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At Deadline

ABC SCORES WITH CHRISTMAS NBA GAMES

ABC enjoyed some yule-time cheer with its debut on Christmas Day of National Basketball Association coverage this season. The combined ratings of its doubleheader averaged a 3.6 in households, up 3 percent over last year's ABC doubleheader and the highest Christmas Day rating in four years, since NBC recorded a 4.1 in 1999. The first game of the day, the Dallas Mavericks' victory over the Sacramento Kings, recorded a 3.1, up 24 percent over the comparable New Jersey Nets vs. Boston Celtics game Dec. 25, 2002. This year's second game, the Houston Rockets' defeat of the Los Angeles Lakers, which ran into prime time, scored a 4.1, down from the 4.5 posted last year by a Lakers/Kings game. The telecasts were filled with movie advertising since the games aired on Thursday, traditionally a heavy ad night for movie studios in advance of weekend screenings. ABC will air a total of 18 regular-season NBA games, mostly on Sunday afternoons.

BCS' ROSE BOWL SELLS OUT

The College Bowl Series championship football games on ABC got an added sales plug after Louisiana State University moved past the University of Southern California to qualify for the championship game against Oklahoma, while USC was sent to play Michigan in the New Year's Day Rose Bowl. USC was top-ranked in several of the final polls, but not the Bowl Championship Series. The Rose Bowl, the only one of this past weekend's BCS games not to air in prime time and the least-sold of the four BCS games (with double-digit ad units remaining), sold out following the bowl matchup announcements, according to Ed Erhardt, president of ABC/ESPN Sports Customer Marketing and Sales. Erhardt said all four of the BCS games, most of which were sold as part of packages, were sold out entering the weekend. "As soon as the USC/Michigan matchup was announced, we saw new ad money come in immediately," he said. Late advertisers paid between 10 and 15 percent more because of the heavy demand, he added. USC won the game 28-14.

NAB, XM PROPOSE SIGNAL-USAGE LIMITS

The National Association of Broadcasters and satellite radio company XM Radio have proposed language governing XM's use of terrestrial repeaters for its satellite signals. In a joint letter to the Federal Communications Commission on Dec. 23, XM and the NAB said

the repeaters are to be used only for retransmission of XM's satellite programming. NAB had feared XM would use the repeaters to broadcast local programming; it said the letter ended that possibility. XM says it intends to use the repeaters solely to overcome signal blockage and interference.

COURT TV MAKES JANUARY PREMIERE PUSH

This month, Court TV will premiere the most new programming ever in a single month, with new episodes of signature series including *Forensics Files* and *Body of Evidence*, as well as the original film *Chasing Freedom*. Noting a significant hike in the ratings last January when it rolled out several new shows and returning favorites, executives decided to put between \$7 million and \$8 million behind promoting the shows. The strategy: Attention garnered in January will last throughout the year. "It's not just about January, but what it does to lift the boats all year long," explained Charlie Collier, executive vp/ad sales. The promotion includes outdoor advertising, especially in New York, as well as cross-promotion in Lowe's Theaters and text-messaging on cell phones.

PBS ADDS SMILEY SPONSORS

PBS launches late-night talk show *Tavis Smiley* this week, to be paired with veteran talker *Charlie Rose*. Airing weeknights, the half-hour show is produced at Los Angeles-based KCET. Underwriters include Toyota, Wal-Mart and Enterprise Rent-A-Car. Known for his liberal political beliefs, Smiley is the former BET host who landed the first interview with President Bill Clinton following the Monica Lewinsky scandal.

ADDENDA: MSNBC has tapped **Deborah Norville**, anchor of King World's *Inside Edition* since 1995, as

the host of a new hour-long weeknight show that will premiere later this month. Norville will continue to host *Inside Edition* through the 2004-05 season... **Tribune Media Net**, the national sales arm of Chicago-based Tribune Co., has expanded its retail sales division, naming Barry Haselden managing director and Steve Krupkin director of the division. Haselden was most recently retail and general advertising manager for Tribune's *Orlando Sentinel* and Krupkin was major accounts manager for fashion clients for the company's *Chicago Tribune*.

INSIDE MEDIaweek



Esquire's Granger weighs the challenges of creating concept covers Page 22

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Market Indicators

NATIONAL TV: SOLID

Advertisers exercised only 3 percent of cancellation options for the first quarter, far below the norm, giving the nets a solid ad base to start '04. Since there's less first-quarter inventory than in the fourth, the nets have less scatter to sell.

NET CABLE: HEALTHY

First-quarter scatter is moving along at a healthier pace than fourth, making sales execs optimistic about the new year. Wireless spending a bit more, to advertise portability, but some service problems are hurting the process.

SPOT TV: ACTIVE

With political beginning to flow, local TV is seeing healthy activity from a range of categories. Anticipating brisk political spending, ads being placed far ahead of air dates.

RADIO: STIRRING

Typically the slowest month of the year, January is pacing slightly ahead of last year, and ahead of December. Despite increased demand, pricing still competitive and avails abound.

MAGAZINES: CAUTIOUS

First quarter looking brighter than last year, but start of 2004 still fairly slow and cautious. Autos, drugs and remedies, and household furnishings and supplies are the steady categories.

Buyers Threaten Broadcast Again

\$1 billion in upfront dollars could head cable's way after lackluster fall

THE MARKETPLACE By John Consoli

More than four months before they place their clients' money in the 2004-05 television season, media buyers are again threatening to shift as much as \$1 billion in upfront marketplace ad dollars out of broadcast network TV to ad-supported cable. Having paid through the nose to get on broadcast last year—only to watch network ratings drop again this season—they might actually back up their threat this year, and some broadcast sales chiefs are concerned. ABC has even assembled a sales presentation to remind buyers of the power of broadcast TV, though it insists the timing is pure coincidence.

"We're all a little worried about the next upfront," said one broadcast network sales exec who, like most of those reached by *Mediaweek*, spoke on the condition of anonymity. Some acknowledge that for the upcoming season,

they will probably get much lower cost-per-thousand rate increases from advertisers—between 5 and 9 percent—than in the 2003-04 upfront. (Last year, the broadcast nets averaged between 15 and 18 percent CPM increases.)

That is in stark contrast to this time last year, when broadcasters were brimming with confidence and predicting the high-double-digit CPM increases they eventually realized. What's the difference this year? Broadcast ratings this season have dropped, especially in the important adult 18-49 demo. Not helping matters is that buyers are still smarting from having paid such high CPM gains in 2003.

"I think they're a little worried about money moving to cable," said one major media buyer. "The cost differential [between broadcast and cable] keeps increasing. In broadcast, CPMs keep going up and ratings keep going down. I'm not sure we can spend 30 percent less in broadcast, but we probably can spend 10

percent less." If media agencies across the board spent 10 percent less, that could spell close to a \$1 billion dip for broadcast in the upcoming upfront, as the take of the Big Six nets last time around amounted to \$9.45 billion.

"Media inflation can't keep outpacing advertisers' bottom line," said another buyer, who also talked of

shifting dollars to cable. "The broadcast networks are not at the edge of the cliff yet, but they are getting close. I know we threaten to move money out every year, but I'd say they should be more worried this year than last year."

"There is reason to be somewhat concerned based on how the fourth quarter played out," when, due to declining ratings, not as much scatter time was bought, a broadcast sales exec admitted. But, he argued, "A broadcast rating point at even the smallest network is still much more

powerful than a cable rating point."

In order to drive that point home, ABC has put together a presentation that its sales force will begin showing to media agencies this month. While ABC sales president Mike Shaw was not available to comment, sources at ABC said the presentation will tout broadcast's advantages over cable in general. An ABC representative insisted the presentation is not a response to buyers' recent threats: "This presentation has been in development since before the current TV season began, before the marketplace softened."

Jon Nesvig, Fox's sales chief, believes advertisers' decision to cumulatively exercise only about 3 percent of their broadcast cancellation options in first quarter indicates their continued belief in the medium. "Most advertisers still want reach, and broadcast is still *the* reach vehicle," he said. "The highest-rated shows on commercial cable continue to be sports. Their series programming doesn't come close to the broadcast networks' ratings."

But one buyer believes that broadcast and cable are changing so much, that argument may not hold water during the next upfront. "I think [NBC's] *Friends* being off millions of viewers this year and going off after this season is going to have a huge impact on the next upfront," the buyer said. "Thursday will no longer be the same appointment night for NBC. That can hurt their ad packages for every other night." NBC sales execs were not available for comment.

Another media buyer said that, while cable can't match broadcast in reach, some of its newer series, at lower CPMs, are attractive options: "*Trading Spaces* [on TLC], *Nip/Tuck* [on FX] and *Queer Eye [for the Straight Guy]* on Bravo] may not have the same reach as broadcast shows, but because of their lower relative cost, packaging them with other shows on those networks can make a real attractive alternative."

"At some point, things are going to hit the wall," said Larry Novenster, who heads national broadcast buying at Deutsch, "and this next upfront could be it. Is it better to buy a broadcast network show where you get a 2 rating in 18-49, or a cable show where you get a 1, but pay a third the cost for the cable show? That's a decision we're going to have to make."

Steve Sternberg, executive vp/director of audience analysis at Magna Global USA, concedes that "the buzz in the press about how well cable is doing is certainly overblown, and limited to a handful of new shows." He also points out that 10 years ago, the average broadcast adult 18-49 rating was about 12 times greater than that of the average large cable network, while now it is only about six times greater. "The gap is narrowing," he said. ■

Cable series such as TLC's *Trading Spaces* (right) and FX's *Nip/Tuck* (below) are delivering enough adults 18-49 to attract media buyers to those networks.



DirecTV Conditions Debated

Cable pleased; Copps calls limits Band-Aids on "public-interest hemorrhage"

WASHINGTON By Todd Shields

Cable rivals to the newly powerful DirecTV say they're satisfied with federally imposed conditions aimed at preventing the satellite broadcaster's parent News Corp. from unfairly increasing prices for content, including sports broadcasts that are prized by many consumers.

The Department of Justice and the Federal Communications Commission on Dec. 19 approved News Corp.'s acquisition of a controlling share of DirecTV parent Hughes Electronics from General Motors. The deal formally concluded Dec. 22, bringing to life an unprecedented pairing of a nationwide distribution platform

with a major programmer. The FCC, seeking to bridle the new combination's power, said News Corp. must offer its programming to rivals on the same terms as DirecTV, and it must submit to arbitration in carriage disputes.

Murdoch and new Hughes president/CEO Chase Carey said in a statement that the conditions "will not adversely affect" News Corp.'s plans. Because of the conditions, said FCC Chairman Michael Powell, a Republican, "cable and satellite customers will continue to have access to programming from a diverse source of media outlets."

However, commissioner Michael Copps, a Democrat on the losing end of the agency's 3-to-2 vote along party lines, called the conditions insufficient "Band-Aids" to stem "a public-interest hemorrhage" that allowed "too much power in one conglomerate's hands." The Consumers Union said the merger approval left Murdoch with the ability to raise prices for DirecTV as well as



Carey: Conditions do not pose a problem.

DAVID PENN/NEW YORK POST

pressure cable operators to pay more.

Large cable companies lauded the FCC's decision. "We're quite pleased with the outcome," said Washington lawyer Bertram Carp, who represented a coalition of Advance/Newhouse Communications, Cox Communications, Insight Communications and CableOne. The group had asked that News Corp. be barred from demanding that expensive sports programming be placed on their most popular tiers. It didn't get that request, but emerged with the arbitration requirement. That "greatly reduced" the danger of higher consumer prices, the four companies said in a joint statement.

Cable's major lobbying group, the National Cable & Telecommunications Association, said the merger "should put to rest any remaining questions about the robustness of competition in the multichannel video marketplace," an implicit nod to politicians sensitive to continued cable bill increases.

The FCC also moved to protect smaller cable companies, ruling, for instance, that the smaller providers may bargain collectively with News Corp. Matt Polka, president of the American Cable Association, said the FCC's order "makes clear that policymakers and regulators are hearing our concerns." ■

Digital Revives Radio Star?

HD sets showcased at CES this week to start appearing on retailers' shelves

RADIO By Katy Bachman

HD radio, the industry's equivalent of high-definition TV, is about to make its consumer debut. At the annual Consumer Electronics Show this week in Las Vegas, JVC and Panasonic will showcase their digital radio receivers, and some models will make it to retailers' shelves over the next six months. Kenwood begins offering its first HD radios today in Cedar Rapids, Iowa. KZIA-FM, which has already converted to digital, will promote the rollout locally.

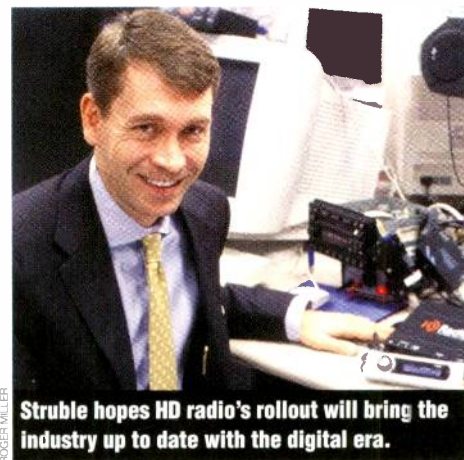
With satellite radio claiming at least 1.2 million subscribers, and Internet radio and MP3 players approaching ubiquity, terrestrial radio's transition to digital is timely, if not long overdue. "You have two and a half generations of kids that know nothing but digital—analog radio isn't capable of responding to their requirements," said Bob Struble, president and CEO of iBiquity Digital, the sole developer and licensor of HD radio technology, whose investors include 15 major radio groups.

Although the introduction of receivers is six

to nine months later than planned, nearly 300 radio stations in 100 markets—including WOR-AM in New York, WNUA-FM in Chicago and KOIT-FM in San Francisco—are each spending \$100,000 on average to convert. By the end of '04, the station total is expected to grow to 650, covering 80 percent of the U.S.

With HD radio, broadcasters hope to compete with satellite radio by offering innovations like reduced interference, improved sound quality, and digital displays of artists and song titles. "The competitive threats are one reason to convert to digital, but the new services digital will bring about is good offense as well," said Struble, referring to text-display capabilities that can support programming, advertising, datacasting and eventually time-shifting.

Satellite radio execs say they're not worried and will still have a unique proposition for consumers. "While HD radio allows broadcast radio to move into the digital domain, that isn't one of the top reasons peo-



BOB STRUBLE

Struble hopes HD radio's rollout will bring the industry up to date with the digital era.

ple go to satellite radio; the reasons are fewer commercials and more variety of programming choices," said Jay Clark, executive vp/programming for Sirius Satellite Radio.

As in Cedar Rapids, radio stations will put together promotional partnerships with local retailers. "It's going to be a while before digital radios reach critical mass, so we're looking to prove the technology," said Jim Watkins, general manager of WHUR-FM, Howard University's top-rated Urban station in Washington, D.C., which is planning a live remote event Jan. 21, when it flips the digital switch. ■

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Noggin Getting the Nod

MTV Nets' kids service signs large sponsorship deals with Lego, Kellogg's

CABLE TV By Megan Larson

In a testament to the growing strength of digital cable and the need for media buyers to find less-cluttered children's outlets, MTV Networks' commercial-free Noggin has signed its largest sponsorship deal to date, for a preschool block with Kellogg's and Lego. Lego's Explorer brand will underwrite Noggin's *Storytime*, which mixes flash animation with live footage of kids telling stories. Kellogg's cereal brand Mud & Bugs will sponsor *Connie the Cow's Milk Break*, a weeklong pro-



Got Milk? Kellogg's is pouring sponsor dollars into Noggin's new series *Connie the Cow*.

gramming event beginning Jan. 26 with back-to-back episodes of the series *Connie the Cow*. "Our clients take kids seriously, so it is important for us to deliver more than strong pricing," said John Wagner, media director for Starcom USA, which handles both accounts. "I knew [Noggin] was something we should start paying attention to because it was the No. 1 property clients were asking about."

For Noggin, currently available in 35 million homes, the deal heralds its arrival as a legitimate network. The five-year-old channel came into its own after a decision two years ago to devote the first part of the programming day to preschoolers, while focusing on educational shows and tweens later in the day, said general manager Tom Ascheim. "Noggin has finally found its voice," said the executive, who added that he and Noggin get a lot more recognition these days at his children's school.

Jim Perry, senior vp/ad sales at sibling Nickelodeon, points out that, like the ad-free Disney Channel, Noggin is careful about the sponsorships it accepts, in order to keep the educational message pure. ■

The Donald Drives a Deal

Chrysler the sole auto sponsor of NBC's Trump reality vehicle *The Apprentice*

NETWORK TV By Karl Greenberg

Chrysler has inked a deal with NBC via BBDO in Troy, Mich., that gives the Chrysler Group exclusive automotive sponsorship of the network's new prime-time show *The Apprentice*, starring New York real estate mogul Donald Trump. The show, created by reality TV producer Mark Burnett and scheduled to premiere Jan. 8, follows a group of young deal-makers who compete for the chance to become Trump's protégé.

Chrysler car lines such as the PT Cruiser, Crossfire (the company's new roadster) and the forthcoming 300C sedan will be pitched during the series, and one of the vehicles will be used in a final task given to the show's competitors. Chrysler will launch both the 300C and the PT Cruiser Convertible during the run of the show.

Bill Morden, BBDO/Troy's vice chairman

and chief creative officer, said the deal reflected the agency's efforts to advance product placement beyond the prop list. "Just putting a vehicle in a movie or on a TV show doesn't do much to build brand awareness," he said. "We are trying to get Chrysler vehicles involved from the start, as central 'characters.'"

Marianne Gambelli, NBC executive vp/sales and marketing, echoed that sentiment. "Our goal was to develop an integrated marketing sponsorship that not only promoted the Chrysler brand, but also engaged viewers in a way that felt organic to the show," she said.

Chrysler execs were unavailable for comment on whether the automaker would focus more on TV. Parent company General Motors has an ongoing, exclusive deal with CBS' long-running *Survivor* franchise. ■

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NEW YORK RADIO STATIONS

WNEW-FM's Format Gone in a Blink, Replaced by Mix Formula

BY KATY BACHMAN

Infinity Broadcasting finally pulled down the shade on the Blink format at 10:27 a.m. on Dec. 26. On that day after Christmas, New York's WNEW-FM, which has gone through several format incarnations since Opie & Anthony ran its Hot Talk format aground in summer 2002, became Mix 102.7, "The station that picks you up and makes you feel good."

While the name of the station has changed from Blink to Mix, the music and the station's target audience, women 25-44, is the same. "It's a bright, mainstream, Adult Contemporary station, very similar to what we had on when we relaunched the format in September," said Smokey Rivers, WNEW vp/programming. "Blink was about fashion, and we felt it would

be to our advantage to come back with a name that was all about radio."

Blink was an uncommon name in radio, while just about every market has a station that calls itself Mix, a format that implies a mix of 25 to 30 years of pop music from a variety of musical genres. New York had a Mix outlet in WMXV-FM until 1996 when Bonneville International sold it to a company that later merged into Clear Channel, which eventually turned it into Urban WWPR-FM. And while WMXV never came close to seriously challenging the market leader, CC's Light Adult Contemporary WLTW-FM, which remains No. 1, audience share was certainly better than the near-hash-mark shares Blink had pulled since its launch last April.

In Infinity's defense, Blink was a totally new programming concept for radio that combined gossip, entertainment news and music. Any new format takes time to catch on and find an audience. But the Blink format, which more closely resembled a TV show, had a TV show-like budget. Several radio executives were astounded to hear that the four-hour morning show hosted by Lynda Lopez and Chris Booker was scripted, killing the spontaneity most morning radio shows offer. "It takes time and funding to produce a product that was so intricate on the product side, with writers, producers, talent, bookers, field producers," Rivers acknowledged.

After watching WNEW struggle for months, buyers remain skeptical. "If Infinity can pull a share point or two out of the station, then they can turn some of the money around. But from a listener standpoint, the hole in this market is not between WLTW and [ABC Radio's] WPLJ-FM," said Rich Russo, director of broadcast services for JL Media. "There is a gaping, male 30-40 hole in the market."

Rivers, who will name the on-air lineup later this month, said he's encouraged by the ratings and early response from listeners: "When we put our toe in the Adult Contemporary water in September to see if there was any traction, we saw substantial gains among women and adults 25-54 that led us to believe this will be a resounding success over time."

For Infinity, WNEW—a station with a long, notable history as the station where Rock lived—has too good a signal in the No. 1 radio market to languish much longer.

SALT LAKE CITY RADIO STATIONS

Bonneville on Ice in Utah

As a Philadelphia Federal Appeals court nears its Jan. 12 ruling on media ownership, Bonneville International is sitting on a one-year waiver from the Federal Communications Commission, which recently approved Bonneville's purchase of 15 radio stations in three markets from Simmons Media Group, a deal announced in November '02.

Permanent approval of the \$173.5 million deal is uncertain because it gives Bonneville four radio outlets in Salt Lake City, where it already owns News/Talk KSL-AM, NBC and Pax TV affiliates KSL and KCSG, and the daily *Deseret News*. If the new cross-ownership rules don't hold up in court, Bonneville could have to divest the Simmons stations. —KB ■

LOS ANGELES RADIO STATIONS

Pullman Set to Replace Ryan Seacrest on KYSR-FM



Pullman starts co-hosting afternoons on KYSR today.

Jason Pullman, the radio host who is replacing Ryan Seacrest in afternoon drive on KYSR-FM "Star 98.7," had two goals when he left his job hosting evenings at ABC Radio's WRQX-FM in Washington, D.C., to move to Los Angeles in September 2002. He wanted to pursue his voiceover career by signing with ICM, one of the leading voiceover firms in the country, and he wanted to work at KYSR, which, along with KIIS-FM, are two of Clear Channel's best-known radio brands, and the only two stations to which Pullman sent his audition tape.

It appears he set realistic goals. Today, Pullman, 30, officially debuts as co-host of *Afternoons with Jason Pullman and Lisa Foxx*. In addition to KYSR, Pullman, who has voiced promos for several networks and the ABC Family channel's reality dating show, *Perfect Match*, has signed on to voice 13

episodes of TLC's new reality show, *Faking It*, which begins running this month.

"I had a strategic plan when I came to L.A. It took about a year, but it's a great way to build my brand name," said Pullman, who is looking for some of Seacrest's success. While at KYSR, Seacrest hosted Fox's hit *American Idol*. But first, Pullman has to score Seacrest-size ratings. In afternoon drive among women 19-49 and 25-49, KYSR is a strong No. 3.

It's hard not to compare Pullman and Seacrest, who went to the same Atlanta-area high school and have similar-sounding voices—and similar ambitions. "I'm always looking ahead in my career. I want to continue with Star for as long as they'll have me, and parlay it into some TV-hosting, maybe some acting, like a sitcom, even drama. I'd love to be the voice of a TV network," Pullman said. —KB

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market profile

BY EILEEN DAVIS HUDSON



Call Out: American Idol 2 winner Studdard (center) sported the Birmingham area code during the show.

Birmingham, Ala.

SAY ONLY HIS FIRST NAME AND PRACTICALLY EVERYONE IN BIRMINGHAM KNOWS WHO you're talking about. Hometown hero Ruben Studdard won Fox's *American Idol 2* singing competition last May. Beyond his vocal victory, Studdard endeared himself to local fans by sporting athletic jerseys during

the show emblazoned with the number 205, Birmingham's area code.

As "Ruben mania" swept the market, WBRC-TV, Fox Television's owned-and-operated station, made the most of it. "We got behind Ruben early on with a broad-based community effort," says Dennis Leonard, WBRC vp and general manager.

In the final quarter-hour of the show's May 20 finale, WBRC's numbers skyrocketed to an astounding 61 household rating and 71 share. Leonard says he believes WBRC's prime-time performance is among the best ever in the nation for a non-hometown Super Bowl or World Series station. Following the finale, WBRC's 9 p.m. newscast earned a 40.9/51.

Leonard believes the entire competition had a profound impact on the city as well. "There's some-

thing really unique about Birmingham. It's the epicenter of the Civil Rights movement," he says. Yet, at *American Idol* viewing parties throughout the market, blacks and whites cheered in unity, he points out, adding, "Ruben's rise was also Birmingham's rise as a city coming together."

The Birmingham television market, which includes Anniston and Tuscaloosa, ranks 40th in the country, with 697,570 viewing homes,

and WBRC is its market leader. The station's early-morning news at 5 o'clock, *Fox 6 Daybreak*, nearly tripled the next-closest station in ratings and share in the November sweeps. WBRC, which produces more local news than any other station, also handily won the evening-news races at 5 and 6 o'clock. When 13-year veteran male anchor Art Franklin left at the end of May, the station hired Steve Crocker from WIS-TV, Liberty Corp.'s NBC affiliate in Columbia, S.C.

The late-news landscape has changed significantly in the past year, says David Doebler, president/gm of WVTM-TV, an NBC O&O. WVTM won the late-news race in November with an average 9.3/15, more than two rating points ahead of the 7.3/12 of Allbritton Communications' ABC affiliate WBMA and its largest margin of victory in the time period. WVTM ranked third a year ago.

Shortly after his arrival in February 2002, Doebler installed a new management team, hired some new on-air talent and overhauled the sales team. WVTM's leap in the market can also be attributed to the station's increased community involvement, push to produce compelling news year-round, and investment in new equipment, including a 1 million-watt Doppler radar and fleet of new news vehicles and video cameras. WVTM also overhauled its news set and weather center and created a new graphics package.

Although WVTM won the late-news race in households, the all-important demo race is generally tight from book to book. WBMA typically ranks second in households behind WBRC and is a strong contender among adults 18-49 and 25-54. WBMA vp/gm Frank DeTillio says his station has continued its community involvement, including broadcasting for the first time last year from the homecoming of Miles College, a historically black school in Birmingham. It also donated school supplies to needy children last August and helped to build a Habitat for Humanity house.

WIAT, Media General's CBS affiliate, generally trails its rivals in news. Nevertheless, the station has managed to capitalize on its network's strong prime-time programming, says Bill Ballard, who took the station's helm last June after serving as vp/gm at WBFS, Viacom's UPN affiliate in Miami. From November 2002 to November 2003, CBS' prime-time household

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	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$123,258,076	\$127,184,604
Local Newspaper	\$60,830,510	\$64,641,320
Outdoor	\$15,778,194	\$17,877,603
Local Magazine	\$2,408,130	\$2,934,680
Total	\$202,274,910	\$212,638,207

Source: Nielsen Monitor-Plus

market profile

share rose 22 percent. As a result, WIAT's 10 p.m. news jumped 60 percent in November to an 8 share from a 5 one year earlier.

Moving its 4-5 p.m. game show block of *Who Wants to Be a Millionaire* and *Pyramid* back an hour to 3 p.m. and putting *The Maury Povich Show* on at 4 p.m. in fall 2003 has boosted WIAT's 4-5 p.m. performance 33 percent.

Sinclair Broadcast Group owns Birmingham's

only duopoly: UPN affiliate WABM and WB affiliate WTTO. Execs did not return phone calls seeking comment. WTTO added an hourlong 9 p.m. newscast last year as part of Sinclair's News Central operation, produced out of its Hunt Valley, Md., headquarters. (News Central provides weather, national and international news mixed with local reporting). Paxson Communications'

outlet is WPXH.

Charter Communications is the managing partner of the local cable interconnect, Greater Birmingham Interconnect (GBI). On Dec. 29, Charter Media, Charter's ad-sales arm, began representing Comcast in Tuscaloosa and Gadsden, picking up about 75,000 additional subs, says Joie Davis, Charter Media's general sales manager. He says the company also assumed control of the Adelphia system in Cullman, Ala., and that Adelphia has also joined the interconnect. GBI now represents about 366,000 cable homes in the area.

In January 2003, startup cable provider Bright House Networks took over Time Warner Cable's system in the area. Time Warner had been the dominant cable company and managing partner of GBI until July '01.

According to Scarborough Research, cable penetration in the DMA is 66 percent, comparable to the top-50-market average of 67 percent. However, with 27 percent of homes connected to satellite, the market exceeds the national satellite service average of 18 percent.

As for local newspapers, the city supports two dailies. *The Birmingham News*, an Advance Publications/Newhouse property, is the morning paper and the *Birmingham Post-Herald*, owned by E. W. Scripps, publishes in the afternoon. Both papers have been in a joint-operating agreement (JOA) since the 1950s. Their pact expires in 2015.

The Birmingham News is Alabama's largest daily. Its Monday-Thursday circ as of Sept. 30, 2003, was 148,938, a 2.3 percent increase over the same period one year earlier, according to the Audit Bureau of Circulations. Friday circ grew 2.1 percent to 172,338, while Sunday circ rose 2 percent to 186,747. Last September, the *News* hired Maggie Krost as vp/sales and marketing. She was previously senior vp/sales and marketing at the *San Francisco Chronicle*.

The *Post-Herald* publishes Monday-Friday. Its daily circ continues to decline, falling 7.2 percent last September to 9,689 from September 2002 levels. As part of the JOA, the *News* and *Post-Herald* put out a combined Saturday edition, which had a circulation of 153,706 as of last September, a 3.1 percent increase.

The Tuscaloosa News, owned by The New York Times Co., is the paper of record in the Tuscaloosa area of western Alabama. Daily circulation as of last Sept. 30 was 33,847, a drop of 2.3 percent year over year; and Sunday circ was 36,051, marking another 2.3 percent decrease. A year and a half ago, the *News* spent \$29 million to repurpose a 90,000-square-foot warehouse to house its new Heidelberg press. The building sits on an eight-acre site in

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	1 AM, 5 FM	33.2	\$21.6	43.2%
Citadel Broadcasting	2 AM, 3 FM	19.1	\$13.1	26.1%
Clear Channel Communications	1 AM, 4 FM	22.3	\$10.1	20.1%
Crawford Broadcasting	1 AM, 2 FM	7.4	\$3.2	6.5%

Includes only stations with significant registration in Arbitron diary returns and licensed in Birmingham or immediate area. Share data from Arbitron Summer 2003 book; revenue and owner information provided by BIA Financial Network.

SCARBOROUGH PROFILE

Comparison of Birmingham

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Birmingham Composition %	Birmingham Index
DEMOGRAPHICS			
Age 18-34	31	30	95
Age 35-54	40	39	98
Age 55+	29	31	108
HHI \$75,000+	30	15	51
College Graduate	13	10	79
Any Postgraduate Work	11	7	68
Professional/Managerial	23	17	74
African American	13	23	182
Hispanic	14	#	#
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	54	49	91
Read Any Sunday Newspaper	63	58	93
Total Radio Morning Drive M-F	22	21	95
Total Radio Afternoon Drive M-F	18	16	89
Total TV Early News M-F	29	33	115
Total TV Prime Time M-Sun	39	39	100
Total Cable Prime Time M-Sun	14	19	134
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	49	81
HOME TECHNOLOGY			
Owns a Personal Computer	68	60	88
Purchase Using Internet Past 12 Months	41	31	75
HH Connected to Cable	67	66	98
HH Connected to Satellite/Microwave Dish	18	27	148
HH Uses Broadband Internet Connection	16	9	57

Respondent level too low to report. *Media Audiences-Average: average Issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. Source: 2003 Scarborough Research Top 50 Market Report (February 2002 - March 2003)



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*Source: Nielsen Media Research; most watched year based off Total Day (M-Su 6a-6a) or Prime (M-Su 8p-11p) 2003 (12/30/02 - 12/14/03) P2+ or P18-49 (000) versus all past years. Subject to qualifications which will be made available upon request. **Source: Nielsen Media Research; based off Total Day (M-Su 6a-6a) P18-49 ratings (12/30/02 - 12/14/03 vs. 12/31/01-12/29/02). Subject to qualifications which will be made available upon request. ***Source: Nielsen Media Research; based off Total Day (M-Su 6a-6a) or Primetime (M-Su 8p-11p) P2+ or P18-49 000s year to year quarterly growth (4Q03 is through 12/14/03). Subject to qualifications which will be made available upon request.



The Lure Of Limited Series

Television programmers are desperate to find new ways to keep audiences coming back. The latest tool: shorter series commitments.

BY MEGAN LARSON

Fragmentation continues to force broadcast and cable network programmers to rethink how they showcase original programming. Simply put, the growing number of viewing options is splintering television audiences into ever-smaller shards.

As new cable networks keep sprouting up, the little netlets of yesterday are blooming into channels with 50 million-plus subscribers. Basic cable networks now attract more than half the U.S. viewing audience, but even the most popular of cable channels can't manage to deliver a monthly average of more than 3 million viewers.

To top it off, the Internet and video games are luring younger consumers away from ad-supported television, forcing programming executives—especially at the broadcast networks—to constantly find new and innovative ways to attract audiences, even if only for a few weeks.

“Networks have to do something to safeguard their schedules, and for 2004, broadcast is going to have to try and be a lot more

STYLING: JEFFREY MAYER; HAIR: JEFFREY MAYER; MAKEUP: JEFFREY MAYER

NEW SERIES, OLD SERIES *State of Play* (left), a six-part BBC arc about politics, sex, murder and the press, will debut on BBC America in March. The granddaddy of limited series was *Rich Man, Poor Man*, which ran on ABC in 1976.



flexible," says Laura Caraccioli-Davis, senior vp/director of Starcom Entertainment.

The latest programming innovation is the "limited series," a scripted program whose seasonal run is about one-quarter that of a traditional TV series. As one media buyer put it, the form is a miniseries in disguise, the difference being that it plays out over a handful of weeks rather than three days. As with so many other recent TV trends, this one comes from the U.K.—the British Broadcasting Corp. (BBC) for years has made shows in shorter increments (though one could argue that HBO has been doing the same since it struck ratings gold with *The Sopranos*). Today, TNT and USA are adopting the strategy. And ABC is working on a few projects with shortened story arcs that may run as limited series.

There are several drawbacks to limited series: They're expensive to produce, and studios would rather avoid them because money can't be

made by later syndicating the shows. But there is enough upside that executives are looking to reshape the traditional model. "It is a rapidly changing universe, and at ABC, we are trying to look ahead," says ABC Entertainment president Susan Lyne. "If we can't reflect new viewing patterns, we are going to be in trouble."

One clear pattern that's emerged this season: Unless a show is a hit out of the gate, networks are having an increasingly difficult time luring viewers back once a week for 22 weeks, let alone getting them to come back for a second season. Offering up limited series makes it a bit easier to sustain "must-see-TV" hype, executives say. It's one reason the current crop of reality series, including CBS' *Survivor*, ABC's *The Bachelor*, and *American Idol* on Fox, are so popular. Viewers only have to commit to a seven-week period for a payoff, as opposed to watching and waiting for seven months for a cliffhanger that won't get resolved until the following season. "The one thing we have learned from our reality series is that they deliver a lot of dramatic firepower in a short period of time," says Lyne.

On March 3, ABC is premiering the 15-part *Kingdom Hospital*, based on a Lars Von Trier series about a haunted infirmary that ran on Danish television and was later repackaged into a film. It's being brought to the small screen here by novelist Stephen King. In March, ABC will air *D.A.*, a four-part series about the L.A. District Attorney's office, which has tried hundreds of high-profile cases—from Charles Manson to O.J. Simpson. Additionally, ABC recently greenlit *Empire*, an epic about the rule of Octavius Caesar, which Lyne says may air as a limited series during the 2004-05 season. "There is a premium to this type of production, but you have to be convinced that you can market it as something really special for the viewer," Lyne explains. "It all depends on how you sell it."

Another benefit of limited series: They're set up in such a way that there is little pressure to renew them for a second season if the ratings should falter. "It limits the p.r. damage," says BBC America CEO Paul Lee, who points to cable networks like TNT and A&E that were pummeled for prematurely canceling much-touted, long-form series. "If it's well-received, you have the option to bring it back. But if it's not, you just say that the show was intended for a single run and you're done with it," he says.

It's also easier to convince top talent to participate in projects that have shorter runs. Lee notes that the BBC was able to attract Oscar-caliber actors like Jim Broadbent and Sir Derek Jacoby to such projects. The thinking is, the better the talent, the better the project will be received by viewers. "We are looking very carefully at different models for talent," says Lyne. "We typically look to talent for a seven-year commitment just in case, but different opportunities open up once you can offer a shorter production period."

For several reasons, including the time-consuming preference of British writers to pen scripts alone, the BBC creates series around much shorter story arcs, as a rule. BBC favorites *Absolutely Fabulous*, *The Office* and *Coupling* typically air only about six episodes per installment. Often, hits like those are supplemented by limited series. *State of Play*, a six-part drama about politics, sex, murder and the press starring Bill Nighy (*Love Actually*), premiered on the BBC in March and will debut on BBC America early this year. "The perfect schedule

Dish Special

An All-Star Day in December

About 600 people gathered recently at midtown Manhattan's Marriott Marquis hotel to honor *Mediaweek's* 2003 Media All-Stars. Showcasing 10 of the best in agency media departments across TV, radio, magazines, newspapers, research and the Internet, the luncheon kicked off with Adweek Magazines senior vp of sales Wright Ferguson introducing James Hoffman, senior vp of sales for NBC News and MSNBC, the event's sponsor.

As the dessert plates were cleared, *Mediaweek* executive editor Michael Bürgi introduced the emcee, NBC News anchor-in-waiting Brian Williams, who poked fun at not only himself but also a few of the All-Stars. For example, Williams suggested to Out-of-Home winner Scott MacDuffie, whose specialty is putting ads on the sides of buildings, that he get Williams' bosses to sell him some space on 30 Rockefeller Center, the skyscraper that houses NBC's headquarters.

PHOTOGRAPHY BY R. MICHAEL ZILZ



Celebrating two Starcom wins were (l. to r.) Tom Weeks, associate director of Starcom Entertainment; Non-Traditional Media All-Star Laura Caraccioli-Davis, senior vp/director of SMG Entertainment; Magazines All-Star Karen Jacobs, executive vp/director of print investment at Starcom Worldwide; and Jacobs' husband, Andy.



Radio All-Star Irene Katsnelson, vp and director of network radio at Universal McCann, celebrated with her husband, Igor Narolitsky.



Luncheon emcee Williams presented Anne Elkins, senior vp/director of local broadcast at MediaCom, with her All-Star trophy for spot TV buying.



(L. to r.) Andrea Nierenberg, founder and principal of New York-based training consulting firm The Nierenberg Group, joins Out-of-Home Media winner Scott MacDuffie, former senior vp/director of out-of-home media at Zenith Media, and Rocky Sisson, executive vp of sales and marketing at Clear Channel Outdoor in Phoenix.



(L. to r.) Research All-Star Steve Sternberg, exec vp/director of audience analysis, Magna Global USA; National TV/Cable All-Star Donna Speciale, president of U.S. broadcast at MediaVest in New York, who won for her work as exec vp/director of national and local broadcast at MediaCom; and Newspapers All-Star Christine Lamson, vp/group communications director in the SMG/P&G unit of MediaVest USA

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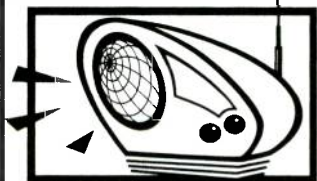
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January-August 2003

Medium	\$(000)
Cable TV	1,107,195
Hispanic Network TV	0
Local Newspapers	118,327
National Magazines	15,939,524
National Newspapers	78,246
National Sunday Supplement	530,046
National Radio	0
Network TV	722,300
Outdoor	689,928
Spot TV	2,567,011
Syndicated TV	0
TOTAL	21,752,577

SOURCE: Nielsen Monitor Plus

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	LORD OF THE RINGS: RETURN OF THE KING	72,629,713	5	124,100,534
2	NEW	MONA LISA SMILE	11,528,498	3	11,528,498
3	1	SOMETHING'S GOTTA GIVE	11,416,793	10	33,429,833
4	2	THE LAST SAMURAI	7,769,301	17	59,487,166
5	6	ELF	5,502,635	45	154,812,967
6	3	STUCK ON YOU	5,284,023	10	16,983,906
7	7	BAD SANTA	5,102,135	26	42,910,876
8	5	THE HAUNTED MANSION	3,928,641	26	58,802,462
9	4	LOVE DON'T COST A THING	3,750,265	10	11,192,300
10	8	HONEY	2,708,610	17	23,596,315

For week ending December 21, 2003

Source: Hollywood Reporter

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Calendar

The Television Critics Association's **Winter Press Tour** will be held Jan. 6-18 at the Renaissance Hollywood Hotel in Los Angeles. Programming presentation schedules by cable and broadcast networks will be as follows: cable, Jan. 6-9; PBS, Jan. 10; Pax, Jan. 11; TCA Members Day, Jan. 12; the WB, Jan. 13; NBC, Jan. 14; ABC, Jan. 15; Fox, Jan. 16; CBS, Jan. 17; and UPN, Jan. 18. Contact: Kay McFadden, TCA president, at kmcfadden@seattletimes.com.

National Association of Television Program Executives will hold its annual **conference and exhibition** Jan. 18-20 at the Las Vegas Sands Expo Center and Venetian Hotel. The event will offer 30 sessions on a wide array of topics, as well as 10 supersessions. For more information, visit natpe.org or call 310-453-4440.

Strategic Research Institute will present the "**Marketing to U.S. Hispanics and Latin America**" conference Jan. 25-27 at the Roney Palace Beach Resort in Miami Beach. Contact: 212-967-0095.

The Association of National Advertisers will present the **ANA Agency Relations Forum** Jan. 28 at the Grand Hyatt Hotel in New York. Issues to be addressed include maximizing effectiveness in the client/agency relationship; managing integrated marketing communications; sustaining a long-term partnership, with a look at the 20-year Visa/BBDO relationship; and Super Bowl advertising. Contact: Joanne Forbes, 212-455-8086 or jforbes@ana.net.

American Association of Advertising Agencies' 11th annual Media Conference & Trade Show will be held at the Royal Pacific Resort in Orlando, Fla., Feb. 11-13. Sessions and workshops cover issues concerning media buyers and sellers. Contact: 212-682-2500 or visit www.aaaa.org.

Interep's Power of Urban Radio Symposium will be held Feb. 24 at the Hyatt Regency Hotel in Chicago. Renetta McCann, CEO of Starcom, will keynote. Contact: Sherman Kizart, 312-616-7204 or sherman_kizart@interep.com.

inside media

NEWS OF THE MARKET

NYT Mag Consumed With New Column

The New York Times Magazine, the newspaper's Sunday supplement, yesterday introduced "Consumed," a full-page weekly column focusing on U.S. buying and marketing trends. The column will also examine specific products, from food to luxury items. *The New York Times*' Sunday circulation was 1.67 million through Sept. 30, according to the Audit Bureau of Circulations.

TV One Adds *Good Times*, 227 to Lineup

TV One, the Comcast and Radio One-owned network targeting African-American audiences, has acquired classic sitcoms *Good Times* and 227 from Sony Pictures Television. "Our research shows that our target audience looks forward to seeing these classics as part of the TV One lineup," said president and CEO Johnathan Rodgers. TV One recently signed a carriage deal for 2.2 million analog customers on Comcast systems. At launch, scheduled for later this month, the network will be on cable systems in Atlanta; Detroit; Baltimore; Washington; Flint, Mich.; Richmond, Va.; and Ocean City, Md.

Scripps Acquires All of Shop At Home

E.W. Scripps has agreed to acquire Summit America Television, which includes Summit's 30 percent minority interest in the Shop At Home television network and its five owned-and-operated TV stations for about \$184 million. As a result of the transaction, Scripps, which acquired a 70 percent interest in the Shop At Home Network in October 2002, will wholly own the network. The five Shop At Home TV stations that will be acquired are KCNS in San Francisco; WMFP in Boston; WOAC in Cleveland; WSAH in Bridgeport, Conn.; and WRAY in Raleigh-Durham, N.C.

Cable Penetration Hits 8-Year Low

Satellite TV is gaining on wired cable, pushing cable penetration to an eight-year low, according to a Television Bureau of Advertising analysis of Nielsen Media Research data in November. According to the data, cable penetration fell to 67.4 percent of TV households, from 69.1 percent a year ago. Direct broadcast satellite delivery is up 2 percent, from 15.3 percent to 17.3 percent. And while cable touted its larger audience share versus broadcast, the TVB pointed out that the cable analysis did not take into account

Spanish-language TV. In another analysis, the TVB found that not one cable program scored among the top 100 programs of 2003. The top-rated cable program, the NBA All-Star Game, came in at No. 258.

Sosa Takes Over Night Shift on WLTW

Victor Sosa premiered Dec. 24 as the overnight host on WLTW-FM, Clear Channel's top-rated Adult Contemporary station in New York. The Bronx native filled the first full-time on-air opening at WLTW in more than 14 years. He replaces Robin Taylor, who passed away in October. Most recently, Sosa was program director at Clear Channel's Urban WJBT-FM and Urban Adult Contemporary WSOL-FM in Jacksonville, Fla.

Infinity Names Stations for AOL

For the first time, some of Infinity Broadcasting's radio stations can be heard over the Internet. Radio@AOL, the Internet radio service of America Online, has added two of Infinity's radio stations to its 175-channel service, Country WUSN-FM in Chicago and legendary Oldies station WCBS-FM in New York. Three other Infinity stations will soon be added: Smooth Jazz KTWW-FM in Los Angeles; Hip-Hop and Rhythm & Blues WPGC-FM in Washington, D.C.; and Adult Alternative WXRT-FM in Chicago. The streaming of the five stations is part of a co-marketing deal announced last April.

MRI Accumulation Study Free to Clients

Beginning this month, Mediamark Research Inc. will make its Magazine Audience Accumulation Study available to subscribers at no additional cost. The study, which examined the reading behavior of more than 10,000 respondents, helps media planners coordinate print advertising with TV and radio by determining when readers read magazines. Conducted in 2000, the study is updated every six months with data from each release of MRI's Survey of the American Consumer.

Bloomberg to Start E!'s Mornings

E! Entertainment Television has signed a three-year deal to carry Bloomberg News' morning program. *Bloomberg Television* will run 5-8 a.m. Monday to Friday and 5:30-7 a.m. on Saturday beginning this month. Bloomberg News, which operates the morning TV service, has more than 1,600 reporters in 94 bureaus around the world. E! currently has 83 million subscribers. ■

Timid Times

As editors struggle with challenging newsstand sales, few are willing to take risks on their covers

STROLL BY ANY NEWSSTAND AT ANY GIVEN TIME AND IT'S PRETTY MUCH GUARANTEED you'll find myriad magazines featuring grinning stars striking predictable poses. And if the celebrity du jour doesn't catch your eye, many editors hope their swarm of cover lines will. ■ At a time when selling just 40

percent of newsstand copies is considered acceptable, editors are increasingly relying on safe, formulaic covers instead of taking chances on conceptual images or memorable photographs that are often iconic in nature.

A variety of obstacles—celebrity control, how covers are now assembled, and the crushing pressure to have strong newsstand performance—have led industry observers to bemoan the “vanillification” of covers.

“I don't know if it's a timidity, a reflection of the culture overall, or driven by a combination of marketing-driven covers and a cult of celebrity,” says Arthur Hochstein, art director of *Time*. “There's a lot of ingredients in the goulash that have produced covers that seem less risk-taking.”

“We're not willing to ever fail,” laments *Rolling Stone* veteran Roger Black, now chairman of design studio Danilo Black. “There has to be a net under every cover, and the end

Muhammad Ali as Saint Sebastian. Over the years, *Rolling Stone* has featured such iconic images as a nude John Lennon curled up against Yoko Ono (shot by Annie Leibovitz) and Patrick Demarchelier's memorable black-and-white photo of Janet Jackson with a man's hands cupping her breasts—a precursor, perhaps, to the styling of today's men's magazines.

“It's almost an epidemic of fear by publishers and editors that you have to toe the line,” says Lois. “Editors are getting slammed down by the forces that have decided the way to do a great cover is to beat the other guy to the punch and get Russell Crowe. It literally guarantees that you're going to have a dull



Concept covers are becoming more of a rarity as the culture changes and celebrity demands grow.

result is that everything is just a little safer.”

It wasn't always that way. Adman George Lois crafted standout covers for editor Harold Hayes at *Esquire* in the '60s, including Andy Warhol drowning in a Campbell's soup can and

magazine. They'll never be able to explode their business, because what you want to do, cover by cover, is build an excitement about the magazine, not build an excitement just about what's in the magazine that month.”

60sec. With



Lucy Danziger Editor in Chief, *Self*

Q. What's new for January? **A.** We put a tagline—"You at your best"—on the cover to express our whole-person approach to the magazine. The same exact solution doesn't work for every woman, and we're really aware of that. We're also kicking off the year with two new columns. One is called *Self Cares*, which will call attention to the biggest, most important issues of today and helping women get involved. January is about how violent crime victims are treated in hospitals, and February looks at the obesity crisis. The other column is called *Self Starter*. We swoop into a woman's life with experts to help make over part of her life. **Q.** Speaking of February, what plans do you have in store for your *Love Your Body* issue? **A.** It's very tough for a lot of women to love all their parts. We decided to do an issue called *Feel Great Naked*. We took pictures of actresses in a naturally naked state. We shot photos of Lucy Lawless and Portia de Rossi, but we're not showing the male-magazine version. **Q.** *Self* will be celebrating its 25th anniversary in September. Looking back over the years, what in the magazine would now be cringe-inducing? **A.** *Self*, at one point, got really interested in relationships and sex—one of my predecessors even created a prototype called *Himself*—and it became more about you, you and him, and him. But when *Self* launched, it was really ahead of its time. **Q.** So what kind of shape were you in back in '79? **A.** Oh my god, I was in the best shape of my life! I was rowing varsity crew at Harvard. I had a resting heartbeat of like 45. I was trying to be an Olympic athlete. **Q.** And how's your heartbeat today? **A.** I don't even know what my heartbeat is at rest, that's how depressing it is!

Mediaweek Magazine Monitor

WEEKLIES JANUARY 5, 2004

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek			NO ISSUE		N.A.	0.00	0.00	N.A.
The Economist			NO ISSUE		N.A.	0.00	0.00	N.A.
Newsweek			NO ISSUE		N.A.	0.00	0.00	N.A.
The New Republic			NO ISSUE		N.A.	0.00	0.00	N.A.
Time			NO ISSUE		N.A.	0.00	0.00	N.A.
U.S. News & World Report			NO ISSUE		N.A.	0.00	0.00	N.A.
The Weekly Standard	12-Jan	6.43	13-Jan	6.50	-1.08%	6.43	6.50	-1.08%
Category Total		6.43		6.50	-1.08%	6.43	6.50	-1.08%

SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	5-Jan	12.99	6-Jan	12.16	6.83%	12.99	12.16	6.83%
Entertainment Weekly	NO ISSUE		3-Jan	20.80	N.A.	0.00	20.80	N.A.
Golf World*			DID NOT REPORT		N.A.			N.A.
New York People*	5-Jan	46.30	6-Jan	44.60	3.81%	46.30	44.60	3.81%
Sporting News*			DID NOT REPORT		N.A.			N.A.
Sports Illustrated*			DID NOT REPORT		N.A.			N.A.
The New Yorker*			DID NOT REPORT		N.A.			N.A.
Time Out New York*			DID NOT REPORT		N.A.			N.A.
TV Guide	3-Jan	35.68	4-Jan	47.02	-24.12%	35.68	47.02	-24.12%
Us Weekly			NO ISSUE		N.A.	0.00	0.00	N.A.
Category Total		94.97		124.58	-23.77%	94.97	124.58	-23.77%

SUNDAY MAGAZINES								
American Profile	4-Jan	9.25	5-Jan	8.55	8.19%	9.25	8.55	8.19%
Parade ^P	4-Jan	15.71	5-Jan	10.00	57.10%	15.71	10.00	57.10%
USA Weekend	4-Jan	12.81	5-Jan	8.00	60.13%	12.81	8.00	60.13%
Category Total		37.77		26.55	42.26%	37.77	26.55	42.26%
TOTALS		139.17		157.63	-11.71%	139.17	157.63	-11.71%

P=publisher's estimate; * =Offices closed at press time.

WEEKLIES DECEMBER 29, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	29-Dec	71.29	30-Dec	82.73	-13.83%	3,034.28	3,329.21	-8.86%
The Economist	20-Dec	67.00	21-Dec	45.00	48.89%	2,145.00	2,311.00	-7.18%
Newsweek ^{E/D}	29-Dec	54.26	30-Dec	40.03	35.55%	2,087.94	2,024.56	3.13%
The New Republic ^D	29-Dec	4.70	30-Dec	6.32	-25.63%	337.02	355.64	-5.24%
Time ^{E/D}	29-Dec	70.35	30-Dec	70.22	0.19%	2,301.72	2,380.15	-3.30%
U.S. News & World Report ^D	29-Dec	35.88	30-Dec	39.80	-9.85%	1,462.12	1,418.88	3.05%
The Weekly Standard			NO ISSUE			378.75	384.82	-1.58%
Category Total		303.48		284.10	6.82%	11,746.83	12,204.26	-3.75%

SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	29-Dec	12.50	30-Dec	14.10	-11.35%	1,211.39	1,196.43	1.25%
Entertainment Weekly	26-Dec	68.61	NO ISSUE		N.A.	1,931.21	1,868.34	3.37%
Golf World			NO ISSUE			916.35	1,279.55	-28.38%
New York*			NO ISSUE			2,454.00	2,513.20	-2.36%
People	29-Dec	53.31	30-Dec	68.71	-22.41%	3,705.45	3,697.91	0.20%
Sporting News	29-Dec	13.17	30-Dec	11.08	18.86%	794.39	746.85	6.37%
Sports Illustrated [@]	29-Dec	52.36	30-Dec	41.78	25.32%	2,358.21	2,522.41	-6.51%
The New Yorker			NO ISSUE			2,287.50	2,231.54	2.51%
Time Out New York	31-Dec	43.50	25-Dec	60.50	-28.10%	3,606.02	3,550.76	1.56%
TV Guide	27-Dec	28.11	28-Dec	27.55	2.03%	2,453.86	2,457.63	-0.15%
Us Weekly ^D	29-Dec	30.17	30-Dec	29.83	1.14%	1,284.14	1,069.30	20.09%
Category Total		301.73		253.55	19.00%	23,002.52	23,133.92	-0.57%

SUNDAY MAGAZINES								
American Profile	28-Dec	9.20	29-Dec	7.75	18.71%	475.70	460.49	3.30%
Parade ^P	28-Dec	10.99	29-Dec	10.06	9.24%	693.84	672.24	3.21%
USA Weekend	28-Dec	13.16	29-Dec	13.92	-5.46%	630.99	627.39	0.57%
Category Total		33.35		31.73	5.11%	1,800.53	1,760.12	2.30%
TOTALS		638.56		569.38	12.15%	36,549.88	37,098.30	-1.48%

D=double issue; E=estimated page counts; P=publisher's estimate; +=one more issue in 2003 than in 2002; @=one fewer issue in 2003.

Hayes and Lois had it pretty easy. In their day, it was editors who called the shots when it came to celebrity covers. But the power has shifted to the stars. Publicists "are giving orders to the magazines about what the setup is going to be, demanding their own photographer or the right of approval of the pictures," Black says.

Moreover, the execution of covers has changed dramatically since Lois' heyday. His deal with Hayes: Take it or leave it. "I don't think there's an art director in the entire business that has that kind of leverage," Hochstein says. "Basically, the editor has the final call, and their list of considerations is very different, and broader."

"An editor is in the position of mommy and daddy," explains David Remnick, editor of Condé Nast's *The New Yorker*. "And an artist is in the position of pushing the barriers. And sometimes it's a good idea and sometimes it's not."

Editors are more preoccupied than ever with newsstand sales, increasingly used as a barometer of their success, Black points out. "The problem is, media buyers are very highly influenced by a 'hot newsstand magazine,' and as long as they believe the newsstand is the fastest way of telling how they're doing, then we're stuck with courting the newsstand."

Esquire's golden days were not without some tarnish. "I wish we'd had newsstand numbers [for Lois' covers], because by the time Lois and Hayes reached the end of the era, the magazine was in really bad shape," says David Granger, editor in chief of *Esquire*, published by Hearst Magazines. "George did a number of truly great covers, but there are some true disasters, just hilariously bad covers."

Concept covers are tricky, and "they mostly rank" on the newsstand, Granger says. *Esquire's* October 2003 Ali cover, featuring a recent photo of the fighter opposite one taken in 1966, was a disappointment on stands, selling about 95,000 copies (average single-copy sales hover at 100,000). Conversely, last November's cover, which had Britney Spears striking the same pose Angie Dickinson did in March 1966, struck gold, selling a whopping 170,000 copies.

Rolling Stone—which for decades had a stable of photographers, including Leibovitz and Mark Seliger, who dabbled with conceptual images—has taken a more straightforward approach in recent years. "What we do ebbs and flows with artists that are available to do it," says Jann Wenner, chairman of Wenner Media, and editor in chief of *Rolling Stone*. "And it's

usually related to the culture, and the culture today is demanding much quicker, faster, poppier, sexier, hotter, disposable stuff." At the same time, he adds, "Every now and then, there's an opportunity to do something, and we

do it." *RS* opted for an illustrated portrait—a rarity these days—of Eminem for its July 24, 2003, issue. Internal newsstand sales estimates indicated it hit between 140,000 and 160,000 copies—just about average for *RS*.

Mediaweek Magazine Monitor

WEEKLIES DECEMBER 22, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	22-Dec	50.25	23-Dec	43.38	15.84%	2,962.92	3,246.89	-8.75%
The Economist	13-Dec	49.00	14-Dec	49.00	0.00%	2,078.00	2,266.00	-8.30%
Newsweek ^E	22-Dec	41.59	23-Dec	36.82	12.95%	2,022.27	1,984.53	1.90%
The New Republic ⁺	22-Dec	7.04	23-Dec	5.83	20.75%	332.32	348.32	-4.59%
Time ^E	22-Dec	38.90	23-Dec	38.57	0.86%	2,301.72	2,309.93	-0.36%
U.S. News & World Report	22-Dec	23.00	23-Dec	10.33	122.65%	1,426.24	1,379.08	3.42%
The Weekly Standard			NO ISSUE			378.75	384.82	-1.58%
Category Total		209.78		183.93	14.05%	11,502.22	11,919.57	-3.50%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	22-Dec	16.79	23-Dec	18.16	-7.54%	1,198.89	1,182.33	1.40%
Entertainment Weekly	19-Dec	38.08	20-Dec	48.21	-21.01%	1,862.60	1,868.34	-0.31%
Golf World	19-Dec	18.33	20-Dec	24.67	-25.70%	916.35	1,279.55	-28.38%
New York ^{+D}	22-Dec	100.80	23-Dec	81.20	24.14%	2,454.00	2,513.20	-2.36%
People	22-Dec	55.12	23-Dec	65.69	-16.09%	3,652.14	3,629.20	0.63%
Sporting News	22-Dec	14.08	23-Dec	10.33	36.30%	781.22	735.77	6.18%
Sports Illustrated [@]	22-Dec	33.31	23-Dec	33.45	-0.42%	2,304.85	2,480.63	-7.09%
The New Yorker ^D	22-Dec	91.15	23-Dec	81.71	11.55%	2,287.50	2,231.54	2.51%
Time Out New York ^H	17-Dec	106.08	NO ISSUE			3,562.52	3,490.26	2.07%
TV Guide	20-Dec	40.83	21-Dec	31.05	31.50%	2,425.75	2,430.08	-0.18%
Us Weekly ⁺	22-Dec	29.67	23-Dec	17.83	66.40%	1,253.97	1,039.47	20.64%
Category Total		544.24		412.30	32.00%	22,699.79	22,880.37	-0.79%

SUNDAY MAGAZINES

American Profile	21-Dec	5.20	22-Dec	8.15	-36.20%	466.50	452.74	3.04%
Parade	21-Dec	8.45	22-Dec	13.54	-37.59%	682.85	662.18	3.12%
USA Weekend	21-Dec	8.43	22-Dec	8.47	-0.47%	617.83	613.47	0.71%
Category Total		22.08		30.16	-26.79%	1,767.18	1,728.39	2.24%
TOTALS		776.10		626.39	23.90%	35,969.19	36,528.33	-1.53%

D=double issue; E=estimated page counts; H=2003 Holiday double issue; +=one more issue in 2003 than in 2002; @=one fewer issue in 2003.

BIWEEKLIES JANUARY 5, 2004

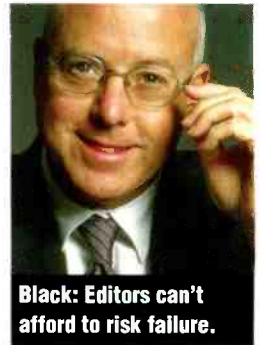
	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	5-Jan	31.83	6-Jan	33.40	-4.70%	31.83	33.40	-4.70%
Forbes [*]			DID NOT REPORT					
Fortune	12-Jan	92.02	20-Jan	118.28	-22.20%	92.02	118.28	-22.20%
National Review [*]			DID NOT REPORT					
Rolling Stone			NO ISSUE			0.00	0.00	N.A.
CATEGORY TOTAL		123.85		151.68	-18.35%	123.85	151.68	-18.35%

*=offices closed at press time.

CHARTS COMPILED BY AIMEE DEEKEN

Because *The New Yorker* relies solely on illustrations for its covers and is not as dependent on newsstand sales, the weekly has created several memorable

images. Art Spiegelman's 9/11 cover, with a black silhouette of the Twin Towers set against a black background, sold 162,647 newsstand copies (*TNY* averages 48,000). Its Dec. 10, 2001, "New Yorkistan"



Black: Editors can't afford to risk failure.

cover also struck a chord with readers, selling 54,347 copies. But Remnick has had his share of creative challenges; Spiegelman resigned last February, arguing that the weekly wasn't willing to take a tough stance against Bush for fear of losing access to the administration.

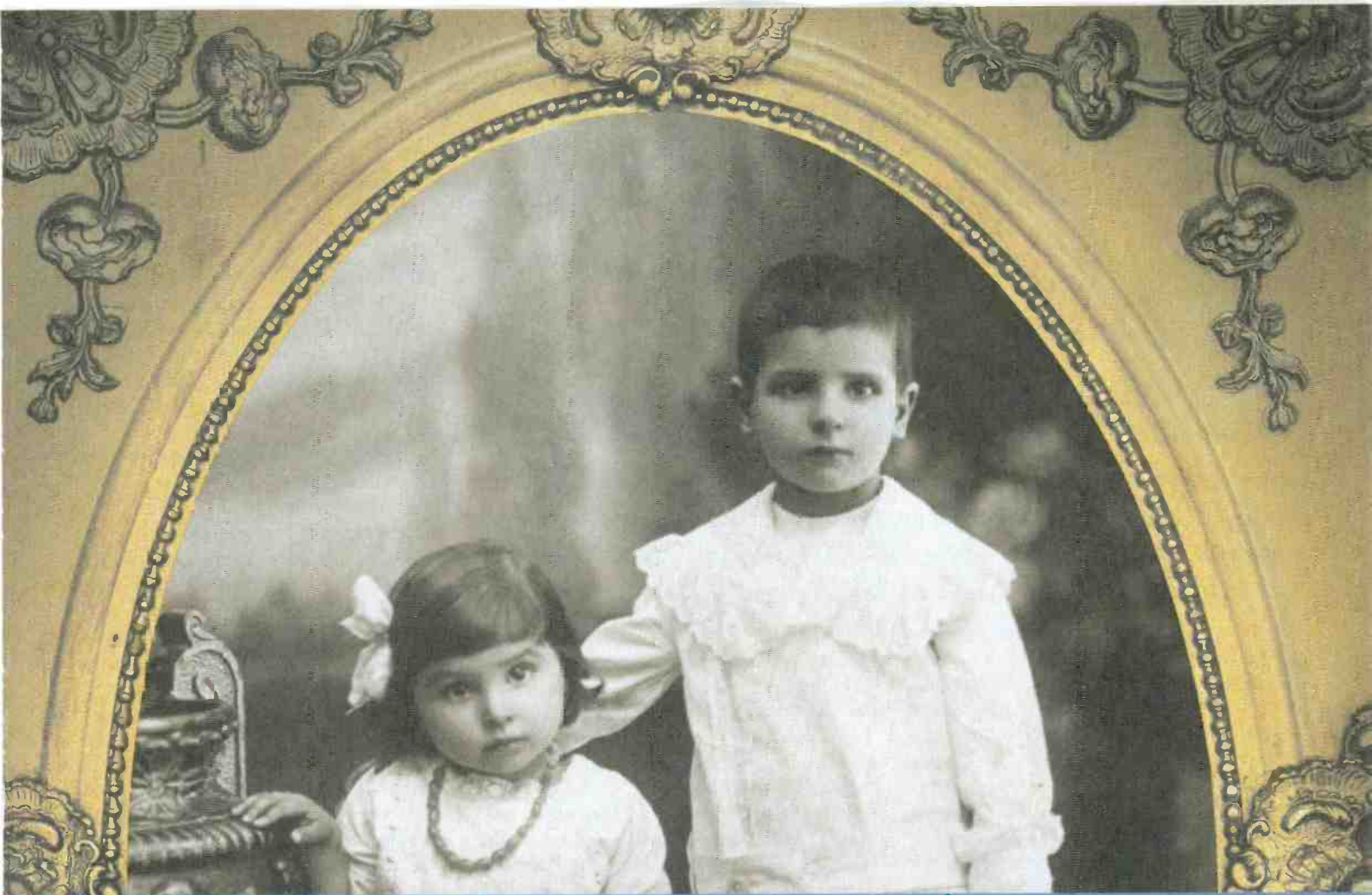
Other titles also continue to aim high. The art for *Time's* Dec. 1, 2003, cover story examining why George Bush arouses such passion, had the president sporting both a big kiss and a black eye, provoking strong reader response, positive and negative. (The issue generated just-under average newsstand sales.)

"We debated [the realism of it] and came to the conclusion that this is the kind of 2003 way of doing a cartoon," explains Hochstein. "It got a lot of response. And if you don't get that, then you've become so enslaved by the need to not offend that you can't do anything." —LG



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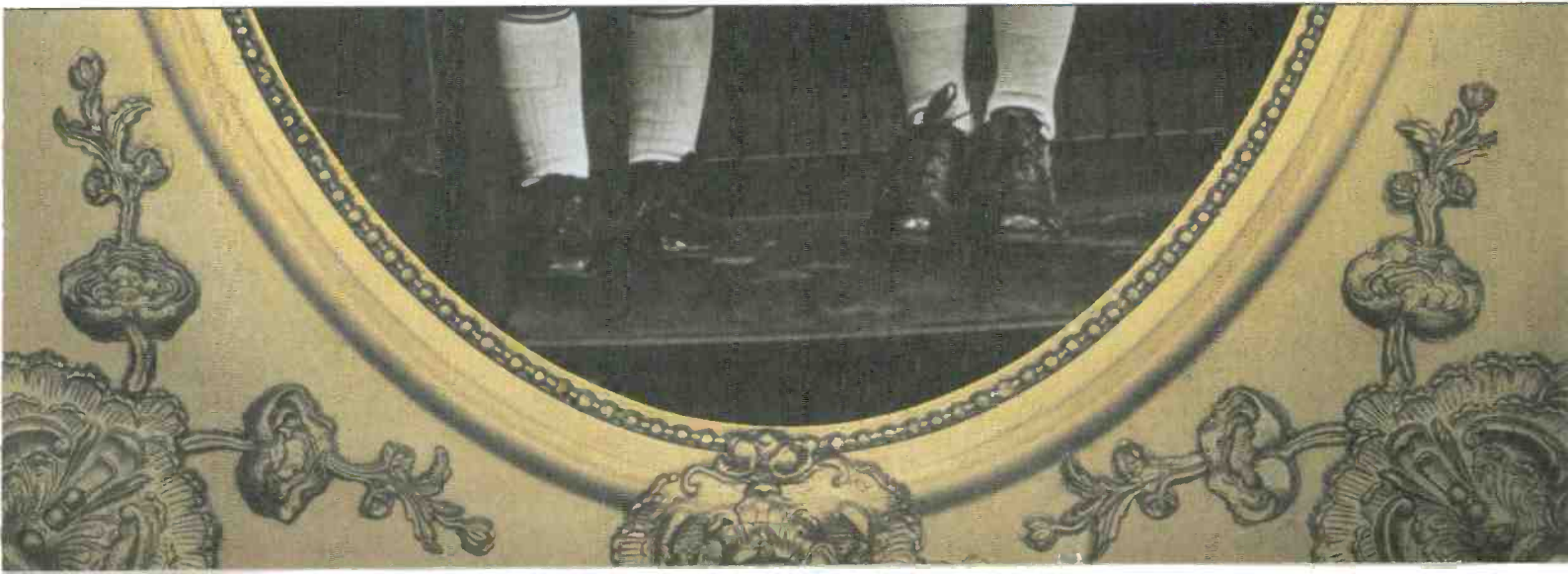
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media person

BY LEWIS GROSSBERGER



Ennui Having Fun?

WHILE MOST OF YOU HAVE SPENT THE LAST FEW WEEKS INDULGING IN LICENTIOUS REVELS and debaucheries, pausing only long enough to scan yet another newspaper roundup of the Big Stories of 2003 (Hey, did you hear we captured Saddam Hussein?), Media Person was reading an old book.

It's a book with a title that almost everyone has heard, but immediately after that single glint of recognition, the eyes usually go blank.

An obscure newspaper reporter named Max Miller wrote this book, *I Cover the Waterfront*, in 1932. It became a best seller, and a year later was made into a movie. Don't rent the movie; it's bad. Because the book, being a collection of short sketches, had neither plot nor continuing characters, the movie's badness is understandable, if not excusable. As for the source, it was out of print for a long time, but now there is a new paperback edition from Barricade Books.

Oh, and there is also a song titled "I Cover the Waterfront." Sinatra, among others, sang it. But we are not concerned with that now.

Essentially, the book *I Cover the Waterfront* is about two things: the San Diego waterfront and how tired Max Miller is of covering it. "I have been here so long that even the seagulls must recognize me," Miller begins. "They must pass the word along about me from generation to generation, from egg to egg."

At this point in his life, practically keeling over with spiritual exhaustion, boredom and alienation, Miller was almost 28 years old and had been on the waterfront beat for all of six years.

Anyone who has ever been stuck doing something he didn't want to be doing can identify with the quiet desperation, but the fact that Miller worked in a business many people consider glamorous and exciting gives his particular torment something of a comic edge.

For those who have worked on a newspaper just a little too long or been stuck on a beat they hated, the suffering is beyond that; it's distressingly familiar and exquisitely hilarious. (In case you've never noticed, Media Person has a love-hate relationship with newspapers.)

Meanwhile, despite the author's ennui and despair, he is busy entertaining the reader with beautifully limned vignettes of now-long-gone waterfront life and profiles of amusing and/or poignant human and animal eccentrics. For reasons only a newspaper feature writer can fully appreciate, Miller is usually unable to get the best of these stories into his paper, at least in their full context.

One such tale begins with Miller being told by his editor to accompany the new fish and game warden to a secluded shore to do a story on lobster poachers. He is unenthusiastic about the assignment. Left alone to sit on a rocky beach and watch for lurking lobster snatchers while the warden patrols in a boat, Miller notes, "I, who poach more than most poachers, did not like this new role of mine, and certainly had no notion to strain myself in trying to be conscientious."

Once night falls, sure enough, cars with

lights extinguished creep toward the surf and stop, just as the authorities have been informed. The furtive pursuit Miller then observes has nothing to do with crustaceans, however. Suffice it to say that each vehicle contains exactly two individuals, and neither exits.

Did Media Person mention that Miller has a nice, understated style? He writes like this: "He is a cripple, and he moves about the waterfront on a contraption of three wheels. They are too low to be off a bicycle, and the framework is like a skeleton, a skeleton of a vehicle long dead."

Whenever Miller is writing about the newspaper, though, his style shifts into sarcasm mode:

"More invigorating than any outside meetings we cover for the paper are the paper's own meetings for the staff. These meetings begin at four-thirty the Thursdays of each week unless postponed at four-thirty-five because the editors had forgotten the day was the day. If the editors forget about the meeting it goes rather smoothly...."

Anyway, what Max Miller most desired was to stop writing for the newspaper in San Diego and start writing books, and finally to become a great novelist. Doubtless he knew this was a huge cliché, being the ambition of millions of newspaper people, living and dead, before and since, but what can you do?

It is nice to be able to report that the success of his first book enabled Miller to achieve the first part of his dream—quitting his job—and that he did, in fact, spend

the rest of his life writing books, although none of the others were as successful as his first, and he did not, according to most accounts, become a great novelist.

But he did write *I Cover the Waterfront*. And that's something. ■

Anyone who has ever been stuck doing something he didn't want to be doing can identify with the quiet desperation.

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ADWEEK MAGAZINES



The BIG List

2003 magazine industry market leaders

ADWEEK MAGAZINES
Special Report

1 **Better Homes and Gardens**

McGraw-Hill Corp.'s venerable women's service book tops the Big List on the strength of its advertising. Furthermore, *Better Homes* ranks right at the top of three of PIB's 12 diverse categories, year-to-date: Food & Beverage (the No. 2 PIB category in terms of revenue), Drugs & Remedies (No. 3), and Household Furnishings (No. 7). It also appears in the top 10 takers of ad dollars in Direct Response (the No. 4 PIB category), Toiletries & Cosmetics (No. 5), Retail (No. 9) and Travel (No. 12).

2 **People**

People appears in an impressive seven ad categories, and while it doesn't lead any of them, the grand dame of celebrity weeklies ranks near the top of several important categories, including Food & Beverage, Drugs & Remedies (where it's on track to earn more than last year), and Toiletries & Cosmetics. The Time Inc. weekly also appears on the all-important Automotive list (the No. 1 PIB category in terms of revenue)—the only women's title to do so. *People* pops up at No. 3 in Household Furnishings, No. 8 in Technology (the No. 10 PIB category) and No. 2 in Media & Advertising (No. 8 PIB).

3 **Sports Illustrated**

A seemingly vertical title, Time Inc.'s *Sports Illustrated* dominates the Automotive list and appears at No. 3 in the Food & Beverage category, as well as ranking up at No. 5 in the Apparel & Accessories and No. 3 in Media & Advertising. It also scores enough Tech, Home and Financial dollars to appear in the top 10 in each.

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