

# MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

## New Hits Scarce, But Not Dollars

Lack of sizzle on fall schedules not expected to hold back broadcast upfront **PAGE 4**

### TV PROGRAMMING

#### African American Sitcoms Growing

Networks say diversity is smart business **PAGE 5**

### THE MARKETPLACE

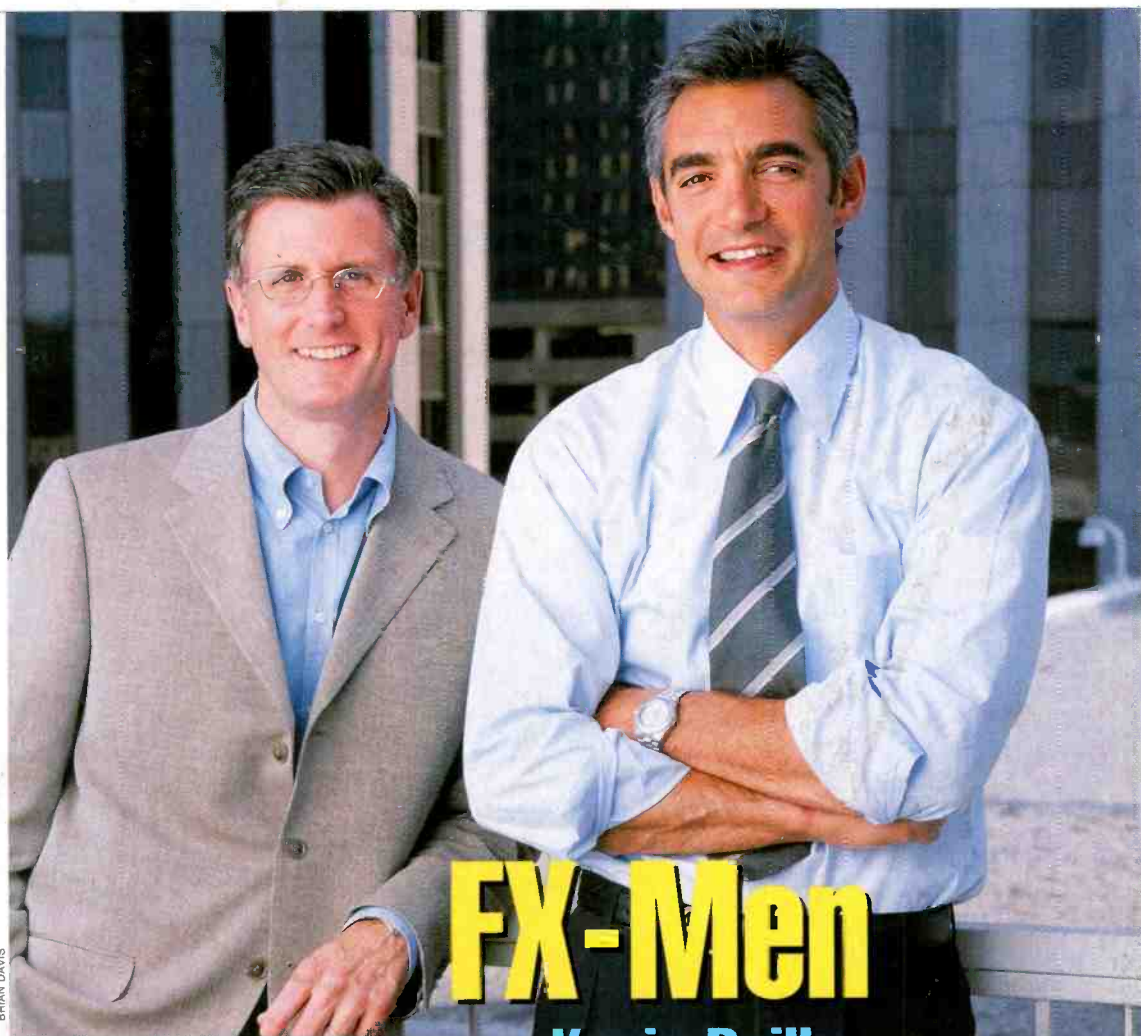
#### Hispanic Nets Seek New Clients

Pharmaceuticals, financial services targeted **PAGE 6**

### WASHINGTON

#### Agencies Mixed On Rule Changes

Powell nixes requests for delay on June 2 vote **PAGE 6**



## FX-Men

Kevin Reilly and Peter Liguori are turning the Fox-owned cable network into a destination for edgy original programming.

BY MEGAN LARSON **PAGE 18**



BRIAN DAVIS

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# At Deadline

## ■ FOX LEADS MAY SWEEPS IN ADULTS 18-49

Through the first three weeks of the May sweeps, Fox has overtaken NBC in delivery of adults 18-49 with an average 4.4 rating/13 share, compared to NBC's 4.3/12, according to Nielsen Media Research. Fox is up 22 percent in the demo compared to last May's sweeps, while NBC is down 19 percent. CBS is third in the demo with a 3.7/10, followed by ABC at 3.2/9, the WB with a 2.0/6 and UPN with a 1.5/4. With three editions of its hit *American Idol* scheduled for this week, Fox is on track to win the 18-49 May sweeps demo race, although NBC will win the full-season competition. CBS remains the May sweeps leader in households (8.5/14) and total viewers (12.8 million), followed by NBC at 7.6/13 (11.2 million). Fox is in third place in both household ratings and viewers with a 6.1/10 (9.9 million), with ABC holding fourth place with a 5.7/9 (8.6 million).

## ■ ABC FAMILY CUTS FILM DEAL

ABC Family has reached an agreement with Miramax Films for a basic cable rights package that includes the new Gwyneth Paltrow film *View From the Top*, as well as eight other titles including *Good Will Hunting*, *Serendipity* and *Swingers*. The film deal may help lift the 84-million-subscriber network out of the prime-time abyss. Season-to-date, ABC Family has slipped 25 percent among viewers 2-plus to an average delivery of 831,000. Ratings among its target demo of adults 18-49 have slipped 24 percent to an 0.46. ABC Family and Miramax are both owned by the Walt Disney Co.

## ■ FIRST-QTR. ADS RISE MODESTLY

Due to the absence of the Olympics this year and with the ad economy disrupted by the war with Iraq, media advertising rose only modestly during the first quarter, up 1.5 percent, according to figures released by Nielsen Monitor-Plus, the ad tracking service of Nielsen Media Research. Of the 10 media reported, growth rates ranged from a surge of 15.1 percent for Hispanic TV to a decline of 5.2 percent for network TV. Other media gainers included national magazines, up 14.4 percent; local newspapers, up 8.9 percent; spot radio, up 3.9 percent; spot TV, up 1.4 percent; and network radio, up 0.3 percent. Other media losing ground included syndicated TV, down 4.8 percent; national newspapers, down 5 percent; and cable TV, down 5.1 percent. Despite the sluggish market, the automotive category spent more than \$2 billion in the quarter, Nielsen reported. Movie advertising was also robust.

## ■ WARNER BROS. LANDS 28 SHOWS ON NETS


Now that the networks have made their prime-time schedule choices for this fall, it's time for the studios to brag about their productivity. Warner Bros. TV came out the winner with a record 28 new and returning series on broadcasters' fall schedules. Last year's winner, 20th Century Fox TV, came in second with 21 new and returning series; Disney's Touchstone Television has 12 shows on the air next fall; Paramount Network TV has nine; Universal Network TV, 7; and Sony Pictures TV counts 4.

## ■ ADDENDA: John Hartig, most recently Hearst

Magazines senior executive of magazine and business development, has been named senior vp, consumer marketing and development... Former CBS and TBS president **Robert Wussler**, most recently president of Turner Pictures, has joined the Ice Channel as vice chairman. The digital cable/satellite service plans to launch this winter... **Tracks** has been chosen as the name of Good Music Media's upcoming music magazine for "grown-ups." The bimonthly, published by Vibe/Spin vets Alan Light and John Rollins, will premiere Nov. 18... **Deb McDermott**, executive vp of Young Broadcasting, was named chair of ABC's board of governors, succeeding Bruce Baker, vp of affiliates for Cox Television... **Emmis Communications'** bid to acquire the Los Angeles Dodgers and six Fox TV stations was rejected by News Corp., which wants to retain the stations... **Journal Communications**, owner of the *Milwaukee Journal Sentinel*, 36 radio stations and 5 TV stations, has filed an initial public offering, valued at about \$250 million... **Paul Slavin** has been promoted to senior vp of ABC News, from executive producer of *World News Tonight*... **Nielsen Media**

**Research** said it would go ahead this year with Spanish-language weighting in its national Hispanic sample even though it has delayed the methodology change until September 2004 for its national TV sample. The separate Hispanic sample will be merged into Nielsen's national sample by the 2006-07 TV season... **Steve Case** was re-elected to the board of AOL Time Warner, to the surprise of many media observers.

■ **CORRECTION:** A May 12 At Deadline item identified the wrong publication for Chris Sachs. Sachs was publisher of *National Geographic Adventure*.



**INSIDE  
MEDIaweek**

**New Infinity COO Hollander  
will revisit radio cluster  
sales tactics Page 4**

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# Market Indicators

## NATIONAL TV: HOT

Just one day after the networks' upfront presentations, the major media buying firms were already in heavy negotiations with network sales teams, vying to be the first to get their clients' money down for next season.

## NET CABLE: QUIET

After a week of broadcast upfront presentations, cable sales executives were waiting to see which agencies moved first and how much they spent. Execs hope that broadcasters' aggressive push for double-digit CPM increases will divert dollars into cable.

## SPOT TV: STEADY

Auto, department stores, telecom and movies categories are fueling the marketplace, which continues to pace slightly ahead of last year. Top markets are tight, but rates overall are negotiable.

## RADIO: ERRATIC

Traditionally radio's biggest revenue month of the year, May is not as robust as usual, despite spending from TV tune-ins, auto, telecom, home improvement and fast food. National and network are soft; rates are negotiable in most markets.

## MAGAZINES: ACTIVE

Men's lifestyle titles are reporting strong activity from summer movies, video games, home electronics and personal telecommunications products.



## Westwood One's Hollander Tapped as COO of Infinity

To help boost the Viacom radio group's lackluster ad-revenue performance at its 183 stations, Joel Hollander, a loyal lieutenant of Viacom COO Mel Karmazin for more than 20 years, last week was named COO of Infinity Broadcasting. Hollander, president/CEO of Infinity-managed Westwood One since 1998, will report to Infinity CEO John Sykes.

Hollander replaces John Fullam, who resigned in late April after less than a year in the post, shortly after Karmazin called into question the effectiveness of Infinity's clustering ad-sales strategy.

"Nobody knows if clustering works or it doesn't," said Hollander. "There are some markets where it does. It makes less sense for Infinity, where we have a lot of different kinds of stations—sports, news and music."

Most radio buyers applauded the move. "The smoke-and-mirrors will be gone. Infinity is going to go back to the model that works, selling the strength of the stations," said Rich Russo, director of broadcast services for JL Media.

Replacing Hollander at Westwood One is Shane Coppola, a former executive vp of Metro Networks, Westwood's radio and TV traffic and news service. Coppola, who will report to Karmazin, was most recently managing partner of Columbus Capital Partners. —*Katy Bachman*

## FCC May Require Clear Channel to Divest Holdings

The Federal Communications Commission is on its way to tightening the definition of radio markets, a change that would reduce the number of stations a single owner can hold in some smaller markets. A big reason for the initiative: Clear Channel Communications' dominance in some markets.

FCC commissioner Kathleen Abernathy, a member of the FCC's Republican majority, said that all five commissioners have expressed concerns about Clear Channel's revenue-share dominance in some of its markets.

Abernathy said the agency may require Clear Channel to divest some of its holdings. (continued on page 6)

# No Sure Hits, But Nets Can't Miss

Lack of potential breakouts on fall schedules not expected to dampen upfront

**NETWORK TV** By John Consoli

The broadcast networks' upfront presentations last week failed to offer any surefire hits for next season, but that wasn't holding back major agencies from aggressively jockeying last Friday to be the first to get their clients' ad budgets locked in. "There's a lot of pushing to get things done," said a top sales executive at one network. According to this executive, the networks were trying to hold off a bit on

in the negotiations, according to sources, was OMD client McDonald's desire to buy significant blocks of time on Viacom-owned MTV to target a younger audience.

While no breakout hits were forecast by media buyers for next season, the consensus was that CBS and the WB offered the most promising new shows; Fox finally may have come up with several new "Fox-brand" sitcoms and dramas; and ABC has a couple of new shows that will help fill some holes in its schedule. Buyers

generally do not anticipate that NBC will succeed in its mission to fix its Tuesday night with the new sitcoms *Whoopi* and *Happy Family*, but most believe the sexually explicit sitcom *Coupling* will be a good lead-out from *Will & Grace* on Thursdays at 9:30 p.m.

The WB earned positive grades from buyers for placing the new female-skewing drama *Fearless* at 9 p.m. Tuesday, following *Gilmore Girls*. Another new drama targeted at women, *Tarzan and Jane*, leading out of *Charmed* Sundays at 9 p.m., also got a thumbs-up. Buyers were

not as positive about the WB's new sitcoms, with the highest marks going to *Like Family* (Friday, 8:30 p.m.) and *All About the Andersons* (Friday, 9:30 p.m.). The new Steve Harvey variety half-hour (Thursday at 8 p.m.) earned a fair number of laughs.

CBS picked up its best buyer feedback for *Cold Case* (Sunday, 8 p.m.), a drama from CBS hit machine Jerry Bruckheimer [*CSI*, *CSI: Miami*, *Without a Trace*]. Several buyers tapped *Cold Case* newcomer Kathryn Morris as a potential breakout star, comparing her to film star Julianne Moore.

Other new CBS shows that buyers think

## Media Buyers: The Reviews Are In

**👍 Picks to Click**



**COLD CASE** (CBS, Sunday 8 p.m.)  
Kathryn Morris could be a breakthrough star in Bruckheimer drama.

**COUPLING** (NBC, Thu 9:30 p.m.)  
A more sexually explicit take on the *Friends* ensemble formula.

**HOPE & FAITH** (ABC, Friday 9 p.m.)  
Kelly Ripa shows promise as a laugh-getting leading lady.

**👎 Not Built to Last**



**WHOOPI** (NBC, Tuesday 8 p.m.)  
Buyers say this will follow the path of *Emeril* and *Michael Richards*.

**THE STONES** (CBS, Wed 9 p.m.)  
Expected to compete with *Whoopi* to see which is canceled first.

**THREAT MATRIX** (ABC, Thu 8 p.m.)  
Competitive time period, complex story line, not really an 8 p.m. show.

writing business, looking to get a more solid read on the marketplace before setting their cost-per-thousand rates. "Each of the Big Three agencies [Omnicom's OMD, Interpublic's Magna Global and WPP's Group M] have so much money to spend that the last one to get its money down runs the risk of not getting some preferred time slots for their clients," the network executive claimed.

One early megadeal that was said to be in the works was a renewal of last year's pact between OMD and Viacom Plus, although a Viacom Plus representative said last Friday that an agreement was not imminent. A key element



have a good chance to connect with viewers are the sitcom *Two and a Half Men* (Monday, 9:30 p.m.), starring Charlie Sheen; drama *The Handler* (Friday, 10 p.m.), led by Joe Pantoliano; and *Navy CIS* (Tuesday, 9 p.m.), a spinoff of *JAG*, which will move to Fridays at 9 p.m. Buyers said *Navy CIS* seems well positioned to inherit a large chunk of the *JAG* audience on Tuesdays.

On the down side for CBS, buyers were virtually unanimous in their disaffection for new sitcom *The Stones*, starring Robert Klein and Judith Light, labeling the show as a strong candidate for a quick hook.

NBC's shift of *Law & Order: SVU* from Friday to Tuesday at 10 p.m. puzzled many buyers. "NBC was winning Friday, and this show was doing a 17 share," noted one buyer. "On Tuesday, against *NYPD Blue* [on ABC] and *Judging Amy* [CBS], it will probably not do a 17, and that could offset any ad-rate benefit on Tuesday [when more people watch TV than on Fridays]. Plus, NBC will now probably lose Friday."

Another potential problem for *SVU* is that NBC will lead off Tuesday night with a new Whoopi Goldberg sitcom that most buyers believe will not last long, unless it is heavily retooled before it reaches the air.

The new schedules include many new time periods for returning shows, potentially risky moves that could confuse viewers. One switch that was applauded by buyers is ABC's transfer of *The Wonderful World of Disney* from its longtime 7 p.m. Sunday slot to Saturday at 8 p.m. "There are more kids available on Saturday night at 8 than there are on Sunday at 7," said Susan Lyne, ABC entertainment president. "Right now, they are watching cable." The shift also opened up the 8 p.m. Sunday lead-in hour for *Alias*, which ABC believes has been held back by incompatible lead-ins. In the 8 p.m. slot, ABC will offer the new cop drama *10-8*.

ABC worked in four new sitcoms and three new dramas into its schedule. Buyers projected the network will have its best chance for success with the Kelly Ripa comedy *Hope & Faith* (Friday, 9 p.m.) Conversely, there were few positive reviews for new Thursday drama *Threat Matrix*. Buyers said *Threat* may be doomed by too much strong competition in its 8 p.m. time slot, adding that the show has too complex and violent a story line for that hour.

Yet overall, buyers continue to be patient with struggling ABC's rebuilding effort, realizing that having more successful networks for their clients to choose from can offset the negotiating clout of more highly rated networks.

"No network is going to go from fourth to win a championship in one year," said one buyer. "The important thing is that no buyer walked out of the ABC presentation saying the network took a step backward."

Fox won plaudits for scheduling several new shows that appear to be good fits with the "Fox brand." Among them are sitcoms *The Ortegas* (Sunday, 8:30 p.m.) and *Luis* (Friday, 8:30 p.m.), and dramas *Skin* (Monday, 9 p.m.) and *The O.C.* (Thursday, 9 p.m.).

Another new Fox drama, *Tru Calling*, starring Eliza Dushku (*Buffy, the Vampire Slayer*) will lead into *The O.C.* on Thursday nights. Sandy Grushow, chairman of Fox Television Entertainment Group, said he is "very committed" to keeping the shows on, even in the face of heavy Thursday-night competition from the NBC comedy block and CBS' *Survivor* and *CSI*.

"We've spent a significant amount of money on these shows and want them to suc-

ceed," Grushow said. "We're hoping they skew [younger than] the Big Three's shows and believe they will be an alternative to the WB's comedies. Our goal is to remain patient; and as long as these shows rate better than the stuff we ran this year, like *The Pulse*, we'll stand behind them."

UPN introduced one new drama, *Jake 2.0* (Wednesday, 9 p.m.), about a computer nerd who inadvertently gets super powers. The network hopes the show will flow effectively out of sci-fi veteran *Enterprise*, which will be revamped and get some new characters. UPN's best chance for new sitcom success appears to be *All of Us* (Tuesday, 8:30 p.m.), created by Will Smith and loosely based on his life. ■

## African American Sitcoms Rise

5 of the Big 6 nets have at least one prime-time comedy featuring a black star

By A.J. Frutkin

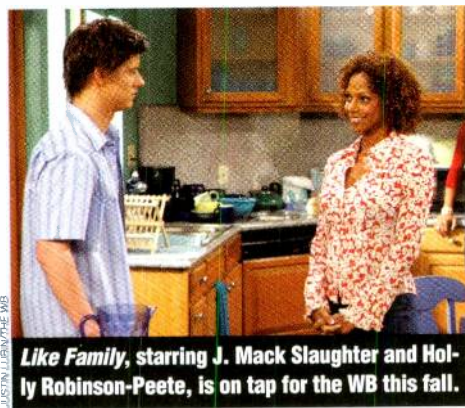
The push for diversity on network television may finally be paying off. With NBC's fall pickups of *Whoopi* and midseason comedy *The Tracy Morgan Show*, and with the WB's fall slating of *All About the Andersons* and *Like Family*, five of the six broadcast networks will have comedies that star African Americans in their fall lineups. That's a far cry from just a few seasons ago, when some broadcasters expressed fears that such programs would fail to draw enough viewers. But following civil rights advocates' much-publicized demands for more diversity in prime-time programming, the networks are broadening their palettes.

Executives both at ABC and NBC said their networks have long been committed to placing African American comedies on their schedules. In fact, ABC and NBC suggested that next fall's uptick in black comedies has less to do with politics than with a need to identify strong comedic voices. "This is certainly not a reaction to pressure, but a reaction to us needing to reinvigorate the comedy business," said Karey Burke, executive vp of prime-time series development at NBC.

Breathing life back into network comedy with black voices also may be a result of a shift in entertainment trends. The success of films like MGM's *Barbershop* and Disney's *Bringing Down the House* "have enhanced and increased the audience" for such fare, said Carmen Smith, ABC vp, talent development programs, and one of the net's lead execs on diversity issues. What's more, most executives acknowledge that younger viewers gravitate toward ethnically diverse entertainment. "They've been brought up in a multicultural environment, and that's represented in their entertainment choices," said Mike Clements, the WB's senior vp of comedy development.

The new entries from NBC and the WB follow on the success of Fox's *The Bernie Mac Show* and *Wanda at Large*, ABC's *My Wife and Kids* and UPN's Monday-night lineup of African American comedies. CBS is now the only network without a prime-time comedy top-lined by a black star.

Some buyers said such omissions could ultimately hurt broadcasters for reasons that have less to do with political correctness than with simple demographics. "The networks that don't have more diverse casts stand out as not accurately representing the population," said Laura Caraccioli, vp/director of SMG Entertainment. TV executives agree. "I think the networks realize that diversity of voices is not just socially smart," said Caryn Mandabach of Carsey-Werner-Mandabach, producer of both *Whoopi* and *The Tracy Morgan Show*. "It's good business."



**Like Family**, starring J. Mack Slaughter and Holly Robinson-Peete, is on tap for the WB this fall.



"I've heard good arguments on both sides [of the divestiture issue], so it's still in debate," Abernathy said.

Clear Channel is the country's largest radio group, with some 1,200 stations or about 10 percent of all U.S. commercial radio outlets.

Andrew Levin, Clear Channel senior vp/government relations, said forcing station sales on the company "would be a major public policy gaffe." —*Todd Shields*

## Parker Tapped to Lead VNU Marketing/Media, Arts Unit

Michael E. Parker, president of the Adweek Group, has been promoted to president of VNU Business Media's Marketing/Media and Arts Group. Parker, who succeeds Mark Dacey, will be responsible for the group's six media titles—including *Adweek*, *Brandweek* and *Mediaweek*—along with *Photo District News*, *American Artist* and the Clio Awards.

"Mike has been instrumental in strengthening the positioning and branding of these well-respected publications," said Michael Marchesano, VNU BM president/CEO. "I know that Mike's appointment will be welcomed by our readers, our advertisers and our employees."

Parker has been with VNU Business Media since 1996. Prior to joining the company, he was president of MP2



Parker moves up at VNU BM.

Communications, a custom publishing and marketing-services company he founded in 1987. Parker also spent 10 years in various positions at Time Inc., including advertising director for the company's magazine development group.

"I'm thrilled to inherit the responsibilities for leading the talented team and representing the excellent properties in this group," said Parker. "Our magazines, electronic services and face-to-face products have strong category positions in each of their respective sectors." —*Lisa Granatstein*

# Broadening Horizons

Hispanic nets look to expand ad categories in drive to hit \$880-mil upfront

**THE MARKETPLACE** By John Consoli

Univision executives are rooting for the NBC sales team to help bring in new advertisers to rival Hispanic network NBC-owned Telemundo in this year's upfront marketplace, in the belief Univision will also benefit. "As NBC introduces their 250 advertisers to Telemundo and the Hispanic marketplace, you have to believe that these advertisers are also going to look at Univision, which reaches 85 percent of the marketplace," said Ray Rodriguez, Univision president/CEO.

Likewise, Telemundo president Jim McNamara said, Univision's spinoff broadcast network TeleFutura, which premiered last year, has also attracted new advertisers with which Telemundo has done business.

Univision, which took in about \$610 million in last year's upfront, is expected to grow to \$670 million–\$680 million this year. It expects to land first-time upfront advertisers Target, Visa and Reebok, which started advertising this season in scatter. Telemundo, which took in about \$185 million last year, is expected to break the \$200 million mark.

Tom McGarrity, co-president of network sales for Univision, said he also expects to make inroads in the pharmaceutical category, which has been difficult for both companies to crack. Another elusive category for Hispanic TV has been financial services, but Telemundo's McNamara said he expects those advertisers to spend "in a big way" this upfront.

Sears', Marshalls' and Wal-Mart's budgets make retailers one of Univision's strongest upfront categories, but wireless, beverages, movies and automotive also spend heavily. One push this year will be to get multibrand companies to advertise more. "We have business in all categories, but we need to bring in more



Betty Toons animates the popular Betty La Fea.

companies and more brands," said a Univision executive. Johnson & Johnson, for example, advertises at least a dozen brands on the broadcast nets, but fewer than six on Hispanic TV.

One obstacle both companies are fighting: clients that refuse to spend additional dollars to make separate commercials in Spanish for cost reasons. But McGarrity suggested that advertisers can hire bilingual actors and film spots in both English and Spanish at the same time for very little additional money.

This fall, Telemundo will add more U.S. produced novelas to its lineup. It will also offer a version of ABC's *The Bachelorette*, with a twist: Besides dating the 20 bachelors, she will also consult with her priest, an astrologer and the host, who will act as her "fairy-godmother."

Univision plans to offer the first "interactive" novela, *Rebecca*, in which a father, son and family servant will all vie for the hand of a beautiful woman, with the audience voting online who will win her hand. TeleFutura will air *Betty Toons*, its first prime-time adult-appeal cartoon, based on the popular novela *Betty La Fea*. ■

# Dereg Gains Momentum

Agency execs ponder impact of FCC's expected loosening of ownership rules

**WASHINGTON** By Todd Shields

As the Federal Communications Commission last week moved amid mounting opposition toward loosening media ownership rules, some agency executives said the changes could make airtime more expensive while narrowing broadcast TV's audience. Others said

consolidation could make it easier to reach broad audiences as bigger media companies offer one-stop regional and national buys.

The perspectives came as draft rules, which ostensibly are confidential until an FCC vote set for June 2, went before FCC commissioners on



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**Mandel: Keeping an eye on TV pricing**

May 12. The rules would allow one owner to hold three TV stations in the largest cities and loosen standards for holding two local TV stations. They would also allow more cross-ownership of daily newspapers and nearby stations—radio and TV alike. The limit on national TV-station ownership—currently set at 35 percent of the country—is to rise to 45 percent or higher, but the prohibition on a Big Four network buying another Big Four net will remain (see related *Media Wire* item on page 4).

News of the proposed changes sparked intense politicking. Democratic commissioners Jonathan Adelstein and Michael Copps asked for a one-month postponement, citing traditional commissioners' prerogatives. Chairman Michael Powell, a Republican, refused to delay, saying the FCC needs to fix court-identified defects in the rules "as quickly as possible." Copps shot back that Powell's decision was "really disappointing." On Capitol Hill, Democrats on the Senate Commerce Committee, which oversees the FCC, asked

committee chairman Sen. John McCain (R-Ariz.) to call all five commissioners for a hearing before June 2.

Away from the political jostling, some ad executives were apprehensive big media companies could assert more power over national inventory or dominate local markets. "They're just going to drive pricing up," said Jean Pool, executive vp/director of North American operations, Universal McCann. "And they're going to flatten out this country by just having programming [targeting adults 18-49]."

In concentrated TV markets, owners "extract a premium because of the oligopoly situation," said Jon Mandel, co-CEO of Mediawest. "We'll see more of that."

Others said ad prices rise in response to demand, not to changes in ownership. "If a market is hot, it's hot," said Karen Agresti, senior vp/director of broadcast at Hill Holliday. "I love consolidation...If I'm a major advertiser, wouldn't it be nice if I could go to one company, like a Viacom, and do a deal that includes TV, newspaper and radio?"

"These companies already [have] been operating as consolidated companies," said Maribeth Papuga, senior vp/director of local broadcast for Mediavest. "I don't think we'll see a huge shift; we haven't seen dramatic rate increases so far." —with Katy Bachman ■

# Attack of the *Idol* Clones

Fresh wave of reality/contest shows hitting nets' schedules for summer

**TV PROGRAMMING** By A.J. Frutkin

As advertisers pore over the fall's schedules announced this week, broadcasters are turning their attention to the summer—and a wave of new reality offerings. UPN's *America's Next Top Model* premieres May 20 at 9 p.m., Fox's *American Juniors* debuts May 27 at 8 p.m., and NBC's *Fame* launches May 28 at 8 p.m.

All three programs take their cues from Fox's *American Idol*. But even as they borrow *Idol*'s winning format, executives from the three series are distancing themselves from it. For example, while bad-boy judge Simon Cowell's often brutal critiques have been a key element of *Idol*'s success, *Juniors*' contestants—aged 6 to 13—won't be subjected to such criticism.

"We try to keep the negative out of it," said Nigel Lythgoe, executive producer of *Idol* and *American Juniors*. In the eight-episode series, Lythgoe said the young contestants vie for a spot in a five-member troupe.

Like *Juniors*, *Fame* also steers away from *Idol*'s mean-spiritedness. The 10-episode series

follows actor/director Debbie Allen's search for the next singer/dancer/star. Jeff Gaspin, NBC head of alternative series, said that throughout the auditions, Allen's manner was strikingly different from that of Cowell's. "Debbie isn't nasty to the contestants," he said.

*Model* tries to distinguish itself from *Idol* with behind-the-scenes footage. "You want to see that interaction amongst people, how they choose their songs, what goes on as they live together. That stuff is fascinating, and that's the stuff we've added to the mix," said Ken Mok, executive producer of the eight-episode series.

Although buyers generally applaud original summer fare, most are cautious about the fate of all these shows. "Clones are never as good as the original," said Steve Sternberg, senior vp/director of audience analysis at Magna Global USA. Sternberg was most upbeat about *Juniors*' prospects. "It probably won't do as well as [*Idol*], but because it has some of its cachet, it certainly will get an audience." ■



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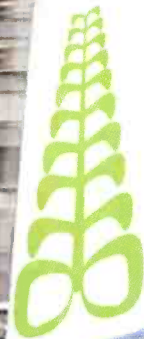
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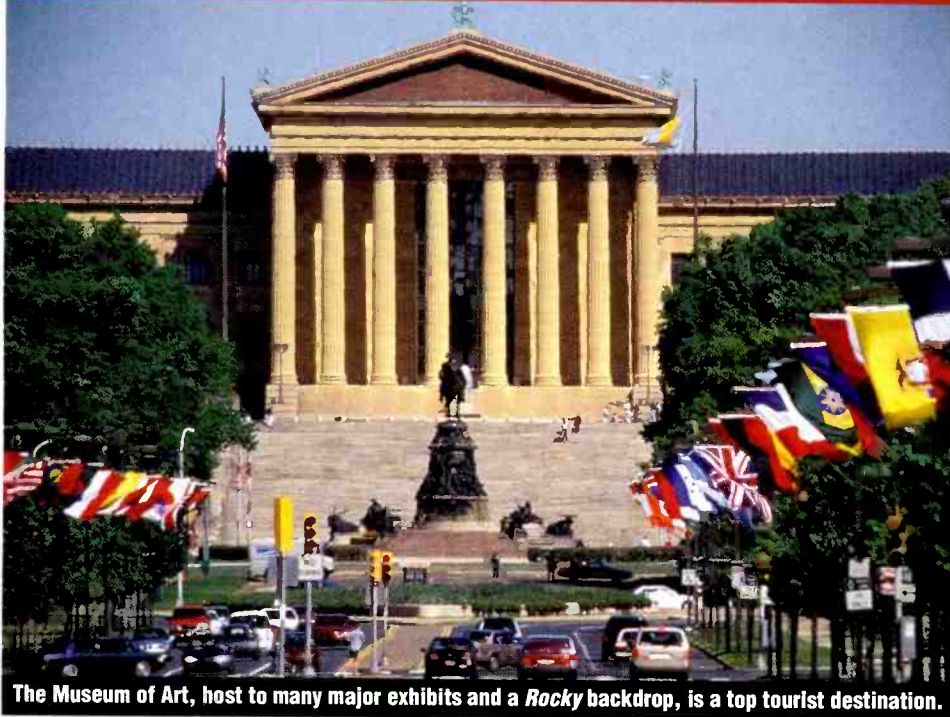
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# market profile

BY EILEEN DAVIS HUDSON



The Museum of Art, host to many major exhibits and a *Rocky* backdrop, is a top tourist destination.

JIM KOWILLO/PHILADELPHIA CVB

## Philadelphia

ALTHOUGH THE CITY OF BROTHERLY LOVE RANKS FOURTH OVERALL IN THE NATION in television homes with an estimated 2.8 million according to Nielsen Media Research, it is only sixth-largest in terms of TV advertising revenue according to BIA Financial Network, which estimates the market

took in \$617.2 million in 2002. The revenue-to-market-size shortfall means that broadcast outlets have to work even harder for their share of the advertising pie in this highly competitive media market.

ABC's owned-and-operated WPVI-TV is the market's longtime leader and top biller, raking in an estimated \$176.8 million in 2002, according to BIA (which also ranks it as the ninth-highest billing station in the nation). WPVI continues to lead the market by a wide margin in household ratings, particularly in evening news, but the gap is considerably narrower in late news.

Second-ranked NBC O&O WCAU has been chipping away at WPVI's lead, buoyed in part by strong network lead-ins to its late news. WCAU is also the second-highest biller in Philadelphia, taking in \$135 million in '02 ad revenue.

Like many of its sister Viacom television outlets across the country, CBS O&O KYW-TV, which has typically ranked third or fourth in the market, is undergoing a major overhaul both on and off the air. Viacom tapped Peter Dunn as the station's new vp/general manager. Dunn was most recently executive vp of sales for NBC Television Stations. He replaces Marcellus Alexander Jr., who was named executive vp of television for

the National Association of Broadcasters.

KYW managed to lure away two key Philly TV personalities in January. Veteran anchor Marc Howard, with WPVI since 1977 and who had co-anchored that station's top-rated 5 p.m. news for the past 20 years, now solo anchors KYW's 11 p.m. newscast. And Kathy Orr, who most recently served as WCAU's weekend weather forecaster, joined KYW as chief meteorologist for late news.

Dunn says given the strength of CBS prime time right now, the timing is ripe for KYW to take off. "We've made so many changes with our talent, with our graphics, with our set. Usually you lose viewers who are turned off by all the changes," says Dunn. "That hasn't happened." In fact, for the May sweeps, KYW has been trending up in ratings in every evening newscast year-over-year, he says.

As part of its turnaround strategy, KYW is making a huge investment not only in staff, but also in technology and programming. In about three weeks, the station will launch what it is calling the largest Doppler radar weather system in the country.

On the programming front, the acquisition of *Dr. Phil*, airing at 3 p.m., has provided a major lift to KYW. The show is followed by a game-show block from 4 to 5 p.m., although Dunn says the game shows may be relocated.

This fall, KYW becomes the preseason home of the National Football League's Philadelphia Eagles (Viacom's WYSP-FM is the team's radio home). The Eagles will play their first season in their new home—Lincoln Financial Field—starting Sept. 8. Major League Baseball's Phillies are also getting a new ballpark, which will open in 2004; Veterans Stadium, which the Phillies and Eagles shared, will be demolished.

Viacom also owns UPN affiliate WPSG-TV as part of its Philadelphia duopoly, although that station has its own general manager. In September, WPSG will mark its first real foray into local news (the station currently rebroadcasts KYW's local news). On Sept. 3, WPSG will introduce what it is calling a three-hour "news service" that will run continuously from 5 to 8 a.m. The news uses a combination of resources from WPSG, KYW-TV and sister radio station News powerhouse KYW-AM, owned by Viacom's Infinity Broadcasting. KYW Newsradio, which is often the top-

### NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / PHILADELPHIA

	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$665,561,432	\$680,184,595
Local Newspaper	\$381,736,700	\$388,681,710
Spot Radio	\$199,674,640	\$193,097,400
Local Magazine	\$11,726,820	\$11,763,340
Local Sunday Supp.	\$5,699,070	\$5,292,960
Total	\$1,264,398,662	\$1,279,000,005

Source: Nielsen Monitor-Plus



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 NBC Cable Networks

Source: MRI Doublebase 2002, Base A25-54. Competitive set includes ABC, The Discovery Channel, Food Network, HGTV, The History Channel, TLC and The Travel Channel.



## SCARBOROUGH PROFILE

### Comparison of Philadelphia

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Philadelphia Composition %	Philadelphia Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	30	96
Age 35-54	41	39	97
Age 55+	28	31	109
HHI \$75,000+	29	33	113
College Graduate	13	13	102
Any Postgraduate Work	11	11	105
Professional/Managerial	23	23	100
African American	13	17	134
Hispanic	13	6	43
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	55	61	110
Read Any Sunday Newspaper	64	69	108
Total Radio Morning Drive M-F	22	24	108
Total Radio Afternoon Drive M-F	18	19	105
Total TV Early News M-F	29	30	104
Total TV Prime Time M-Sun	39	41	105
Total Cable Prime Time M-Sun	13	15	113
<b>MEDIA USAGE-CUME AUDIENCES**</b>			
Read Any Daily Newspaper	75	80	107
Read Any Sunday Newspaper	77	81	105
Total Radio Morning Drive M-F	76	79	104
Total Radio Afternoon Drive M-F	73	75	103
Total TV Early News M-F	70	71	101
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	59	66	112
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	60	62	103
<b>HOME TECHNOLOGY</b>			
Owns a Personal Computer	69	71	103
Purchase Using Internet Past 12 Months	38	39	102
HH Connected to Cable	69	81	118
HH Connected to Satellite/Microwave Dish	16	8	50

\*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)

rated station, will produce the show, which will be called *KYW Newsradio This Morning*.

Kevin O'Kane, WPSG vp and gm, has said the new show will not only enable the station to offer local news, but also serve as a cross-promotional vehicle for the three Viacom properties. KYW Newsradio will handle the reporting and anchoring for the service, although KYW-TV will provide some of its own video and reporting.

The Phillies franchise owns all the broadcast and cable TV rights to its games. All games

are produced and sold via a revenue-sharing pact with WPSG.

Although it does not compete directly with KYW in late news, Fox Television O&O WTXF's 10 p.m. late news outperformed KYW in household ratings; KYW won in household share (see *Nielsen chart on page 17*).

The station, which changed its moniker from Fox 29 to Fox Philadelphia after Fox purchased the station in the fall of 1995, has returned to calling itself Fox 29. "People locally tended to identify us with our channel num-

ber," says WTXF representative Jennifer Best.

The station has redone its graphics and tweaked its set at the start of the month. However, a multimillion-dollar, top-to-bottom reconstruction of the station's building, including a brand-new set, is currently in the planning stages and is expected to take two years.

WTXF also has a new boss, with the appointment of Robert Simone as vp/gm in January. Simone arrived at WTXF from Fox O&O KDVR in Denver, where he held the same position. On Feb. 4, the station also welcomed Barry Offitzer as its new vp/general sales manager. Offitzer was previously local sales manager for Fox's New York duopoly WNYW and WWOR. WTXF is still searching for a male co-anchor for its morning show. Former anchor Michael Jerrick left in late October to join Fox News Channel.

Tribune Broadcasting's WB affiliate WPHL puts up strong daytime numbers with programming like *The Jerry Springer Show* and *Maury*. In the February book, the station was No. 1 in adults 18-34 from 7 a.m. to 3 p.m. and No. 2 in adults 18-49 and adults 25-54 behind WPVI in the same time period.

This fall, WPHL has plans to add Sharon Osbourne's talk show to its lineup. Leslie Glenn-Chesloff, WPHL's vp/gm, says she is considering running the show in daytime and double-running it again at 11 p.m. The block also "gives us a great platform from which to promote the station," she says. "People love their talk shows."

WPHL also produces a 10 p.m. late news that is 10 years old. The hour-long newscast continues to lag WTXF's 10 p.m. newscast, says Glenn-Chesloff, but "we're inching up, little by little," she adds. WPHL's news had originally been produced by the *Philadelphia Inquirer* newspaper, until the station took the news operation in-house about eight years ago.

Paxson Communications' Pax TV station WPPX rebroadcasts WCAU's local news at 7 p.m. and 11:30 p.m.

Independent station WGTW is owned by a group of local investors, including Dorothy Brunson, who serves as the station's president and gm. In September 2002, WGTW started a unique newscast called *#8 Update* that is staffed by area college journalism and communications students. The news, which runs from 7 to 8 p.m., features three- to five-minute segments taped by the students, who are paid per story. "It's an alternative way that local stations can do news without the tremendous overhead and without the tremendous budget associated with news," says Brunson.

The market also has three Spanish-lan-

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\* Nielsen Media Research. Galaxy Explorer, Total Day (Mon-Sun/6a-6a) HH & P2+ Cvg Rtg and Audience for Mar-03 (2/24-3/30/03) vs Mar-02 (2/25-3/31/02) for MSNBC, CNN, FOXNC, HLN & CNBC. Subject to qualifications upon request.



# market profile

guage stations—Hispanic Broadcasting's Tele-mundo affiliate WWSI; Univision Communication's O&O WUVP; and Univision's Telefutura outlet WFLA. None of the Spanish-language outlets subscribe to Nielsen.

Philadelphia-based Comcast, the country's

largest cable operator, is Philadelphia's dominant provider and one of the market's largest employers. Comcast serves 1.9 million cable homes in the DMA and inserts ads on 38 cable networks in the market. Reflecting Comcast's market entrenchment, cable pene-

tration is 81 percent, significantly higher than the 69 percent average for the top 50 U.S. markets, according to Scarborough Research (see Scarborough chart on page 14). With the strength of cable, satellite companies have a tough road ahead trying to win customers. According to Scarborough, just 8 percent of the Philly market is hooked up to satellite service, about half the national average.

Comcast also dominates the local professional sports franchises. Its Comcast-Spectacor owns the National Basketball Association's 76ers and the National Hockey League's Flyers, as well as the arena they play in, First Union Center. Comcast SportsNet, the 24-hour regional sports network owned by the cable giant, airs Sixers, Flyers and Phillies games, and this year began offering telecasts of the three franchises in high definition.

The Philadelphia newspaper market remains highly competitive, with each paper battling to maintain its market position. Knight Ridder's Philadelphia Newspapers Inc. (PNI) owns the main daily newspapers, morning broadsheet *The Philadelphia Inquirer* and morning tabloid *The Philadelphia Daily News*. In February 2002, Fred Mott was named PNI president/gm. He was president/publisher of *The State* in Columbia, S.C. Bob Burns, previously vp of operations for *The Charlotte Observer*, joined PNI in April as vp of production.

The *Inquirer's* daily circulation for the six months ended March 31 was 386,890, reflecting a 1.5 percent gain over the same period last year. The *Inquirer's* Sunday circ for the period was 768,237, a 1.1 percent gain over the same period a year earlier. The *Daily News's* daily circulation for the six months ended March 31 was 150,734, down fractionally from the same period in 2002.

Walter H. Annenberg, the charismatic philanthropist who inherited the *Inquirer* when his father died in 1942 and crafted it into a multi-billion-dollar media empire, died last October at age 94.

The *Inquirer* has experienced some management churn. Among the most recent changes, Anne Gordon was tapped as the paper's new managing editor, replacing Phillip Dixon, who now heads Howard University's journalism department in Washington, D.C. Gordon was promoted from deputy managing editor for arts and features.

While the *Inquirer* has made significant inroads in retaining and growing its circulation, the *Daily News* is heavily dependent on newsstand sales. As a result, the *Daily News* faces more direct competition (continued on page 17)

## NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Philadelphia County: 584,406 Households</b>				
<i>The Philadelphia Inquirer</i>	99,820	212,802	17.2%	36.7%
<i>The Philadelphia Daily News</i>	92,610		16.0%	
<b>Montgomery County: 289,557 Households</b>				
<i>The Philadelphia Inquirer</i>	72,025	134,598	24.3%	45.5%
<i>Lansdale Reporter</i>	17,240		6.0%	
<i>Norristown Times Herald</i>	17,036	15,357	5.8%	5.2%
<i>The Philadelphia Daily News</i>	14,527		4.9%	
<i>The (Doylestown) Intelligencer</i>	12,196	13,319	4.2%	4.6%
<i>The (Allentown) Morning Call</i>	2,674	3,700	0.9%	1.3%
<b>Bucks County: 222,538 Households</b>				
Greater Philadelphia Newspapers	100,892	113,783	45.3%	51.1%
<i>The Bucks County Courier Times</i>	67,379	74,139	30.3%	33.3%
<i>The (Doylestown) Intelligencer</i>	32,729	39,796	14.7%	17.9%
<i>The Philadelphia Inquirer</i>	28,999	64,550	13.2%	29.4%
<i>The Philadelphia Daily News</i>	6,499		3.0%	
<i>The (Allentown) Morning Call</i>	4,640	6,066	2.1%	2.8%
<i>The Trentonian</i>	3,736	2,876	1.7%	1.3%
<i>Trenton Times</i>	2,251	2,743	1.0%	1.2%
<b>Delaware County: 206,106 Households</b>				
<i>The Philadelphia Inquirer</i>	46,790	91,304	22.7%	44.3%
<i>Delaware County Times</i>	45,870	42,895	22.3%	20.8%
<i>The Philadelphia Daily News</i>	10,560		5.1%	
<b>Chester County: 157,899 Households</b>				
<i>The Philadelphia Inquirer</i>	37,235	68,666	23.6%	43.5%
<i>Pottstown Mercury</i>	5,992	6,058	3.8%	3.8%
<i>The Philadelphia Daily News</i>	5,127		3.2%	
<i>The (Phoenixville) Phoenix</i>	3,012		1.9%	
<i>Wilmington News Journal</i>	2,904	3,938	1.8%	2.5%
<i>Intelligencer Journal/Lancaster New Era</i>	1,089*	1,308	0.7%	0.8%

\*Combined daily circulation under joint operating agreement

Data is based on audited numbers published in the Audit Bureau of Circulations' Oct. 3, 2002 County Penetration Report

## RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	3 AM, 2 FM	22.2	\$105.9	34.0%
Clear Channel Communications	1 AM, 5 FM	27.9	\$90.7	29.1%
Greater Media	1 AM, 3 FM	10.2	\$40.0	12.8%
WEAZ-FM Radio	1 FM	5.7	\$27.4	8.8%
Radio One	2 FM	6.1	\$19.0	6.1%
Beasley Broadcast Group	2 FM	5.0	\$13.8	4.4%
Nassau Broadcasting Partners	1 FM	0.6	\$3.0	1.0%

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

# market profile

(continued from page 16) from the free daily tabloid *Metro*, which is available near transit stops, as well as on college campuses and in office buildings. Swedish transit-paper publisher Metro International S.A. made Philadelphia its test market for what began as a commuter tabloid in 2000. The paper's weekday distribution is about 165,000 copies.

The PNI papers also face competition from a plethora of suburban papers in Pennsylvania, New Jersey and Delaware. Among them, Trenton N.J.-based Journal Register Co. owns seven dailies in the suburbs outside Philly's metro area, as well as more than two dozen weeklies and other publications.

Calkins Media Inc., based in Levittown, Pa., markets its trio of dailies to the north and south of the city as Greater Philadelphia Newspapers. It owns the *Burlington County Times* in Willingboro, N.J., and Pennsylvania's *Bucks County Courier Times* in Levittown and *The Intelligencer Record* in Doylestown, Pa. Gannett Co. is also a major player in the Philly area, with its *Courier-Post* in neighboring Camden, N.J., and *The News Journal* in Wilmington, Del.

Philadelphia radio listeners continue to be rabid news consumers, with Infinity's News station KYW popping from a 7.0 average quarter-hour share among listeners 12-plus in the Fall 2002 Arbitrons to an 8.2 share in the Winter 2003 book. KYW is also the clear leader in ad billings, generating an estimated \$39 million in revenue in 2002, according to BIA. Second-ranked is privately owned Soft Rock station WEAZ-FM. WEAZ continued its downward trend over the last four books, falling to a 5.7 share among 12-plus listeners in the most recent survey.

Clear Channel has a virtual lock on the market's Urban listeners, with its Urban Adult Contemporary station WDAS-FM and Urban outlet WUSL-FM, which rank second and third overall in the market, respectively.

Greater Media, which controls a 13 percent share of the radio ad market, owns four stations. Radio One, which owns two stations and holds a 6.1 percent share, and Beasley Broadcast Group, which owns four stations with a 4.4 percent market share, are also two of Philly's bigger radio players.

As for outdoor advertising, Clear Channel Outdoor dominates the bulletin inventory, offering about 800 faces. The company is also the exclusive provider of 30-sheet posters. Viacom Outdoor's product offerings in the market include bulletins. It also has the contract with Southeastern Pennsylvania Transportation Authority (SEPTA) to handle transit advertising on city buses and trains. ■

## NIELSEN RATINGS / PHILADELPHIA

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	NBC	WCAU	6.4	13
5-5:30 p.m.	ABC	WPVI	11.9	21
	NBC	WCAU	6.9	12
	Fox	WTFX*	4.6	8
	CBS	KYW	3.6	6
	WB	WPHL*	2.1	4
	UPN	WPSG*	1.6	3
	Pax	WPPX*	0.5	1
	Independent	WGTW*	0.3	#
5:30-6 p.m.	ABC	WPVI	11.9	21
	NBC	WCAU	6.9	12
	Fox	WTFX*	4.7	8
	CBS	KYW	3.6	6
	UPN	WPSG*	2.2	4
	WB	WPHL*	2.0	3
	Pax	WPPX*	0.5	1
	Independent	WGTW*	0.2	#
6-6:30 p.m.	ABC	WPVI	15.6	25
	NBC	WCAU	7.4	12
	CBS	KYW	4.1	7
	WB	WPHL*	3.9	6
	Fox	WTFX*	2.5	4
	UPN	WPSG*	2.5	4
	Pax	WPPX*	0.8	1
	Independent	WGTW*	0.7	1

### Late News

10-11 p.m.	Fox	WTFX	8.2	11
	WB	WPHL	2.3	3
11-11:30 p.m.	ABC	WPVI	13.1	22
	NBC	WCAU	11.9	19
	CBS	KYW	7.7	13
	Fox	WTFX*	3.0	5
	WB	WPHL*	2.5	4
	UPN	WPSG*	2.3	4
	Pax	WPPX*	0.4	1
Independent	WGTW*	0.2	#	

\*Non-news programming #Below minimum reporting level Source: Nielsen Media Research, February 2003

## RADIO LISTENERSHIP / PHILADELPHIA

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KYW-AM	News	13.6	6.9
WYSP-FM	Rock	7.4	2.3
WDAS-FM	Urban Adult Contemporary	6.6	6.0
WIOQ-FM	Contemporary Hit Radio/Top 40	5.5	6.2
WBEB-FM	Soft Rock	5.2	5.1
WUSL-FM	Urban	4.5	5.8
WIP-AM	Sports/Talk	4.0	3.5
WOGL-FM	Oldies	3.6	4.0
WXTU-FM	Country	3.3	3.5
WSNI-FM	Adult Contemporary	3.2	4.7

Source: Arbitron Winter 2003 Radio Market Report



**Peter Liguori is having trouble sleeping.** It's April, and FX, the network Liguori runs as president, has just wrapped the second season of its original series *The Shield*, a gritty cop drama that has won several awards and is credited with breaking new ground in cable programming. *The Shield's* success has proven that ad-supported cable is capable of "appointment viewing" or, in other words, capable of producing a high quality, provocative drama series that can bring in a large enough audience to justify a broadcast network-level production budget—a big feat considering that many other cable networks have tried and failed to do the same.

Despite all that, Liguori is kept up at night, concerned that FX will be a one-hit wonder. "I tend to pre-worry," Liguori explains with a tone that acknowledges the unnecessary excessiveness of his stress. "Nothing is wrong now, but something will go wrong."

It sounds like acute—but very typical—TV-executive stress. It seems, however, that Liguori is the only one losing a lot of sleep at the 80 million-subscriber network just now. "It's a lot of laughs," says FX entertainment president Kevin Reilly, breaking into a grin.

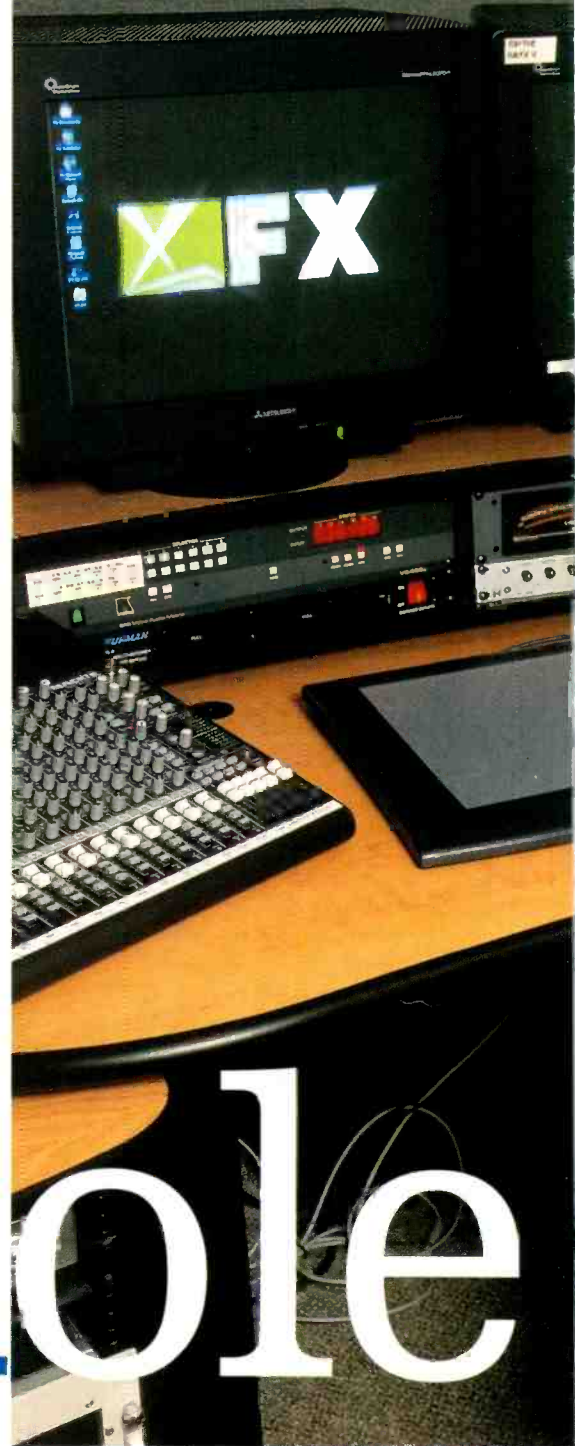
In a business where a hit can become a curse if it can't be repeated, Liguori's anxiety is understandable. Sure enough, when FX's most recent series, *Lucky*, a quirky comedy about a Las Vegas gambler addicted to the score but looking to quit, dropped

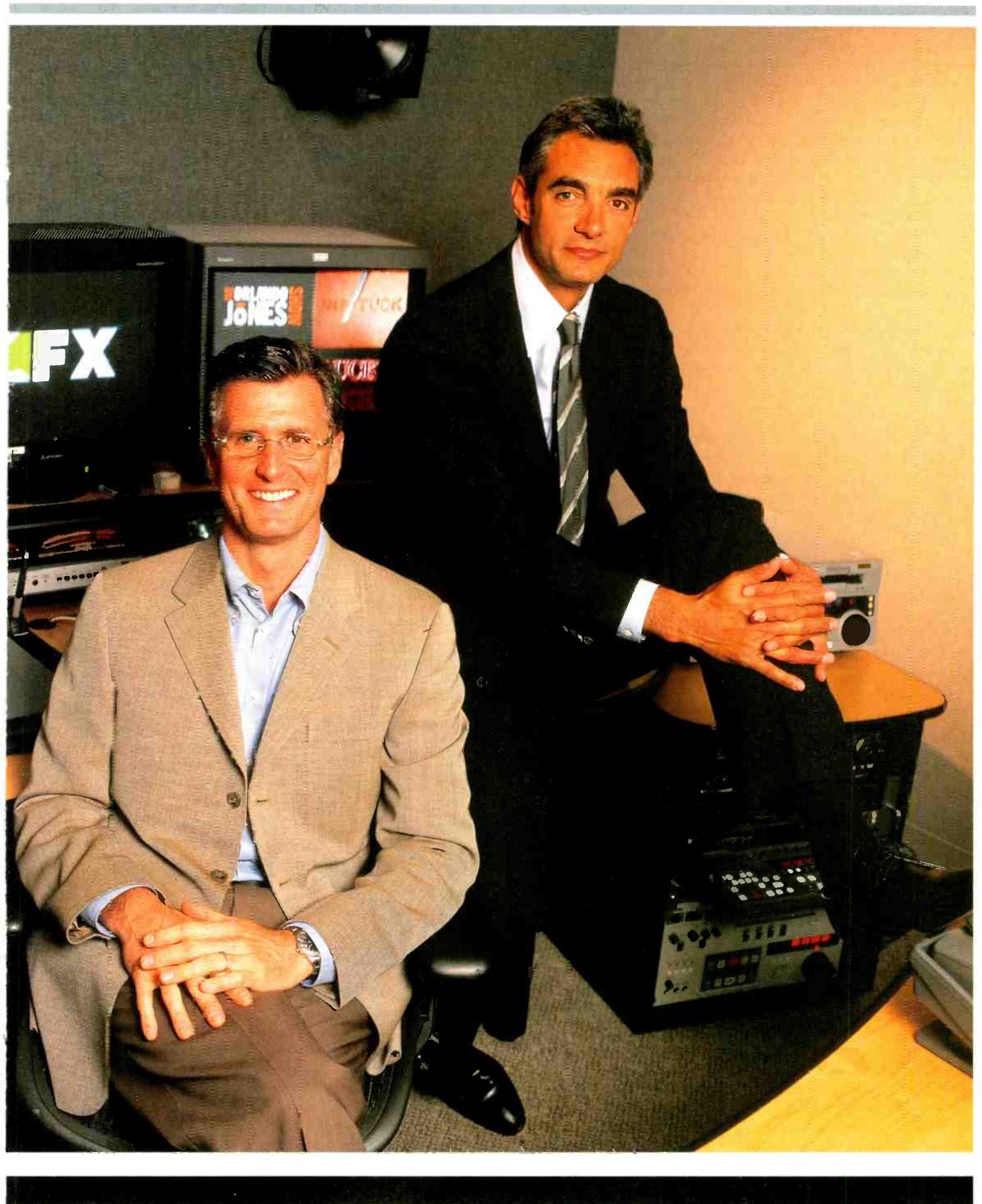
**Peter Liguori and Kevin Reilly are ramping up FX's original programming to wean the News Corp. cable network from an overreliance on sibling product. They're taking some big risks along the way.**

# Out Of the Foxhole

BY MEGAN LARSON

**SHARP-DRESSED MEN:** Reilly (seated) and Liguori are challenging the big boys of basic cable: TNT, TBS and USA.







from its initial promising ratings, tongues wagged at competing networks about its imminent demise. Ever since *The Shield* became a water-cooler subject, all eyes have turned to the News Corp.-owned cable network. They are watching to see if the network can again reach the bar it raised. Liguori, Reilly and their overseers at the Fox Cable Networks Group, naturally, think they can. "It takes a long time to entrench a brand in TV, and I have no illusions that we have cemented one," says Liguori. "We have just taken the first few steps, but it's a damn shame if we don't use this opportunity."

After building up its audience on the back of reruns from its broadcast sibling Fox and other off-network fare, the network has methodically ramped up its original product, both in series and movies. Liguori and Reilly believe a milestone has been reached, and so do some observers in Hollywood.

"FX is now on everybody's radar, and two years ago it wasn't on anybody's radar," says Peter Benedek, partner, United Talent Agency, adding: "Cable success is relative success—it all takes time—and *Lucky* is a noble show."

Programming Forum.

Still, while it takes its cue from Fox, which grabs its audience by the throat, FX aims to seduce its audience with a little more style—more Bogart, less Gallagher. "We are looking to push the boundaries of creativity, not taste," says Liguori, dressed in a dark grey suit as he lunches on antipasto at an Italian restaurant in Beverly Hills.

"We try to be authentic about the worlds we are portraying, not just sensationalist," adds the equally well-appointed Reilly. "There is no urgency to fill a time period, so we won't put something on if it's not good."

**Less than two years after** Liguori joined FX in 1998, he declared that the network, even in only 50 million homes, was going after the audiences of established, broad-based networks like USA, TNT and TBS Superstation. Soon after, FX launched a *Baywatch* spoof created by Howard Stern called *Son of the Beach*, as well as the first in what has become a balanced library of original films. Reilly, president of Brad Grey Television, who helped nurture *The Sopranos*, was hired later in 2000. *The Shield*

premiered last March and won an Emmy for its lead actor Michael Chiklis, the first for an original series on ad-supported cable ("To say we were stunned would be a gross understatement," recalls Liguori).

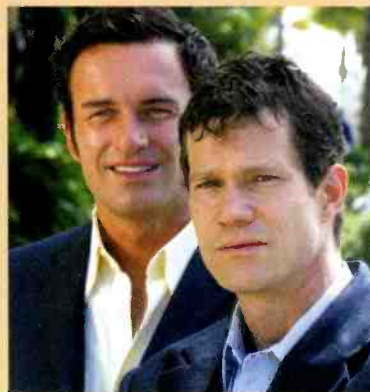
Now, 30 million subs, three original series and more than half a dozen films later, FX aims to offer a little more than its basic cable brethren and settle on a brand that falls somewhere between TNT and HBO. Critics review the original productions favorably, the creative community is beginning to believe (writing submissions have increased tenfold since *The Shield* premiered, and they are actually good), and media buyers, though still reluctant to embrace the whole network, applaud the efforts in prime time.

The latest effort, *Lucky*, starring John Corbett, premiered in April. Though viewership slipped to a 1.2 household rating from a 2.2 after five episodes, TV critics have

raved about it, calling it "unique to TV" and the "gem of the season." "Two shows doesn't make a network, but Peter Liguori has a great vision for FX," said Donna Speciale, executive vp/director of national and local broadcast at Mediacom. "He is trying to do cutting-edge programming and is willing to take some risks. Not something you can say for many programmers these days."

Following up *The Shield* and *Lucky* is *Nip/Tuck*. If the pilot is any indication, this drama about two successful Palm Beach plastic surgeons—one who struggles with the morality of it all and the other who wants

**RISKY BUSINESS** *The Shield* (below, with Chiklis) will be renewed for a third season. *Lucky* (right, with Corbett) has won rave reviews, but ratings have slipped. *Nip/Tuck*, (below right, with Julian McMahon and Dylan Walsh) premieres in July.



FX has been negatively referred to as "Fox on cable," but perhaps that's not much of an insult. From *Married With Children*'s white trash suburbanites to *Joe Millionaire*'s backlash against feminism, Fox has proudly demonstrated that pushing the envelope can pay off. Such programming risks run in the family when it comes to content, so it should be no surprise that FX has begun to stake its brand on daring, unconventional original programming. To wit, FX's upcoming original series *Nip/Tuck* showcases two doctors feeding a child molester to an alligator. You know this project isn't a product of the Family Friendly

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\* AMERICAN SOCIETY OF MAGAZINE EDITORS



to milk beautification fantasies for all they're worth—will attract viewers. It is at times gory (the alligator scene comes to mind), but it is sexy and well written. Moreover, with a heavy relationship storyline between one of the good doctors and his wife, *Nip/Tuck* might deliver more female viewers than FX's other series, which typically draw 60 percent-male audiences. The series is scheduled for a July 22 launch.

This summer, FX also will premiere the talk show *Orlando Jones*, hosted by the actor and comedian of the same name who promises "no white guy and no desk." (Yes, it sounds a bit like Arsenio Hall's old talk show, but Jones will also perform some sketch comedy).

In addition, FX is airing a two-hour programming block, The Friday Night Experience, comprised of original, experimental short series. Experience gives FX an opportunity to showcase new and interesting material without committing to a season's worth of episodes. One of the series, called *Driveshaft*, features mechanics who soup up their cars and challenge each other in a race across tough terrain.

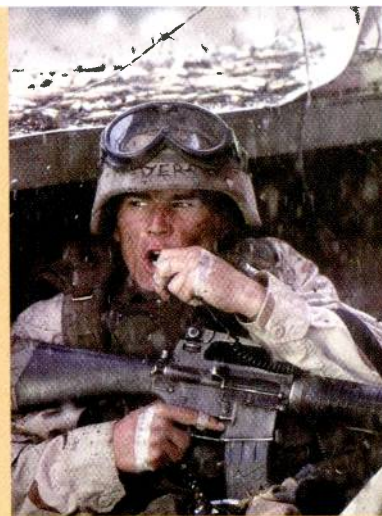
"A couple of their ideas are pretty risk-taking and we applaud that," notes Tim Spengler, executive vp and director of national broadcast for Initiative Media. "Like HBO, FX is concentrating on a few good projects and dressing it up with more contemporary movies as opposed

ly trying to argue value when it had only reruns to hawk—naturally, cost-per-thousand (CPM) rates had to be dropped in order to grow share of advertising revenue. "Now we have something to talk about," said Bruce Lefkowitz, executive vp of sales, entertainment, for Fox Cable Networks.

For a show that nearly didn't make it to season two because of advertiser defections, *The Shield* now has some of the most expensive :30 spots in cable at around \$40,000. It says a lot about FX's doggedness that executives stuck by the show even when advertisers pulled out for content reasons. This season was stable, and Reilly says he will renew *The Shield* for a third year.

But the network still lags the competition when it comes to ad revenue and CPMs, which fell 5 percent last year following a huge decline in 2000 and flat growth in 2001, according to an analysis by Kagan World Media. But a healthier cable market and original programming should protect the network from being as vulnerable in the marketplace this year. According to Kagan, net ad revenue will grow 34 percent in 2003 over 2001 to \$116.2 million.

"Their CPMs overall are not that great, but *The Shield* is offsetting some other weak shows," says Kagan analyst Derek Baine, noting that



**FILMS AT 11:**  
Movies are a growing staple of FX's diet. *The Pentagon Papers* (left), with James Spader, got critical nods. Acquired flicks such as *Black Hawk Down* (right), help flesh out the ratings.

to putting on five new series a year that don't go anywhere."

FX's original films such as *Sins of the Father* and *The Pentagon Papers* fit the mold that Liguori and Reilly have made: meaty, complex stories. Next season's batch is no different. *Redemption*, starring Jamie Foxx, follows Tookie Williams, a hard-core gang leader who founded the Crips but reformed in jail and earned a Nobel Peace Prize nomination. *The Grid* is about the pursuit of Al-Qaeda in 1990s London and *44 Minutes* is the true story of a standoff in Los Angeles between out-gunned police and bank robbers. "Other networks may have better ratings, but FX has shown that you can have success by doing interesting projects," said Matt Solo, the ICM agent who represents *The Shield*'s creator, Shawn Ryan. "As agents, we want to do shows that we want to watch as opposed to creating something for an audience." "Smart viewers will watch," adds Mike Rosenfeld, an agent with Creative Artists Agency.

**How does this all play out** in the marketplace? FX is entering the upfront this year on solid ground for the first time after years of vain-

FX continues to derive a larger chunk of its revenue from license fees from cable operators. "This was Fox's retransmission-consent network, what some called the ransom channel, so they are getting 30 cents per sub per month, which is three times what some of their competitors are getting."

Having a fatter affiliate revenue stream has bought the network time to bolster its ad revenue, but for many years it hampered distribution. Having launched in June 1994, FX gained more than 35 percent of its 79.7 million subscribers only in the last three years (launching in New York less than two years ago). Unlike the well-known, old reliable networks TNT, TBS and USA, a lot of cable viewers still don't know what FX is or what channel it's on on their cable system.

Media buyers are more concerned with FX's schedule. The biggest complaint is that the program lineup is weak aside from original programming. "We really like the fact that they're developing content that is different from the other stuff out there, but we have to buy on rotation and there is not enough stuff on the rest of the schedule to make it interesting," says Kathryn Thomas, associate (continued on page 23)

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(continued from page 22) director of Starcom Entertainment.

Bruce Cohen, Mediavest's senior vp/group director of national broadcast, echoes Thomas: "Beverly Hills, 90210 is still all over the schedule. The originals get the word out, which helps, but FX needs the brand equity of well-known acquired shows to build ratings."

FX tried to address the problem a few years ago by picking up



**"FX is the centerpiece of what we do. We are paying a lot of attention to it and spending a lot of money, but we will soon see the fruits of our labor. We have many more tricks up our sleeve." TONY VINCIGUERRA**

reruns of *Ally McBeal*, *The Practice* and *Buffy the Vampire Slayer*, three very high-profile acquisitions. They were heavily promoted but went nowhere fast—*The Practice* and *Ally*, which are still on FX, perform terribly in syndication, while *Buffy* is stronger but weakening too. FX's new acquisitions, *King of the Hill* (due on the channel in 2004), *That '70s Show* (in 2005) and *Malcolm in the Middle* (in 2007) are expected to serve the network better since they cater to FX's target audience of (mostly male) adults 18-49.

Using off-net shows to bring eyeballs to the original fare puts FX squarely in the company of its broad-based cable network rivals. So is its use of theatrical movies and sports. The network recently bought more contemporary movie titles that target its principal demo, including *The Royal Tenenbaums*, *Shallow Hal*, *XXX* and *Black Hawk Down*. FX has also implemented more-effective scheduling by running movies at 8 p.m. and midnight, sandwiching the original series in-between. Also, *DVD on TV* is a new movie franchise coming to FX, offering extra interviews and scenes cut from the movies it carries.

FX also has rights to Nascar racing, which ties it in closely with Fox, another Nascar outlet. Nascar's audience tends to be a bit older, but the network's coverage of the Winston Cup Series Pontiac Excitement 400 on May 3 delivered 2.9 million viewers 18-49 over four hours, making FX No. 1 in the demo for the week.

The results? In prime time year-to-date, FX has grown its delivery of adults 18-49 14 percent to 582,000 and grown the male segment of that demo 19 percent to 336,000. The greatest growth is among men 18-34, which grew 23 percent to 151,000.

For FX, it is the tastes of the audience that matter, regardless of gender. "We want an audience that is adventurous in their choices and doesn't necessarily like the tried-and-true—the moviegoers and early adopters who are just a little bit hipper than the rest," says Liguori. "Hopefully, our CPMs will match that."

**Reilly and Liguori have** forged solid relationships with the talent agencies in Los Angeles in a short period of time, largely because of their shared philosophy to let writers and directors flex their creative muscles. "They are the only network to say, 'Pull no punches, be sexier, more violent, don't be afraid,'" said *Nip/Tuck* writer Ryan Murphy. "They respect your vision."

FX does edit its series for content, but the end product has a lot

more meat to it when the writers and directors are given carte blanche from the beginning. In the case of *The Shield*, it worked. Sure, it drew fire for its violence during the first season but there's been hardly a peep about it this year.

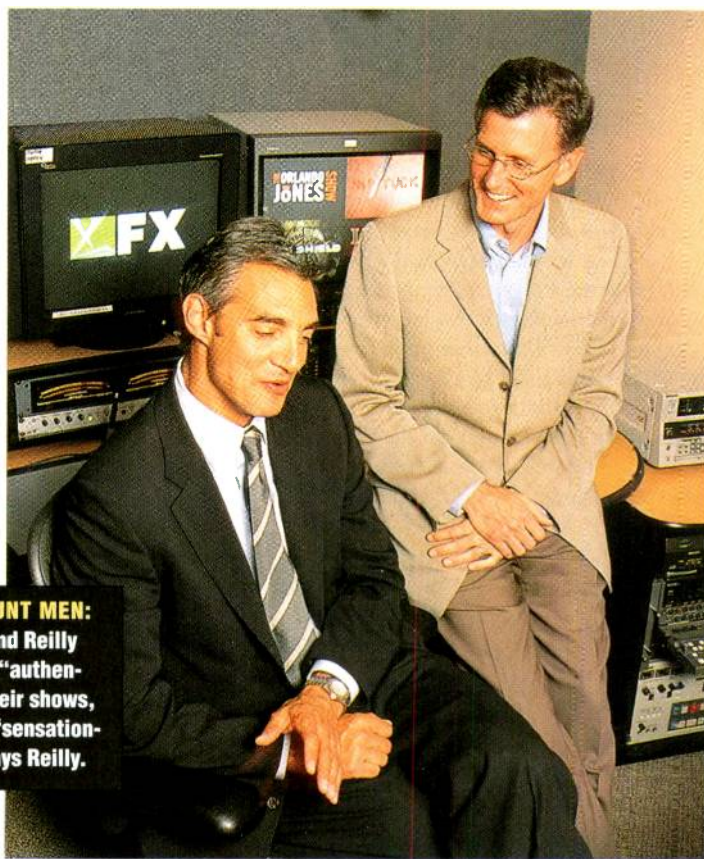
"Kevin has been a great collaborator. Sometimes he was a very loud collaborator, but we collaborated loudly back," said Robb Cullen of the Cullen brothers team that created *Lucky*. "Other networks tend to hand cuff you a little bit but this has been a great experience."

Though writers and directors are given a lot of freedom, all executives are very involved in the process of making a series or film. And, when finished, the network puts an unusual amount of marketing strength behind each project in order to build awareness, a habit Liguori picked up during his years running marketing at HBO.

"FX is a very writer-friendly place," says ICM's Solo. "Reilly has been a particularly good creative partner. So has Liguori—it's rare to have the head of a network being so involved."

Reilly is currently in contract negotiations with FX. Showtime wants him, but when asked about his next move, Reilly just proffers another one of his smiles. It seems unlikely he will leave. FX has a lot of momentum right now, which Fox Networks Group president Tony Vinciguerra is determined to maintain. "FX is the centerpiece of what we do," says Vinciguerra. "We are paying a lot of attention to it and spending a lot of money, but we will soon see the fruits of our labor." He pauses, then adds: "We do have many more tricks up our sleeve."

Maybe then, Liguori can finally get some sleep. ■



**FX'S STUNT MEN:** Liguori and Reilly try to be "authentic" in their shows, not just "sensationalist," says Reilly.



## Quicktakes



CHRIS HASTON/NBC PHOTO

**The Zucker shuffle: The NBC Entertainment chief dazzled 'em in his upfront-kickoff number.**

**NBC ENTERTAINMENT PRESIDENT Jeff Zucker** displayed a wide array of talents at the Peacock network's upfront presentation last week at New York's storied Radio City Music Hall. He opened with a glitzy production number, surrounded by cast members from NBC hit *Will & Grace*, then showcased his acting abilities in a short film spoofing *Friends*. Video-Zucker was having recurring nightmares about *Friends* going off the air, and he kept seeing himself in scenes from past episodes. In one, the *Friends* cast looked out

their apartment window into another building across the way, and there he was, clad only in tight white underwear. NBC officials would not comment on whether the body was the real deal or if some trick of the trade had been employed. The room started

buzzing when one of Zucker's predecessors, **Warren Littlefield**, appeared on screen as a former network entertainment president who lost his top-rated show and later his job. Video-Littlefield asked a cardboard cutout of Jerry Seinfeld why he didn't take the money for another year. That was all the motivation Video-Zucker needed to re-up *Friends* for another year. Ironically, Littlefield, who now runs his own production studio, has a series coming up on Fox this summer, *Keene Eddie*, and is a producer on another on the WB this fall, *Like Family*, but none yet on his former network... Longtime *Architectural Digest* editor **Paige Rense** got feature treatment recently on *CBS Sunday Morning*. For the "Home Is Where the Heart Is" special installments focusing on where Americans are spending more time and money, correspondent Rita Braver chatted with Rense about her career and the evolution of the grand dame of shelter titles. Braver described Rense's rise at *AD* as "more like something out of a pulp-fiction movie," as they discussed how the title's editor in chief in the early '70s, Bradley Little, "knew nothing about putting together a magazine but a lot about making" (continued on page 26)



**Rense got up early with CBS Sunday Morning.**

## Movers

### MAGAZINES

**John Owens**, Hachette Filipacchi Media U.S. senior vp and group editorial director, has been given the additional title of editor in chief of *Popular Photography & Imaging*. Owens succeeds **Jason Schneider**, who will stay on as editor at large... **Charles McCullagh**, formerly managing director/International for *Scientific American*, has joined Magazine Publishers of America as vp/International. McCullagh succeeds Jay Melvin, who is retiring... **Glenn Rogers**, most recently a publishing consultant at Kilmer Capital, has been named vp, group publisher of TransWorld Media, a subsidiary of Time4 Media. Based in Oceanside, Calif., Rogers will direct all day-to-day operations for the TransWorld Media titles, including *TransWorld SKATEboarding* and *TransWorld SNOWboarding*. Rogers replaces Tim Wrisley, who will be leaving the company in mid-June... **Steven Rousseau**, most recently group ad director for *Motor Trend* and *Automobile* magazines, has been promoted to regional vp and managing director for ad sales for Primedia's Detroit region... **Louis Muckle**, previously at Harris Publications, publisher of *XXL* magazine, where he oversaw automotive, liquor, entertainment and music accounts, has been named advertising fashion director for Wenner Media's *Rolling Stone*. Muckle will handle *RS'* new 20-page all-fashion edit sections, which will come out twice a year. Also, at *RS*, **Hugh Jamieson** has been named fragrance and grooming manager. Previously, Jamieson was the fragrance and grooming director at Condé Nast's *GQ*.

### RADIO

**Steve Kingston** has been named operations manager of "102.7 Blink" WNEW-FM, Infinity Broadcasting's relaunched station in New York. He was formerly program director of WXRK-FM, the company's Modern Rock station in New York. Replacing Kingston at WXRK is **Robert Cross**, who has been named operations manager. Cross was formerly an on-air personality and programming director for KROQ-FM, Infinity's Modern Rock station in Los Angeles... **Ken Beck** has been named vp and general manager of KIRO-AM, KTTH-AM (continued on page 26)





**SINCE 1995,  
ONLY 6 NETWORK SITCOMS HAVE  
RANKED AMONG THE  
TOP 5 FOR 4 CONSECUTIVE SEASONS.**



(continued from page 24) lunch dates." Little's murder, in a botched robbery attempt, lent some inspiration to Rense's 1997 novel *Manor House*, from Doubleday. How much? "I denied any connection to the murder," Rense quipped, "though it crossed my mind from time to time."...They might not be reality shows, but they definitely give the real feel of addiction. Fox's *The Bernie Mac Show* and NBC's *ER* took honors in the TV category at the recent Prism Awards, which recognize accurate depictions of drug, alcohol and tobacco use and addiction in entertainment. Both series presented multi-episode storylines this past season that featured characters experiencing the effects of substance abuse. On *Bernie Mac*,



*ER's Tierney had a very believable relapse.*

teenager Vanessa (Camille Winbush) began the difficult process of reconciliation with her mother, who is in rehab. On *ER*, recovering alcoholic Abby Lockhart (Maura Tierney) experienced a relapse, and John Carter (Noah Wyle), a former addict himself, intervened. A panel of some 70 people, half of whom are experts in the field of substance abuse, review the entries to choose the winners for the awards, which are presented in association with the National Institute on Drug Abuse. Also honored at this year's event was Tribune Entertainment Co. president Dick Askin, with a special award for his long-term involvement with the Prism Awards and his leadership role

in helping broadcast the first several ceremonies...New York City Mayor Michael Bloomberg made an appearance last Monday night at the William Morris Agency's annual cocktail party at the 21 Club celebrating the broadcast network television upfront week in the city. While Bloomberg posed for pictures with assorted television and ad agency execs, some of his aides worked the party talking with studio types about filming more TV shows in the Big Apple. Another focus for fotogs was attendee Donald Trump, who was snapped alongside Fox News' Geraldo Rivera. In January, the Donald will star in his own reality show on NBC, titled *The Apprentice*. Produced by *Survivor* creator Mark Burnett, the series will pit six contestants with MBAs against six with "street smarts" doing tasks assigned by Trump. Each week he will fire one of them, ultimately choosing the best candidate to be his

apprentice, to the tune of \$250,000 a year. The party was a crusher, with attendees including NBC chairman Bob Wright and entertainment prez Jeff Zucker, Fox News Channel CEO Roger Ailes, CBS president Leslie Moonves and ABC Entertainment president Susan Lyne. Moonves and Zucker, not known to be best pals, didn't cross paths in the crowded room, but Lyne and Moonves greeted each other with one of those Hollywood hugs and chatted for a while. Within an hour, the place got so crowded that there was a long line of guests waiting to get up the stairs and into the action. Even the *King (of Queens)*, Kevin

James) couldn't cut through... News about us: Cameryn Rose DeRoche nailed her first audition to land the plum role of baby Sage on popular CBS daytime drama *As the World Turns*. Cameryn, age 5½ months, is the latest production from *Mediaweek* production assistant Michelle DeRoche. On the soap, Cameryn will play the daughter of Carly and Jack (Maura West and Michael Park). She'll hit the small screen June 16 and keep right on filming throughout the summer. Her manager, Bill Pearlman of New Talent Management in Brick, N.J., says she's going straight to the top. ■



Even NYC's Mayor Bloomberg, here with Ailes at the William Morris bash, wants a piece of the upfront action.

## Movers



Byko upped at Turner Network Sales



Elzie tapped for key Tennis post

(continued from page 24) and KNWX-AM, Entercom Communications' News and Talk stations in Seattle. He was previously director of News, Talk and Sports programming for the company.

### CABLE TV

George Greenberg, executive vp of Fox Sports Net's *Best Damn Sports Show Period*, was upped to executive vp of programming and production for the regional network group. He will be responsible for national programming, scheduling, events and original programming development and will oversee series 54321, *Totally Nascar* and *Beyond the Glory*, in addition to *BDSSP*...The Tennis Channel has named Jene Elzie director of programming, responsible for acquisitions, scheduling, program planning and traffic at the new cable outlet. Elzie spent the past five years at Fox Sports Net, most recently as manager of acquisitions...At Turner Network Sales, Coleman Breland was named executive vp of sales and marketing, overseeing distribution, marketing and local ad sales for Turner's 11 networks. And Karen Byko was named executive vp of business operations. Breland was senior vp of marketing and sales, where he developed local marketing campaigns around the NBA, Nascar, TBS' *Dinner and a Movie* and Cartoon's Toonami block. Byko, a 20-year TNS veteran, was most recently senior vp of business planning and operations.

### TV STATIONS

Tricia Serju has been named director of communications for Viacom's TV-station duopoly in Dallas, KTVT (CBS) and KTXA (UPN). Serju comes to Viacom from Belo, where she was manager of corporate communications.





**5 OF THEM ARE ALREADY HUGE IN SYNDICATION.**

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# media elite

## Dish



In New York's Central Park for the recent Mother's Day Half Marathon for Women and Co-Ed 5K, hosted by *Child* magazine, (l. to r.) Miriam Arond, editor in chief, *Child*; Margaret Mikol, executive director, SKIP (Sick Kids need Involved People of New York, Inc.), the nonprofit group that received proceeds from the event; and Kate Kelly Smith, *Child* publisher.



*Wired* honored Dutch architect/writer Rem Koolhaas, guest editor of the Condé Nast title's June issue dedicated to the topic of "space," at Manhattan's 60 Thompson Street hotel. (L. to r.) *Wired* editor Chris Anderson; Koolhaas; S.I. Newhouse Jr., chairman, Advance Publications; and Drew Schutte, *Wired* publisher.



*Premiere* magazine feted Hollywood power players under 35 at its recent "Premiere the New Power" event at Ivar in Hollywood. (L. to r.) Rapper Ice Cube and director Marc Foster, both New Power honorees; actress/presenter Demi Moore; and Paul Turcotte, *Premiere* vp/publisher



*Teen People* took over the new Lucky Strike Lanes club/bowling alley in Hollywood for its recent "25 Hottest Stars Under 25" bash. (L. to r.) Paul Caine, *TP* publisher; honoree Christina Aguilera; and Amy Barnett, *TP* managing editor.

At the San Diego Paradise Point Resort for the recent Interactive Media Conference, co-sponsored by *Editor & Publisher* and *Mediaweek*, technology panel moderator Peggy Miles, president, Intervox Communications (second from left), with panelists (l. to r.) Jonathan Klein, CEO, The FeedRoom; Christopher Feola, vp/technology, Belo Interactive; Leslie Grandy, general manager, media distribution, RealNetworks; and Bernard Gershon, senior vp, ABCNews.com







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## Dish

### Media Go 'Clubbing' for a Cause

Under gray but dry skies, teams representing some 50 New York-area media companies recently came out swinging at the Ridgewood Country Club in Paramus, N.J., for the MS Spring Golf Classic. Sponsors included local dealership Prestige Lexus of Ramsey/Prestige Motors Mercedes-Benz and GM Mediaworks. The outing raised \$218,000 and marked the 30th anniversary of the charity tourney, which benefits the National Multiple Sclerosis Society's Greater North Jersey chapter.

PHOTOGRAPHS BY SCOTT O'NEILL



**Team Zuckerman:** Event founder Paul Zuckerman, head of Paul Zuckerman Enterprises (second from left), with (l. to r.) Joe Baldi, chairman of Directions for Decisions; and friends Michael Moore and Jules Fine



**The Forbes.com/Forbes Inc. foursome** included (l. to r.) Jim Berrien, president and publisher, Forbes Magazine Group; Jim Spanfeller, president and CEO, Forbes.com; and Bob Bruder and Richard Kosinski



**Hitting the course for National Geographic** were (l. to r.) John Patten, eastern manager, NatGeo; Sean Cunningham, vp, managing director, Universal McCann; Sean Flanagan, associate publisher, NatGeo; and Steve Giannetti, vp/group publisher, NatGeo.



**Event co-chair Mike Lotito, of Media IQ, with Julie Zuckerman, daughter of co-chair Paul Zuckerman**



**Ogilvy Mindshare senior partner Alan Orlick polished up his putting stroke.**



**AOL Time Warner Global Media Solutions sponsored the winning team,** comprised of (l. to r.) Rich Berenson, of This Old House Ventures; John Sedlak, vp of sales, AOLTW GMS; Nick Montes, director, multicultural marketing, Verizon Wireless; and Joe Dugan, CNN vp of sales.





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# inside media

NEWS OF THE MARKET

## Citadel Enters Three New Markets

Citadel Broadcasting, the sixth-largest radio group, has agreed to acquire 11 radio stations in three markets from Wicks Broadcasting, for \$133 million. The Wicks deal is the company's first major acquisition since Farid Suleman exited Infinity Broadcasting as president and CEO to become CEO of Citadel in February 2002. With the sale, Wicks, a division of the Wicks Group of Cos., exits the radio business. Citadel will enter three new markets, with four FM stations in New Orleans, the 44th-largest radio market, four FMs and one AM station in Des Moines, Iowa, market No. 91, and two FM stations in Springfield, Mo., the No. 144 market. Owned by private investment group Forstmann Little & Co., which purchased the company in June 2001 and took it private, Citadel filed an initial public offering for \$575 million last June and amended it last November. Citadel has 205 stations in 42 small and mid-sized markets.

## MPA Drives Home Message on Mags

The Magazine Publishers of America this week will release a comprehensive study called "What Drives Automotive Sales," which aims to substantiate the effectiveness of magazines in the media mix for the automotive category. The study, conducted by the Hudson River Group, looks at three automotive models from an unnamed carmaker over a three-year period (1999-2001) using the manufacturer's data. The findings show that magazines play an important role in driving sales volume for automotive brands. Magazines accounted for an average of 2.2 percent of total volume sales of the three car brands; the study's publisher calculated that the media industry average was 1.9 percent. According to J.D. Power & Associates, a point in the automotive marketplace is valued at close to \$4 million.

## Sirius Doubles Subscribers

Sirius, the subscription satellite-radio service that has been playing catch-up to competitor XM Satellite Radio, said during its quarterly earnings call last week that it more than doubled its subscriber count during the first quarter to 68,000. In order to accelerate consumer acceptance, Sirius announced the launch of two new subscriber plans. The Lifetime of Music and More plan offers subscribers the option of paying a one-time-only fee of \$399.99 covering the life of the satellite radio unit purchased. A "preferred plan," similar to the family plan recently offered by

XM, allows additional family members to subscribe to Sirius for \$6.99 a month, a significant discount from the regular \$12.95 fee. Sirius also announced that Ford Motor Co. will make Sirius radios available this fall as a dealer-installed option in 10 of its 2004 models. This summer, Kenwood and Audiovox receiver manufacturers will introduce Sirius plug-and-play receiver units that can be used in cars or at home. The company has also expanded its content arrangement with National Public Radio, adding two new Classical music shows to its lineup.

## TNS Acquires NFO WorldGroup

Taylor Nelson Sofres has agreed to purchase NFO WorldGroup, the 10th-largest market-research organization, from the Interpublic Group for \$425 million. NFO operates in 40 countries and specializes in research for a number of markets, including consumer, healthcare, telecom, financial services and automotive, conducting about 15,000 studies annually. TNS' growing portfolio of research companies also includes CMR, which tracks ad expenditures across 15 media.

## BW, Chic Simple Dress for Success

*BusinessWeek*, published by McGraw-Hill Cos., will partner with the publishers of the *Chic Simple* book series to produce a co-branded style guide supplement called "Dress Smart Business." The 28-page insert, scheduled to appear in the center spread of *BW*'s Sept. 15 issue, will aim to help readers with their work wardrobes. The insert, to be published on heavier paper stock with its own title page, will be included in all 970,000 copies of *BW*. *Chic Simple* last year partnered with Hearst Magazines for inserts in a number of its titles. This is the second such partnership for *BusinessWeek*. The title produces a special insert with Advance Publications' *Golf Digest* twice a year, publishing in June and November. The next 28-page golf supplement will run in the June 2 issue of *BW*; it will be on stands May 23 and will be included in all *BW* copies. The golf insert will also run in 550,000 copies of the July issue of *Golf Digest*, targeting the title's top-income subscribers.

## Radio Revenue Down 2 Percent in March

After posting strong advertising growth of 6 percent in January and 7 percent in February, radio advertising dipped in March, down 2 percent overall, according to figures

## Calendar

The Ad Club of New York will present **Media Consolidation: How You Can Look Brilliant in the Midst of Tremendous Change—Leaders to Leaders Forum Part II**, May 20 at the New York offices of event sponsor *USA Today*. Session leader will be Charlie Rutman, president of Carat USA. Contact: Shannon Donnelly, 212-533-8080, ext 210.

The Satellite Broadcasting and Communications Association will present **Sky-Forum**, a financial symposium for the satellite industry, May 20 at Cipriani in New York. The event targets the investment community and senior-level executives, covering trends in satellite services, broadband, satellite radio and DBS. Keynoter will be News Corp. exec Chase Carey. Contact: 703-549-6990.

The Outdoor Advertising Association of America and the Traffic Audit Bureau will present their first joint **convention and trade show** June 8-10 at the Grand Hyatt Hotel in Washington. Contact: 202-833-5566.

American Business Media, in conjunction with several advertising trade organizations, will present a seminar entitled **"B-to-B Marketing: Where Do We Go From Here?"** June 11 in New York. Contact: Renee Santana, 212-661-6360, ext. 3320.

The Radio Creative Fund will present the **Radio Mercury Awards**, recognizing excellence in radio creative June 19 at the Waldorf-Astoria in New York. Contact: 212-681-7207.

The Association of National Advertisers will present the **Print Advertising Forum**, bringing together client-side marketers, publishers, ad agencies and others, June 19 at the Plaza Hotel in New York. Contact: 212-697-5950.

The National Association of Broadcasters will present a **management development seminar for television executives** July 13-18 at Northwestern University's Media Management Center in Evanston, Ill. The event aims to give senior executives from stations, groups and networks a "new literacy in modern management." Contact: 202-429-5368.





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- **ABC Family** – Ratings up +20% with kids 2-11<sup>3</sup>
- **Disney Channel** – #1 with tweens 9-14 and #2 with kids 6-11<sup>4</sup>

For more information, please contact:

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<sup>1</sup>Nielsen Media Research, NTI - Premiere to date (9/14/02-3/16/03 vs. 9/22/01-3/17/02)

<sup>2</sup>Nielsen Media Research, April 2003 Universe Estimate, March 2003 vs. March 2002, growth among kids 2-11 and Kids 6-11

<sup>3</sup>Nielsen Media Research, 9/09/02-3/16/03 vs. 9/10/01-3/17/02

<sup>4</sup>Nielsen Media Research, 1Q03, ranked on national ratings, total day





## Aikman in Triple Media Play

Three-time Super Bowl champion quarterback Troy Aikman has signed a two-year contract with Sporting News to host a weekly football show on the company's radio network and contribute a column to *Sporting News Magazine*. Aikman's radio show, which will air Thursdays at 5 p.m., will launch Sept. 4 and will run through Super Bowl XXXVIII. Bruce Murray, former cohost of *The Bill Parcells Football Show*, will serve as Aikman's cohost. Aikman's column in *SNM* will run throughout the NFL regular season and the playoffs, and he will do occasional columns during the offseason. Aikman can also be seen on Fox Sports, where he's in his third season as an NFL analyst.

**Sporting News will expand his brand into radio and print.**

released by the Radio Advertising Bureau. Despite the March decline, radio advertising was up 4 percent for the first quarter, with local revenue up 2 percent and national up 8 percent. Even though radio stations faced fewer interruptions to programming and advertising schedules due to the war with Iraq compared with other media, the business has been slower to recover than other locally based media. As a result, Gary Fries, president of the RAB, has lowered his year-end growth forecast to 5 percent, from 6 to 8 percent.

### MindShare Gets Nextel Media Business

Nextel has selected WPP Group's MindShare as its media agency of record. MindShare, New York, was competing for the media portion of Nextel's \$150 million account against incumbent Initiative Media, an Interpublic Group shop; Omnicom's PHD; and Havas' Media Planning Group, all New York; and Publicis Groupe's Starcom, Chicago. MindShare will service the account out of its New York office starting in June.

### Hispanic Adds 5th Chicago Radio Station

Hispanic Broadcasting will add a fifth radio station to its holdings in the Chicago market, where Hispanics make up more than 17 percent of the population. The largest owner of Spanish-language radio stations has agreed to purchase WJTW-FM from NextMedia Group for \$32 million. Licensed to suburban Joliet, Ill., the purchase also includes a news transmitter site, which will improve the station's coverage in the Windy City. WJTW, which currently programs an Adult Contemporary format, will likely switch to a Span-

ish-language format to complement Hispanic's other Chicago stations, including Regional Mexican WOJO-FM, the company's highest-rated station in the market with a 2.3 overall share in the Winter 2003 survey; News/Talk/Sports WIND-AM; and a Tropical music format simulcast on WVTV-FM and WVTV-AM. Hispanic Broadcasting, which owns and/or operates 64 stations in 16 of the top 25 Hispanic markets, is waiting for FCC approval to merge with Univision Communications, the largest Spanish-language TV and cable owner.

### Fine Living Makes Summer Plans

Scripps Networks' Fine Living is gearing up for summer with several new projects beginning over Memorial Day Weekend. Each Sunday at 9 p.m. from May 26 to Sept. 1, the nascent cable service will air a special dedicated to summery topics, including *Soul of South Beach*, *Hawaiian Castaways*, *Classic at Aspen* and *Golf Architects: Local Knowledge*. On July 1, viewers will learn how to throw a fabulous shindig in the five-part series *The Perfect Summer Party*. July 4 specials include *Found in America: A Year on the Road*, which follows a couple and their dog who attempted to discover America in a motor home.

### Arbitron to Boost Network Radio Sample

On the heels of quadrupling the sample of its network radio ratings service from 12,000 to 50,000, Arbitron last week said it will boost the yearly sample by another 40 percent. Beginning this June, the radio ratings company will increase the sample by 5,000 diaries each quarter to 17,500, until a full year's worth of data is based on a total of 70,000

diaries by March 2004. Arbitron began the process of transitioning the network-radio ratings service to a diary-based methodology after purchasing the RADAR network radio audience-measurement service from Statistical Research in July 2001. In March, Arbitron completed its first sample-increase program for the RADAR service.

### Study: Cinema Ads Not So Annoying

Those annoying ads that run in theaters before the movie begins aren't so annoying after all, according to a new study released by Arbitron. More than two-thirds of moviegoers and 7 out of every 10 young adults aged 12-24 said they didn't mind advertising that precedes the movie. The study also found that cinema ads, adding up to about \$300 million annually, have a high attention factor, with 86 percent of moviegoers aware of the advertising run on the screen. On average, cinema ads reach a core audience that is highly educated, active and likely to have a household income above \$75,000.

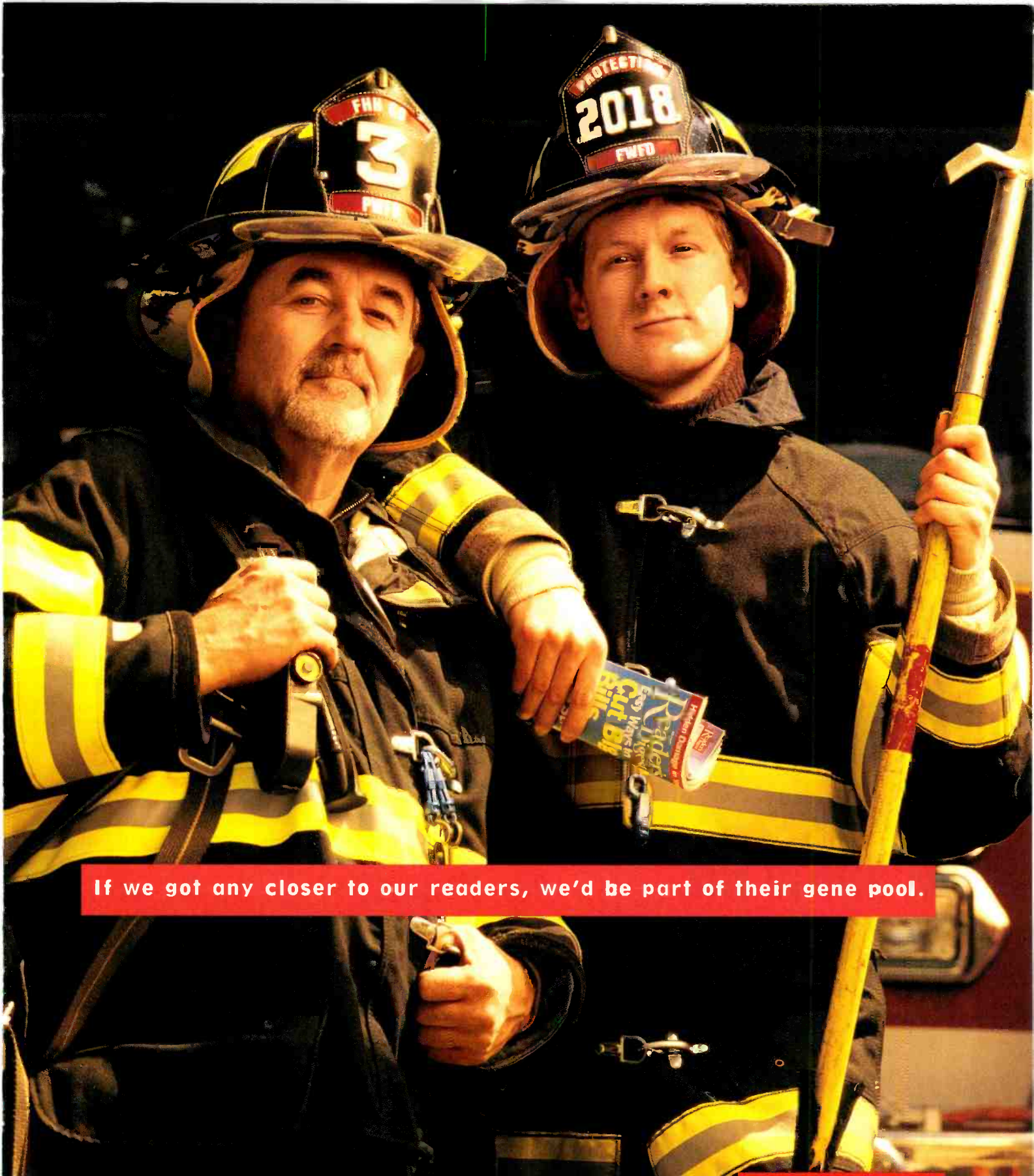
### 18-24s Staying Up Late for Cartoon's Swim

Cartoon Network's Adult Swim block is sweeping late-night TV when it comes to young viewers, according to the network's analysis of Nielsen Media Research data. For the two weeks ended May 1, Adult Swim's Monday-to-Thursday 11 p.m.-2 a.m. runs outdelivered *The Late Show With David Letterman*, *The Late Late Show With Craig Kilborn* and *Jimmy Kimmel Live* among adults 18-24, Adult Swim's target demo. (Adult Swim also airs on Sunday nights.) For example, Cartoon delivered 321,000 viewers 18-24 compared to *Letterman*'s 187,000 and beat the delivery of men 18-34 by 73 percent, delivering 412,000 to *Letterman*'s 238,000. Adult Swim also trumped *The Tonight Show With Jay Leno* and *Last Call With Carson Daly* among adults and men 18-24. Adult Swim's numbers can be attributed largely to reruns of *Family Guy*, which anchors the block.

### Carillo Joins NBC's Tennis Team

Tennis commentator Mary Carillo will join NBC as an analyst for the network's coverage of the French Open and Wimbledon professional tennis tournaments. She will also host one of NBC's cable networks' coverage of the 2004 Olympic Games from Athens. Carillo will continue her work as a tennis analyst for CBS for the U.S. Open tennis tournament and as a reporter on *Real Sports With Bryant Gumbel*, which airs on HBO. ■





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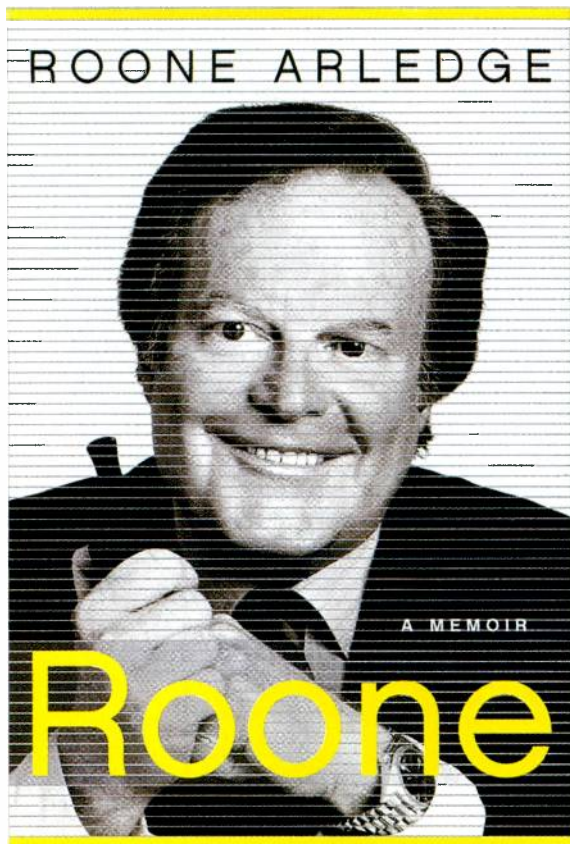
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# book excerpt



## TV Sports' Mr. Show Biz

In his memoir, the late Roone Arledge details how he brought Hollywood-style storytelling to the broadcast booth

**M**y friends back in New York couldn't understand what I was up to. Here you are, they'd say, a well-educated fellow who knows which fork to use, discusses poetry without embarrassment, and can hold his own when chat requires multisyllables. And what are you doing? (Pause, roll of the eyes.) *Sports*. Where was the value in it?

It didn't change many minds, but I had an answer: Sports were life condensed, all its drama, struggle, heartbreak, and triumph embodied in artificial contests. To play a game well, endless practice was required, just as it was in

mastering life. Sports always contained the unexpected—a catch that should have been made and wasn't, a bar that shouldn't have been leaped and was. So did life—chaos intruding on the orderly patterns of civilization. Sports could bring tears or laughter, in wonderment over its sometime absurdity.

Television could capture it all, and in the 1960s, there was a chance to do it creatively. I wanted to make the game more intimate, and a lot more human. Bob Riger did it in *Sports Illustrated* with his photos and line drawings. His classic of Giants quarterback Y.A. Tittle kneeling on the turf—head down, helmet off, uniform smeared with dirt and blood—summed up defeat better than any box score could. We could create the same images with our cameras. They didn't have to be fixed, like lighthouses. They could move in, hunt around, seize the unexpected, just like the new, portable “creepie-peepies” had at the recent national political conventions. The new videotape machines were getting better, too.

Well, what if we used them at halftime to review the big plays? No one had, yet, but that was all the more reason we should.

Scherick [editor's note: *Edgar Scherick, Arledge's boss at TV packager Sports Programs Inc.*], of course, didn't need persuading. Maybe it was my enthusiasm, or maybe the fact that I was around the office the most, but after the

San Francisco trip, he started asking my opinion about coverage: baseball first, then, as the season approached, football. I said I thought there were a lot of things television was missing and told him about taking Joan [ed. note: *Arledge's wife*] to a Notre Dame-Army game in Philadelphia a couple of years before. With thirty seconds to go, and the cadets lining up to kick what would be the game-winning field goal, she asked to use my binoculars. “Great,” I thought, “she's getting into it.” Then Joan said, “The Notre Dame band has gold tassels on their hats.” In other words, she didn't give a damn about the outcome of the game, but

she was smitten by the event.

Ed nodded in sympathy.

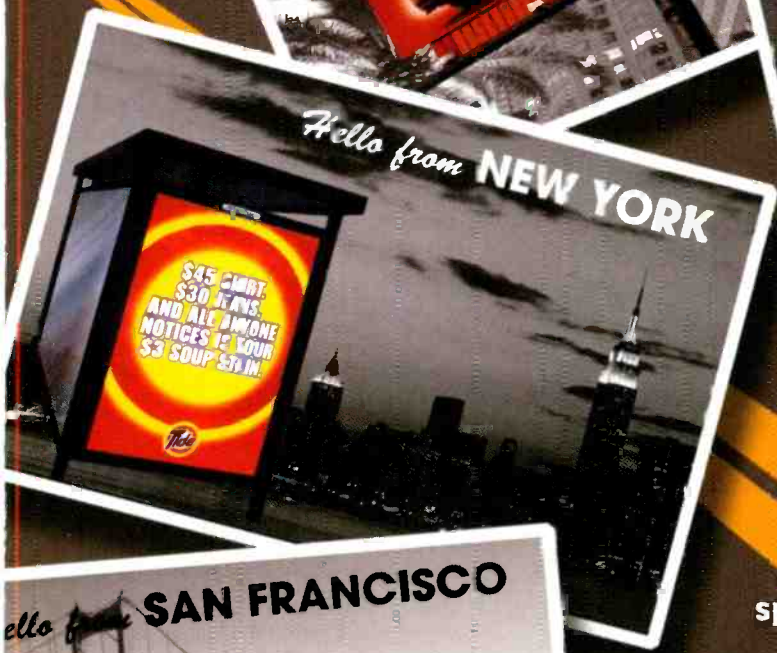
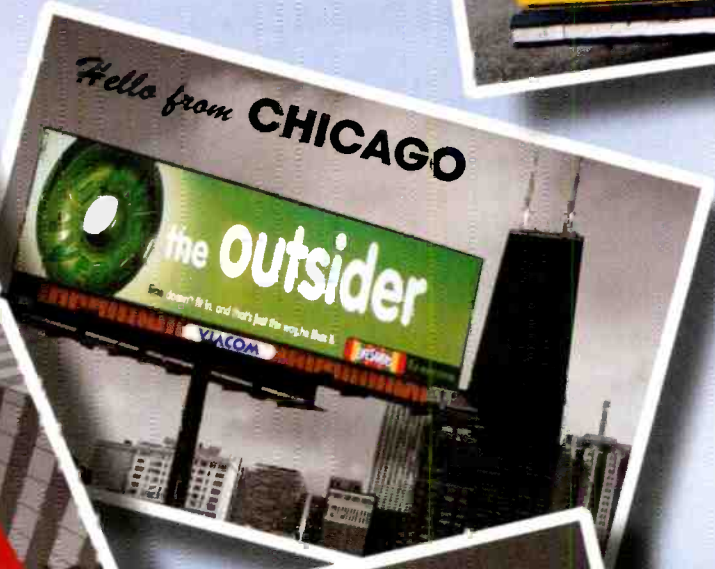
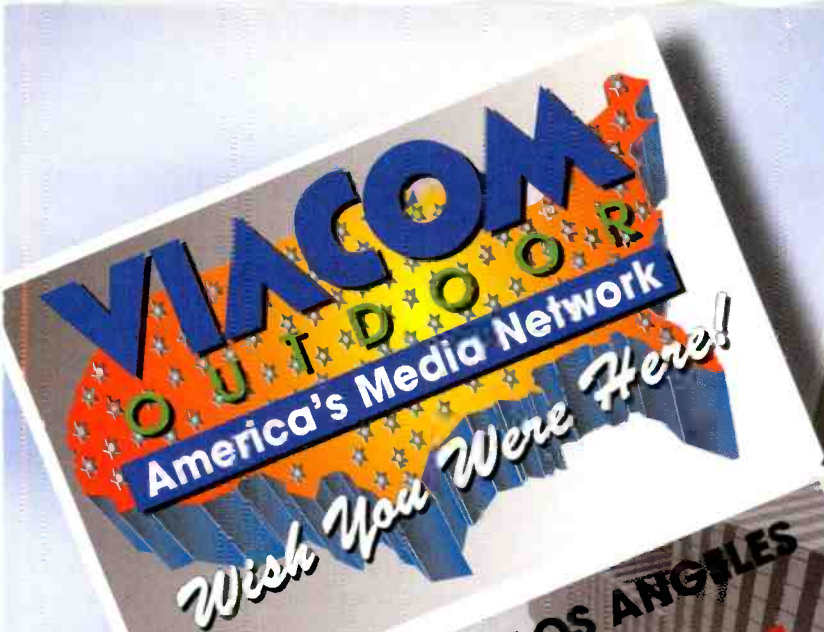
The point, I said, was that there were millions like Joan, people who weren't sports fanatics but did like a good show. And we could make them part of our audience by giving them one—not just the scoring drives, but all the color and pageantry that accompanied the big games. As it was now, I said, we just opened our cameras and waited for something to occur in front of them, ignoring everything else that was going on. It was, I said, like looking out on the Grand Canyon through a peephole in a door.

Would we get flak for doing things differently? Sure we would. Television treated sports as sacrosanct. But where was it written that God created a football field 100 yards long and that television cameras had to be riveted around it in fixed locations? Everything about sports was made up, including the rules, so why not add some artifice of our own? Besides, the times were changing. The explosion of the NFL since “the ultimate game”—the Colts' overtime victory over the Giants for the 1958 championship—proved that. Around New York, the Giants had become the hot ticket on Sunday afternoons, even when it got cold and the wind blew so hard they had to hold the ball for kickoffs. We'd better change too, or we'd be left behind. And the place to begin, I said, was seeing the game as a story we were uniquely equipped to tell.

I didn't know where all the talk was going, since Ed had already appointed Lubell [ed. note: *Jack Lubell, of Sports Programs Inc.*] to produce the NCAA games, and innovation wasn't part of Jack's repertoire. But one midsummer Friday afternoon, Scherick called me into his office. ABC, he told me, had been marketing the hell out of NCAA football, and they were doing it right. Almost all the commercial availabilities had been sold. ABC had also been using the games, which were like religion in many parts of the country, to poach affiliates from NBC and CBS. More than a score of new stations had come aboard, including several in major markets where, up till now, the initials ABC had stood for mud. In short, Scherick said, the network had a huge bet riding on NCAA football. If the games were a success, the network could begin to climb out of the hole; if they weren't, it was back to the Dark Ages.

“I want you to write a memo over the weekend,” he said, “laying out all this stuff you've been talking about. It's been decided that more of the same won't do. Do it like you're pitching a whole new concept and like we're out to stand





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the country on its ear.”

He wanted it by Monday, in time for meetings he had the next week.

“Oh, and Rooney?” he called after me.

Don’t f--- it up, I expected him to say. But he didn’t. Instead:

“Make it detailed. And, remember, this is television. Don’t be afraid to hype.”

I went home to Armonk that night, told Joan I had work to do over the weekend, but



**Arledge's hiring of Howard Cosell was part of his game plan for breaking most of the rules of televised sports.**

then spent much of Saturday thinking about what I wanted to say and generally procrastinating, as is my wont when something big is in the air. I putted on the golf course and pattered around the house. Finally, around two o'clock on Sunday afternoon, I grabbed a beer from the fridge, sat down, and began to type:

Heretofore, television has done a remarkable job of bringing the game to the viewer—we now we are going to take the viewer to the game!

We will utilize every production technique that has been learned in producing variety shows, in covering political conventions, in shooting travel and adventure series to heighten the viewer's feeling of actually sitting in the stands and participating personally in the excitement and color of walking through a college campus to the stadium to watch the big game. All these delightful adornments to the actual contest have been missing from previously televised sports events...

To improve upon the audience...we must gain and hold the interest of women and others who are not fanatic followers of the sport we happen to be televising. Women come to football games, not so much to marvel at the adeptness of the quarterback in calling an end sweep or a lineman pulling out to lead a play, but to sit in a crowd, see what everyone else is wearing, watch the cheerleaders, and experi-

ence the countless things that make up the feeling of the game. Incidentally, very few men have ever switched channels when a nicely proportioned girl was leaping into the air or leading a band downfield...

We will utilize six cameras for our basic coverage of the game, but each man will have a complete schedule of additional assignments that will allow him to cover all the other interesting facets of the game when he is not actually engaged in covering a game situation. In addition to our fixed cameras (using the term advisedly) we will have cameras mounted in Jeeps, on mike booms, in risers or helicopters, or anything necessary to get the complete story of the game. We will use a “creepie-peepie” camera to get the impact shots that we cannot get from a fixed camera—a coach's face as a man drops a pass in the clear—a pretty cheerleader after her hero has scored a touchdown—a coed who brings her infant baby to the game in her arms—the referee as he calls a particularly difficult play; a student hawking programs in the stands—two romantic students sharing a blanket late in the game on a cold day—the beaming face of a substitute halfback as he comes off the field after running seventy yards for a touchdown, on his first play for the varsity—all the excitement, wonder, jubilation, and despair that make this America's number one sports spectacle, and a human drama to match bullfights and heavyweight championships in intensity.

In short—WE ARE GOING TO ADD SHOW BUSINESS TO SPORTS!

In addition to the natural suspense and excitement of the actual game, we have a supply of human drama that would make the producer of a dramatic show drool. All we have to do is find and insert it in our game coverage at the proper moment. And this we will do!

The moment we take to the air, we will start making the viewer feel he is at the game. Instead of the hackneyed slide to introduce the telecast, we will attempt to videotape a college cheering-card section or a great college band spelling out “NCAA FOOTBALL” on a football field; and after our opening commercial billboards, instead of dissolving to the usual pan shots of the field, we will have pre-shot film of the campus and the stadium so we can orient the viewer. He must know he is in Columbus, Ohio, where the town is football mad; or that he is part of a small but wildly enthusiastic crowd in Corvallis, Oregon. He must know where in the country he is, what town, what the surrounding country and cam-

pus look like, how many other people are watching this game with him, how the people dress at football games in a particular part of the country, and what the game means to the two schools involved. While the color man is setting the scene, we will see people parking cars, possibly a group picnicking on the back of a station wagon before entering the field, and possibly others getting their programs from the student usher at the game.

Then the viewers must meet the players—but he will meet them as he would if he were at the game. This will be accomplished by using a blowup of the cover of the actual game program and introducing the actual players by means of pictures of them in their normal street attire. These are enthusiastic college kids—the pride of America, not hard-bitten pros—and we want everyone to know this.

The cameramen who will be using long zoom lenses will have wide-angle lenses attached for the pre-kickoff color and scene-setting shots. They will have time to get back to their game lenses before kickoff. This will be an enjoyable show to work on, but it will not be the place for lazy cameramen, directors, stage managers, or anyone trying to accomplish his job the easy way. The announcers will be familiar with the college town, the players on the two teams, the relative merits of the teams involved, the traditions surrounding the game, and the type of people involved in it as the most enthusiastic undergraduates actually present at the game.

We will use video recorders to enable us to replay the decisive plays of the first half at the halftime break...

The audioman must know just when the referee is liable to speak so that he can open the pot from the remote mike we will try to have him wear.

After some two hours pounding away, I finished with, “The personal satisfaction in such an undertaking will be great. We will be setting the standards that everyone will be talking about and that others in the industry will spend years trying to equal.”

I believed every word of what I'd written. The question was whether Scherick could convince ABC, Gillette, and the NCAA to believe in it, too.

The first returns came in Monday afternoon. Ed said he'd just gotten off the phone with Tom Moore [*ed. note: ABC's programming chief*], who'd received a copy of the memo that morning. Tom had read it, and sent congrats: full steam ahead. Later that week, the NCAA weighed in, dubious in the extreme. Not sur-

Buying pot = supporting terrorism. That's the perverse exaggeration the desperate lot running America's successful war on drugs has introduced to the deranged dope fiend. It's true dudes - the TV commercial said so. Come on!

**STONERS MAY BE HIGH, BUT THEY'RE NOT STUPID.**

Like the "all-American Johnny turned sex-crazed delinquent" films of the 50s, these ads insult rather than inform. Abuse is serious, but the lies used to curb it are bonafide knee slappers.

*Rolling Stone*. All the kids are doing it.



prising from a hidebound organization with a keeper-of-the-sacred-flame mentality, but there was nothing in our contract with them that could prevent us from trying. Besides, we had support from within. Asa Bushnell, head of the NCAA's TV committee at the time, said he could do without the coeds carrying babies—not exactly the image their member colleges wanted to project—but otherwise he thought it was terrific.

The powers at Gillette were the last to reply, and the most negative. It wasn't the proposals in the memo that bothered them; those, they thought, might produce a bigger bang for the advertising buck. But there was something else afoot, and I didn't get it until Ed Scherick called me into his office and told me to close the door, and even then it hit me like the bucket of iced Gatorade they dump over the coach these days when the big game is won.

"They're all buying it," Scherick said, "but there's a problem."

"What problem?" I asked.

"You," he said. "Tom Moore's amenable, and the NCAA won't get in the way, but Gillette's been pressuring me to reconsider."

"Reconsider what?" I said, not getting it.

"Reconsider you."

"What do you mean?"

"You're going to produce."

"Produce what?" I said, feeling my brain start to wobble.

"The games!" Ed said. "You're going to produce the games."

I couldn't say anything right away.

"But Gillette doesn't like it. They found you resume a little skimpy."

"What did you tell them?" I asked.

Ed looked out his office window for a long moment before replying. I think he was loving keeping me hanging.

"I told them you were our choice," he said finally.

Jesus Christ.

I could have kissed him, as unlikely a prospect as that was. Instead, I think I managed to thank him. Then I turned to get out of there before I jumped out of my skin.

"Oh, Roone," he called after me. "One other thing."

I looked around.

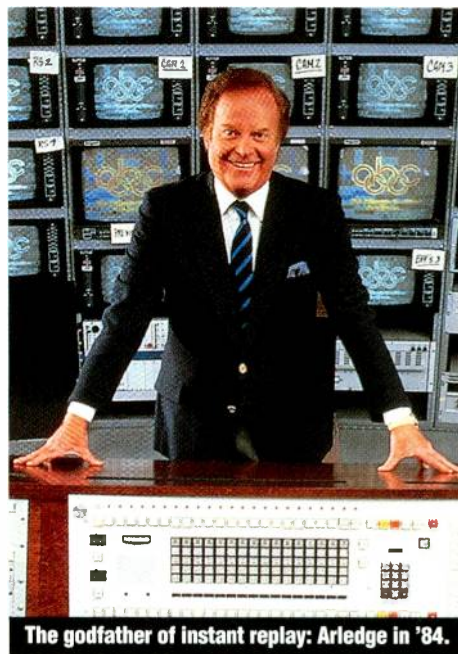
"Don't f--- it up."

**The following August,** I went to Tokyo to acquire the rights for the Japanese All-Star baseball game. Between the conclusion of one fruitless meeting with a bureaucrat and the

onset of another, I decided to take in a movie. The film was a samurai epic of some sort. I couldn't understand the dialogue, needless to say, or follow the plot. But one scene fascinated me because it was filmed in slow motion.

I came out of the theater thinking: What if we could do the same with football? What if there were some mechanism that allowed us to rerun or play at half or quarter speed or even slower? If a ref made a wrong call or a receiver stepped out of bounds, we'd know it. If a back miraculously broke through a line, we'd understand the wonder. We could view the whole game differently.

Three days later, having accomplished a minor miracle of my own by tracking down a



**"I came out of the theater thinking... What if there were some mechanism that allowed us to rerun a play at half or quarter speed or even slower? We could view the whole game differently."**

bureaucrat with the authority to say yes, I flew eastward, across the Pacific. All the way across, I couldn't get the idea out of my head. I stopped off in Los Angeles, where we were producing a boxing match, to survey the Coliseum where, in a few weeks, we'd be televising a Southern Cal game. I went through the stadium with Bob Trachinger, one of ABC's West Coast engineers, an enterprising guy, something of a maverick, who was always at odds with management. The afternoon was blistering, and after we finished, I asked Trach if there was any place close where we could have a beer. He said

there was, a little place called Julie's.

Over cold ones, I told Trach about the Tokyo movie and, excitedly, what I thought slow motion could do for football. Trach said he'd wondered about the same thing. He even had some ideas. He sketched how it might work on the bar napkins under our drinks. The drawings were smeary, but I got the gist: We'd tape the action, and as it replayed on an orthicon camera tube, tape it again with another camera running at half speed. Voila, we'd have slow motion!

With my encouragement, he put some people to work on it. Whenever I saw it, though, the picture flickered too much, and lines ran through it. Trach's local bosses weren't happy either; they said we were wasting money and put the kibosh on further experiments. That didn't stop Trach. He could always find a way to find money, he kept tinkering, and I kept viewing the results. It took nearly three months, but he finally got rid of most of the bugs. When Texas played Texas A&M for its traditional game, Thanksgiving Day, 1961, I decided we'd give "slo-mo" its debut.

The game had all the excitement of watching pigskin cure: one field goal after two quarters. But, just to prove we could do it, at halftime I reran the only score. A videotape machine in New York clicked on, and, oh so slowly, the center snapped, the kicker connected, and the ball oozed over the crossbar. The picture still had some flicker, but we showed something that had never been seen before. The following weekend, when Boston College quarterback Jack Concannon broke loose for a seventy-yard scoring run against Syracuse, we showed its potential. At halftime, once more we showed Concannon scoring in slo-mo—with

dreamlike grace this time, Paul Christman explaining every juke and jink. Watching, I saw the future open up before me.

We used the feature in all our productions from then on, and now we weren't the only

ones. Two years later, after CBS director Tony Verna refined Trach's process, action in the Army-Navy game was shown again immediately after it occurred. What had begun over beers at Julie's was on its way to getting a name. It came, ironically, from NBC, which was so far behind us in technical innovations that they weren't even in the game. So we will give them credit for the words only: instant replay. ■

*From the book 'Roone' by Roone Arledge. © 2003. Published by arrangement with HarperCollins, an imprint of HarperCollins Publishers, Inc.*

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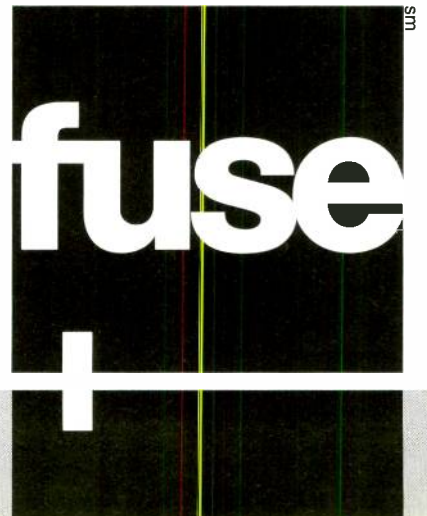
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## The Skinny on Strips

Despite poor ratings this season, talk shows are the hot genre for distributors looking ahead to fall **BY MARC BERMAN**

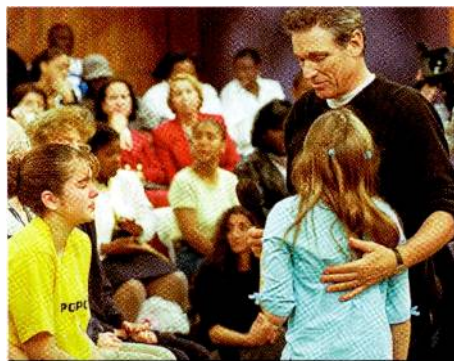
**LAST WEEK THE BROADCAST NETWORKS UNVEILED THEIR 2003-04 PRIME-TIME** schedules, signaling the start of the upfront selling season for national television. Syndicators are waiting in the wings, hoping for a bigger slice of the advertising pie (last spring's estimated \$2 billion syndie

market was up 18 percent from 2001). To get a sense of syndication's position going into the upfront, it's important to see how the business fared this season.

Three months ago, the Syndicated Network Television Association hosted a two-day conference in New York for media buyers, planners, advertisers—anyone and everyone—on the merits of syndication. Gene DeWitt, SNTA president (whose long-range future with the organization is uncertain), told a packed house that syndication is a business noted for consistency, durability and growth. "No other business boasts as many long-term hits as syndication does," said DeWitt. "And *Dr. Phil* is proof positive that new hits on the magnitude of *Oprah* are not out of reach."

King World's *Dr. Phil* is the biggest new first-run hit in syndication since parent show *Oprah* got its start in 1986. But other new first-run syndie shows this season—including *John Walsh*, *Caroline Rhea*, *Good Day Live*, *Celebrity Justice* and the already-canceled *Rob Nelson*, *James Van Praagh* and *Life Moments*—have not been as fortunate. Although veterans *Wheel of Fortune*, *Jeopardy*, *Oprah*, *Judge Judy* and *Entertainment Tonight* continue to dominate, ratings for four of those five strips are down (the consistent *Oprah* is the exception) and the majority of remaining established shows have also suffered ratings slippage. According to Nielsen Media Research, of 47 established first-run and off-network strips, only 14 (30 percent) are up year-to-year this season; four are unchanged; and a considerable 29 (or 62 percent) are on the downside.

"The yardstick of success is much lower now because of increased programming alternatives...[many] shows have suffered some degree of erosion," said Dick Robertson, president of Warner Bros. Domestic Televi-



The vet and the newbie: While *Maury* is riding a ratings high, *Rhea* may not make it to season two.

sion Distribution. "But audience losses in syndication are far less than what you see on the broadcast networks."

"We work in a business where the list of failures always outweighs the number of successes," noted Bill Carroll, vp/director of programming at the Katz Media Group. "But because *Dr. Phil* has clicked, *Who Wants to Be a Millionaire* has cracked a 3 rating, and new off-network comedies *Will & Grace* and *That '70s Show* are working, optimism about syndication this season is well deserved."

For some observers, the number of failures can even create opportunity. "With so many veteran shows no longer delivering, the window of opportunity for new syndicated programs is actually better," said Bob Jacobs, president of newly formed Berman/Jacobs Media, which is pursuing new properties in syndication. "If we as a business play our cards right and start to diversify the programming options, we might see a success like *Dr. Phil* more often."

Following is a season-to-date (Aug. 26, 2002–May 4, 2003) look at household ratings in syndication's five main genres—first-run talk shows, court shows, game shows, maga-

zine/reality programs and off-network sitcoms. Of the five, talk has suffered the most erosion.

### Talk Shows

(Percentage change versus the comparable year-ago period is in parentheses; shows without percent age changes are new this season; \* indicates the show has been canceled)

**OPRAH**, 5.9 (no change); **DR. PHIL**, 4.7; **REGIS & KELLY**, 3.5 (-8%); **MAURY**, 3.4 (+3%); **JERRY SPRINGER**, 2.7 (-13%); **MONTEL**, 2.6 (-4%); **JENNY JONES**, 1.7 (-15%); **JOHN EDWARD**, 1.7 (-32%); **RICKI**,



**1.7 (-11%); JOHN WALSH**, 1.4; **BEYOND WITH JAMES VAN PRAAGH\***, 1.4; **CAROLINE RHEA**, 1.0; **ROB NELSON\***, 1.0; **GOOD DAY LIVE**, 0.9; **THE OTHER HALF\***, 0.8 (-27%)

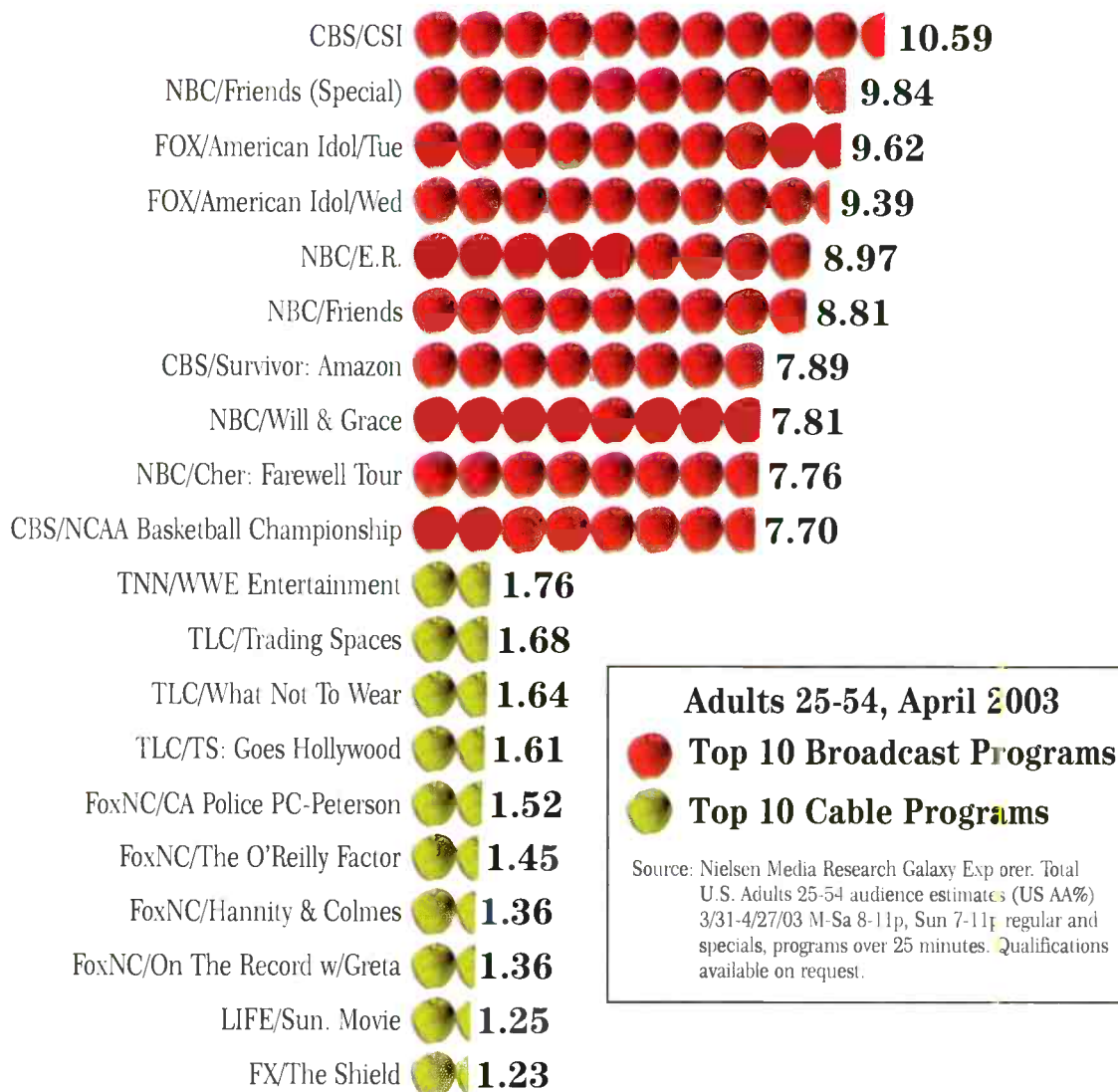
Only one of the nine established talk shows, Universal Television's *Maury*, is on the rise. Veteran *Jenny Jones* and freshman *Caroline Rhea*, both from Warner Bros., are expected to end production, and sophomore *The Other Half* from NBC Enterprises has been officially canceled.

Even so, four of the five new first-run strips next season are talk, with confirmed clearances in more than 90 percent of the country for *Sharon* (Osbourne) and *Ellen* (DeGeneres) from Warner Bros. and King World's *Living it Up With Jack & Ali*. Although Buena Vista's limited-run *Wayne Brady Show* isn't necessarily new, the syndicator will be taking it out nationally next season.

"No matter how many shows come and go, talk will always remain a critical option," said Carroll. "And despite another season where most new shows are not working, the success of *Dr. Phil* has rejuvenated the genre."

"Financially and production-wise, talk will

# Apples to apples, Broadcast TV has more juice than Cable.



Broadcast television programs draw far higher ratings than ad-supported cable programming. In fact, the top 151 highest-rated programs among A25-54 last month were all on the broadcast networks (the highest-rated program on ad-supported cable, WWE Entertainment, came in at No. 152).

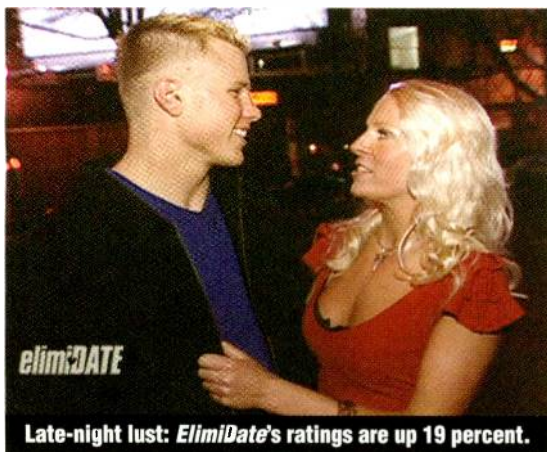
And if you think last month was a fluke and you want to see the latest weekly comparisons, visit [www.tvb.org](http://www.tvb.org)'s Research Central area (click on Viewer Track).

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Late-night lust: *ElimiDate's* ratings are up 19 percent.

always be a top option in daytime syndication," agreed John Rash, senior vp/director of broadcast negotiations at Campbell Mithun. "With so many veteran shows still on the air, the erosion we are seeing is not unexpected."

## Court Shows

**JUDGE JUDY, 7.7 (-8%); JUDGE JOE BROWN, 4.6 (+7%); DIVORCE COURT, 3.8 (+9%); TEXAS JUSTICE, 2.9 (+4%); JUDGE HATCHETT, 2.3 (+5%); PEOPLE'S COURT, 2.1 (no change); JUDGE MATHIS, 1.9 (no change)**

With four of the seven shows on the rise (and Twentieth Television's durable *Divorce Court* posting the greatest increase), court is syndication's healthiest genre. No other category can boast a recent track record this successful. "If I were an advertiser, I would not hesitate putting my money in court," said Jacobs. "It's safe, it's established, and it's performing. What more can you ask for?"

"Because court overall doesn't necessarily have as long a shelf life as talk, right now I'd say we're midway through the cycle," added Carroll. "And based on the current ratings, it looks like there are still several good years ahead."

## Game Shows

**WHEEL OF FORTUNE, 9.2 (-3%); JEOPARDY, 7.3 (-9%); WHO WANTS TO BE A MILLIONAIRE, 3.0; THE HOLLYWOOD SQUARES, 2.5 (-11%); PYRAMID, 2.1; FAMILY FEUD, 2.1 (-13%); BLIND DATE, 2.0 (-5%); ELIMIDATE, 1.9 (+19%); THE WEAKEST LINK\*, 1.8 (-18%); THE FIFTH WHEEL, 1.6 (+7%); STREET SMARTS, 1.6 (-6%); CHANGE OF HEART\*, 1.2 (-25%); SHIPMATES\*, 0.9 (-25%)**

Although NBC Enterprises' *The Weakest*

*Link*, Sony Pictures Television's *Shipmates* and *Change of Heart* from Warner Bros. won't be back, late night staples *ElimiDate* and *The Fifth Wheel* are on the rise. Meanwhile, stalwart King World veterans *Wheel of Fortune* and *Jeopardy* remain the two highest rated shows in syndication. And freshman entries *Who Wants to Be a Millionaire* from Buena Vista and Columbia Tristar's *Pyramid* have performed admirably this season. With only one potential game show project on the immediate horizon, Twentieth Television's slow launch of *Ex-Treme Dating*, what you see is basically what you will

get next season.

"The biggest concern of any game show is *The Hollywood Squares*, which could lose a lot of its key access time periods to Paramount's new *The Insider* [a spinoff of *Entertainment Tonight*] in fall 2004," said Carroll. "Even after a positive first season, *Millionaire* could also be an eventual cause for concern if a viable time period in New York is not found." *Millionaire* is losing its 4 p.m. clearance on WCBS in New York this fall (*People's Court* is expected to replace it), and where it will end up remains unclear.

Brad Adgate, senior vp of corporate research at Horizon Media, is impressed with the performance of the racier, late-night shows. "Aside from the usual suspects—*Wheel* and *Jeopardy*—growth for *ElimiDate* is the biggest story in game," he said. "And because most of its clearances are late night, it proves just how versatile this genre is."

## Magazines/Reality

**ENTERTAINMENT TONIGHT, 5.9 (-5%); INSIDE EDITION, 3.4 (+6%); ACCESS HOLLYWOOD, 2.7 (-4%); EXTRA, 2.7 (-7%); CELEBRITY JUSTICE, 1.3; MARTHA STEWART LIVING, 1.3 (-7%); LIFE MOMENTS, 0.6**

With *Inside Edition* on the plus side, *Entertainment Tonight*, *Access Hollywood* and *Extra* all close to year-ago levels and ratings-challenged *Martha Stewart* and *Celebrity Justice* also confirmed for next season, the magazine/reality subset of syndication is poised for more of the same in 2003-04. Only one new strip, NBC's *Starting Over*, will try to break into the reality mix next season.

"With *The Insider* still more than a year

away, there shouldn't be any surprises next season," said Carroll. "By going a different route, though, *Starting Over* could be a sleeper."

## Off-Network Sitcoms

**FRIENDS, 8.3 (+4%); SEINFELD, 8.1 (+17%); EVERYBODY LOVES RAYMOND, 7.1 (+13%); WILL & GRACE, 4.7; THAT '70S SHOW, 4.5; HOME IMPROVEMENT, 4.2 (+180%); KING OF THE HILL, 3.8 (+12%); FRASIER, 3.1 (-14%); DHARMA & GREG, 2.8; DREW CAREY, 2.3 (-12%); STEVE HARVEY, 2.1 (+11%); JUST SHOOT ME, 1.9 (-32%); 3RD ROCK FROM THE SUN, 1.8 (-18%); THE HUGHLEYS, 1.6; SABRINA, THE TEENAGE WITCH, 1.1 (-21%); COSBY, 0.7 (-13%); CITY GUYS, 0.5 (NO CHANGE)**

For starters, it must be noted that several off-net shows' ratings got a boost from added cable coverage, particularly *Home Improvement's* exposure on TBS—*Seinfeld*, *Friends* and *Steve Harvey* benefited, too. The only sitcom that didn't benefit was *Drew Carey*.

Although *Dr. Phil* is the biggest success of the season, big ratings payoffs for off-net sitcoms *Will & Grace* and *That '70s Show*, and growth for "A" list occupants *Friends*, *Seinfeld* and *Raymond*, means there is more to syndication than just the first-run arena. But with a



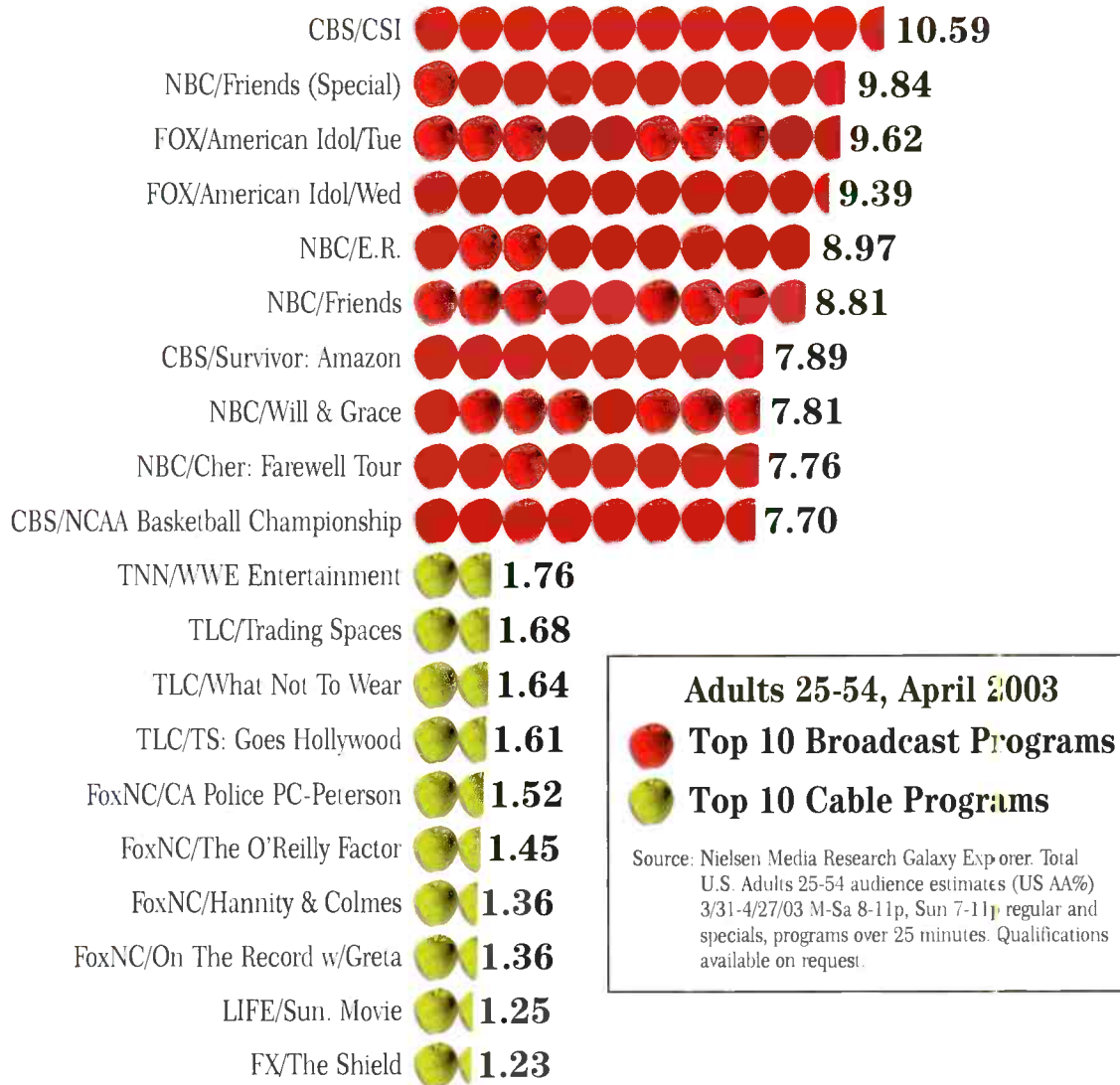
Holding steady: *Will & Grace* is the top-ranked off-net launch.

shortage of recent new hit network sitcoms, the now cluttered off-net genre could dwindle as the years progress.

"Lack of new hit sitcoms on the networks in recent years could be an eventual cause of concern for syndication," said Adgate. "Of the sitcoms starting in off-network next season [*King of Queens*, *Becker* and *The Parkers*], nothing stands out as extraordinary."

"Right now three of the top five rated shows in syndication are off-net sitcoms," noted Jacobs. "That says a lot for the genre." ■

# Apples to apples, Broadcast TV has more juice than Cable.



Adults 25-54, April 2003

 Top 10 Broadcast Programs

 Top 10 Cable Programs

Source: Nielsen Media Research Galaxy Explorer. Total U.S. Adults 25-54 audience estimates (US AA%) 3/31-4/27/03 M-Sa 8-11p, Sun 7-11p, regular and specials, programs over 25 minutes. Qualifications available on request.

Broadcast television programs draw far higher ratings than ad-supported cable programming. In fact, the top 151 highest-rated programs among A25-54 last month were all on the broadcast networks (the highest-rated program on ad-supported cable, WWE Entertainment, came in at No. 152).

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# Culture Trends

## MOST REQUESTED ON ASK JEEVES

The following is a report containing the movies and TV programs that garnered the most questions on [www.ask.com](http://www.ask.com)

### TOP 10 MOVIE SEARCHES

- 1 **THE MATRIX RELOADED**

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- 2 **X-MEN 2**

---

- 3 **THE LIZZIE MCGUIRE MOVIE**

---

- 4 **A MIGHTY WIND**

---

- 5 **BEND IT LIKE BECKHAM**

---

- 6 **HOLES**

---

- 7 **DOWN WITH LOVE**

---

- 8 **IDENTITY**

---

- 9 **BRUCE ALMIGHTY**

---

- 10 **THE HULK**

### TOP 10 TV SEARCHES

- 1 **FRIENDS**

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- 2 **AMERICAN IDOL**

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- 3 **SURVIVOR: THE AMAZON**

---

- 4 **THE BACHELOR**

---

- 5 **THE SIMPSONS**

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- 6 **ALIAS**

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- 7 **SMALLVILLE**

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- 8 **SOUTH PARK**

---

- 9 **DAYS OF OUR LIVES**

---

- 10 **BOSTON PUBLIC**

Source: Ask Jeeves

## THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	1	<b>X2: X-MEN UNITED</b>	40,032,160	10	147,677,021
2	NEW	<b>DADDY DAY CARE</b>	27,623,580	3	27,623,580
3	2	<b>THE LIZZIE MCGUIRE MOVIE</b>	7,209,116	10	26,528,935
4	3	<b>IDENTITY</b>	6,477,585	17	39,382,841
5	4	<b>ANGER MANAGEMENT</b>	5,738,206	31	123,182,238
6	5	<b>HOLES</b>	4,858,857	24	51,678,222
7	14	<b>A MIGHTY WIND</b>	3,004,214	26	9,483,660
8	6	<b>MALIBU'S MOST WANTED</b>	2,128,493	24	31,747,540
9	10	<b>BEND IT LIKE BECKHAM</b>	1,736,275	61	13,170,142
10	7	<b>CONFIDENCE</b>	1,539,607	17	11,051,501

For weekend ending May 11, 2003

Source: Hollywood Reporter

EAST

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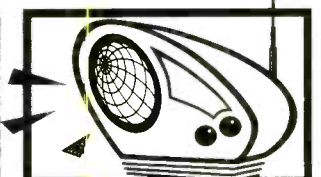
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## Taking Flight

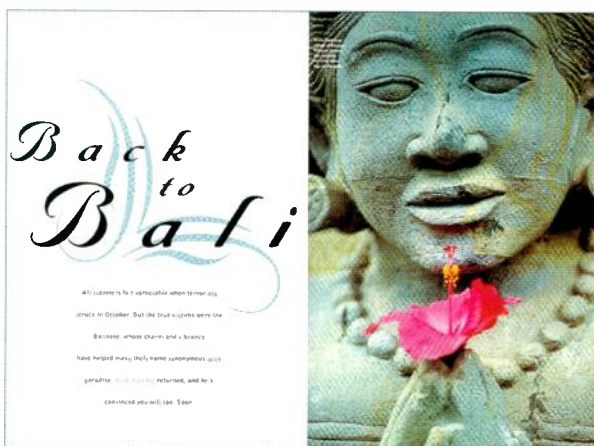
Travel titles are acclimating to the industry's uncertainties, and several are even enjoying ad-page gains **BY JEFF GREMILLION**

**THE TRAVEL INDUSTRY, NEVER FULLY RECOVERED FROM 9/11, CONTINUES TO SUFFER** from a raft of hardships, including war, terrorism, a lingering bad economy, strife in the airline business, and now SARS. For travel magazines dependent on tourists for readership, as well as endemic advertising,

the past couple of years have been trying. But while the obstacles proved too great for one title—Hachette Filipacchi Media's century-old *Travel Holiday* folded last month—the top players have rebounded from stumbles last year, finding their feet in the fast-changing environment.

Editorially, the books have adapted. Besides beefing up their news sections to deal with the latest developments and intensifying their coverage of domestic travel, they are skewing their international features to safe bets like the Caribbean and Mexico and away from SARS-scary Asia.

Meanwhile, the publishing side offers variations on the same theme in explaining its recent ad-sales success: When the masses' interest in travel falters, endemic advertisers typically redouble their efforts to reach die-hard enthusiasts. "They gotta fill rooms," says Elizabeth Henriques Hughes, *Condé Nast Traveler* vp/publisher.



Travel mags are addressing safety concerns, with pieces like a look at Bali months after a terrorist attack in May's *CN Traveler*.

Media buyers say the uptick stands to reason. Travel advertisers have product they must move, and they have to keep their brand awareness strong through the tough times so

they will be well-positioned when things turn around. "If they don't advertise now, nobody's going to remember them," says Mike McHale, group media director at Optimedia International, whose client is British Airways. "And it'll take even longer for them to rebound."

In fact, spending by travel advertisers is rising sharply, according to Publishers Information Bureau. Through April, the PIB travel category—Public Transportation, Hotels & Resorts—was up 7.5 percent over the same period last year to \$245 million, and that's including a 2.8 percent dip for the month of April.

In turbulent 2002, American Express Publishing's *Travel + Leisure* took the hardest hit, losing nearly 14 percent of its ad pages from the previous year. But the book this year has rebounded; through June, *T+L* touts 803 pages, up 27.3 percent against the same period last year, according to the *Mediaweek* Monitor. *T+L* vp/publisher Ellen Asmodeo says endemic travel ads were up 37 percent in the first quarter and auto nearly doubled, thanks to beefy buys from General Motors and BMW. Fashion was also up, Asmodeo notes, with new advertisers including Perry Ellis.

Travel titles have found it more difficult convincing readers to stick around. *T+L*'s total circ dipped 5 percent in the second half of last year to 962,768, according to the Audit Bureau of Circulations, despite a 12 percent surge on the newsstand and a boost from acquiring the list of

60sec. With



### Jane Pratt Editor in Chief, *Jane*

**Q.** Last year, your annual celebrity-produced issue was on hiatus. Why did you decide to bring it back this May?  
**A.** It sells like hotcakes on newsstand. It's been one of our top two sellers each year. But the staff hates doing it. There are the rare celebrities that are willing to put the work in, but the majority are just not used to working. Last year I put some celebrity-produced stuff into an issue instead of doing an entire issue, but it didn't sell as well. **Q.** Are we getting to the saturation point of celebrity coverage?  
**A.** Our coverage of celebrities is different enough. Who else would give Anna Nicole Smith a "makeunder"? And who would admit in the copy that we had to wheel her around in a hospital bed to take the pictures [Smith had been injured in a roller-skating accident].

**Q.** Who is on the next cover, June/July?  
**A.** We always do the results of our entertainment poll, and the readers pick who they want to see on the cover. This year, they picked Angelina Jolie—again. She won it two years ago. So I decided to put not only the winner on the cover, but also do a split cover with the loser. Angelina's cover says "The Big Winner," and the Avril Lavigne cover says "The Big Loser." Subscribers will get Avril and newsstands Angelina. **Q.** Your circulation rate base is going up from 650,000 to 700,000 with the June/July edition. Where's the growth coming from?  
**A.** Newsstand sales have been really strong—we were up about 7 percent in last year's second half. We get a number of A-list celebrity covers, and readers know we're going to give them something different from those celebrities. **Q.** Now that you're a new Mom, have you given up going out?  
**A.** No. Charlotte loves the bar scene [laughs].



Ziff Davis Media's defunct *Expedia Traveler*. Rival *Condé Nast Traveler's* circ was flat at 721,349; *National Geographic Traveler* was also flat at



**Asmodeo: Endemic business is up 37%.**

715,000. (The 518,000-circ *Arthur Frommer's Budget Travel* is not audited by ABC.)

T+L editor Nancy Novogrod has strived to address readers' concerns, expanding the Update section and adding the Eye Witness column about cultural and political matters.

"The subject of travel has become fraught, but I haven't shied away from the issues," Novogrod says. "If our service information isn't strong and accurate, we lose our edge and our reason to be."

Over at *CN Traveler*, the monthly has been well-situated to deal with the new world order, says publisher Hughes. Editor Thomas Wallace's news section, Stop Press, has consistently dealt with thorny issues such as airline security, living up to the book's "Truth in Travel" motto, she says. The May issue returns to paradise and checks in with the Balinese months after last October's deadly terrorist attack, outlining security risks.

*Traveler* has shown consistent ad-sales growth; through June, the title's pages are up 12.2 percent to 673. New non-endemic advertisers include Porsche, Grand Marnier and Samsung. Standout categories include jewelry, up 75 percent through May, and liquor, which has grown by 58 percent, says Hughes.

While the category giants vie for wealthy globetrotters, *Budget Travel* focuses largely on affordable, domestic travel. The 5-year-old magazine, published 10 times annually by *Newsweek*, has seen its ad pages soar 33.1 percent through June to 363. Publisher Nancy Telliho says the tough climate in the travel sector gives her magazine both an opportunity to target travel advertisers with distressed inventory they must move as well as plenty to cover editorially. Newsy items about great deals for consumers—like one on cut-rate cruises in the May issue—are the magazine's stock in trade. *Budget Travel's* front-of-book was redesigned in May, partly to provide a cleaner environment for full-page advertisers, moving the many fractional destination ads to the back. Automaker Kia, allergy medication Glaxo/Flonase and Visa are among the book's latest conquests.

Also enjoying ad gains is *National Geographic Traveler*. Published eight times yearly,

## Mediaweek Magazine Monitor

### MONTHLIES June 2003

	RATE BASE (2ND HALF '02)	CIRC. (2ND HALF '02)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>BUSINESS/TECHNOLOGY</b>								
Business 2.0	550,000	567,075	62.72	87.36	-28.21%	279.62	301.95	-7.40%
Entrepreneur	540,000	547,421	98.36	100.02	-1.66%	629.48	640.56	-1.73%
Fast Company	725,000	734,449	72.21	75.55	-4.42%	374.54	349.98	7.02%
Fortune Small Business <sup>10</sup>	1,000,000	1,000,100 <sup>B</sup>	48.72	37.78	28.96%	208.41	190.62	9.33%
Inc	665,000	680,719	76.37	70.07	8.99%	375.52	365.42	2.76%
Technology Review <sup>10</sup>	310,000	316,588	21.15	22.76	-7.07%	149.75	116.66	28.36%
Wired	500,000	531,491	86.43	73.44	17.69%	465.48	341.30	36.38%
<b>Category Total</b>			<b>465.96</b>	<b>466.98</b>	<b>-0.22%</b>	<b>2,482.80</b>	<b>2,306.49</b>	<b>7.64%</b>
<b>ENTERTAINMENT</b>								
Movieline <sup>9/1</sup>	250,000	251,986	NO ISSUE	29.83	N.A.	94.49	127.14	-25.68%
Premiere	600,000	607,140	44.54	41.69	6.84%	193.75	177.63	9.08%
The Source	475,000	487,425	82.67	78.15	5.78%	516.66	511.13	1.08%
Spin	525,000	537,096	47.60	56.28	-15.42%	300.72	359.99	-16.46%
Vibe <sup>10</sup>	800,000	818,169	83.96	87.95	-4.54%	540.80	508.37	6.38%
<b>Category Total</b>			<b>258.77</b>	<b>293.90</b>	<b>-11.95%</b>	<b>1,646.42</b>	<b>1,684.26</b>	<b>-2.25%</b>
<b>ENTHUSIAST</b>								
Automobile	625,000	644,281	84.88	80.14	5.91%	415.41	366.58	13.32%
Backpacker <sup>9</sup>	295,000	298,376	68.22	42.00	62.44%	272.64	252.44	8.00%
Bicycling <sup>11</sup>	285,000	286,090	54.52	46.73	16.68%	262.45	184.58	42.19%
Boating	None	206,574	97.08	113.27	-14.29%	662.56	723.61	-8.44%
Car and Driver	1,350,000	1,387,113	112.68	93.43	20.60%	560.83	487.55	15.03%
Cruising World	155,000	156,272	71.29	84.32	-15.45%	566.04	587.10	-3.59%
Cycle World	310,000	326,510	102.78	100.76	2.00%	493.37	541.12	-8.82%
Flying	None	303,218	56.16	74.82	-24.94%	352.99	364.55	-3.17%
Golf Digest	1,550,000	1,564,475	145.12	142.64	1.74%	831.21	721.31	15.24%
Golf Magazine	1,400,000	1,410,001	165.38	131.26	25.99%	771.87	702.02	9.95%
Motor Boating	None	134,126	88.43	109.40	-19.17%	618.03	652.46	-5.28%
Motor Trend	1,250,000	1,283,260	107.58	82.47	30.45%	518.32	407.35	27.24%
Popular Mechanics	1,200,000	1,220,205	73.50	78.89	-6.83%	452.61	390.94	15.77%
Popular Photography	450,000	453,087	139.27	147.83	-5.79%	794.73	871.87	-8.85%
Popular Science	1,450,000	1,485,911	51.90	53.70	-3.35%	339.90	263.61	28.94%
Power & Motoryacht	150,000	156,859 <sup>B</sup>	198.50	202.46	-1.96%	1,223.68	1,232.55	-0.72%
Road & Track	750,000	784,978	129.02	106.16	21.53%	612.20	532.09	15.06%
Sailing World <sup>10</sup>	50,000	55,103	38.66	59.53	-35.06%	225.34	222.34	1.35%
Stereo Review's Sound & Vision <sup>10</sup>	450,000	453,022	50.49	56.65	-10.87%	257.29	299.23	-14.02%
Tennis Magazine <sup>10</sup>	700,000	714,316	50.03	54.96	-8.97%	217.27	263.56	-17.56%
Yachting	132,000	137,444	154.00	171.52	-10.21%	1,024.70	1,035.68	-1.06%
<b>Category Total</b>			<b>2,039.49</b>	<b>2,032.93</b>	<b>0.32%</b>	<b>11,473.43</b>	<b>11,102.54</b>	<b>3.34%</b>
<b>FASHION/BEAUTY</b>								
Allure	900,000	949,669	101.97	117.37	-13.12%	608.01	542.93	11.99%
Cosmopolitan	2,700,000	3,021,720	179.88	177.44	1.38%	860.22	862.14	-0.22%
Elle	950,000	1,000,638	95.55	81.40	17.38%	742.84	668.84	11.06%
Essence	1,050,000	1,061,681	123.59	91.42	35.19%	661.23	611.03	8.22%
Glamour	2,200,000	2,304,151	142.30	141.06	0.88%	758.73	663.32	14.38%
Harper's Bazaar	700,000	742,079	61.74	54.64	12.99%	574.93	613.14	-6.23%
Honey <sup>10</sup>	350,000	352,327	67.73	66.75	1.47%	249.13	263.09	-5.31%
In Style <sup>10</sup>	1,500,000	1,670,792	188.00	220.98	-14.92%	1,432.14	1,284.18	11.52%
Jane <sup>10</sup>	650,000	678,979	92.35	78.78	17.23%	440.12	381.24	15.44%
Latina <sup>11</sup>	250,000	254,833	77.26	59.64	29.54%	388.54	276.78	40.38%
Lucky	750,000	818,250	107.57	78.41	37.19%	659.60	389.46	69.36%
Marie Claire	850,000	943,100	132.73	146.44	-9.36%	716.27	710.11	0.87%
Vogue	1,100,000	1,257,787	155.45	145.99	6.48%	1,281.17	1,203.42	6.46%
W	450,000	464,169	86.30	80.97	6.58%	818.50	875.67	-7.57%
<b>Category Total</b>			<b>1,612.42</b>	<b>1,541.29</b>	<b>4.61%</b>	<b>10,191.43</b>	<b>9,222.35</b>	<b>10.51%</b>
<b>FOOD/EPICUREAN</b>								
Bon Appétit	1,250,000	1,322,577	89.81	99.83	-10.04%	531.08	494.23	7.46%
Cooking Light <sup>11</sup>	1,550,000	1,574,194	133.99	134.25	-0.19%	673.58	570.43	18.08%
Food & Wine	900,000	951,751	104.81	112.12	-6.52%	570.37	515.50	10.64%
Gourmet	950,000 <sup>0</sup>	958,974	93.40	93.17	0.25%	539.60	538.28	0.25%
<b>Category Total</b>			<b>422.01</b>	<b>439.37</b>	<b>-3.95%</b>	<b>2,314.63</b>	<b>2,118.44</b>	<b>9.26%</b>
<b>GENERAL INTEREST</b>								
Biography	700,000	705,597	30.17	26.83	12.45%	173.70	143.35	21.17%
Guideposts	2,600,000	2,656,622	46.75	21.50	117.44%	193.21	102.70	88.13%
Harper's Magazine	205,000	229,434	18.33	19.83	-7.58%	113.39	101.56	11.65%
National Geographic	6,600,000	6,657,424	29.26	43.50	-32.74%	181.98	182.06	-0.04%
People en Español <sup>11</sup>	400,000	413,545	98.83	88.45	11.74%	335.20	282.65	18.59%
Reader's Digest	12,000,000	11,944,898	88.73	75.35	17.76%	447.93	487.66	-8.15%
Savoy <sup>10</sup>	300,000	323,548	68.78	49.41	39.20%	250.87	229.03	9.54%
Smithsonian	2,000,000	2,045,430	45.50	52.70	-13.66%	284.91	287.41	-0.87%
The Atlantic Monthly <sup>11</sup>	450,000	529,834	42.33	37.32	13.42%	286.72	222.55	28.83%
Vanity Fair	1,000,000	1,131,144	122.46	127.50	-3.95%	909.67	784.24	15.99%
<b>Category Total</b>			<b>591.14</b>	<b>542.39</b>	<b>8.99%</b>	<b>3,177.58</b>	<b>2,823.21</b>	<b>12.55%</b>
<b>HEALTH/FITNESS (MEN)</b>								
Flex	None	150,412	141.03	194.83	-27.61%	934.39	1,102.18	-15.22%
Muscle & Fitness	None	410,430	107.32	158.33	-32.22%	716.15	859.96	-16.72%
Runner's World	510,000	530,511	38.83	43.95	-11.65%	230.92	191.14	20.81%
<b>Category Total</b>			<b>287.18</b>	<b>397.11</b>	<b>-27.68%</b>	<b>1,881.46</b>	<b>2,153.28</b>	<b>-12.62%</b>
<b>HEALTH/FITNESS (WOMEN)</b>								
Fitness	1,200,000	1,253,392	78.19	98.32	-20.47%	476.67	434.88	9.61%
Health <sup>10</sup>	1,350,000	1,360,525	96.02	112.98	-15.01%	501.77	488.58	2.70%
Prevention	3,100,000	3,150,017	79.25	93.26	-15.02%	514.09	514.39	-0.06%
Self	1,250,000	1,332,782	115.10	113.99	0.97%	585.09	536.99	8.96%
Shape	1,600,000 <sup>Q</sup>	1,643,816	99.59	96.23	3.49%	554.70	442.69	25.30%
<b>Category Total</b>			<b>468.15</b>	<b>514.78</b>	<b>-9.06%</b>	<b>2,632.32</b>	<b>2,417.53</b>	<b>8.88%</b>
<b>KIDS</b>								
Boys' Life	1,300,000	1,237,157	12.78	7.44	71.77%	66.57	53.44	24.57%
Disney Adventures <sup>10/10</sup>	1,100,000	1,139,167 <sup>B</sup>	23.23	24.68	-5.88%	97.51	114.69	-14.98%

# "5"



## ACROSS

- 1 HE WON HIS 5TH CY YOUNG UP NORTH
- 7 5-TIME NHL ASSIST LEADER
- 8 "PRIME TIME" PLAYER PICKED 5TH IN '89
- 9 THESE FELLAS WON 5 SUPER BOWLS
- 11 GORDON WHO'S WON THE SOUTHERN 500 5 TIMES
- 13 HIS 5-IRON GOES FARTHER THAN YOUR 5-WOOD
- 15 5 EXTRA MINUTES
- 16 ADD THE NUMBERS ON THIS NFL HALL OF FAMER'S JERSEY AND GET 5
- 19 TOM DEMPSEY WAS MISSING 5 OF THESE
- 21 NBA HALL OF FAMER B. RUSSELL HAS 5
- 23 BIG AL WHO WENT 5TH IN THE 1970 NFL DRAFT
- 25 HE WON WIMBLEDON 5 TIMES
- 27 THE RESULT OF PUTTING IT THROUGH THE "5 HOLE"
- 28 SHE WON THE LIPTON 5 TIMES
- 29 5-TIME AMERICAN LEAGUE BATTING CHAMP
- 31 TITLE FOR 5-TIME 1st TEAM ALL-NBAer CHARLES
- 32 NICKNAME OF FLASHY SPRINTER WITH 5 OLYMPIC MEDALS
- 34 WITH 34 DOWN, MICHIGAN HOOPS SQUAD
- 36 FIRST EVER 5-TIME MLB MVP
- 37 HE'S MADE IT TO THE FINAL FOUR 5 TIMES
- 38 PICK UP THE 5 PIN

## DOWN

- 1 MORGAN WON 5 GOLD GLOVES WITH THEM
- 2 A 5K, PERHAPS
- 3 HE'LL RIDE FOR "CINQ" IN THE FRENCH ALPS IN 2003
- 4 RELIGIOUSLY CAUGHT FOR 1000 YARDS 5 TIMES
- 5 A 5 SIDED BASE
- 6 5-TIME ABA ALL-STAR
- 7 A 5 YARD PENALTY
- 10 5 CARD STUD IS PLAYED HERE
- 11 FAMOUS #5 IN PINSTripES
- 12 THEY WON THEIR FIRST SUPER BOWL ON THEIR 5TH TRY
- 13 S. ALEXANDER HAD 5 IN ONE HALF
- 14 JOHNNY #5 IN BASEBALL
- 17 PLAY 5 AND IT'S OFFICIAL
- 18 THEY SOMETIMES PLAY 5 IN FLUSHING
- 20 WINTER X GAMES V LOCALE, MT. \_\_\_\_\_
- 22 THE FIRST ON HER STREET TO SIKI AT THE AGE OF 5
- 24 INCLUDING REVERSE, A NASCAR CAR HAS 5
- 26 A CELEBRATORY SLAP
- 30 THE COLOR OF THE 5 BALL
- 33 32 ACROSS PAVED THE WAY FOR HER TO WIN 5, TOO
- 34 SEE 34 ACROSS
- 35 5-TIME MVP EVERYONE WANTS TO BE LIKE

ONLY **5** YEARS OLD, AND ALREADY A NATIONAL MAGAZINE AWARD WINNER FOR GENERAL EXCELLENCE.

WE MUST HAVE A CLUE.





	RATE BASE (2ND HALF '02)	CIRC. (2ND HALF '02)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Nickelodeon Magazine <sup>10</sup>	950,000	999,369 <sup>B</sup>	46.81	41.58	12.58%	186.59	167.50	11.40%
Sports Illustrated for Klds	950,000	987,432 <sup>B</sup>	24.06	32.33	-25.58%	144.10	145.30	-0.83%
<b>Category Total</b>			<b>106.88</b>	<b>106.03</b>	<b>0.80%</b>	<b>494.77</b>	<b>480.93</b>	<b>2.88%</b>
<b>MEN'S LIFESTYLE</b>								
Details <sup>10</sup>	400,000	414,649	101.65	67.93	49.64%	469.02	343.84	36.41%
Esquire	700,000	740,204	53.52	62.96	-14.99%	401.85	363.88	10.43%
FHM <sup>11</sup>	1,000,000	1,061,122	75.00	61.00	22.95%	363.90	353.17	3.04%
Gentlemen's Quarterly	750,000	803,652	131.90	142.47	-7.42%	671.59	678.87	-1.07%
Maxim	2,500,000	2,512,090	100.05	107.34	-6.79%	539.25	534.68	0.85%
Men's Fitness	600,000 <sup>Q</sup>	677,147	60.24	74.39	-19.02%	358.62	395.36	-9.29%
Men's Health <sup>10</sup>	1,625,000	1,695,554	93.28	73.29	27.28%	476.55	359.32	32.63%
Men's Journal	600,000	602,092	76.40	86.95	-12.13%	415.35	395.72	4.96%
Penthouse	None	530,091	35.59	35.31	0.79%	199.96	231.81	-13.74%
Playboy	3,150,000	3,213,638	47.85	53.50	-10.56%	240.96	254.77	-5.42%
Stuff	1,100,000	1,130,466	64.76	63.14	2.57%	340.21	348.68	-2.43%
<b>Category Total</b>			<b>840.24</b>	<b>828.28</b>	<b>1.44%</b>	<b>4,477.26</b>	<b>4,260.10</b>	<b>5.10%</b>
<b>Outdoors</b>								
Field & Stream <sup>11/1</sup>	1,500,000	1,544,039	45.55	38.95	16.94%	276.61	240.43	15.05%
Natl. Geographic Adventure <sup>10/D</sup>	375,000	376,043	54.82	64.48	-14.98%	243.66	244.73	-0.44%
Outdoor Life <sup>9/1</sup>	900,000	1,021,595	55.21	55.22	-0.20%	206.91	175.13	18.15%
Outside	625,000	645,933	46.31	68.32	-32.22%	425.03	408.80	3.97%
<b>Category Total</b>			<b>201.89</b>	<b>227.07</b>	<b>-11.09%</b>	<b>1,152.21</b>	<b>1,069.09</b>	<b>7.77%</b>
<b>PARENTING/FAMILY</b>								
American Baby	2,000,000	2,002,011 <sup>B</sup>	46.91	61.67	-23.93%	308.68	334.47	-7.71%
Baby Talk <sup>10</sup>	2,000,000	2,001,113 <sup>B</sup>	48.05	52.57	-8.60%	232.56	228.10	1.96%
Child <sup>10</sup>	1,020,000	936,970	113.34	91.70	23.61%	458.25	357.91	28.03%
FamilyFun <sup>10/D</sup>	1,550,000	1,534,849	81.22	72.14	12.59%	323.39	333.43	-3.01%
Parenting <sup>10</sup>	2,150,000	2,136,283	141.61	130.15	8.81%	625.95	503.77	24.25%
Parents	2,200,000	2,091,782	113.24	116.39	-2.71%	692.99	648.60	6.84%
<b>Category Total</b>			<b>544.37</b>	<b>524.62</b>	<b>3.77%</b>	<b>2,641.82</b>	<b>2,406.28</b>	<b>9.79%</b>
<b>PERSONAL FINANCE</b>								
Kiplinger's Personal Finance	1,000,000	1,024,868	42.94	54.17	-20.73%	256.66	290.03	-11.51%
Money	1,900,000	1,992,438	77.83	82.09	-5.19%	429.40	381.83	12.46%
Smart Money	800,000	808,752	64.00	56.12	14.04%	366.33	330.77	10.75%
<b>Category Total</b>			<b>184.77</b>	<b>192.38</b>	<b>-3.96%</b>	<b>1,052.39</b>	<b>1,002.63</b>	<b>4.96%</b>
<b>SCIENCE</b>								
Discover	1,000,000	1,048,079	20.82	20.66	0.77%	130.20	130.13	0.05%
Natural History <sup>10</sup>	225,000	247,779	19.34	26.18	-26.13%	168.70	172.72	-2.33%
Scientific American	665,000	688,850	18.84	23.67	-20.41%	167.34	135.49	23.51%
Spectrum, IEEE	None	335,638	26.35	29.83	-11.67%	210.28	217.61	-3.37%
<b>Category Total</b>			<b>85.35</b>	<b>100.34</b>	<b>-14.94%</b>	<b>676.52</b>	<b>655.95</b>	<b>3.14%</b>
<b>SHELTER</b>								
Architectural Digest	800,000	832,196	141.92	155.55	-8.76%	866.34	808.00	7.22%
Country Home <sup>10</sup>	1,100,000	1,104,559	97.46	105.57	-7.68%	460.28	408.63	12.64%
Country Living	1,700,000	1,758,891	102.29	79.68	28.38%	543.73	487.44	11.55%
The Family Handyman <sup>10</sup>	1,100,000	1,156,914	66.14	63.34	4.42%	319.97	299.84	6.71%
Home <sup>10</sup>	1,000,000	1,027,945	65.26	70.76	-7.77%	357.20	321.69	11.04%
House Beautiful	850,000	901,880	105.25	104.57	0.65%	471.01	470.97	0.01%
House & Garden	775,000	860,988	68.16	92.37	-26.21%	419.09	446.36	-6.11%
Southern Living <sup>13</sup>	2,500,000	2,563,757	135.30	129.70	4.32%	798.99	709.91	12.55%
Sunset	1,425,000	1,476,930	92.26	94.22	-2.08%	566.34	522.34	8.42%
This Old House <sup>10/Y</sup>	925,000	940,628	108.55	95.42	13.76%	428.76	412.92	3.84%
<b>Category Total</b>			<b>982.59</b>	<b>991.18</b>	<b>-0.87%</b>	<b>5,231.71</b>	<b>4,888.10</b>	<b>7.03%</b>
<b>TEEN</b>								
CosmoGirl <sup>10</sup>	1,000,000	1,069,904	66.96	65.38	2.42%	328.79	265.31	23.93%
Seventeen	2,350,000	2,459,135	92.33	113.54	-18.68%	537.26	582.42	-7.75%
Teen People <sup>10</sup>	1,600,000	1,603,138	97.57	97.72	-0.15%	422.31	426.54	-0.99%
YM <sup>9/Y</sup>	2,200,000	2,206,067	96.16	78.69	22.20%	503.47	414.57	21.44%
<b>Category Total</b>			<b>353.02</b>	<b>355.33</b>	<b>-0.65%</b>	<b>1,791.83</b>	<b>1,688.84</b>	<b>6.10%</b>
<b>TRAVEL</b>								
A. F.'s Budget Travel <sup>10/C/E</sup>	450,000	517,567 <sup>B</sup>	57.20	NO ISSUE	N.A.	363.45	272.98	33.14%
Condé Nast Traveler	750,000	771,481	103.22	101.87	1.33%	673.25	600.17	12.18%
Travel + Leisure	950,000 <sup>Q</sup>	962,768	135.01	133.75	0.94%	802.99	630.86	27.28%
Travel Holiday <sup>10/L</sup>	650,000	652,677	77.61	50.62	53.32%	504.43	472.35	6.79%
<b>Category Total</b>			<b>295.43</b>	<b>235.62</b>	<b>25.39%</b>	<b>2,344.12</b>	<b>1,976.36</b>	<b>18.61%</b>
<b>WEALTH</b>								
Robb Report	None	106,569	149.77	136.65	9.60%	537.59	496.80	8.21%
Town & Country	425,000	431,122	136.46	136.62	-0.12%	674.54	647.72	4.14%
<b>Category Total</b>			<b>286.23</b>	<b>273.27</b>	<b>4.74%</b>	<b>1,212.13</b>	<b>1,144.52</b>	<b>5.91%</b>
<b>WOMEN'S LIFESTYLE</b>								
Heart & Soul <sup>10</sup>	350,000	365,824	67.73	51.08	32.60%	224.56	200.07	12.24%
Martha Stewart Living	2,270,000	2,359,328	102.35	151.23	-32.32%	613.68	861.64	71.22%
More <sup>10</sup>	750,000 <sup>Q</sup>	798,626	68.85	48.03	43.35%	366.53	260.83	40.52%
O, The Oprah Magazine	2,000,000	2,261,570	103.65	116.93	-11.36%	644.21	640.37	0.60%
Real Simple <sup>10</sup>	900,000	1,140,500	138.80	97.70	42.07%	560.70	346.30	61.91%
Victoria <sup>L</sup>	950,000	969,180	27.83	31.59	-11.90%	165.86	190.09	-12.75%
<b>Category Total</b>			<b>589.21</b>	<b>496.56</b>	<b>2.55%</b>	<b>2,575.54</b>	<b>2,499.30</b>	<b>3.05%</b>
<b>WOMEN'S SERVICE</b>								
Better Homes and Gardens	7,600,000	7,607,832	192.31	214.18	-10.21%	1,032.91	945.89	9.20%
Family Circle <sup>15</sup>	4,600,000	4,601,708	114.37	110.62	3.39%	728.81	636.53	14.50%
Good Housekeeping	4,600,000	4,690,508	168.06	130.82	28.47%	838.76	719.64	16.55%
Ladies' Home Journal	4,100,000	4,101,414	142.32	104.93	35.63%	785.80	583.66	34.63%
Redbook	2,350,000	2,394,184	120.62	107.74	11.95%	719.01	538.87	33.43%
Woman's Day <sup>17</sup>	4,350,000 <sup>Q</sup>	4,246,805	126.29	138.82	-9.03%	854.87	729.87	17.13%
<b>Category Total</b>			<b>863.97</b>	<b>807.11</b>	<b>7.04%</b>	<b>4,960.16</b>	<b>4,154.46</b>	<b>19.39%</b>
<b>MEDIAWEEK MONITOR TOTALS</b>			<b>11,399.06</b>	<b>11,366.53</b>	<b>0.29%</b>	<b>64,410.53</b>	<b>60,054.67</b>	<b>7.25%</b>

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2002, except: B=audited by BPA International and X=did not file audit by deadline; C=changed frequency from bimonthly to monthly in Sept. 2002; D=double issue; E=publisher's estimate; L=final issue; Q=raised rate base during period; Y=YTDs include one special issue; YY=YTDs include two specials; 9=published 9 times; 10=published 10 times; 11=published 11 times; 13=published 13 times; 15=published 15 times; 17=published 17 times; +=published one more issue in 2003 than 2002; 1=published one fewer issue in 2003

# magazines

Traveler is building on a 39.5 percent jump through March, racking up a total of 99 ad pages, reports the *Mediaweek Monitor*.

## Spring Cleaning Real Simple eyes fashion fixes

How, as a new managing editor, do you tweak a successful magazine that was recently nominated for a National Magazine Award for General Excellence? Very carefully, it seems.

Kristin van Ogtrop, who last month replaced Carrie Tully as m.e. of Time Inc.'s *Real*



**Van Ogtrop: Lifting the spirits of Soul.**

*Simple*, has her sights on some changes but promises not to mess with the magazine's soothing message of simplifying readers' lives. "I want to make small improvements, but nothing that will shock anybody," says van Ogtrop, "because it's really working the way it is."

In the second half of last year, *Real Simple's* total paid circulation jumped 31.9 percent to 1.14 million, according to ABC. While the title clearly is clicking with readers, van Ogtrop points to three areas that could use some tweaks: fashion, beauty and the magazine's Soul section.

Since the book's launch in 2000, *RS'* fashion pages have been a conundrum for its two previous editors. Finding the right balance between sensible and stylish clothes has not been easy. "A lot of what could improve fashion-wise is the execution," explains van Ogtrop, a former executive editor of Condé Nast's *Glamour* and veteran of *Vogue*. "The emphasis to this point has been about real women in the pages, which I'm all for, but the one problem I have is that real women freeze sometimes when they get in front of the camera. And I don't think that necessarily represents what we want the clothes to look like."

In coming issues—van Ogtrop's first will be September—*RS* will use more models throughout the magazine. And the beauty section will become "more servicey," she says.

The Soul section will also get a revamp. "I think the magazine can be a little happier," observes van Ogtrop, who notes that a "veil of sadness is present in too many pages." Too many of the pieces have been about loss, she says.

"It weighs down the book," agrees Robin Steinberg, Carat USA vp/print director. "I

don't think women come to the magazine for this kind of story. They'll read it in [rival *O, The Oprah Magazine*]."

Van Ogtrop instead will focus *RS'* Soul stories on topics that "make you think and look at the world in a new way," she says. —LG

## Child on Board

### GH expands kids safety edit

Hearst Magazines' *Good Housekeeping* will broaden its coverage of children's consumer product testing in September with a new column called Good Housekeeping Institute Junior in the Your Family section. The column will focus on kids' products that have been tested by the Institute, with evaluations of everything from safety equipment to toys.

"Kids and safety is in the air," says *GH* editor Ellen Levine. "The section is about preventing kids from getting hurt, and while it's not about kidnapping, we are reviewing products that are flooding the market to protect children from abduction. Almost all of them are useless."

*GH* in September will also run a special 12-page package on child safety.

Meanwhile, the June issue, on stands this week, includes a new monthly Proverbs column featuring essays by well-known writers on some of life's truisms. June's entries are by Peggy Noonan, Jacquelyn Mitchard and Christopher Buckley. "*Good Housekeeping* is so much about real life, and so many of these proverbs stay with us because there's truth in them," Levine says. —LG

## WEEKLIES May 19, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	19-May	58.93	20-May	77.97	-24.42%	997.30	1,143.01	-12.75%
The Economist	10-May	42.00	11-May	44.00	-4.55%	762.00	928.00	-17.89%
Newsweek <sup>E</sup>	19-May	46.13	20-May	34.55	33.52%	731.39	711.80	2.75%
The New Republic <sup>+</sup>	19-May	7.99	20-May	12.82	-37.68%	124.44	158.56	-21.82%
Time <sup>E</sup>	19-May	46.39	20-May	55.70	-16.71%	848.16	875.14	-3.08%
U.S. News & World Report	19-May	22.16	20-May	19.11	15.96%	489.23	485.48	0.77%
The Weekly Standard	26-May	8.99	27-May	10.00	-10.10%	171.44	181.88	-5.74%
<b>Category Total</b>		<b>232.59</b>		<b>254.15</b>	<b>-8.48%</b>	<b>4,123.96</b>	<b>4,483.87</b>	<b>-8.03%</b>

## SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	19-May	33.10	20-May	30.07	10.08%	450.53	455.04	-0.99%
Entertainment Weekly	16-May	31.54	17-May	32.65	-3.40%	648.25	627.31	3.54%
Golf World	16-May	21.50	17-May	25.50	-15.69%	448.56	619.51	-27.89%
New York People	19-May	84.59	20-May	78.20	8.17%	878.10	976.20	-10.05%
Sporting News	19-May	19.08	20-May	12.00	59.00%	385.28	1,346.26	2.00%
Sports Illustrated <sup>1</sup>	19-May	32.16	20-May	36.41	-11.67%	280.99	281.80	-0.29%
The New Yorker	19-May	29.27	20-May	35.93	-18.54%	856.57	934.49	-8.84%
Time Out New York	14-May	74.63	15-May	70.31	6.13%	761.05	764.58	-0.46%
TV Guide	17-May	51.57	18-May	50.67	1.78%	345.82	1,248.94	7.76%
Us Weekly	19-May	21.83	20-May	22.00	-0.77%	981.63	1,013.66	-3.16%
<b>Category Total</b>		<b>399.27</b>		<b>393.74</b>	<b>1.40%</b>	<b>8,512.63</b>	<b>8,642.80</b>	<b>-1.51%</b>

## SUNDAY MAGAZINES

American Profile	18-May	9.15	19-May	8.60	6.40%	178.40	169.93	4.88%
Parade	18-May	16.22	19-May	14.14	14.71%	281.70	260.75	8.03%
USA Weekend	18-May	18.48	19-May	17.37	6.39%	249.69	253.52	-1.51%
<b>Category Total</b>		<b>43.85</b>		<b>40.11</b>	<b>9.32%</b>	<b>709.79</b>	<b>684.20</b>	<b>3.74%</b>
<b>TOTALS</b>		<b>675.71</b>		<b>688.00</b>	<b>-1.79%</b>	<b>12,346.38</b>	<b>13,810.87</b>	<b>-3.36%</b>

E=estimated page counts; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003 than in 2002

## BIWEEKLIES May 19, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
ESPN The Magazine	26-May	72.75	27-May	56.31	29.20%	567.24	518.43	9.41%
Forbes <sup>E/F</sup>	26-May	156.06	27-May	107.85	44.69%	1,118.48	1,105.51	1.17%
Fortune	26-May	105.49	13-May	124.98	-15.59%	1,117.30	1,193.36	-6.37%
National Review	2-Jun	12.08	3-Jun	11.83	2.11%	158.48	141.22	12.22%
Rolling Stone	29-May	39.65	23-May	59.00	-32.80%	493.29	521.46	-5.40%
<b>Category Total</b>		<b>386.03</b>		<b>359.97</b>	<b>7.24%</b>	<b>3,454.79</b>	<b>3,479.98</b>	<b>-0.72%</b>

E=estimate; F=2003 issue includes FYI issue, 38,924 pages

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# media person

BY LEWIS GROSSBERGER



## Blair-Faced Lies

**MEDIA PERSON FEELS THAT TOO MUCH FUSS IS BEING MADE OVER THIS JAYSON BLAIR** business at *The New York Times*. MP has met Blair, and he's a fine young man with much talent. In fact, when Blair profiled Media Person for the Public Lives column in the *Times'* Metro section last year,

he captured MP flawlessly, particularly the part that said "With his acerbic wit and mordant drollness, as well as cutting humor, Media Person has left all other media writers, or any other kind, for that matter, in the dust." Media Person was a bit puzzled over why the piece was datelined "Biarritz, France," but really, who among us has never briefly blanked out on exactly where we were at the moment?

None of us, that's who (Let no rhetorical question go unanswered in Media Person's policy), which is why we should all take pity on Jayson, pray that he conquers his personal demons in the "hospital setting" in which he is said to currently reside and then hope that he gains re-employment someplace where his abilities can be truly appreciated, such as the *New York Post*.

The *Times*, according to some insiders, who cannot be named due to the fact that Media Person is making them up, was in a state of "nervous breakdown" last week over the Blair episode. Staffers were huddling together in small, well, huddles, some weeping in despair and others snarling in the general direction of management, while wild rumors flew about the office. One had it that retired general Jay Garner, late of Iraq, would be flown in to run the *Times* news operation while the top editors focused on resolving the issues raised by Blair's crimes against journalism. Another rumor said that executive editor Howell Raines had jumped out of a window. That turned out to be true, but fortunately it

was only the first floor. Raines termed it "a practice leap, just in case things get worse."

And what of the issues themselves? Media Person has put them off as long as possible, because frankly, issues are pretty boring, but being The Conscience of Journalism, as MP is, carries heavy responsibilities, one of them being to answer the tough questions. And so...

1. What is the actual nature of reality, assuming reality even has a nature?

Admittedly, Jayson Blair made things up or lifted them from previously written news articles. But as the character Morpheus says in *The Matrix: Reloaded*, "Just because I'm standing here talking to you doesn't mean I really exist. It's possible I could just be an actor with the unlikely name of Laurence Fishburne." So before we are too quick to condemn a Jayson Blair, a Mike Barnicle, a Stephen Glass or a Donald Rumsfeld, let us seriously consider whether their manufactured realities are, at bottom, any different from a "legitimate news article." Of course, if we find that they are, then unfortunately, we must shoot the no-good lying bastards. But first a French philosopher or two should be consulted.

2. How much blame is to be heaped upon Jayson Blair's editors? Have they not suf-

fered enough, or must they be humiliated and destroyed?

As a general principle, it is always good to mercilessly punish the people on top. There are two reasons for this: A. they always deserve it, and B. it makes those of us not on top feel good. After reading the *Times'* own exhaustive, as well as exhausting, investigation into the Blair affair, many people wondered why the middle-management editor who wrote a memo suggesting: "CAN THIS MANIAC NOW!!!" was ignored by higher-ups. Though the question can only be definitively answered by a new, more definitive investigation investigating the first investigation, the two top editors of the *Times* and the publisher, as well as their wives and children, must ask themselves whether their internal communication system needs to be improved or whether they can just be played for suckers by any smooth-talking young charlatan who comes down the pike and shamelessly flatters them.

3. Was race involved?

Because Jayson Blair benefited from the *Times'* program to encourage diversity in the newsroom, some people believe that a white reporter wouldn't have gotten away with Blair's journalistic outrages; others say it is racist to even hint at such a thing. However, what no one seems to comprehend is that Blair is not really a black person at all; this was just another of his many lies.

4. What about Jay Leno changing places with Katie Couric? Is that not also a form of egregious media fakery?

This question answers itself, or would if you'd be quiet and give it a chance to talk. Katie Couric, a morning-show host, isn't really funny, yet the *Tonight Show* audience laughed at her jokes anyway. Even worse, they normally laugh at Jay Leno, who isn't really all that funny either. ■

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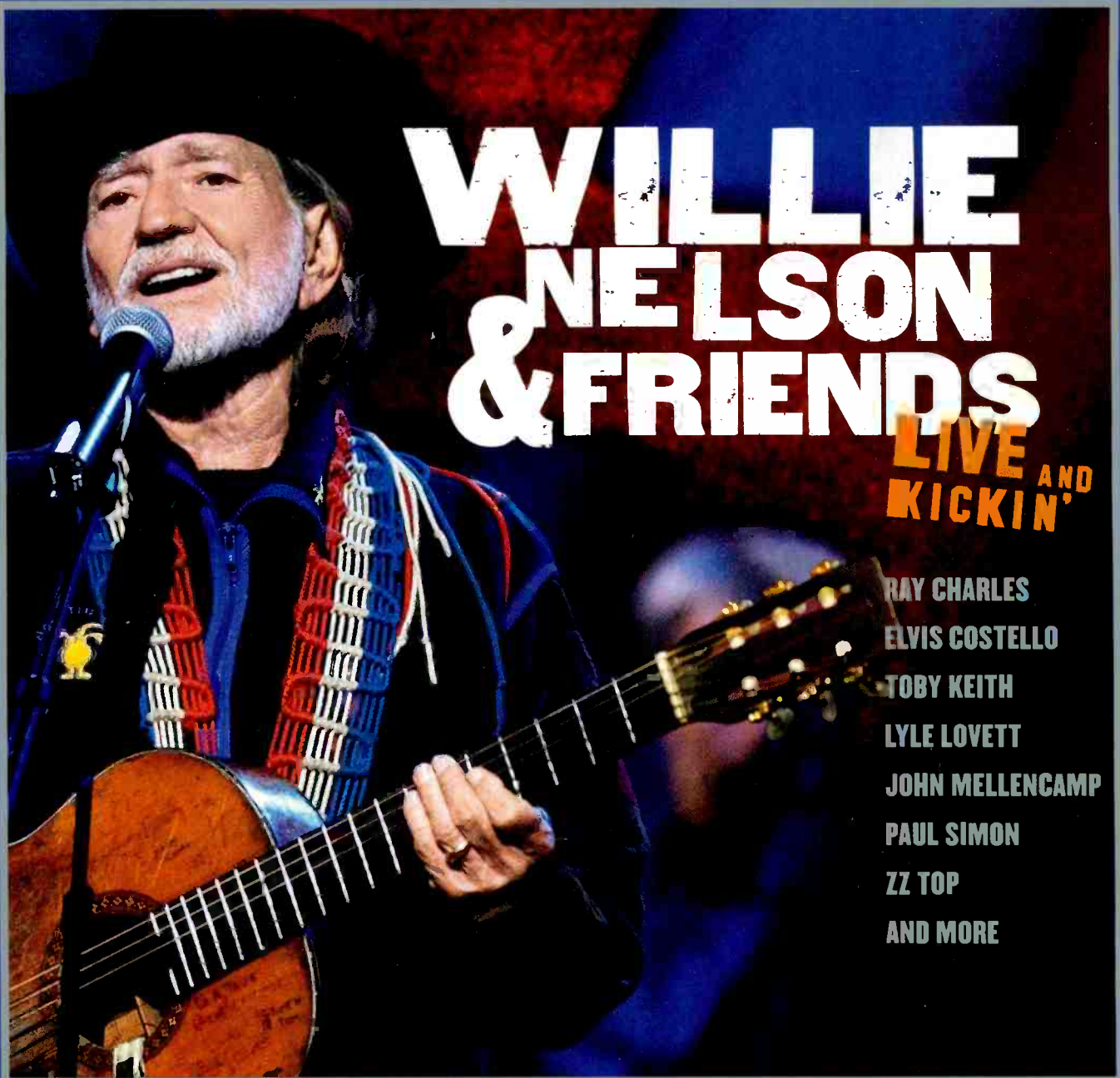
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