westin Hotel at Los Angeles airport. Contact: 805-495-1863.

The Television Bureau of Advertising will hold its **annual marketing conference** April 15 at the Jacob Javits Convention Center in New York. Tim Russert, host of NBC's *Meet the Press*, will present the opening keynote. Contact: 212-486-1111.

Magazine Publishers of America will present **New York Magazine Day** April 29 at the Ad Club of New York. The event includes breakout sessions with advertisers, media directors and publishers. Contact: Cathryn Weber, 212-533-8080.

American Business Media will hold its **spring meeting** May 4-7 at the Westin Savannah Harbor Resort & Spa in Savannah, Ga. Program includes a state-of-the-industry panel with Charlie McCurdy of Primedia and Gary Marshall of CMP; and a panel on global advertising. Contact: 212-661-6360 or visit www.americanbusinessmedia.com.

Mediaweek and sister magazine *Editor & Publisher* will present the **Interactive Media Conference & Trade Show** May 7-9 at the Paradise Point Resort in San Diego. Topics to be covered include converged media and interactive advertising. Contact: 888-536-8536.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial reporting and compliance with regulatory requirements. The text notes that incomplete or inconsistent records can lead to significant legal and financial consequences for the organization.

2. The second section addresses the challenges associated with data management in a rapidly changing digital landscape. It highlights the need for robust data security protocols to protect sensitive information from cyber threats and unauthorized access. Additionally, it discusses the importance of data integrity and the role of regular audits in ensuring the accuracy and reliability of the information stored in digital systems.

3. The third part of the document focuses on the integration of various data sources and the use of advanced analytics to derive meaningful insights. It suggests that organizations should leverage data from multiple channels to gain a comprehensive understanding of their operations and market trends. The text also touches upon the ethical implications of data collection and the importance of maintaining user privacy and consent.

4. Finally, the document concludes by emphasizing the role of leadership in driving digital transformation and innovation. It states that clear communication and strategic vision are crucial for successfully implementing new technologies and processes. The text encourages organizations to foster a culture of continuous learning and adaptation to stay competitive in the modern market.



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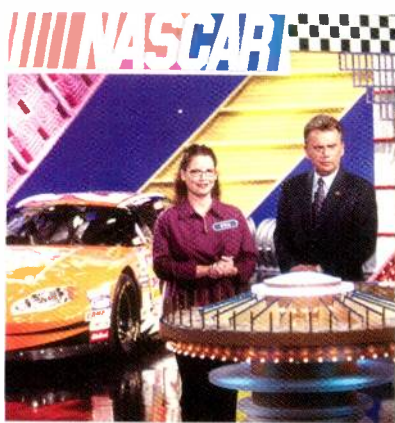
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Nascar Spins Wheel

Hoping to reprise their successful partnership from last season, *Wheel of Fortune*, King World Productions' top-rated syndicated TV show, and Nascar beginning tonight will offer five straight nights of racing-themed programming. The premiere of Nascar Week on *Wheel of Fortune* last season averaged 13.3 million viewers per night. The second installment will feature appearances by Nascar Winston Cup Series drivers Jeff Gordon, Tony Stewart, Ryan Newman, Dale Jarrett and others, as well as exclusive behind-the-scenes Nascar footage. Nascar fans have been selected as contestants on the *Wheel*

Racing fans will compete in the second installment of *Wheel's* Nascar Week.

episodes, which will air from April 7-11. They will compete to win VIP fantasy trips to Nascar events in Daytona, Fla., and Charlotte, N.C.

Week, *Time* and *U.S. News & World Report*. Also hired was Laurie Benson as executive vp of strategic sales and marketing—she has run ad sales for such startup cable networks as Oxygen and Home & Garden TV. The advisory board's charter members include advertising legend John Bernbach and Neil Austrian, the former president/COO of the National Football League. Hotelevision, which projects to be in 200,000 hotel rooms by the end of 2003, sells ad time on nine cable networks in those rooms, sharing the revenue with the hotels. Networks carried include A&E, Biography Channel and History Channel, Court TV, the Weather Channel, Fox News Channel, CNBC, MSNBC and the Golf Channel.

Worth Cuts Frequency, Staff

Randy Jones, founding CEO and editor in chief of *Worth*, has cut the personal-finance title's publishing frequency to 8 issues per year from 10 and slashed his staff of 40 by almost half. *Worth's* paid circulation in last year's second half was flat at 506,687, according to the Audit Bureau of Circulations. Ad pages through April tumbled 22 percent to 91 compared to the first four months of '02, reports the *Mediaweek* Monitor.

Remiszewski Expands TV Stations Duties

Tom Remiszewski, who joined Viacom last July as vp of creative services and marketing for its TV station group, has added programming responsibilities. He will continue to report to Dennis Swanson, executive vp and COO of Viacom's 39-station group.

Working with Remiszewski is Mark Cooper, who was named director of program acquisitions for the group. Since September 2000, Cooper has served as program director for KYW-TV and WPSG-TV, the CBS and UPN station duopoly in Philadelphia. The two executives will work together to oversee non-network programming and scheduling for 20 CBS affiliates, 18 UPN affiliates and one Independent.

Charter Restates Local Ad Sales Figures

As it announced a fourth-quarter loss of \$1.87 billion on April 1, the struggling Charter Communications also admitted to overstating its revenue and cash flow for the last three years. The cable company, controlled by tech czar Paul Allen, reduced its local cable ad sales estimates for 2000 and 2001 by more than \$250 million. St. Louis-based Charter, currently under investigation for accounting fraud, said in a statement that numbers needed to be revised because of differing interpretations of accounting practices going back to 2000. Charter is carrying about \$21 billion in debt.

Cumulus Adds Huntsville Stations

Cumulus Media, owner of the second-largest portfolio of radio stations in the U.S., is entering the Huntsville, Ala., market with an agreement to purchase four stations from Athens Broadcasting Co. for \$22 million in stock. The stations include No. 5-ranked Contemporary Hit Radio WZYP-FM, No. 9-ranked Talk WVNN-FM, Sports WUMP-AM and Country WUSX-FM.

Cumulus will operate the stations prior to closing the deal under a local marketing agreement. The news comes one week after Cumulus inked a deal to buy two stations in Nashville, Tenn., from Gaylord Entertainment for \$65 million. Including pending transactions, Cumulus owns and operates 268 radio stations in 55 markets.

CPB to Fund NPR Newsmagazine

The Corporation for Public Broadcasting last week announced plans to provide \$1.8 million to help National Public Radio develop and launch a midday newsmagazine in July. The program would be NPR's first offering of a nationally produced newsmagazine for the lunch hour. Content will include breaking news coverage, domestic and international reporting and a mix of diverse voices.

Hearst Mags Get Citibank Business

Citibank last week signed its first major corporate deal with Hearst Magazines, valued at between \$5 million and \$7 million. The ads, which will first appear in the May issues of *Cosmopolitan*, *Lifetime* and *O, The Oprah Magazine*, and the June issues of *Good Housekeeping*, *Esquire* and *Marie Claire*, will run throughout 2003. Citibank has in the past advertised in *SmartMoney*, which Hearst co-publishes with Dow Jones & Co.

Congressmen Push FCC on Dereg

The Federal Communications Commission should move quickly to decide the fate of media ownership regulations, according to 12 members of Congress including Rep. Billy Tauzin (R-La.), chairman of the powerful Commerce Committee. In a March 28 letter, the four senators and eight representatives urged FCC Chairman Michael Powell not to let a June 2 decision date slide to summer or fall. Their letter followed a call last month by three Republican senators for more deliberation.

IDT Media Launches Station Group

IDT Media, owner of Talk America Radio Network, has formed an owned-and-operated radio stations group and named veteran broadcast manager Jim Weiskopf president of the new division. Weiskopf was most recently general manager of Clear Channel Communications' three AM stations in Washington, D.C. IDT Media, which currently owns one radio station, WMET-AM in Washington, plans to acquire additional stations to ensure distribution for its syndicated programming. ■

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May 12, 2003 • Marketing with Cable TV

Custom published with the Cable Advertising Bureau, this special advertising section is based on up-to-the-minute case histories. How cable TV is producing extra bankable bucks for smart marketers.

In ADWEEK, BRANDWEEK and MEDIAWEEK

May 26, 2003 • Upfront II — Programming Report

New shows, new plans, old favorites. Will the networks bet the farm on reality, comedy, fantasy and personalities? To know the players, you need this program.

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June 9, 2003 • Our Annual Cable TV Report

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BRANDWEEK
MEDIWEEK**

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MAIL TO : ADWEEK CLASSIFIED 7TH FL.

770 BROADWAY, NEW YORK, NY 10003-9595

PHONE: 1(800) 7-ADWEEK OR FAX (646) 654-5313

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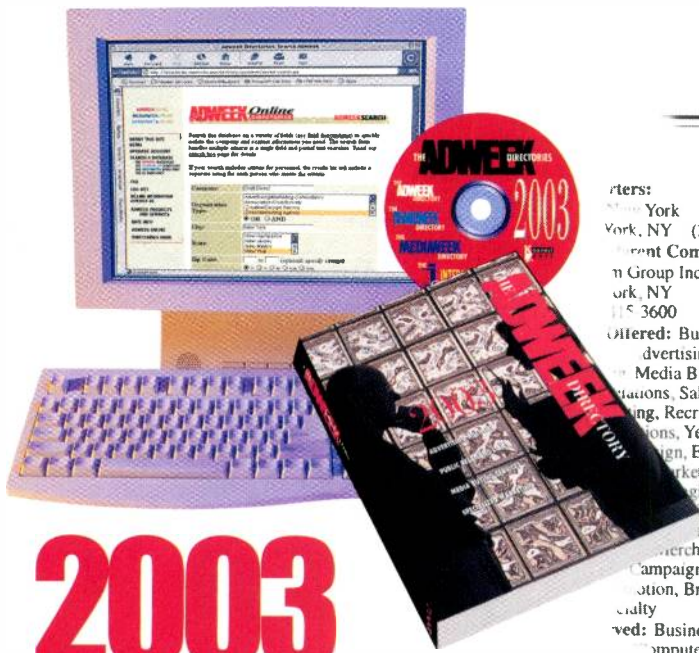
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2003

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- 1,294 Public Relations Firms**
- 500 Media Planning/Buying Services**
- 1,523 Specialized Marketing Companies**
- 26,788 Key Personnel**

Directors:
 New York
 New York, NY (212) 459-5000
Parent Company:
 Omnicom Group Inc.
 New York, NY
 NY 10036
Services Offered: Business-to-Business,
 Advertising, Creative, Direct
 Media Buying/Placement/Planning,
 Stations, Sales Promotion,
 Recruiting, Recruitment/Employee
 Relations, Yellow Pages, Infomercial,
 Design, Event
 Marketing, Out-of-Home
 Media Planning/Marketing,
 Applications, Market Research,
 Production, Sports Marketing,
 Merchandising,
 Campaign Advertising/Promotion,
 Production, Brand Development, High
 Quality
Industries Served: Business/Consumer Services,
 Computer Products, Fast Food/
 Gasoline/Petroleum

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 150 S. 5th St.
 3500 Fifth Street Towers
 Minneapolis, MN 55402
 (612) 338-8401
Fax: (612) 339-5022
URL: <http://www.bbdo.com>
Type Of Organization: Full Service Advertising
 Agency
Headquarters:
 BBDO New York
 New York, NY (212) 459-5000
Ultimate Parent Company:
 Omnicom Group Inc.
 New York, NY
 (212) 415-3600
Services Offered: Business-to-Business,
 *Consumer Advertising, Media
 Buying/Placement/Planning, Sales Promotion,
 Strategic Planning/Marketing, Brand
 Development
Fields Served: Automotive, Fast Food/
 Restaurants, Financial Services/Banks/Savings &
 Loans, Food
Employees: 70 **Year Founded:** 1930
2001 Billings: \$133,908,000
2001 Billings By Medium: Network TV -
 \$72,700, Cable TV - \$155,000, Syndicated TV -
 \$45,400, Spot TV - \$39,754,900, Radio -
 \$3,331,400, Newspapers - \$1,498,000, Consumer
 Publications - \$12,881,100, Trade Publications -
 \$524,700, Outdoor - \$4,131,600 Production -
 \$16,444,700, Other - \$4,013,700
2001 Fee Income: \$49,055,000
Key Personnel:
 Pres./CEO Bob Thacker
 Exec. Vice Pres./Exec. Creative Dir. Denny Haley
 Sr. Vice Pres./Dir., Client Servs. Steve Hayes
 Sr. Vice Pres./COO Wesley Crawford
 Sr. Vice Pres./Dir., Integration Tim Wilson
 Vice Pres./Media Dir. Carolyn Hubbard
 Vice Pres., Bus. Devel. Jeff Harrington
 Vice Pres./Dir., Bus. Devel. Dave Schneider
 Vice Pres./Mgr., Cor. Servs. ... Barbara Lundeen
Major Accounts:
 Buffets, Inc.
 Dain Rauscher
 Fiserv
 Grocery Pdcts. Div. Hormel Foods Corp.
 Kroger Turkey Store
 Pkts. Div. Hormel Foods Corp.
 R.J. Reo Anti-Smoking State of New Jersey
 Sun Bank

ORGANIZED BY BRANCH OFFICE

Address, Telephone, Fax, Email, Web Site, Parent Company, Headquarters Company, Services, Industries Served, Number of Employees, Year Founded, Billings, Billings by Medium, Key Personnel, Major Accounts.

Indexed by State/City, Organization Type and Parent Company
 Agency Name Changes, Agency Rankings, Advertising Awards, Associations

Print/CD-ROM/Online
ADWEEK DIRECTORIES



2003

BRANDWEEK DIRECTORY

- 6,793 Brand Names**
- 2,643 Marketing Companies**
- 44 Industry Categories**
- 17,677 Key Personnel**

Lead Advertising Agency:
 Home
Personnel:
 Susan Kronick
 Michael Osborn
 Carlton B. Watson Jr.
 Gilbert Lorenzo
 Ron Rodriguez

BURGER KING RESTAURANTS
 Burger King Corp.
 3 North
 33157
 378-7011
 378-7910
 burgerking.com
 1954
 United Kingdom
 927-5200
Service Category: Fast Food/Restaurants
2001 Media Expenditure:
 \$328,691,800
2001 Sales: \$8,600,000,000 approx.
Lead Advertising Agency:
 DraftWorldwide, Chicago, IL

Key Personnel:
 Pres./CEO Monroe G. Milstein
 Vice Pres./COO Mark Nesci
 Vice Pres./Exec. Merch. Mgr. ... Andrew Milstein
 Vice Pres./Gen. Merch. Mgr. ... Stephen Milstein
 Vice Pres./Gen. Counsel Paul Tang
 Vice Pres. Henrietta Milstein
 Dir., Human Resources John Weston
 Dir., Mktg. Garry Graham
 Dir., Admin. Bob Grapski
 Mgr., Media Rel. Ric Bramble
 Sr. Media Rel. Specialist Bonnie Malamut

BURLINGTON COAT FACTORY
 Burlington Coat Factory Warehouse Corp.
 1830 Rt. 130 N.
 Burlington, NJ 08016
 (609) 387-7800
 Fax: (609) 387-7071
 URL: www.coat.com
Year Established: 1972
Product/Service Category: Retail Stores/Chains
2001 Media Expenditure:
 \$66,808,500
Lead Advertising Agency:
 Norman J. Stevens, South Orange, NJ

Monroe G. Gilstein
 Mark Nesci
 Stephen Milstein
 Mari Ann McCormack
 Michael Prince
 Ric Bramble

BURNES OF BOSTON PICTURE FRAMES
 Newell Rubbermaid, Inc.
 29 E. Stephenson St.
 Freeport, IL 61032
 (815) 235-4171
 Fax: (815) 381-8155
 URL: http://www.newellco.com
Product/Service Category: Home
 Furnishings/Textiles
Key Personnel:
 Chrmn. William P. Sovey
 Pres./CEO Joseph Galli Jr.
 Pers. Cor. Devel./CFO William T. Aldredge
 Pres., Burnes of Boston Scott Slater
 Vice Pres., Cor. Commun. Ken Ross
 Vice Pres., HR Timothy J. Jahnke

ORGANIZED BY BRAND NAME

Address, Telephone, Fax, Email, Web Site, Parent Company, Headquarters Location, Media Expenditure, Year Brand Established, Lead Creative and Specialized Agencies, Key Corporate and Brand Personnel

Indexed by State/City, Industry Category and Marketing Company
 Top 2000 SuperBrands ranked by Media Expenditure, Brand Web Site Roster

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Into the Woods

Two seasoned hunting and fishing titles are outfitting themselves with some new editorial gear **BY AIMEE DEEKEN**

TRADITIONAL OUTDOOR MAGAZINES ARE RELOADING THIS SPRING, WITH THE RELAUNCH of the 116-year-old *Sports Afield* and an overhaul of the category's largest book, the 108-year-old *Field & Stream*. The first to hit newsstands was *Sports Afield*, which took a bullet last summer from owner Robert Peter-

sen after suffering a sharp falloff in advertising. Following a nine-month hiatus, *Sports Afield* has been resurrected (the issue hit stands in late March) through a licensing deal between Petersen and Huntington, Calif.-based book publisher Safari Press. (Petersen has retained ownership of SA's cable TV show and merchandising rights.)

Prior to its hiatus, *Sports Afield* published monthly and had a circulation rate base of 450,000. The reborn title will publish nine issues per year and is guaranteeing advertisers a circ of 50,000. "We picked the best [subscribers] from the list for our particular niche,"

middle-market, average hunting. That's already covered so well in other publications."

Some media buyers expect a bumpy path for SA at the outset because of the title's absence. "People who were reading *Sports Afield* have already found another hunting title they are comfortable with by now," says Eric Blankfein, Horizon Media vp/director of planning. "I don't know how they are going to deliver that rate base."

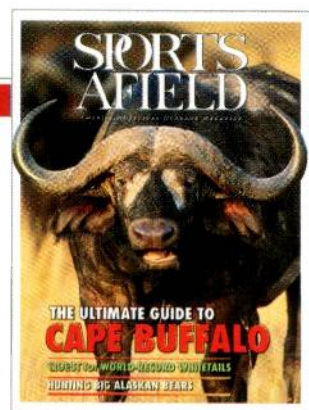
A full-page ad in *Sports Afield* is priced at \$3,950. For the April issue, SA garnered 9 pages of ads, and 12 are slated for May, Wurfbain says.

Meanwhile, the May issue of Time4 Media's *Field & Stream* will boast a taller and wider trim size, some design tweaks and several new sections. The title's overhaul reflects the vision of Sid Evans, the former *Men's Journal* editor who took over at F&S last October.

The larger trim size allows for bigger, better-quality photography and more spreads. As part of the redesign, Evans has compartmentalized the title's monthly topics and columnists. New departments include the front-of-book's newsy Field Notes; the six-page Sportsman's Notebook, which features hunting and fishing tips as well as Q&As and historical briefs; and

Where to Go, which mixes practical travel tips with dream destinations. Gearing Up, previously a two-page department on fishing and hunting supplies, has been expanded to four or five pages per issue.

"The impetus behind this [revamp] is there are 39 million hunters and fishermen right now, and they deserve an attractive, well-writ-



Second shot: SA's new incarnation takes aim at big game.

ten magazine that celebrates the sports they love," says Evans.

The changes at F&S are also clearly an effort to lure new readers. In the second half of 2002, *Field & Stream's* total paid circulation fell 7.5 percent compared to the previous year, to 1.5 million, according to the Audit Bureau of Circulations. Sister title *Outdoor Life* has also struggled, with paid circ tumbling 24.8 percent in last year's second half to 1 million.

On the advertising front, both *Field & Stream* and the 105-year-old *Outdoor Life* are enjoying solid gains this year. Through April, F&S is up 11.6 percent to 163 pages, and OL jumped 42.6 percent to 111 pages, reports the *Mediaweek* Monitor. New advertisers for the two titles this year include Allegra, BF Goodrich and Pennzoil Motor Oil.

Elsewhere in the outdoor category, the 110,000-circ *Guns and Gear*, published by the ESPN Outdoors Group, folded in February due to tough competition from other national and regional hunting titles. The group's three remaining magazines, including *Bassmaster*, will focus on fishing. Hunting will continue to be covered on the group's Web sites.

A Simpler Plan

MRI, Hall's team to aid buyers

MRI+, the online media-planning tool marketed by Mediamark Research Inc., will enhance its service in late May by incorporating Hall's Reports into its database. The inclusion of Hall's, which provides publishers and ad agencies with editorial content analysis of 130 consumer magazines, is expected to help media buyers make more informed decisions.

"This is going to support the decision-making process and will be used as a negotiation tool in determining positioning in magazines, or perhaps the advantages of placements in some magazines over others," says Steve Greenberger, Zenith Media senior vp



Wide open spaces: The May issue will feature a larger trim size, bolder photography and new sections.

Ludo Wurfbain, Safari Press CEO, says of the pared-down distribution.

Once a traditional "hook-and-bullet" book that covered the whole gamut of hunting and fishing, SA will now focus solely on big-game Safari pursuits, as well as moose and bear. "We feel there's a need for this in a niche market," Wurfbain says. "This is not about

Mediaweek Magazine Monitor

WEEKLIES April 7, 2003

and director of print media, who spearheaded the Hall's-MRI+ partnership.

Few media planners currently examine Hall's data in tandem with MRI+. That will change in late May. A buyer will be able to scrutinize the content of a magazine's editorial pages, which Hall's breaks down monthly into almost 200 categories (everything from furniture to camping references), in conjunction with MRI+'s offerings. MRI+'s site includes publishers' advertising rates, ABC statements, top-line MRI audience survey data and top-line ad spending data from CMR, as well as contact information.

"This alliance is going to change the way in which media agencies plan magazines," predicts Alan Seraita, Hall's president.

"Anything that simplifies and automates the process is going to make our lives easier," says Lee Doyle, managing partner and director of client services for Mediaedge:cia. "Both the editorial synergy and the right audience is the intersection we're all trying to seek."

The data will be available free to subscribers of MRI+ and Hall's Reports. Down the road, there is also the possibility of incorporating another tier of Hall's service within MRI+—data on the number of times a brand is mentioned in a magazine.

Beginning in June, MRI+ plans to make several other services available to agencies. A collection of 400 subscriber studies from leading magazines that has been provided exclusively to Starcom MediaVest Group will be made available to all agencies, says product manager Bob Warrens. —LG

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^B	7-Apr	119.45	8-Apr	145.77	-18.06%	708.17	754.13	-6.09%
The Economist	29-Mar	45.00	30-Mar	48.00	-6.25%	544.00	643.00	-15.40%
Newsweek ^E	7-Apr	30.80	8-Apr	45.49	-32.29%	462.70	445.18	3.94%
The New Republic ⁺	7-Apr	3.33	NO ISSUE		N.A.	79.06	87.59	-9.74%
Time ^E	7-Apr	37.59	8-Apr	49.19	-23.58%	573.30	554.38	3.41%
U.S. News & World Report	7-Apr	19.37	8-Apr	23.73	-18.37%	314.14	313.26	0.28%
The Weekly Standard	14-Apr	8.50	15-Apr	9.83	-13.53%	118.14	123.79	-4.56%
Category Total		264.04		322.01	-18.00%	2,799.51	2,921.33	-4.17%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	7-Apr	27.47	8-Apr	34.40	-20.15%	309.92	323.95	-4.33%
Entertainment Weekly	4-Apr	47.48	5-Apr	57.72	-17.74%	444.66	417.39	6.53%
Golf World ^S	4-Apr	38.08	5-Apr	60.54	-37.10%	297.25	418.83	-29.03%
New York ^{+/A}	7-Apr	113.60	8-Apr	58.30	94.85%	630.60	668.30	-5.64%
People	7-Apr	94.23	8-Apr	101.34	-7.02%	903.14	864.76	4.44%
Sporting News	7-Apr	14.58	8-Apr	12.91	12.94%	181.99	195.56	-6.94%
Sports Illustrated ¹	7-Apr	43.87	8-Apr	52.84	-16.98%	618.24	680.14	-9.10%
The New Yorker	7-Apr	28.48	8-Apr	26.85	6.07%	525.83	474.04	10.93%
Time Out New York	2-Apr	62.88	3-Apr	55.31	13.67%	891.99	813.44	9.66%
TV Guide	5-Apr	30.79	6-Apr	42.25	-27.12%	683.43	660.20	3.52%
Us Weekly ¹	7-Apr	38.00	8-Apr	41.00	-7.32%	342.68	277.84	23.34%
Category Total		539.46		543.46	-0.74%	5,829.73	5,794.45	0.61%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	6-Apr	8.70	7-Apr	8.05	8.07%	124.60	119.65	4.14%
Parade	6-Apr	17.86	7-Apr	13.97	27.85%	186.94	175.50	6.52%
USA Weekend	6-Apr	18.23	7-Apr	12.70	43.54%	168.02	173.02	-2.89%
Category Total		44.79		34.72	29.00%	479.56	468.17	2.43%
TOTALS		848.29		900.19	-5.77%	9,108.80	9,183.95	-0.82%

A=current issue is 35th Anniversary double; B=includes Top 50 Advertisers special: 73.99 pages in 2003, 99.66 pages in 2002; E=estimated page counts; S=special Masters Preview; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003; ++=two more issues in 2003

BIWEEKLIES April 7, 2003

	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	14-Apr	51.66	15-Apr	52.99	-2.51%	387.94	367.57	5.54%
ForbesE/S	14-Apr	152.01	15-Apr	181.25	-16.14%	794.44	750.62	5.84%
Fortune ^F	14-Apr	240.11	1-Apr	117.91	103.54%	827.79	709.81	16.62%
National Review	21-Apr	16.33	22-Apr	11.50	42.06%	112.82	95.31	18.37%
Rolling Stone	17-Apr	66.01	11-Apr	95.94	-31.20%	328.47	359.46	-8.62%
CATEGORY TOTAL		526.12		459.59	14.48%	2,451.46	2,282.77	7.39%

E=estimate; F=current issue is Fortune 500 special; S=Top 500 Companies special

CHARTS COMPILED BY AIMEE DEEKEN

60sec. With



Kevin O'Malley Publisher, *Esquire*

Q. Your ad pages are up 21 percent through April to 279, according to the 'Mediaweek' Monitor. As the new publisher of 'Esquire', how do you plan to sustain this growth? **A.** It's very much about capitalizing on *Esquire's* current momentum. In a marketplace where there is not a lot of new growth, it's really become a market-share battle. My challenge is to make sure we get our fair share of those ads. **Q.** So how will you go about doing that? **A.** *Esquire* this year is 70 years old, and our anniversary gives us a strong platform to work from. There is an entire second-half platform with four issues related to the anniversary: September's Style issue, October's Future of Men, November's 70 years of Women We Love and December's Best and the Brightest. We'll be maximizing our newsstand efforts in probably 10 to 12 markets in key outlets such as airports and bookstores. **Q.** Part of the anniversary plans will involve an 'Esquire' apartment. What's that all about? **A.** It's big. What we're hoping to do is reinvent how magazines bring merchandising to life. The apartment is the personification of *Esquire*, which will celebrate design and lifestyle for the modern man, along with a lot of service information. The 9,100-sq.-ft. apartment, in the Trump Park Avenue Tower, will open in October. Advertisers will each be given a room to put together their ideal settings. There are nine bathrooms, five bedrooms, a living room, a study, kitchen and three outdoor terraces—all on one floor. **Q.** This is, of course, the way you live. **A.** Our readers will feel right at home inside such a luxury environment. Me, of course, I'm still aspiring to it.



A Tale of Two Wars

MEDIA PERSON WAS CONFUSED. THE MEDIA, LIKE SOME GIANT AMOEBEA, HAD PER-formed binary fission and split in half. The sunny half was telling Media Person, "The war's right on track, no problem, the plan's working." The dark half was muttering, "Trouble, trouble, trouble, we got guerrilla fight-

ing we didn't expect, no mass surrenders, no flower-tossing, secured cities that aren't secured, the plan didn't work." Who was Media Person supposed to believe?

"That's easy," said the Sunnies (not to be confused with the Sunnis, an entirely different group). "Believe us. Everything's fine. The naysayers pulled this same old tired act in Afghanistan, pulled it in Kosovo, pull it every time. The war's just two weeks old, but we've grabbed record chunks of territory, taken negligible casualties, inflicted huge losses on the enemy, be in Baghdad soon. The fedayeen? Mosquito bites."

"They just don't get it," came back the Darksters. "The war's about more than body counts, miles racked up and tanks knocked out. We're killing civilians, we're losing the propaganda war, losing the political war, losing the hearts and minds of the people. After we finally win the war, how do we win the peace when the whole Islamic world hates our guts?"

"No, they don't get it," said the Sunnies. "The Iraqis are understandably reluctant to show any support while Saddam's thugs are still around. After they see we were really serious this time, that we kept our promises, that we didn't cut and run, that Saddam is really gone for good, they'll come around."

"Yeah, right," said the Darkos.

And on it went. While it wasn't exactly unprecedented for the media to present two radically different versions of reality, the solidarity of the brass was not something Media Person had anticipated cracking. Yet here

was William Wallace, that U.S. Army general with the same name as the kilted berserker Mel Gibson played in *Braveheart*, declaring that this war "was different from the one we'd war-gamed against." Here was Seymour Hersh in *The New Yorker* reporting on a faction of generals and ex-generals who claim Rumsfeld didn't send enough troops. Here was Rumsfeld trying to shout them all down.

It was so confusing. Were we winning, or were we screwing up? Or both? Did we or didn't we control Basra? Had we pounded the Republican Guard's semi-elite troops into rubble, or had they abandoned their tanks and melted back into Baghdad for the ballyhooed Mother of All Street Fights?

It seemed to Media Person that the war had turned into an extension of the agonized debate before the war about whether there should be a war. Now it was a debate over what was really going on in the war. It seemed also to Media Person that he would be much less confused if he could turn off the TV for a few days, stop reading the papers so much and only check the war's progress about once a week. Or even wait till it was over.

But of course he could not, being Media Person.

Against this tension, everyone in the media (even Media Person) seemed grateful for the comic distractions of Peter Arnett and Geraldo Rivera. Both are celebrity journalists who are expert at getting into trouble and then getting out of it, a crucial factor that was overlooked by most of the pundits weighing in on their cases. Peter and Geraldo are not normal reporters, they are walking provocations. Peter Arnett lives to stir up the right wing. Geraldo Rivera lives to stir up anyone with a scrap of taste or intelligence.

So when Arnett went to be interviewed on Iraqi TV and sounded sympathetic to the Iraqi view of things, he was fired by MSNBC (though he didn't really work for them, not full-time at least), rehired by a London tabloid, and the right-wing pundits predictably went nuts. Media Person's favorite fulminator was John Podhoretz, opening his column in the *New York Post* with: "Is Peter Arnett guilty of treason?" Want to take a wild guess as to Podhoretz's answer?

"Treason" is so 18th century. It never sounds quite sane unless uttered by someone in a powdered wig. Whether Arnett is incur-

ably leftish or just, as several other columnists suggested, the ultimate case of a beat reporter sucking up to his sources until he becomes indistinguishable from them, we don't hang journalists for uttering opinions, even in wartime. We just fire them. That's how a free country works, in case any of you Iraqis among MP's readers are wondering.

No one accused Geraldo of treason, even though he blabbed military secrets, because, after all, it was only Geraldo. The U.S. Army dem-

anded he leave Iraq, but then said he could come back if he had learned his lesson. And what do we learn from this? Why, simply that the U.S. Army is less ferocious than the *New York Post*. ■

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