

MEDIAWEEK

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#MW0098348# JUN04 ED9 481
LAURA JONES
WALDENBOOKS
42 MOUNT PLEASANT AVE
WHARTON, NJ 07885-2120

VOL. 13 NO. 6 THE NEWS MAGAZINE OF THE MEDIA FEBRUARY 10, 2003 \$3.95

PBS Lets Out Its Sales

Stations, buyers divided over relaxed sponsor-message lengths PAGE 4

NETWORK TV

Buyers Facing Finale Reality

Say \$950K per :30 for *Idol* worth the delivery

PAGE 5

TV PROGRAMMING

NBC Faces Hard Choices for Fall

Some dramas may get cut for economic reasons

PAGE 5

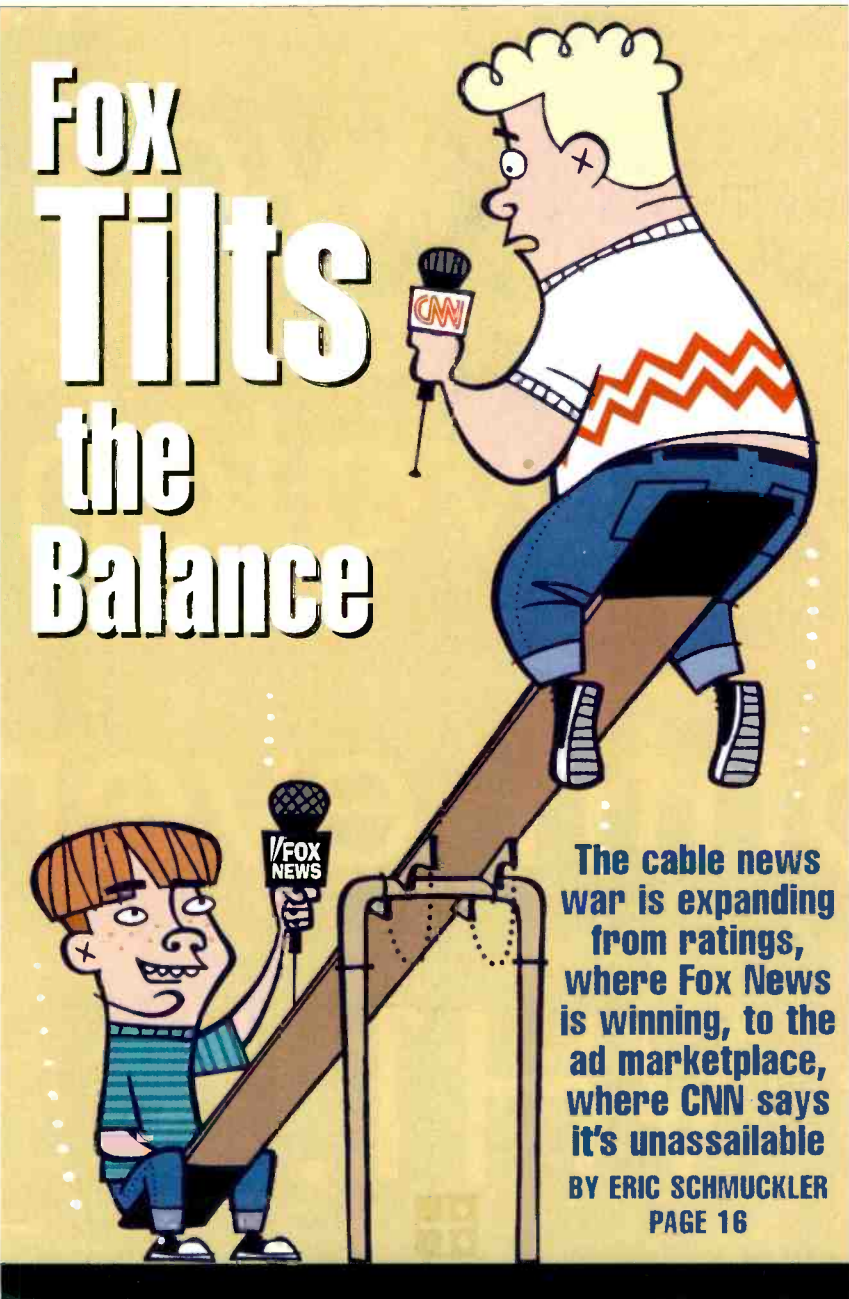
RADIO

Agencies Push For Accounting

New ad-tracking system needed for big groups

PAGE 6

Mediaweek Magazine Monitor PAGE 29



FOX Tilts the Balance

The cable news war is expanding from ratings, where Fox News is winning, to the ad marketplace, where CNN says it's unassailable
BY ERIC SCHMUCKLER
PAGE 16

MARKET INDICATORS

NATIONAL TV: HOT
Many top-tier scripted prime-time shows are sold out through first quarter. Big prime-time advertisers like movie studios and autos are also buying up morning and daytime spots.

NET CABLE: MOVING
Cable nets are benefiting from tightness in broadcast inventory, as scatter avails are moving at upfront prices or higher. Studios are spending in advance of Oscars in March.

SPOT TV: STEADY
First quarter is moving well, fueled by strong auto and entertainment spending. Inventory is moving ahead of last year's pace. Telecom and fast food mixed.

RADIO: FIRM
Business is building in February, led by solid activity from a broad range of categories including TV tune-ins, auto, retail, fast food, beverages and financial services.

MAGAZINES: STEADY
Second-quarter spending is pacing stronger than first. Buying by beauty, liquor, home supplies, auto, technology and jewelry categories is steady across many titles.



TERRY COLON

And then I
said, "January
was the
most-watched
month ever
for VH1."

Nielsen Media Research, 12/30/02-1/26/03 vs. all other years since 12/28/92,
Monday through Sunday, 6am-6am,
Galaxy Explore, Average P18-49 viewers.
Subject to qualifications which will be supplied upon request.



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At Deadline

■ IDOL, MILLIONAIRE GIVE FOX SWEEPS LEAD

Led by strong ratings from reality show hits *American Idol* and *Joe Millionaire*, Fox was the ratings leader in the 18-49 and 18-34 demographics through the first full week of the February sweeps, according to Nielsen Media Research. Fox held a razor-thin edge, 5.2 rating/13 share to 5.1/13 over NBC in the 18-49 demo for the week ended Feb. 5, followed by ABC's 3.7/10, CBS' fourth-place 3.6/9, WB fifth with 2.1/5 and UPN sixth with 1.5/4. CBS and NBC were in a dead heat in households, each recording an 8.5/13. Fox was third in households with a 6.8/11, followed by ABC with a 6.4/10.

■ ABC'S YOUNGER GETS NEW BUENA VISTA POST

Laurie Younger has been named president of Buena Vista Worldwide Television Distribution, a new post that will oversee domestic and international distribution of Walt Disney Co.-produced TV series, made-for-TV movies, miniseries, TV animation and direct-to-video programming on all platforms, including video-on-demand and broadband. Buena Vista Productions, which creates and develops programming for first-run syndication, also reports to Younger. Younger was most recently executive vp of TV distribution for ABC.

■ AMI RESTRUCTURES WEIDER TEAM

American Media Inc., which purchased Weider Publications in November, has restructured Weider's remaining management team. Carolyn Bekkedahl, senior vp/publishing director of Weider, was named executive vp of AMI and publishing director of the Weider Active Lifestyle Group. Barbara Harris, former *Shape* editor in chief, was named AMI executive vp, editorial director of the group, which also includes *Natural Health*. Anne Russell, previously editorial director at *Shape*, will replace Harris as editor in chief. At Weider Publications Enthusiast Group, which includes *Muscle & Fitness* and *Men's Fitness*, Thomas Deters was promoted to AMI executive vp/publishing director.

■ AD SPENDING UP 6% IN '02

Total ad spending rebounded last year, up 5.9 percent, according to preliminary figures released by Nielsen-Monitor Plus. The report did not include dollar amounts. Of the 11 media measured by the ad-tracking service, nine showed growth, with Hispanic TV posting the biggest gain of 10.2 percent, followed by local newspapers (9.4 percent) and network TV (8.3 percent). Spending on national newspapers and syndicated TV fell 7.1 percent and 7.5 percent, respectively. Advertisers fueling the growth included General

Motors, up 18.4 percent through November; Ford up 11.7 percent; and Toyota, up 11.4 percent. Monitor-Plus is a service of Nielsen Media Research, a unit of VNU, publisher of *Mediaweek*.

■ DISCOVERY NETWORKS' FORD RESIGNS

Discovery Networks veteran John Ford has resigned from his post as president, new media. Ford oversaw many developments during his career at Discovery, including the launch of TLC (The Learning Channel), Discovery Health and Discovery HD Theater. Ford also oversaw programming at Discovery Networks and *discovery.com* as president of the U.S. Content Group. Ford had hoped to be named Discovery Networks president, insiders said, but the position went to Discovery newcomer Billy Campbell last year. Ford's successor has not been named.

■ SPOT TV TO RISE 10% IN 1ST QTR

First-quarter spot TV ad spending is tracking at least 10 percent ahead of last year, according to Chris Rohrs, Television Bureau of Advertising president. TV stations that did not carry the 2002 Super Bowl or Winter Olympics may be seeing even higher gains, Rohrs said. The automotive and movie sectors are the strongest movers in the market this year so far, he added.

■ **ADDENDA:** Lance Taylor has been named ABC senior vp of current programming. Taylor will oversee all scripted programming for the network. Since 1997, he has been senior vp of current programs at Fox...Tennis great **Chris Evert**, who spent the past 13 years as an analyst for NBC Sports, is retiring to spend more time with her family...**Vanguard Media**, publisher of *Savoy*, *Honey* and *Heart & Soul*, has entered a strategic partnership with ZelnickMedia Corp. to explore media opportunities beyond publishing. ZelnickMedia founder Strauss Zelnick will join Vanguard's board...Hachette Filipacchi Media U.S. has named **Philippe Guelton**, currently CEO of HFM North Asia, as executive vp/COO, effective April 15. The position has been open since 2001...**Marc Morgan** has been promoted from vp/COO to executive vp/COO of Cox Radio. Dick Ferguson, vp/COO, also was named executive vp.

■ **CLARIFICATION:** In this week's feature story, "War of the Words," several photo credits were inadvertently omitted. On page 18, a photo of Larry Goodman was taken by G. Spector; on page 22, a photo of Sam Donaldson should have been credited to J. Emilio Flores/Getty Images; and a photo of Jesse Ventura should have been credited to Eric Miller/Reuters.

**INSIDE
MEDIaweek**



U.S. News' Duffy rolls out special issue to catch up on Columbia disaster Page 28

Local Media 9
Market Profile 11
Media Elite 25
Media Person 30

MEDIaweek (ISSN 0155-176X, USPS 885-580) is published 46 times a year. Regular issues are published weekly except 7/7, 7/21, 8/4, 8/25, 12/22 and 12/29 by VNU Business Publications USA, 770 Broadway, New York, NY 10003. Subscriptions are \$149 one year, \$249 two years. Canadian subscriptions are \$342 per year. All other foreign subscriptions are \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Post Publication Agreement Number 1430238. Periodicals postage paid at New York, NY, and additional mailing offices. Customer Service Email: mediaweek@espcorp.com. Subscriber Service (800) 562-2706. MEDIaweek, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-6500. Sales: (646) 654-5125. Classified: (800) 7-ADWEEK. POSTMASTER: Send address changes to Mediaweek, PO Box 16809, North Hollywood, CA 91615-9467. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (818) 487-4582. Copyright 2003, VNU Business Media, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. For reprints, please call (651) 582-3800.

Media Ownership Review Heats Up on the FCC

Tension over the Federal Communications Commission's review of media ownership rules is rising in Washington. Last week, FCC member Michael Copps, a Democrat, called on the agency to hear confidential testimony from producers, artists and others who fear their careers could be imperiled if they publicly reveal alleged abuses by media companies. Copps also scheduled two hearings to hear comments on media ownership, to be held next month in Seattle and Durham, N.C.

FCC chairman Michael Powell, a Republican, quickly issued a statement saying there is no need for "a 19th-century whistle-stop tour" to hear from the public about media ownership. Powell said the FCC has gathered more than 13,000 comments. The commissioner noted that the full FCC will hold a public hearing on Feb. 27 in Richmond, Va.

The agency is deciding whether to ease a host of restrictions regarding ownership of newspapers and TV and radio stations. New regulations are expected by late spring. —Todd Shields

Primedia Explores Sale of *Seventeen*, Top Teen Title

Primedia last week said that it has retained Morgan Stanley to explore the possible sale of *Seventeen*, one of its two remaining consumer magazines.

Primedia, publisher of 250 enthusiast and business-to-business titles, last year sold off *Modern Bride*, *American Baby* and *Chicago* to help reduce its debt load of \$1.7 billion.

Though *Seventeen's* newsstand circulation has suffered (down 21.5 percent in the first half of 2002 according to the Audit Bureau of Circulations), the 2.4 million-circ title remains the teen category leader. A sale of *Seventeen* could fetch \$200 million or more. Other teen-title publishers that may be interested include Condé Nast (*Teen Vogue*), Time Inc. (*Teen People*) and G+J USA Publishing (YM).

If *Seventeen* is sold, only *New York* would be left in Primedia's consumer group. CEO Tom (continued on page 6)

Can :30s Help Fill PBS' Coffers?

Some public TV outlets fear standards erosion; buyers see potential boon

TELEVISION By Todd Shields and A. J. Frutkin

The decision by the Public Broadcasting Service to let some sponsors run 30-second underwriting spots in prime-time programming couldn't have come at a better time. With mounting costs and dwindling funding, public television finds itself at an awkward financial crossroads.

And many advertisers believe offering sponsors 30 seconds could attract a wider swath of corporate ad dollars. But response to PBS' decision isn't uniform. Some TV executives believe PBS risks becoming too commercialized, while others say the decision doesn't go far enough to attract much-needed revenue.

The change, which had been under consideration for years as public TV faces mounting costs and dwindling funding, is of limited scope: It applies only to prime-time programming and to *The News Hour with Jim Lehrer*. Sponsor messages can total no more than one minute at a time and may not interrupt programming. And significant restrictions that PBS has had in place remain on sponsors' messages—for instance, spots may not feature speaking actors, nor can they include price information or any calls to action.

"The market has changed," said Wayne Godwin, executive vp/COO of PBS. "There are different pressures on corporate funders than there were five to ten years ago. As long as we can maintain the noncommercial nature of these spots, we believe we can reward current sponsors who provide significant underwriting and attract sponsors who are not yet at that level of underwriting to bump up."

The new policy passed on a 28-3 vote at a PBS board meeting in New York on Feb. 1. Directors decided to limit eligibility for 30-second spots to sponsors spending at least \$2.5 million annually but left the way open for PBS managers to change that limit. In 2002, 54 companies spent more than \$1 million in underwriting fees, according to PBS. In 2000, the last

year for which revenue is available, PBS drew \$256 million in sponsorship revenue.

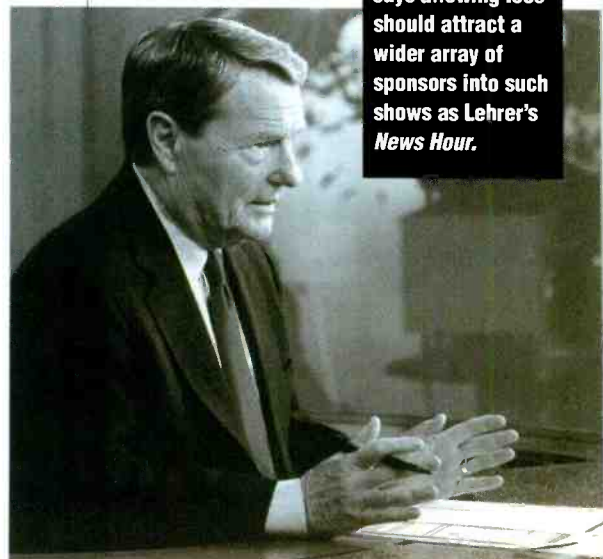
The wide margin of approval for the new policy reflects, in part, the widespread acceptance of 30-second spots locally among public stations. PBS said 26 of its stations in Top 30 markets—including WTVS-TV in Detroit, WPRW-TV in Chicago and KCET-TV in Los Angeles—already offer 30-second spots to their local underwriters.

WGBH in Boston, which produces many nationally distributed programs, welcomed the change. "We think it will attract people who have said, 'You know, 15 seconds isn't enough for us to communicate the message we want,'" said Lance Ozier, vp of national program marketing at WGBH. He said IBM was among companies that have said, "Come back and see us when you do a :30."

But others fear walls are crumbling that should stay up. Susan Howarth, president and CEO of WCET in Cincinnati, cast one of the three votes against the change. "I really believe it's important for public TV to do everything it can do to maintain its distinction as a noncommercial



Godwin (above) says allowing :30s should attract a wider array of sponsors into such shows as Lehrer's *News Hour*.



service," Howarth said. She fears that if the distinction blurs, strapped state and federal budgets might cough up less to continue the appropriations that provide a third of public TV funding. Similarly, Howarth said, contributions from individuals, which amount to nearly a fourth of funding, might tail off if viewers perceive public TV as commercially driven.

Sure enough, on Feb. 3, the Bush administration proposed to tighten funding for public broadcasting in the budget it sent to Congress.

Surprisingly, PBS' move also has raised the hackles of some commercial broadcasters. "It's ridiculous. It's the antithesis of what they're all about," said Steve Mauldin, president/gm of Viacom TV Station Group's CBS outlet KTVT in Dallas. "The idea of being in the business of selling spots fundamentally contradicts their mandate as a public broadcaster."

Meanwhile, time restraints on underwriting spots has proven to be one of the greatest obstacles in attracting support from corporate America. "We have been told that 15-second spots limited a sponsor's ability to acknowledge what they provide in the way of services to the public, and to identify their relationship with public broadcasting," Godwin said.

While faced with rising budgets, public stations also have been impacted by multimillion-dollar costs involved with building digital service by May 2004, one year after the deadline for commercial TV stations.

"We're being hammered by a kind of perfect storm of revenue shortfalls," said John Lawson, president/CEO of the Association of Public TV Stations, a trade group representing stations in Washington. Lawson said public viewers are unlikely to look askance at longer messages. "Our viewers and members are not in the least upset by whether it's 30 seconds or 15, but whether the program is interrupted," Lawson said.

Guy McCarter, senior vp and director of entertainment marketing at OMD USA, added that the new length helps PBS make "a powerful sales story... Not being able to run a :30 has been a big obstacle." Even with PBS' content restrictions, "there are a lot of corporate ads that I think will be OK," McCarter said. He added that advertisers long have looked positively upon PBS' lack of commercial clutter, and at its demographics. PBS says its viewers have higher incomes and more education than the average TV household.

But some buyers said the increased length of underwriting spots still may not be enough to close a deal. "Going another 15 seconds and saying nothing about our brand? I don't know that that's going to attract incremental funding," said Starcom Entertainment vp/director Laura Caraccioli. —with Sandy Brown ■

Reality: The Price Is Right

Buyers not blanching at high rates for finales of Fox's *Idol*, *Joe Millionaire*

NETWORK TV By John Consoli

Media buyers, anxious for opportunities to reach as many viewers as possible in a broadcast TV scatter market with scarce avails, are not flinching at Fox's \$950,000 asking price for a 30-second spot on the May season finale of *American Idol*. Many buyers also say they are not put off by the \$550,000 rate for spots on the Feb. 17 finale of another hot Fox reality hit, *Joe Millionaire*.

Not since the finale of *Seinfeld* in May 1998 has a network been able to charge such high ad rates in regular series programming. Spots on the *Seinfeld* farewell sold for \$1.5 million to \$1.7 million and paid big returns, as the show generated a 43.2 rating/57 share. Buyers expect the *Idol* finale to earn a 20-plus rating and a 30 share.

Even though buyers are saying that Fox's asking prices for the finales are reasonable (one even called the rates "efficient"), all say that when they negotiate with the network they will use those rates as a starting point and try to work downward.

The willingness of buyers to pay steep prices on the two Fox shows is powerful evidence of the programs' double-digit ratings among viewers 18-34 and 18-49 and their audiences' upscale incomes. The median age of *Joe Millionaire* viewers is 32, and *Idol*'s is 37, younger than almost all shows on NBC, ABC and CBS.

"Fox is grabbing this while it can," said a buyer who is considering putting down money in both programs. "Anytime you can capture a large audience, it's good for the advertiser. It's only bad if [a network] becomes overreliant on one show."

Other buyers are a bit more cautious about jumping for *Joe*, for which Fox has been getting \$300,000 to \$400,000 per spot. "\$550,000 for



Overnight sensations: Julia and Charles emerged victorious from the first round of *Idol* last week.

the finale will be a tougher sell," one buyer said.

Steve Sternberg, executive vp/research at Magna Global USA, said there's no reason why a reality show should be priced lower than a scripted program if they draw similar numbers. "Is the *Idol* audience as desirable to advertisers as the *Friends* audience? Of course," Sternberg said. "It has a consistent, loyal following, and it's even younger-skewing than *Friends*."

Fox executives declined to comment on sales levels for *Millionaire* and *Idol*.

Other upcoming event programming on the broadcast nets is also commanding strong pricing. Fox has just five of 90-plus spots remaining to sell on its coverage of the Feb. 16 Daytona 500 car race, at an average rate of just above \$300,000. Spots on the 13 other Fox NASCAR telecasts, which will air on Sundays through June, have been sold as part of packages for about \$110,000 per :30, about 10 percent higher than last year's prices.

ABC has sold all but a handful of commercials for its Academy Awards telecast on March 23 at \$1.3 million to \$1.4 million, up from \$1.2 million last year. ■

Facing Up to the Fall

Needing new hits, NBC may end up canceling some midperforming dramas

TV PROGRAMMING By A. J. Frutkin

As the broadcast networks head into their fall pilot season, no net faces a greater challenge than NBC. From *Friends* and *Frasier* to *The West Wing* and *E.R.*, its strongest assets are aging. With no new series ready to replace them, and with

no hit reality programs on par with ABC's *The Bachelor*, CBS' *Survivor* or Fox's *American Idol*, NBC's continued dominance among adults 18-49 could be threatened.

On paper, NBC this season has maintained its commitment to quality scripted

Media Wire

Rogers said last week that he has no intention of parting with the city weekly, but analysts speculated that it too may eventually be sold. —Lisa Granatstein

NBC to Air Round-the-Clock Coverage of '04 Olympics

NBC said last week that it will provide 24-hour-per-day coverage of the Summer Olympics from Athens, Greece, in 2004. The network said that the 806.5 hours of planned coverage will nearly double its airtime from the Sydney Olympics in 2000.

All 28 Olympic sports will be carried via NBC Networks' properties: NBC, MSNBC, CNBC, Bravo and Telemundo. The Telemundo distribution will be the first exclusively non-English language Olympics broadcasts in the U.S.

"We are committed to showcasing the athletes of the U.S. and the world in a way that has never been seen before," said Dick Ebersol, chairman of NBC Sports & Olympics. "We will deliver the Olympics to the widest possible audience and give American TV viewers an unprecedented array of choices." Since the Sydney Games, NBC has acquired Telemundo and Bravo. —Sandy Brown

TLC's Schwartz and Moran Jump Networks, Move to E!

E! Entertainment Network last week tapped TLC's Stephen Schwartz as senior vp of programming. Heather Moran, Schwartz's No. 2 at TLC, has joined him as vp of programming for Style Network, E!'s sister channel.

Schwartz, an executive producer at TLC for the past four years, was behind the hit series *Trading Spaces*, as well as *What Not to Wear* and *While You Were Out*. Moran, most recently TLC director of programming, will work closely with Schwartz to oversee programming on Style, which is going through a makeover.

Style's effort to appeal to a broader audience will be highlighted by its coverage this week of Mercedes-Benz Fashion Week in New York. The net's new on-air look features fresh patterns and colors. Style this week also will air new episodes of *Area*, *Glow*, *Fashion Trance* and *Style Star*. —Megan Larson

programming. But last week, the network pulled Monday's *Third Watch* and Tuesday's struggling 8-9 p.m. comedy block in favor of reality entries *Meet My Folks* and *Fear Factor*, respectively.

Many buyers believe NBC will need a big non-scripted hit to remain on top next season. "Developing a reality franchise that can replicate the cultural phenomenon of programs like *American Idol*, *The Bachelor* and *Survivor* is imperative for all the networks, but for NBC in particular," said John Rash, senior vp/director of broadcast negotiations for Campbell Mithun.

A new hit comedy wouldn't hurt, either. Against Fox's *Idol*, NBC's Tuesday-night weaknesses have become more apparent. And even though NBC Entertainment president Jeff Zucker has expressed his continued support of Thursday night's *Scrubs* and *Good Morning Miami*, pulling both shows from last week's schedule reinforced some buyers' skepticism. "*Scrubs* and *Good Morning Miami* can't do the job of bringing people to Thursday night," said Shari Anne Brill, vp/director of programming services for Carat USA.

Scripted hours perhaps remain NBC's greatest strength, but the network still needs to make some tough decisions for the fall.



Third Watch could become a victim of NBC's economics this fall.

ERIC LIEBOWITZ/NBC PHOTO

Wednesday's *Ed* and Friday's *Mr. Sterling* face long odds in returning next season. So might Monday's *Third Watch*, especially in light of the network's continued support of *Boomtown*.

Much may depend on *Boomtown*'s performance when it returns to the Sunday schedule on March 2 at 10 p.m. Even if the series continues to underperform in that time slot, NBC's regard for it as a "next generation" drama could keep it in the fall lineup—albeit in a different time slot. It could end up in *Third Watch*'s Monday 9 p.m. berth.

While *Third Watch* is produced by Warner Bros., *Boomtown* is from NBC Studios in association with Dreamworks Television. Given a choice between the two, bottom-line economics might demand that NBC side with *Boomtown*. Mitch Metcalfe, NBC senior vp of program planning and scheduling, dismissed that scenario as premature. But he added: "We can't make time-period guarantees for any show."

Metcalfe also acknowledged the network's search for a double-digit-rated, water-cooler hit, adding that NBC will not limit its hunt to non-scripted series. "Would I like to have *American Idol*? You bet," Metcalfe said. "But we haven't become reality-obsessed. We'll keep casting the net widely." ■

All Ears on Accountability

Agency and radio execs urge industry to clean up its business practices

RADIO By Katy Bachman

This week, Kathy Crawford, executive vp and director of local broadcast for Initiative Media, will pay a visit to a major radio advertiser to explain why the radio business does not have the same rigorous sales-accountability practices as TV and other media.

In the post-Enron business world, Crawford and other agency executives are under intense pressure to demonstrate a return on investment for their clients' ad dollars. And while no one is pushing for ratings guarantees (a common practice in TV), agency execs told attendees at the Radio Advertising Bureau's annual meeting last month that they are fed up with poor execution of their commercial radio schedules.

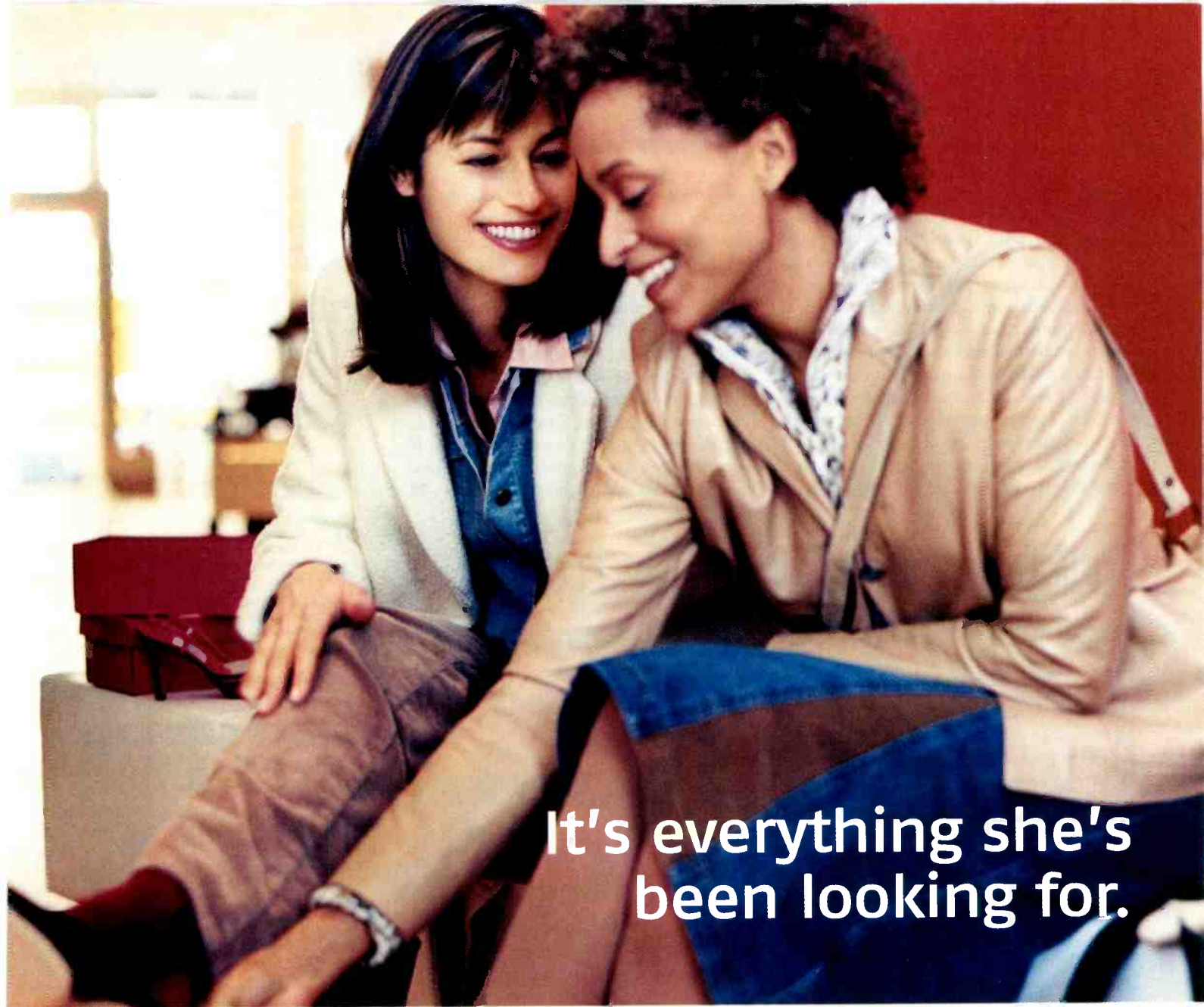
"The radio industry is always bemoaning that not enough money is spent in radio, but if stations can't be accountable for what they deliver, that will impact our ability to develop

the business for our clients," said Kim Vasey, senior vp/director of radio for Mediaedge:cia.

Vasey estimated that about 90 percent of the radio buys her shop places for clients such as AT&T and Campbell's Soup have discrepancies. "Stations are accepting orders that they're unable to clear," she said. "They're moving spots out of the week, out of the day-part, or completely pre-empting them."

Since last fall, agency and radio execs have been discussing ways to increase radio's accountability. "Spot radio has always been a medium that has been less accountable relative to print or TV," said Maribeth Papuga, senior vp/director of local broadcast for MediaVest. "In the short term, we are focused on getting the industry to see eye-to-eye on buying practices and standards."

Currently, radio has no standards for ne-



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gotiating terms such as "run of schedule," "best time available" or "fair and equitable rotation."

Radio stations are beginning to get the message. "Schedules aren't run correctly because people aren't speaking the same language," said Dave Crowl, senior vp of the Midwest region for Clear Channel Communications, the country's largest radio group.

"Consolidation has made radio a more mature business, and we're going to have to address accountability," said Gary Fries, president of the Radio Advertising Bureau, which is pushing stations to clean up their act.

Related to the issue of schedule delivery is electronic invoicing, another area in which radio lags its media counterparts. A year and a half after the RAB formed a 17-member task

force to tackle the problem, fewer than 100 radio stations are providing electronic billing. "There are more TV stations than radio stations conducting business electronically, yet there are more radio stations," Crawford said. Two radio rep firms, Interep and Katz Media, said they are working on systems that could be introduced this year. Clear Channel is also developing a groupwide system.

While that might speed the process and stations' payments, it won't end the need for accountability. "There is the ability now to code and track commercials using several verification services," said Crawford. "What if we track our commercials and pay by that? If we can't speed up the process, we'll be in a hole. We're already in a hole." ■

Selling Outside the Spots

Nascent networks experiment with nontraditional sponsorship positions

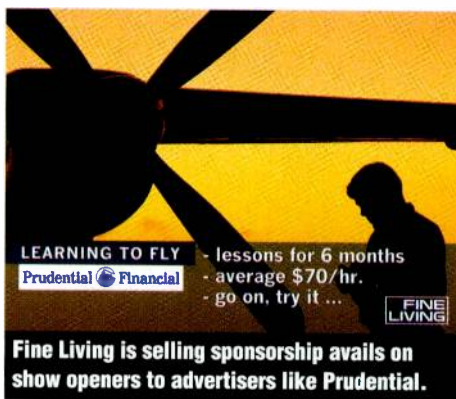
CABLE TV By Megan Larson

It's become standard for advertisers to seek more than a 30-second spot when buying TV ad time, but emerging cable networks have to be increasingly innovative with a client's message if they want a bite of the ad pie.

Scripps Networks' Fine Living has more than doubled its ad base since launching last spring in part by creatively selling informational vignettes in the middle of its shows. Other small nets such as Scripps' DIY, Vulcan Ventures' TechTV, USA Cable's Trio and E! spinoff Style are using similar alternative sales strategies. "Every marketer is looking to break through the clutter, [so] added-value is becoming imperative," said John Rash, senior vp/director of broadcast negotiations at Campbell Mithun.

Most of the Scripps-owned cable services, which also include Food Network and HGTV, produce vignettes that fit each network brand and are sold as sponsorships. Taking it a step further, Fine Living, which has 14 million subs, is packaging what it calls Integrated Show Openers (ISOs), in which an advertiser's logo appears onscreen as the show begins, along with a 60-second "Contextual Tip," which offers info pertinent to a show's content. For example, an adventure series would offer clients an ISO, a tip segment on hiking do's and don'ts, followed by that client's 30-second spot. Each half-hour show on Fine Living has a tip or a stand-alone vignette called Fine Idea and Essentials, which might offer advice on kitchen remodeling.

"When you're smaller, you have to do a little more to get attention," said Steve Gigliotti,



Fine Living senior vp of ad sales.

Fine Living is also looking at long-form advertising. BMW Films ran three mini-movies on the network in December. "It's a way to bring a brand to life without crossing over into product placement," explained Fine Living president Ken Solomon.

Elsewhere, TechTV sells Digital Avenues, a 90-second short that lets advertisers like Dell deliver how-to info using its products. The 39 million-sub network also produces 30-minute specials around advertisers' latest products.

Trio is selling Trivia Factoids at commercial breaks as well as Squeeze Backs, a bar that pops up at the bottom of the screen during a program with the show sponsor's name. Trio, which counts 17 million subscribers, is also entertaining long-form ads. "Where we lack power of audience, we have to make up in quality and value to the advertiser," said Scott Collins, Trio vp of special programming. ■

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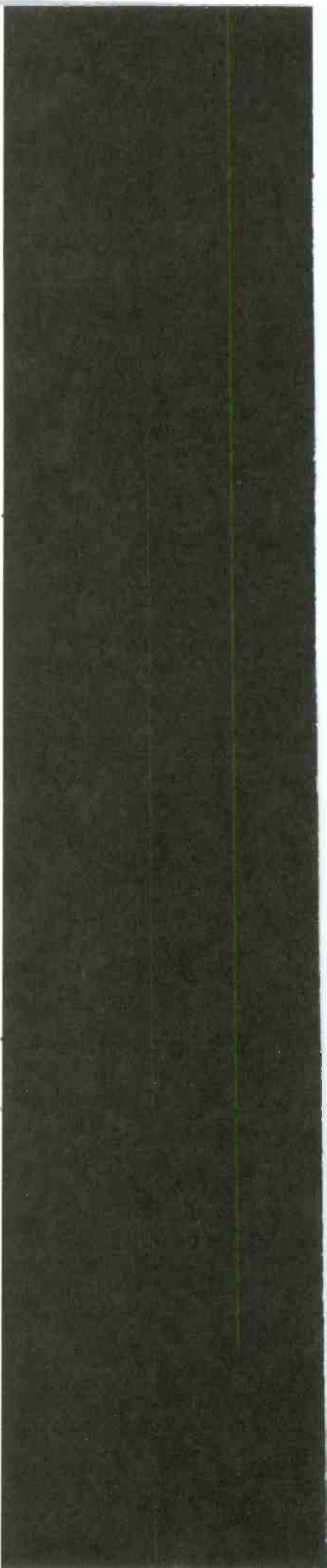
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ATLANTA RADIO STATIONS

Market Gets 7th Outlet Targeting Black Listeners

BY KATY BACHMAN

Nearly a third (32 percent) of radio listeners in Atlanta tune in to the market's six Urban-formatted stations, so it's no wonder that Cox Radio last week dropped its Oldies format on WFOX-FM to introduce the market's seventh Urban station, "91.7 Jamz."

Targeting African American listeners ages 25-34, the Hot Urban Adult Contemporary station is Cox's attempt to complement its other Urban station in the market, Urban Adult Contemporary WALR-FM, and to chip away at the sizable audience of Infinity Broadcasting's Urban WVEE-FM, the No. 2 station overall in Atlanta.

In shifting WFOX to the Urban format, Cox will also need to keep its eye on Radio One, which operates four stations in the market, including No. 3-ranked Black Gospel WPZE-FM and No. 7-ranked WHTA-FM. Lanham, Md.-based Radio One, which specializes in programming targeting African American listeners, has been ramping up its presence in Atlanta since summer 2001, when it added two stations to its portfolio, a move that brought Atlanta's Urban offerings to a total of four. One of those stations became WPZE-FM, and the other is Urban Oldies WAMJ-FM.

"Jamz's audience is not as young as WVEE's or WHTA's, but not as old as WALR, which doesn't play hip-hop and rap," said Tony Kidd, vp and general manager of WALR and WFOX and Cox Radio's Urban format coordinator. "No one has targeted the Black Generation X population, and we see a huge opportunity."

Built around core artists such as Mary J. Blige, Nelly, LL Cool J, Missy Elliot, Dr. Dre, and Snoop Dogg, WFOX's playlist will go deeper than WVEE, which tends to play current music and no artists recording before 1996, Kidd said.

Even though the market's Urban offerings have doubled in a decade, Cox is betting that the market can support one more Urban station in Atlanta, where African Americans make up more than 28 percent of the population. "This station will grow the ethnic share in Atlanta," said Kidd.

Battle for African-American Listeners in Atlanta

STATION	FORMAT	SHARE	OWNER
WVEE-FM	URBAN	8.7	INFINITY
WPZE-FM	BLACK GOSPEL	4.9	RADIO ONE
WHTA-FM	HIP-HOP	4.3	RADIO ONE
WALR-FM	URBAN AC	4.2	COX
WJZZ-FM	SMOOTH JAZZ	2.8	RADIO ONE
WAMJ-FM	URBAN OLDIES	2.5	RADIO ONE
WFOX-FM	URBAN	*	COX

*New station, no share data available
Source: Arbitron, Fall 2002 survey, average quarter-hour share among all listeners 12-plus

An analysis from Katz Radio Dimensions supports Kidd's claim. In New York City, for example, when Clear Channel Communications launched WWPR-FM, the market's sixth Urban station, audience shares to Urban formats increased 33.5 percent compared to a year earlier, according to Katz. Similarly, in Dallas, after Radio One turned on the DMA's fifth Urban outlet (KSOC-FM), audience share increased nearly 20 percent.

Although buyers agree that WFOX is likely to attract more Urban listeners, they stop short of predicting the station will draw more ad dollars to the format right away.

"The audience is there, and there has been an influx of African Americans moving into Atlanta, but I don't see more advertising demand yet," said Elaine Pearson, who buys Atlanta radio for Mediaedge:cia.

Still, Pearson forecasts a healthy trend for the radio ad marketplace, giving buyers an alternative to WVEE, the most expensive of the Urban stations and the No. 2 biller in town after Cox's News/Talk WSB-AM. "I'm hoping it will open up the door for more competition

and level the playing field. It's easy to be arrogant when you're No. 1," said Pearson.

While the Urban format heats up in the market, the discarded Oldies format won't vanish. Within hours of announcing WFOX would drop Oldies for Urban and play 10,000 songs in a row, Clear Channel immediately moved to snap up the Oldies format position for its Classic Hits-formatted WMXV-FM.

"We didn't have any idea they were going to abandon Oldies," said Tim Dukes, regional vp of programming for Clear Channel's cluster in Atlanta, who hoped to debut the Oldies format later in the week. As an Oldies station, WFOX was holding steady with a 2.5 overall share, down from a high of 3.4 in the Spring '02 book, while ratings for CC's WMXV dwindled to 0.9 from 1.4 in the previous survey. "Since WFOX was earning ratings superior to our format, we decided, why not?" said Dukes.

DALLAS/HOUSTON TV STATIONS

Texas Outlets Led Way With Shuttle Coverage

As the space shuttle *Columbia* met its tragic end on Feb. 1, local TV stations in Dallas-Ft. Worth and Houston were the first to cover the national disaster. None was faster to respond than WFAA-TV, Belo Corp.'s ABC affiliate in Dallas, which had two separate news crews tracking the inbound spacecraft as events unfolded. Subsequently, the station's video footage was picked up by all the major networks.

"Our coverage of the space shuttle disaster was vintage WFAA," said Dave Muscari, vp of strategic alliances at WFAA. "We deployed news crews to locations all over Texas and utilized our Washington, D.C., bureau to tell this dramatic local story." The station even sent a crew to Israel to provide coverage from the home of Ilan Ramon, the first Israeli astronaut.

NBC's owned-and-operated KXAS-TV in Dallas was on the scene as well shortly after 8 a.m. Central time with its own coverage of the inbound shuttle. KXAS took advantage of chief meteorologist David Finfrock's radar weather-tracking system to demonstrate how debris dispersed over the area in its coverage.

Steve Mauldin, the newly appointed general manager of CBS O&O KTVT-TV in Dallas, was en route to his new job from Miami when events unfolded. Mauldin said the experience of the station's news team in providing

Local Media

live coverage was competitive with other stations in the market.

In Houston, Belo's KHOU-TV, a CBS affiliate, was on the air with its regular 7-9 a.m. Saturday morning news and had sibling WFAA's video feed of the shuttle explosion shortly after 8:30 a.m. KHOU vp and news director Mike Devlin pointed out that "all Belo stations across Texas are linked by fiber[-optic cable]. By 10 a.m., KHOU was broadcasting locally and continued to do so for 12 straight hours." Stations covered the disaster without advertising until later that evening.

D'Artagnan Bebel, vp and gm of Fox Television Stations-owned KRIV-TV (UPN) and KTXH-TV (Fox) in Houston, said KTXH, which doesn't program news, was in its regular Fox Kids Saturday morning programming when it broke in with coverage at 8:30 a.m., using a combination of reports from Fox News Channel and local station resources. He immediately had KRIV break to news coverage, as well. "At all of the UPN stations there are pre-existing guidelines for when we can break into UPN, and this was one of those situations where we did so instantly," said Bebel.

At Post-Newsweek-owned NBC station KPRC in Houston, vp and gm Steve Wasserman said his station went nonstop from 8:15 a.m. through to NBC network coverage in the evening. Wasserman believes his station was first in Houston to cover the events breaking from regular Saturday a.m. news. The station sent separate crews north and south of the city to track debris, footage of which was later sent to CNN, NBC and other Post-Newsweek stations.

When the Dallas and Houston stations broke into coverage, ratings spiked across the dial. For example, WFAA saw its ratings jump from a 3.5 rating/11 share in households at 8 a.m. to a 12.5/23 at 9:15. In Houston, KPRO rose 44 percent to a 7.1/16 from a 4.9/13 during the same period, and ABC's KTRK leapt to a 8.9/13 from a 1.5/4. —Sandy Brown

LOS ANGELES RADIO STATIONS

Renan Hits P.M. Drive

The No. 1 morning host in Los Angeles for the past six years, Renan Almendarez Coelho, last Monday moved to afternoon drive on Hispanic Broadcasting Corp.'s KSCA-FM as he seeks to expand his career into television. Considering TV giant Univision's pending

purchase of HBC, few in Spanish-language media should be surprised.

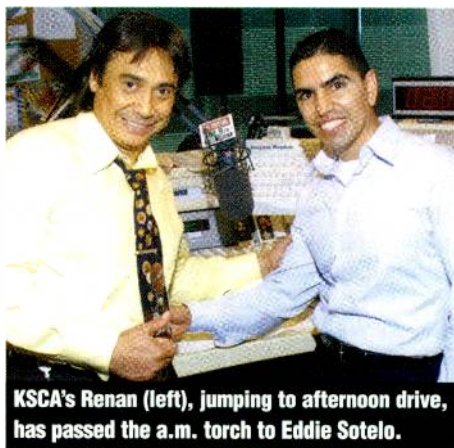
Even with a potential TV career ahead, HBC is confident that Renan, a.k.a. "El Cucuy," hands down the most popular Spanish-language radio host in the U.S., won't abandon the medium. "He'll stay with us and do TV, too. He's looking for ways to balance the two," said Eleazar Garcia, operations manager for HBC in Los Angeles and program director of Regional Mexican-formatted KSCA.

In Renan's place, HBC has recruited Eddie "Piolin" Sotelo, who started at KSCA last Monday. Sotelo, whose nickname is the Spanish equivalent of "Tweety Bird," was most recently doing mornings for Entravision Communications' Radio Tri-Color Mexican music format. Like Renan's, Piolin's show airs on several HBC stations in San Francisco, Las Vegas and Phoenix.

The changes come as KSCA and its sister station, Romantica KLVE-FM, both of which have topped the Spanish-language rankers in the past, are under increasing competitive challenges from Spanish Broadcasting System's KLAX-FM (Regional Mexican) and KXOL-FM (Spanish-language Contemporary Hit Radio) and Liberman Broadcasting's Regional Mexican KBUE-FM, which recently launched a new morning show of its own.

In the Fall 2002 survey, KBUE had a 3.5 overall share, closing in on KSCA with a 3.9. KLAX continues to gather steam, up to a 2.9 from a 2.3 in the previous Summer survey.

SBS is ready to take advantage of HBC's move. "We now have the heritage position in mornings with Juan Carlos Hidalgo, who has been on KLAX for nearly 10 years," said Bill Tanner, executive vp of programming for



KSCA's Renan (left), jumping to afternoon drive, has passed the a.m. torch to Eddie Sotelo.

SBS. Even with his loyal following, it remains to be seen whether Renan can pull the same kind of blockbuster ratings he got in mornings. In the recent Fall survey, Renan scored a 6.8 overall, a 9.0 share among 18-34-year-olds and 9.0 among 25-54-year-olds. Even if he gets half that, it's almost guaranteed to be better than the 1.6 overall share by the former KSCA p.m. host, Jose Gonzalez, who was piped in from San Francisco. —KB

CHICAGO TV STATIONS

WGN-TV Eyes the Storm

Tribune Broadcasting Co.'s WGN-TV this spring will introduce a state-of-the-art weather center that will cover the entire Chicago-goland region.

The center will serve both viewers and readers via WGN newscasts, Tribune regional cable news channel CLTV and the *Chicago Tribune's* weather page. The Channel 9 Weather Center, which boasts the largest weather staff in Chicago, including five on-air staffers and six meteorologists, will also provide content for various Tribune Web sites.

"I don't think a local weather operation comparable to the one we're putting together exists elsewhere" said Tom Skilling, chief meteorologist at WGN. "Unlike centralized distant weather providers, we have the luxury of focusing on the Chicago area weather and our viewers' backyards."

Skilling said the center will feature the latest in broadcast and weather-forecasting technology, and will also be able to produce complex graphics for on-air, print and online weather coverage at all times. —SB

BIRMINGHAM, ALA. TV STATIONS

Sinclair Adds Sales Tool

Baltimore-based AgentSmith has recently sold its Revenuemax broadcast sales software to WB affiliate WTTO-TV and UPN outlet WABM-TV, Sinclair Broadcast Group's duopoly in Birmingham, Ala. The deal brings the total of Sinclair stations now using the technology to 8, with plans to install in 30 other Sinclair stations in the near future.

Revenuemax, which allows TV stations to streamline ad sales through a process of linking together sales functions and tracking the flow of ad traffic, has already been installed in Sinclair TV stations in Baltimore, Pittsburgh and St. Louis. —SB

Market Profile

BY RICHARD ZITRIN



Golden triangle: Two new stadiums and a new convention center have helped invigorate downtown.

Pittsburgh

RAY CARTER LIVED IN A NUMBER OF CITIES, LARGE AND SMALL, AS HE MADE HIS WAY along the TV and radio station career trail before landing in Pittsburgh a little more than a year ago to run Cox Broadcasting NBC affiliate WPXI-TV. Carter has since become smitten with this old Rust Belt

steel town and what he sees as its transformation into a 21st-century jewel, with its strong sense of family, a transformed economy, rolling hills and spectacular views of downtown, where there are two new sports stadiums and a convention center.

"Pittsburgh really is one of those better-kept secrets," Carter says. "I don't even know that they get enough credit for the remarkable job they've done in transitioning this from an industrial economy to a high-tech economy."

In terms of the town's media heritage, Pittsburgh is home to KDKA-AM, the world's first commercial radio station and long a dominant force in western Pennsylvania. KDKA, which went on the air Nov. 2, 1920 with a broadcast of results of the Harding-Cox presidential election, has been the Pittsburgh ratings leader for at least

30 years, with the exception of one period back in the 1990s when its leading competitor, Clear Channel Communications' Rock station WDVE-FM, finished on top. Infinity Broadcasting, which owns KDKA and three other Pittsburgh stations, and Clear Channel, which owns WDVE and five other outlets, rule the radio market, which Arbitron ranks as No. 23 in the country with a population of 2,004,600.

The two broadcasting giants account for

nearly 70 percent of the radio ad revenue in the DMA and own 7 of the top 10 stations in the latest ratings. News/Talk KDKA, as usual, is No. 1 with an 11.2 average-quarter-hour share for listeners 12-plus from 6 a.m. to midnight, according to Arbitron's Fall book. WDVE came in second with a 9.1, followed by Infinity's Country station WDSY-FM at 7.6.

Renda Broadcasting and Pittsburgh-based Steel City Media are the only other radio companies to crack the top 10. Renda's Adult Contemporary station WSHH-FM is fourth in the Fall book with a 6 share, and its Nostalgia station WJAS-AM is seventh with a 4.5. Steel City Media's Classic Rock station WRRK-FM scored a 3.9 share in the latest Arbitron rating period to tie for eighth with Infinity's Contemporary Hit Radio station WBZZ-FM.

KDKA and WDVE also are No. 1 and 2 in morning- and afternoon-drive time. KDKA scored a big win in morning drive with a 15.6 share to 9.5 for WDVE, and it beat WDVE in the afternoon 8.8 to 8.1. WDVE is claiming victory, though, in total listenership for what may be the first time ever. In the Fall ratings period, WDVE had the top come with 434,600 listeners per week to 403,500 for KDKA. Gene Romano, Clear Channel's regional senior vp of programming, says WDVE's come victory can be traced at least in part to the station's broadcasts during the Fall book of the National Football League's Steelers, which also are carried on Clear Channel's Sports outlet WBGG-AM. The team made it to the AFC semifinals, where it lost to the Tennessee Titans.

KDKA general manager Michael Young says he is pleased with his station's 2.1-point margin of victory overall over WDVE in the Fall Arbitron book. Young says WDVE's come likely was spiked by Steelers fans, who may not normally listen to the Rock station. "There's a lot of audience that comes into that station because of the Steelers," Young says. "I think the stronger the team plays, the more interest there is in the radio broadcasts."

KDKA also may get a ratings spike of its own from carrying Major League Baseball's Pittsburgh Pirates games from April to October. Games of the other local big-league team, the National Hockey League's Pittsburgh Penguins, are broadcast on CC's Oldies outlet WWSW.

KDKA is popular with older audiences, and its dominance in the Pittsburgh radio market may be tied

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / PITTSBURGH

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$245,794,916	\$225,048,387
Local Newspaper	\$132,765,774	\$141,395,810
Outdoor	\$21,139,467	\$22,760,097
Local Magazine	\$7,552,538	\$5,276,175
Total	\$407,252,695	\$394,480,469

Source: Nielsen Monitor-Plus

Market Profile

to a relatively sizable older population. Thirty-six percent of the population is 55 or older, compared to the average of 28 percent for the nation's top 50 markets, according to Scarborough Research. WDVE wins the 25-54 demo and has been No. 1 in that group every ratings

book for about 10 years, Romano says.

The competition is even stiffer in TV news, with all three top network affiliates consistently closely bunched in the ratings.

"Pittsburgh is as competitive a market as any in the country," says WTAE-TV news

director Bob Longo. "Everybody's in spitting distance of everybody else in every newscast."

Hearst-Argyle's WTAE, an ABC affiliate, had the top-rated 5 p.m. newscast in the November sweeps, while CBS' owned-and-operated KDKA-TV won at 6 p.m. and 11 p.m., according to Nielsen Media Research.

Sinclair Broadcasting's Fox affiliate WPGH-TV bested CBS' UPN station WNPA-TV at 10 p.m. The two outlets have the only newscasts at that hour in the Pittsburgh DMA, which Nielsen Media Research ranks as the No. 21 market in the U.S. with 1,165,660 households.

WPXI gm Carter, who was news director at Cox's WSB-TV in Atlanta before replacing longtime gm John Howell in December 2001, says the big three TV players in Pittsburgh—Cox, Hearst-Argyle and CBS—pour considerable resources into their products.

"The fascinating thing about Pittsburgh is you'll never see the same [ratings] results twice," Carter says. "It's just a very dynamic market, and everybody in almost every daypart is separated by a point or less."

KDKA added a 4 p.m. newscast, the first in the market, on July 22 after research found there would be a significant audience for news at that hour, says KDKA vp/gm Gary Cozen. KDKA's hourlong newscast finished second in the November sweeps with a 7/15, behind WPXI's *Judge Judy* (7/16 at 4 p.m. and 8/17 at 4:30 p.m.) and ahead of WTAE's hourlong *Oprah* (6.5/14). Cozen says the numbers for KDKA's 4 p.m. newscast probably make it the most successful 4 p.m. newscast launch in the country. "We went from *Rosie*, which was delivering about a 3.0, and more than doubled our audience," says Cozen. In addition, the newscast gave KDKA a better start to its 5 p.m. newscast, Cozen says.

Nielsen overnights from July 22 (the day that the KDKA 4 p.m. newscast launched) through the end of October show KDKA won the 5 p.m. news hour with an 8.7/18, compared to 7.9/16 for WPXI and 7.1/15 for WTAE. But WTAE finished first at 5 p.m. in the November sweeps, with a 9.9/19, to a 8.9/17 for KDKA and a 8.2/15 for WPXI.

Cozen alleges that WTAE and WPXI's cash giveaways designed to draw viewers to the stations' 5 p.m. newscasts during sweeps periods have influenced the ratings and led to WTAE's rise from third to first place.

"We believe it's a deceptive practice," Cozen says. "Six years ago, the American Association of Advertising Agencies' media buying committee condemned sweeps contesting in this market. Because of the high percentage of

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	5 FM, 1 AM	26.8	\$38.7	35.2%
Infinity Broadcasting	3 FM, 1 AM	25.6	\$36.8	33.5%
Steel City Media	2 FM	7.4	\$9.4	8.6%
Renda Broadcasting	1 FM, 2 AM	11.7	\$6.5	5.0%

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

NIelsen RATINGS / PITTSBURGH

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	CBS	KDKA	7.0	15
	ABC	WTAE	6.5	14
	Fox*	WPGH	2.5	5
4-4:30 p.m.	NBC*	WPXI	7.0	16
	WB*	WCWB	0.9	2
	UPN*	WNPA	0.2	1
4:30-5 p.m.	NBC*	WPXI	8.0	17
	WB*	WCWB	1.2	2
	UPN*	WNPA	0.3	1
5-6 p.m.	ABC	WTAE	9.9	19
	CBS	KDKA	8.9	17
	NBC	WPXI	8.2	15
	Fox*	WPGH	2.5	5
5-5:30 p.m.	WB*	WCWB	1.2	2
	UPN*	WNPA	0.5	1
	WB*	WCWB	1.2	2
5:30-6 p.m.	UPN*	WNPA	0.7	1
	CBS	KDKA	11.2	20
	ABC	WTAE	9.7	17
6-6:30 p.m.	NBC	WPXI	8.6	15
	Fox*	WPGH	2.5	4
	WB*	WCWB	2.4	4
	UPN*	WNPA	0.6	1
	CBS	KDKA	12.7	22
	Fox*	WPGH	2.6	4
	WB*	WCWB	1.8	3
UPN*	WNPA	0.9	2	

Late News

10-10:30 p.m.	Fox	WPGH	3.4	5
	UPN	WNPA	1.1	2
11-11:30 p.m.	CBS	KDKA	12.8	22
	NBC	WPXI	11.7	20
	ABC	WTAE	10.2	18
	Fox*	WPGH	2.2	4
	WB*	WCWB	1.4	2
	UPN*	WNPA	0.5	1

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

NEWSPAPERS: THE ABCS

older demos, our competitors' cash giveaways manipulate the ratings three months out of the year, then settle back to normal."

KDKA took a jab at its competitors' cash giveaways by offering a home theater system and DVDs as prizes in a contest for media buyers to correctly predict the newscast ratings for the November sweeps (*Mediaweek*, Nov. 25, 2002).

WTAE's Longo says he does not see the sweeps money giveaways as the major driving force behind his station's ratings success in November. "We do a bang-up job on news, weather, [and] we have terrific personalities," Longo says, adding that WTAE's lead meteorologist, Joe DeNardo, has been on the air in Pittsburgh for more than 35 years and that the station has the most experienced medical reporter in the market in Marilyn Brooks, who has been there for 20 years.

WPXI's Carter also dismisses Cozen's claim that sweeps cash contests manipulate the ratings. "If you look at 52 weeks out of the year, this TV station happens to do as well outside the book as we do inside the book," Carter says. "Sometimes people are going to position themselves different than others. It is a business where you often need to call attention to yourself, and [cash giveaways] don't change how you cover news or how you market yourself."

In addition to WPXI, Cox owns the Pittsburgh Cable News Channel, a 24-hour network that reaches 800,000 households in the market. The net re-airs some of WPXI's news.

CBS is working to build up the other half of its Pittsburgh duopoly, WNPA, the UPN outlet, according to Cozen. "We're pleased with the progress it's made," he says, adding there are plans to schedule *King of Queens* and *Becker* on WNPA, probably in the 6-8 p.m. time slot and maybe again at 11 p.m., when the new season starts in the fall. The station also will air *Malcolm in the Middle* when it goes into syndication in the fall of 2004.

Meanwhile, WQED, the public broadcasting station, is continuing to seek a buyer for its other TV station, WQEX, which switched from educational to commercial last year. Executives at WCWB, Sinclair's WB affiliate, did not return repeated calls for comment.

Cable TV is a strong player in local advertising sales because of the Pittsburgh market's rolling topography, which prevents broadcast signals from reaching many areas. The 2 1/2-year-old cable interconnect, managed by AT&T Comcast, inserts onto 36 networks reaching 835,000 homes—88 percent of the cable homes and 72 percent of all TV homes in the DMA, according to Jim

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Allegheny County: 532,907 Households				
<i>Pittsburgh Post-Gazette</i>	191,195	296,618	35.9%	55.7%
(Pittsburgh) <i>Tribune-Review</i>	58,710	60,630	11.0%	11.4%
<i>The (McKeesport) Daily News</i>	19,454		3.7%	
Westmoreland County: 150,297 Households				
(Greensburg) <i>Tribune-Review</i>	53,181	77,370	35.4%	51.5%
(New Kensington) <i>Valley News Dispatch</i>	12,085	12,156	8.0%	8.1%
<i>Pittsburgh Post-Gazette</i>	9,885	21,019	6.6%	14.0%
<i>The (Monessen) Valley Independent</i>	6,205		4.1%	
<i>Connellsville Courier</i>	3,247		2.2%	
Washington County: 81,153 Households				
<i>Observer-Reporter</i>	30,057	31,982	36.9%	39.2%
<i>Pittsburgh Post-Gazette</i>	12,057	23,813	14.9%	29.3%
<i>The (Monessen) Valley Independent</i>	7,255		8.9%	
(Pittsburgh) <i>Tribune-Review</i>	4,190	10,294	5.2%	12.7%
Beaver County: 72,013 Households				
<i>Beaver County Times</i>	39,319	45,396	54.6%	63.0%
<i>Pittsburgh Post-Gazette</i>	6,309	11,095	8.8%	15.4%
(Pittsburgh) <i>Tribune-Review</i>	1,703	1,590	2.4%	2.2%
Butler County: 67,409 Households				
<i>Butler Eagle</i>	27,744	28,998	41.2%	43.0%
<i>Pittsburgh Post-Gazette</i>	8,238	18,438	12.2%	27.4%
(Pittsburgh) <i>Tribune-Review</i>	6,055	6,505	9.0%	9.7%
(New Kensington) <i>Valley News Dispatch</i>	1,529	1,507	2.3%	2.2%
Fayette County: 60,776 Households				
(Uniontown) <i>Herald Standard</i>	25,673	27,741	42.2%	45.6%
(Connellsville) <i>Daily Courier</i>	6,978		11.5%	
(Greensburg) <i>Tribune-Review</i>	3,050	11,883	5.0%	19.6%
<i>Pittsburgh Post-Gazette</i>	2,033	5,421	3.3%	8.9%
<i>The (Monessen) Valley Independent</i>	1,692		2.8%	

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

RADIO LISTENERSHIP / PITTSBURGH

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KDKA-AM	News/Talk	15.6	8.8
WDVE-FM	Rock	9.5	8.1
WXDX-FM	Alternative	7.1	5.7
WDSY-FM	Country	7.0	7.7
WSHH-FM	Adult Contemporary	6.0	5.4
WRRK-FM	Classic Rock	5.5	3.6
WBZZ-FM	Contemporary Hit Radio	4.8	4.2
WWSW-FM	Oldies	4.4	5.1
WJAS-AM	Nostalgia	3.7	4.1
WLTV-FM	Soft Rock	3.5	3.7

Source: Arbitron Fall 2002 Radio Market Report

Mason, vp/gm, AT&T Comcast Media Services. Cable has a 79 percent penetration rate in the DMA, well above the 69 percent average of the country's top 50 markets, according to Scarborough Research.

The primary cable operator, AT&T Com-

cast, reaches 509,000 homes. Comcast entered the market after acquiring AT&T Broadband in November. The cable giant serves 60 percent of the homes in the interconnect; the other operators involved are Adelphia Cable, Charter Communications, Armstrong Cable and Time

SCARBOROUGH PROFILE

Comparison of Pittsburgh

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Pittsburgh Composition %	Pittsburgh Index
DEMOGRAPHICS			
Age 18-34	31	27	86
Age 35-54	41	38	93
Age 55+	28	36	125
HHI \$75,000+	29	17	58
College Graduate	13	11	88
Any Postgraduate Work	11	9	84
Professional/Managerial	23	19	82
African American	13	6	46
Hispanic	13	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	63	114
Read Any Sunday Newspaper	64	72	113
Total Radio Morning Drive M-F	22	22	97
Total Radio Afternoon Drive M-F	18	18	96
Total TV Early News M-F	29	30	103
Total TV Prime Time M-Sun	39	41	105
Total Cable Prime	13	16	123
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75	81	109
Read Any Sunday Newspaper	77	84	109
Total Radio Morning Drive M-F	76	75	99
Total Radio Afternoon Drive M-F	73	73	99
Total TV Early News M-F	70	73	104
Total TV Prime Time M-Sun	91	92	101
Total Cable Prime	59	69	117
MEDIA USAGE - OTHER			
Accessed Internet Past 30 Days	60	52	87
HOME TECHNOLOGY			
Own a Personal Computer	69	62	90
Purchase Using Internet	38	33	85
HH Connected to Cable	69	79	115
HH Connected to Satellite	16	12	72

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

Warner Cable. A regional cable sports channel, Fox Sports Net Pittsburgh, carries the majority of Pirates and Penguins telecasts.

The newspaper business in Pittsburgh, like TV news, is competitive, with two morning dailies in the market.

The 217-year-old *Pittsburgh Post-Gazette* remains the dominant paper from a circulation standpoint, with more than twice the daily circulation of its chief competitor, the *Tribune-Review*. The *Post-Gazette's* weekday circulation

as of Sept. 30 was 243,091, a 0.4 percent increase from the previous year, according to the Audit Bureau of Circulations. Saturday circulation also was up the same percentage over the year to 233,356, while Sunday circulation was down 0.6 percent to 406,930.

The *Tribune-Review* had Monday circ of 107,395, a 24 percent increase from the previous year, as of Sept. 30, according to the ABC. A rep at the daily attributes the sharp spike to a special circulation offer and promo. The *Tri-*

bune-Review's Tuesday-Saturday circulation was 119,338, a drop-off of about 5,500, and Sunday circulation was 179,567, down by about 4,000.

A change in command is in the works at the *Post-Gazette*. John Craig, who has been the editor since 1977, is planning to retire this year, and his successor, David Shribman, has joined the *Post-Gazette* this month as executive editor. Shribman had been assistant managing editor, columnist and Washington Bureau chief of *The Boston Globe*. He won the Pulitzer Prize for beat reporting in 1995.

Craig said that although the past two years have been difficult for the *Post-Gazette* in terms of revenue, daily circ is steady; and although Sunday circ has been down, it has not gone down very far. An in-house task force has been looking at the circ issue for more than a year. The Block family, which also owns *The Toledo Blade*, has published the *Post-Gazette* since 1927.

The *Tribune-Review*, owned by Richard Scaife, has published a Pittsburgh edition since 1992 in Allegheny (where Pittsburgh is located), Beaver, Butler and Washington counties. The Greensburg edition covers Westmoreland, Fayette and Indiana counties. The *Tribune-Review* started 110 years ago in Greensburg, about 30 miles east of Pittsburgh. Single-copy sales of the Sunday *Pittsburgh Tribune-Review* increased 28 percent after the price was dropped 50 cents to \$1 last month, according to Craig Cawley, vp of marketing for Tribune-Review Publishing.

A new gm, Ralph Martin, took over the Pittsburgh operation on Jan. 6. He formerly was chief executive of Birmingham, Ala.-based Community Newspaper Holdings Inc.

Tribune-Review Publishing owns four other dailies in the metro area: the *Valley News Dispatch* in Tarentum; *The Valley Independent* of Monessen; *The Daily Courier* of Connellsville; and *The Leader Times* of Kittanning. The four dailies count a combined daily circulation of nearly 70,000, according to Cawley. The company also publishes two weeklies in the market, the *Blairsville Dispatch* and *The (Aspinwall) Herald*, with combined circulation of about 27,000.

American City Business Journals publishes weekly *Pittsburgh Business Times*, and Pittsburgh-based Steel City Media puts out *City Paper*, a free alternative newsweekly.

As for outdoor advertising, Lamar Advertising has a virtual monopoly of the market, with 4,000 structures in the area. Lamar gm Stan Geier says the Pittsburgh Lamar operation experienced about 6 percent growth in 2002. Lamar also is building bus shelters in seven counties in the metro area outside of the city of Pittsburgh. ■

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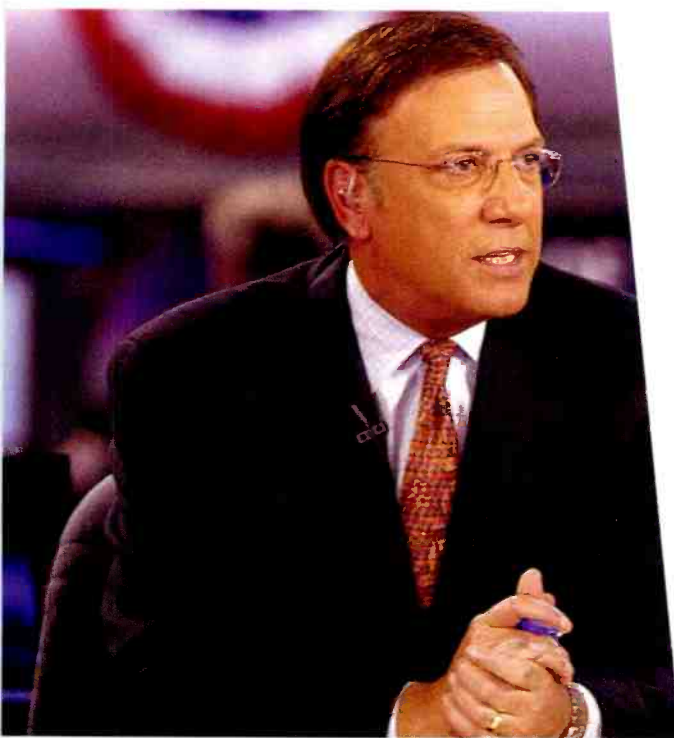
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RANK	NETWORK	MEN 18-49	MEN 25-54
1	OLN	247	314
2	GOLF CHANNEL	200	253
3	ESPN	188	199

SOURCE: CNAD 3Q 2002

Once-mighty CNN has seen its 20-year dominance of cable news ratings give way to Fox News Channel in a surprisingly short period. Now, Fox News is claiming

WMA



ERIK HEINLA/CNN

ON THE FRONT LINES:

Aaron Brown (above) is CNN's most visible anchor, while Fox News' Bill O'Reilly (opposite) has become prime time's biggest news draw.

it's just a matter of time until it eclipses its rival in ad revenue. CNN executives, who say the network is still growing, insist their lead is safe. BY ERIC SCHMUCKLER

The television business, for all its tumult and dynamism, does not often turn on a dime. Sure, there are fads and instant hits—remember *Who Wants to Be a Millionaire*—but competition between networks is more tectonic. Consider how long NBC has been on top, or Nickelodeon's 15-year rise to dominate the kids business. It takes a long time to turn these battleships around.

That's why the rapid emergence of Fox News Channel is so breathtaking. Mighty CNN spent a couple of decades and a few wars defining the cable news channel and becoming a household word. When Fox News boss Roger Ailes launched his network in 1996, it looked like a suicide mission—another Murdoch loss leader, like the *New York Post*. Yet FNC overtook CNN in ratings a year ago. Led by the pugnacious Bill O'Reilly, FNC beat CNN last year in prime time by 60 percent.

CNN has struggled to find itself when there isn't a war or catastrophe, turning to a personality-driven prime-time lineup that includes Connie Chung, Aaron Brown and the

indefatigable Larry King. Competition is brutal, and the attendant media chatter over ideological bias, show-biz versus hard news, talk radio on TV and CNN management turmoil show no signs of abating. Now another battle is heating up—the inevitable struggle for dollars.

Not often does a TV ratings leader settle for second-place money, but that is the anomalous reality in cable news today. CNN, by virtue of its long leadership—that is to say, monopoly, until rivals launched in the late 1990s—built a tremendous base of business with lofty cost-per-thousand viewer rates (CPMs) that are the envy of the industry (and the bane of some media buyers). Now FNC is determined to grab its share, and the elbows are flying. Each network



R OF THE WORDS

repeatedly accuses the other of shading the truth, if not outright lying, and the two competitors cannot agree on anything: revenue, growth, demographic strengths, momentum, viewer median ages, loyalty—even on whether or not they are competing.

“We deliver an affluent male audience, first and foremost,” says Larry Goodman, CNN president of sales and marketing, “and we compete against any programming that delivers that audience. We don’t see ourselves limited to news or any genre. Everyone’s absorbed by CNN versus Fox, but it’s a sidebar in our life.”

Paul Rittenberg, Fox News senior vp of ad sales, believes he knows why Goodman prefers not to focus on the competition. “We didn’t just pass them—we went by in the outside lane,” crows Rittenberg. “Larry’s saying advertisers are really stupid. Otherwise, why would he claim they pay two or three times as much for the No. 2 network?”

And, lest buyers forget, there’s a third player in the mix. MSNBC, the lagging stepchild of NBC and Microsoft, has seen its ratings decline and endured more facelifts than Michael

Jackson. The network has kept its head above water sales-wise, buyers say, by packaging with other NBC properties as it desperately tries to define its mission.

Over in the center ring, buyers report FNC is gaining ground on CNN in both CPMs and revenue, though it is not yet clear how adversely CNN has been affected. "CNN is seeing far more competition, and it has to affect them in dollars," says Larry Blasius, executive vp/director of negotiations for Magna Global USA. "Yeah, CNN's challenged. Does Fox have a case for more parity? Absolutely. They'll certainly continue [taking money away], but it won't all happen in a year, no matter what Roger Ailes wants."

LARRY GOODMAN DESCRIBES Fort CNN as unassailable. "The simple fact is, we're growing," he says, pointing to the network's 30 percent gain in delivery of adults 25-54 on a total-day basis in 2002 versus 2000 (excluding 2001 and the extraordinary events that swelled all news



"People lose market share, or revenues, or their customer base. Here, that's 0-for-3. Fox's growth hasn't come from us. I'm sitting here fat and happy." CNN'S GOODMAN



"We're not just beating them, we're doubling and tripling them [some nights]. I'd have to be an even bigger idiot than I am to screw this up." FOX NEWS' RITTENBERG

ratings that year), according to Nielsen Media Research data. "Any network would be happy to grow 30 percent over two years," Goodman says. "In revenue, we grew in the high single-digits last year to \$458 million for CNN and Headline [combined]. Our ratings are up, our audience profile is strong, and there's a general sense we've invested in our product with Lou Dobbs, Paula Zahn, Connie Chung and Aaron Brown. We have a blue-chip roster of clients on-air. What happens in competition? People lose market share, or revenues, or their customer base. Here, that's 0-for-3. So how is it competition in the classic sense? Fox's growth hasn't come from us. I'm sitting here fat and happy."

Revenue for CNN and FNC cannot be verified, since neither is reported separately in corporate financial statements. Goodman points to analyst reports and CMR data that credit CNN/Headline with roughly \$450 million in ad sales last year. Buyers say CMR figures tend to be somewhat inflated, perhaps by 10 percent generally, but Fox's Rittenberg charges "there's a significant lag time" on unit rates in the data and that

"it doesn't work for networks that are growing or slipping." While CMR lists FNC with a projected \$77 million in ad sales for '02, Goodman himself cites figures from a Fox corporate executive indicating FNC pulled in closer to \$130 million. Rittenberg claims \$200 million.

Many buyers are fairly skeptical that CNN's revenue could be sailing along so smoothly, given the increased competition. "Their revenue can't be up—it's got to be down," says one major buyer, who asked not to be named. Adds Jon Mandel, co-CEO of Mediacom: "CNN took a hit in the last upfront, and this has to be coming out of their hide. I betcha Fox has taken a good chunk from MSNBC and CNBC, but going forward it'll affect CNN even more. And if they're doing so great, how come they run all those AOL ads?"

The question of those in-house spots is a touchy one indeed, as AOL Time Warner late last month disclosed that in addition to dubious accounting for advertising at its online unit, the company had aggressively booked ad revenue at its cable systems division as well, leading stock analysts to wonder what other time bombs lurk in the company's books. Rittenberg derides the in-house ads as "AOL creative accounting" and suggests CNN has used them to keep sell levels artificially high. Replies Goodman: "We do run a lot of AOL—\$12 million last year in barter—which is 3 percent of our total and doesn't materially affect our performance."

On top of its total-day ratings growth, CNN also enjoyed a prime-time gain of 8 percent compared to two years earlier. A 9 percent distribution increase to nearly 87 million homes helped. (Fox jumped 43 percent, or 25 million homes, to 81 million.) But since Fox pulled ahead in viewership in January '02, it has left CNN in the dust. In prime time, where the biggest ad bucks are, Fox moved from a 56 percent advantage in delivery in last year's first quarter to a 75 percent advantage in fourth quarter, according to Nielsen Media Research data. In total day, Fox's advantage hovered between 40 percent and 60 percent. And CNN may be losing momentum—last month, its delivery fell more than 20 percent in prime time and total day versus January 2002.

CNN really shows its strength when it comes to breaking news. When the space shuttle *Columbia* disintegrated returning to Earth the morning of Feb. 1, CNN drew the largest audience throughout the day, delivering 1.85 million viewers, just beating Fox News' 1.77 million but far ahead of MSNBC's 759,000 viewers, according to Nielsen data.

One figure not in dispute is viewer median age: both CNN and FNC border on the elderly, as usual in news. On a full-day basis, CNN's median age is 60 and FNC's is 59. In prime time, though, Fox is a bit younger, according to a fourth-quarter analysis by Magna Global, with a median age of 61, while CNN is listed as 65-plus. Rittenberg points to *Fox Report With Shepard Smith*, *Hannity & Colmes*, as well as morning show *Fox & Friends*, as younger-skewing programs. *Hannity & Colmes* has been trouncing the nearly geriatric *Larry King Live* at 9 p.m., with an 80 percent adults 25-54 advantage in the fourth quarter. King, by the way, turns 70 this year, leaving CNN with a big succession question.

Each network claims to be more upscale. Fox trots out Nielsen data showing its viewers have a median household income of \$56,000 versus a median of \$49,000 at CNN and \$53,000 at HLN (total day). Goodman says this particular Nielsen survey, PNF, "is not intended to provide median income—what Fox gives out is questionable on multiple dimensions." But according to Nielsen spokesman Jack Loftus, deriving medi-

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Source: Turner Research from Nielsen Media Data: 20C2 (12/31/01-12/29/02), this year (12/30/02-1/26/03). Prime is M-Sa, 6p-11p. Rankings are based on AA(000's) for P18-49 and P25-54 and includes all ad-supported cable networks. © 2003 Turner Broadcasting System, Inc. An AOL Time Warner Company. All Rights Reserved.

an income from this study is “perfectly legitimate.” What should be more worrying for both sides is that these figures do not point to cable news as a screamingly upscale buy—FNC is about a third of the way down the list of cable nets in terms of viewer median income, behind MTV, Comedy Central and History, while CNN sits in the bottom quarter, behind TNN, TBS and USA.

Goodman prefers Monroe Mendelsohn Research’s affluence study, a mail survey of \$75,000-plus homes. According to MMR’s Mitch Luren, the median income in last spring’s study for CNN and HLN was \$110,000, versus \$109,000 for FNC and \$108,000 for all affluent households. Luren calls the news channels “pretty darn affluent.” Adds one top agency source: “When you cross education with occupation level and net worth and income, then you start to see CNN pull away.”

CNN continues to enjoy a large advantage in CPMs—on the order of 30 percent to 40 percent, according to buyers, even more for a mix rich in *Moneyline* and *Larry King*. “Buyers are saying to me, ‘You’re double or triple Fox,’” reports Goodman. Does he see an anomaly in the ratings leader being so far behind in CPM? “Not at all,” he replies. “*Jerry Springer* could be beating someone and getting a lower CPM. We may have lower ratings, but we have a lot more dignity, and people pay for a blue-chip brand.”

“If there’s a blue-chip advertiser paying two or three times our CPM on CNN, I’ll give them a week free on FNC because they’re getting screwed,” replies Rittenberg. “Does revenue follow rating immediately? No, but it will happen. My pitch is we’re worth more. In a TiVo world, we have people who watch for longer and may actually stay to watch your commercial. We’ve turned news into a water-cooler conversation. It’s not just an event situation—we keep our viewers regardless.”

Some buyers see it Fox’s way, with conditions. “Will Fox eventually gain parity? Probably,” says Rino Scanzoni, president of broadcast at Mediaedge:cia. “CNN’s under a lot of pressure, and it’s going to happen. The money follows the audience, but it doesn’t happen all at once. Fox has added a tremendous amount of rating points to the market, and demand [in news] depends a lot on financial services and corporate advertising, which are inconsistent and uneasy in a tough economy. A war may drive up viewership, but that doesn’t necessarily correspond with [advertiser] investment. And with viewers 25-54 and 50-plus, the categories you can go after are limited.”

“Fox will close the gap over time,” offers Andy Donchin, Carat’s national broadcast director. “CNN is one of our most expensive networks, we’re not blind to that, but it’s not a network we want to walk away from just to make a statement. There’s been some give on their part and on ours, and we’ve made deals beneficial to both sides, with some great added value and multiplatform components. With their newsgathering, their out-of-home, their Web site and everything else, they’re still an 800-pound gorilla out there.”

AD-REVENUE CLAIMS ARE A MAJOR HOT BUTTON in this battle. While FNC’s Rittenberg says his network took in \$200 million last year, Goodman points to recent public remarks by Fox Networks Group president Tony Vinciguerra indicating a \$130 million ad revenue base in ’02. But Fox counters that this statement referred to the parent company’s July-to-June fiscal year, thus including the difficult 9/11 quarter and excluding fourth quarter ’02, when the network benefited from

higher CPMs won in the upfront. (Vinciguerra, by the way, also said that FNC received a monthly subscriber fee of 22 cents versus CNN’s 38 cents and expected big increases when contracts come up starting in ’06.)

Rittenberg projects \$300 million in ad revenue for FNC this calendar year—a number some buyers find quite aggressive—and wants to compare his revenue (favorably) to CNN’s alone. Problem is, CNN and HLN are sold in tandem in 80 percent of deals; HLN may be “hamburger helper,” as Rittenberg puts it, but it is an ingredient CNN cooked up fair and square. Still, with Fox outdelivering CNN in the 25-54 demo by 48 percent for total day and by 67 percent in prime last year, it’s clear that even at a CPM disadvantage, Fox can close the revenue gap quite quickly.

In last spring’s upfront, FNC gained in CPMs, hauling down increases in the low double-digits off a very low base, while CNN wrote some positives along with some low single-digit negatives. In scatter, buyers report the two networks have been very close on pricing, though CNN has held firm on rates. Goodman says his upfront revenue, blending



“[Does CNN] have to be more creative and inventive to retain their revenue base? Absolutely. Are they capable of that? Absolutely.” MAGNA’S BLASIUS

“Will Fox eventually gain parity? Probably. CNN’s under a lot of pressure. Fox has added a tremendous amount of ratings points to the market.” MEDIAEDGE’S SCANZONI



broadcast- and calendar-year deals, is up 20 percent. Rittenberg expects even greater gains: “We’re not just beating them [in delivery], we’re doubling and tripling them [some nights],” he says. “I’d have to be an even bigger idiot than I am to screw this up.”

Then there’s poor MSNBC. Seth Winter, sales vp for NBC’s network news and MSNBC, says last year’s integration of cable and broadcast news sales has been a plus. “We’ve created revenue opportunities by virtue of information and budgets, content-driven things across platforms—MSNBC with *Today* or *Meet the Press*,” explains Winter. “It’s not really a matter of packaging—we don’t have to compromise pricing from one platform to another.”

But some buyers scoff. “If you help them out on MSNBC, they help you out in news or even on the network,” one reports. Adds another: “They’ll pick up the crumbs. They are low man on the totem pole, and we use ’em accordingly.” MSNBC’s considerable makegood

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problems keep it largely out of sale these days. New prime-time shows with Jesse Ventura—which the former Minnesota governor confirmed last week—and ABC News correspondent Sam Donaldson are reportedly on tap, though Ventura can hardly be expected to improve the net's upscale demos.

HOW WILL DOLLARS FLOW IN THIS radically reconfigured market? CNN has long been a premium product, with more than one buyer labeling it “overpriced.” Several buyers say—Goodman’s optimism notwithstanding—that CNN will have trouble keeping its rates and dollars up, and that the gap will inevitably narrow. “This is a marketplace, and the buyer has a choice of accepting whatever prices are

work needs a lot of dollars to fill up its zooming ratings. FNC may get budget-share increases without being able to boost CPMs dramatically, in a way that’s analogous to Cartoon Network’s struggle to raise both volume and CPMs versus Nickelodeon. Settling for share increases isn’t so bad, notes one observer: “After all, you can’t put a CPM in the bank.”

There is even some anger at CNN’s above-it-all attitude. “This whole denial of what’s happening has really pissed me off,” says another media agency source, who declined to speak for attribution. “I refuse to do business at those kind of numbers, and I know my peers are doing the same. That’s why I’d be shocked if their revenue is up. CNN is not interested in working things out, and it’s a short-term mentality.”

“There’s no shortage of people saying we’re overly aggressive and overly pricey,” Goodman admits. “There’s one shop we didn’t do an upfront with, and another network took their money at a lower CPM. We’re trying to work with people more in terms of pricing.”

“If they were stupid, they could [lose budgets],” says Magna’s Blasius, “but Goodman’s smart about getting things done.” Will CNN take negatives? “They are challenged, and yeah, they may have to do some stuff to get things done—and they may get some positives from people.” Blasius continues. “Do they have to be more creative and inventive to retain their revenue base? Absolutely. Are they capable of that? Absolutely.”

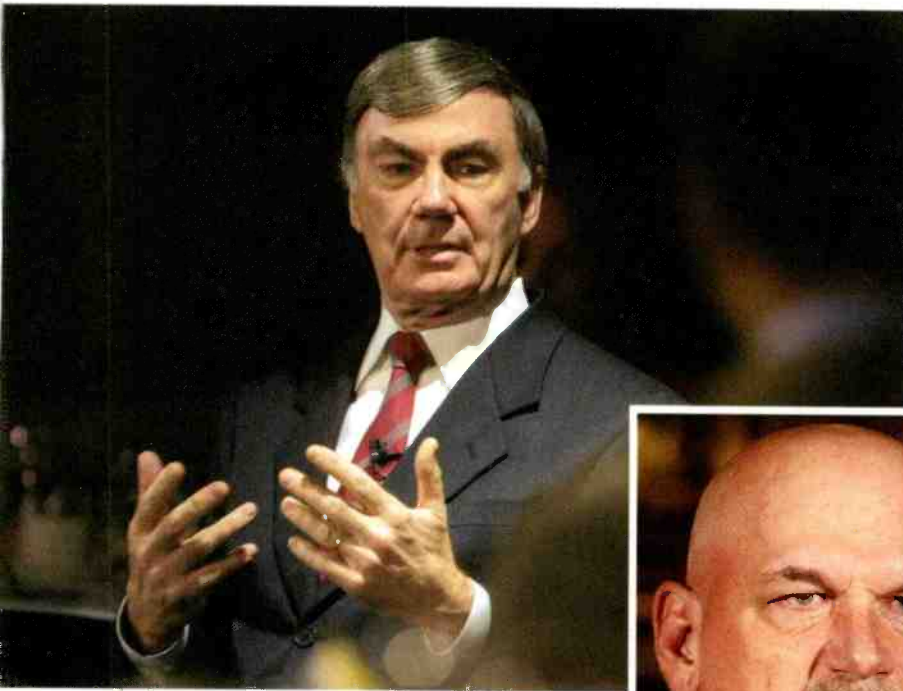
“Larry is smart enough to know what AOL Time Warner expects of him,” says Aaron Cohen, executive vp of Horizon

Media. “He’ll make his monetary goals, and if that means making a deal with a couple people to get there, he knows how. CNN is sitting in a pretty good place—it’s not like they’re in a hole in the ground. For buyers, it’s a matter of managing the two. You can’t put too much money on Fox, or you’ll trip over yourself.”

“Yeah, there’ll be a shift [of dollars], but I don’t think it’s going to be huge,” says one top agency source who asked not to be identified. “Fox won’t get those CPMs for a long, long time. There are two kinds of news advertisers. If you’re talking cold remedies, you’re buying eyeballs. Others are looking for an environment, an image. They’re looking to reach decision-makers and influencers who watch news. If you’re an image-oriented product—a BMW, Mercedes, Lexus—it’s not even a question, you go with CNN. There’s no comparison in the quality of the journalism—CNN is light years ahead in objectivity and reporting—and I don’t think Fox’s ‘*New York Post* on TV’ approach appeals to the most desirable consumers. You

can’t let pricing efficiency be the primary decision maker when you’ve invested so much in branding, and media agencies have a responsibility to point out the difference to clients.”

Perhaps the only thing the sales chiefs agree on is that these two kids need a bigger sandbox. “The cable news audience has gone from 2 million homes in ’96 to 4 million homes today,” explains Rittenberg, “but we haven’t doubled the revenue pie. We have to go after the broadcast nets.” Adds Goodman, “CNBC has been remarkably easy pickings, and A&E has been a happy hunting ground for us. There’s about \$9 billion out there that fits us demographically, and it’s all fair game.” ■



THE NEXT FACELIFT: MSNBC, still struggling to find the right lineup, is said to be talking to ABC News’ Sam Donaldson (above) and wrestler-turned-governor Jesse Ventura about hosting prime-time shows. Ventura last week confirmed he’s signing up.



set,” notes Marc Goldstein, CEO of Mindshare North America.

“If there’s a war, CNN can count on viewers flooding back,” says a major buyer who didn’t want to speak for attribution, “but then they go bye-bye again. I’ve thought CNN has been overvalued for years and tried to convince clients not to do business there, with some success. You may want the environment, but at what price? If there’s, say, a 20 percent price difference now, Fox can try to close that gap to 10 percent. It’s a real challenge for CNN, there’s no other way to term it. It’s gonna be a hard upfront for them, and they’ve got a big nut worldwide.”

Fox may have trouble raising CPMs, buyers note, because the net-

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Inside Media

NEWS OF THE MARKET

Tribune Co. Names VP/Hispanic Media

Aiming to expand efforts to serve the Hispanic community with news, Tribune Co. has established a new position, vp/Hispanic media, and named Louis Sito, previously executive vp and general manager of *Newsday*, to the post. Sito, who will keep his other position as president, publisher and chief executive officer of *Newsday*'s Spanish-language daily *Hoy*, will handle the company's initiatives in Hispanic media and coordinate Tribune's four Spanish-language newspapers. Sito said his plans include possibly expanding the company's stable of Spanish-language papers. Timothy Knight will replace Sito in the No. 2 business-executive post at *Newsday*, reporting to publisher Ray Jansen. Most recently, Knight was vp for strategic marketing, development and finance at the *Chicago Tribune*.

Comcast Sells Subs in Western States

Comcast Corp. last week sold systems in Montana, Wyoming, Colorado and Utah to Bresnan Broadband Holdings for \$525 million. The deal enables Comcast to shed subscribers outside of key cities it wants to serve, and Bresnan gets an additional 317,000 subs in an area where it is seeking to expand. The systems will operate under the Bresnan Communications banner. The transaction is expected to close at the end of March. Comcast, which recently merged with AT&T Broadband, is the No. 1 cable company with more than 21.4 million subs.

Mason Consulting on HD Radio Rollout

Former Infinity Broadcasting president Dan Mason will consult iBiquity Digital to promote the adoption and rollout of HD Radio, the branded name for the digital radio technology approved by the FCC last October.

More than 35 radio groups have signed commitments to license the technology for more than 100 radio stations, which will make the transition this year. Digital radio receivers will hit the consumer market in early spring.

SBS Will Appeal Court Decision

Spanish Broadcasting System last week said it will appeal the decision by the U.S. District Court in Miami to dismiss the Spanish-language broadcaster's lawsuit against Clear Channel Communications. SBS charged Clear Channel, which owns a stake in SBS' main competitor, Hispanic Broadcasting Corp., with anticompetitive business practices that hampered its ability to compete. The suit was filed last June on the same day Univision announced a deal to acquire HBC, the U.S.' largest Spanish-language radio group. "This case is really about the fallout from a failed merger. SBS expected to merge with HBC and create the largest Spanish-language radio station in the top 10 markets, but HBC decided to accept Univision's offer instead," wrote Judge Patricia Seitz. HBC has scheduled a shareholder meeting on Feb. 28 to vote on the proposed merger with Univision.

Coach Jackson Returns to Sporting News

Phil Jackson, coach of the NBA defending-champion Los Angeles Lakers, last week returned for a second season to the Sporting News Radio lineup. *The Phil Jackson Show* airs Mondays from 6 to 7 p.m. and will continue through the NBA playoffs. Chris Myers, co-host of *The Chris Myers & Bob Golic Show* on KMPC-AM, Sporting News Radio's O&O in Los Angeles, will also co-host on Jackson's show. In addition to interviewing coaches and athletes, Jackson fields questions from listeners. SNR network has more than 430 affiliates. ■

Calendar

Interep will host the **Power of Urban Radio** symposium Feb. 13 at the Grand Hyatt Hotel in Atlanta. The keynoter will be Bill Lamar, executive vp/head of U.S. marketing for McDonald's. Contact: Sherman Kizart at 312-616-7204 or sherman_kizart@interep.com.

The **Broadcasters Foundation** will present its **Golden Mike Award** for outstanding contributions to radio and television to NBC chairman Bob Wright at a black-tie gala Feb. 24 at New York's Plaza Hotel. *NBC Nightly News* anchor Tom Brokaw will serve as emcee, and presenters will include Tim Russert, moderator of NBC's *Meet the Press*; Lily Tartikoff; and Wright's wife, Suzanne. NBC late-night host Conan O'Brien will provide entertainment. Contact: 203-862-8577 or e-mail gastings@broadcastersfoundation.org.

The **American Association of Advertising Agencies' annual Media Conference and Trade Show** will be held March 5-7 at the Hilton Riverside Hotel in New Orleans. Event lineup includes panel discussions, breakout sessions led by marketing communications experts, trade show exhibits and an e-business symposium. Contact: Michelle Montalto, 212-850-0850.

Magazine Publishers of America will present "**Breakfast With a Leader**" with Steven Florio, president/CEO, Condé Nast Publications, March 6 at the University Club in New York. Contact: 212-872-3755.

The **Association of National Advertisers Annual TV Ad Forum** will be held March 13 at the Plaza Hotel in New York. Highlights will include an update from FCC chairman Michael Powell on what's happening at the agency and how it is impacting television. Contact: Patricia Hanlon, 248-391-3121.

The **International Radio and Television Society Foundation** will host a **Golden Medal Award** dinner honoring Leslie Moonves, president of CBS, March 19 at the Waldorf-Astoria in New York. Contact: 212-867-6650, ext.302, or e-mail maggie.pritikin@irts.org.



Salvatore Modernizes LHM

The redesigned *Ladies' Home Journal* hits newsstands tomorrow, reflecting the vision of new editor in chief Diane Salvatore. Conveying a more "modern take" on the 119-year-old brand, the redesign features more-sophisticated photography and typefaces, as well as eight new sections, including front-of-the-book columns on marriage, kids and pets, and transformed sections on home, family fashion and personal beauty. Discovery Channel, Special K, Botox, Flonase and Bandaid all advertise with *LHM* for the first time in the issue.

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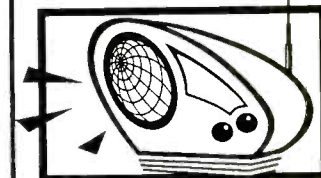
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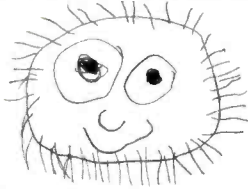
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Movers

TV STATIONS

Kerry Toland has been named vp and station manager/general sales manager of Fox owned-and-operated UPN station WUTB in Baltimore. Toland most recently served as local sales manager at Fox O&O WTTG and WDCA (UPN) in Washington, D.C.... Entravision Communications Corp. has named **Anita Saenz-Carvalho** gm of its Corpus Christi, Texas, stations, Univision affiliate KORO and Telefutura outlet KCRP. Saenz-Carvalho, formerly general and local sales manager, replaces **Araceli DeLeon**, who joined rival Telemundo last month as vp and gm of its two Arizona stations.

NETWORK TV

At NBC, **Deborah Lake** was promoted from senior director of program standards in New York to vp, commercial standards and program compliance. Lake replaces Rick Gitter, who is retiring after 23 years in NBC's standards department.

RADIO

Reid Reker has been promoted to senior vp and market manager for Infinity Broadcasting's stations in San Antonio, from vp and general manager of KRBV-FM and KYNG-FM, two of the company's Dallas stations.

MAGAZINES

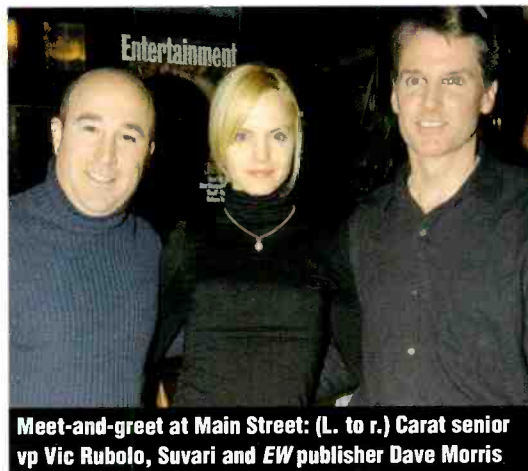
At Time4 Media's *TransWorld Snowboarding*, **Kurt Hoy** was promoted from special issues editor to editor, a position that had been vacant for months... AARP has named **Linda McCutcheon** director of marketing and sales for all publications, including *AARP: The Magazine* and *AARP Bulletin*. She has held sales and marketing positions for Time Inc.'s *Money* and *Time* magazines and Web sites. Most recently she was CEO of KOZ, an Internet company providing online and back-office services to print publications... **Peter Armour** was promoted to senior vp, consumer marketing of Advance Magazine Group—comprised of Condé Nast Publications, Fairchild Publications' consumer titles and Golf Digest Publications—from senior vp, circ director at CN. He will oversee consumer-marketing database and other sales and marketing activities.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

AS A PRESENTING SPONSOR of the recent Sundance Film Festival in Park City, Utah, **Entertainment Weekly** hosted a celeb-studded cocktail party at the posh 350 Main Street, with appearances by Daryl Hannah,



Meet-and-greet at Main Street: (L. to r.) Carat senior vp Vic Rubolo, Suvvari and EW publisher Dave Morris

© PATRICK MCWILLEN

Andy Garcia, Mena Suvvari, Olympia Dukakis, Paul Rudd, Ron Livingston, Illeana Douglas, Danny Masterson, Natasha Lyonne, Patricia Clarkson, Jacqueline Bisset, Campbell Scott, Pauly Shore and Amy Redford. *EW* execs did



Crowd-pleaser Sanders

tequila shots with Dukakis to toast her forthcoming movie, *The Event*; Pauly Shore bombed in his attempts at spontaneous stand-up on the buffet line; clients and movie stars crammed onto the dance floor to jam to the tunes of DJ Stretch Armstrong; and Andy Garcia was unchar-

acteristically unsocial: He came in, walked straight back to the food table, filled his plate, ate, and ran... The best-dressed canines in the most fashionable New York neighborhoods this past weekend were wearing overcoats promoting the airing of the Westminster Kennel Club Dog Show on **USA Network** today and tomorrow at 8 p.m. The cable net hired the four-legged talent of K9 Billboards to canvas key areas of the city—Times Square, Union Square, Riverside Park, Central Park, Rockefeller Center, Madison Avenue, Penn Station and Grand Central Station—in outerwear bearing the

message about the prestigious Madison Square Garden event, which this year features 2,603 contenders. The Westminster Kennel Club Dog Show is the second-oldest continuous sporting event in the country, trailing the Kentucky Derby by 20 months... Special security measures at LaGuardia we can understand, but at the Condé Nast cafeteria? Indeed, when CN staffers heard they were giving away free copies of the new *Teen Vogue* in custom-made backpacks. Publisher **Gina Sanders** expected to draw a crowd in response to her companywide e-mail offer for the first 100 takers, but what she got was practically a stampede. Sanders had to delve into her own stash of issues after the first 100 disappeared in less than a minute. She ended up giving away 400 issues in four minutes flat... Though the site of *Maxim*'s recent "Maximville" bash was

an abandoned Wonder Bread factory in San Diego, the affair was anything but wholesome. They transformed the space into an "all-American" town run exclusively by women, including a dominatrix presiding over the local lock-up and the Coors Twins sharing the mayor's office. In the town square, a champagne-glass-shaped fountain spouted bubbly, and by the end of the night, a roving gang of sales reps got a little outta-hand, trying to throw their boss, group publisher **Jamie Hooper**, into the drink. The quick-on-his-feet Hooper, determined to stay dry, dissuaded them with promises of real champagne bottles when they got back to their offices. They went for it, and he delivered the next day: a bottle of Moët & Chandon, times 12.



ANDY WATSON PHOTOS

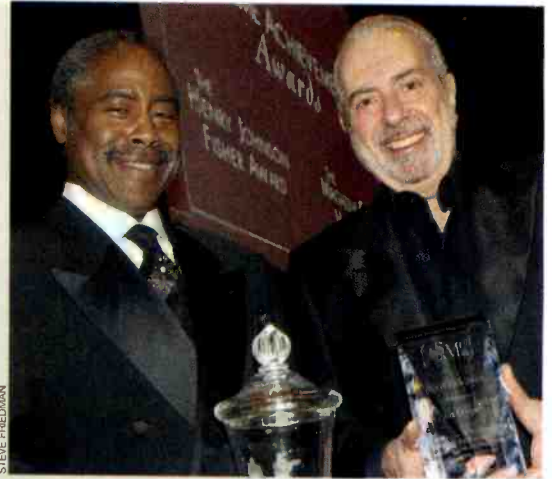
USA's Westminster promo went to the dogs.



The gang from Rodale's *Organic Style* was on hand at New York's OM Yoga Center for a recent celebration marking the opening of its new studio on Broadway. (L. to r.) *OS* contributing editor Barbara Jones, *OS* editor at large Danny Seo and *OS* editor in chief Peggy Northrop.



Honey magazine recently hosted a reception for its first male solo cover subject, Boris Kodjoe, star of Showtime's *Soul Food*, at New York club APT. (L. to r.) *Soul Food* co-star Nicole Ari Parker, Kodjoe, and *Honey* editor Amy DuBois Barnett.



STEVE FREDMAN

Essence Communications CEO Ed Lewis (l.) won the Henry Johnson Fisher Award and *GQ* editor Art Cooper was inducted into the ASME Hall of Fame at the Magazine Publishers of America/American Society of Magazine Editors recent gala at New York's Waldorf.



At *BusinessWeek's* "Captains of Industry" lecture series at New York's 92nd Street Y (l. to r.), Bill Kupper, president, *BW*; featured speaker Charles Schwab, chairman, Charles Schwab Corp.; and *BW* editor Steve Shepard



Elle drew a crowd at the Seventh Regiment Armory for its recent Young Collectors' Night, marking the end of the annual Winter Antiques Show in New York. Editor in chief Roberta Myers (r.) and her husband Frank chatted with *Elle Decor* editor Margaret Russell.

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Going for the Green

Playing different strategies, rivals *Golf Digest* and *Golf Magazine* report big swings in '02 ad pages and revenue

THOUGH GOLF IS OFTEN DESCRIBED AS A GENTLEMAN'S SPORT, IT HARDLY SEEMS THE case when it comes to the fierce rivalry between Advance Publications' *Golf Digest* and Time4 Media's *Golf Magazine*. Accusations of steep rate-card discounts and bad-mouthing the competition have long been the

norm as the two monthlies have battled for market share. Over the past couple of years, the combination of new owners for both titles and shrinking ad dollars in the category has raised the gamesmanship to a new level.

"It's a very competitive marketplace right now—it's a share battle," says Pam McNeely, senior vp/group media director of Dailey & Associates, whose clients include Callaway Golf. "The golf industry is down as a whole."

Much has changed in terms of strategy for both titles. Following Advance's acquisition in April 2001 of *Golf Digest* Cos., publisher of *Golf Digest* and *Golf World*, and a month later Meredith Corp.'s *Golf for Women*, Advance reduced the magazines' ad rates and instituted sister company Condé Nast's non-negotiable-rate policy. *Golf Digest* in '02 cut its open-page rate 38 percent to \$91,080 for a full-color page (2003 rates are up 4 percent, to \$94,723). *Golf Digest* also did not honor previously negotiated deals for discounted rates, says Mitchell Fox, *Golf Digest* Cos. president/CEO.

As a result of the changes, category leader *Golf Digest* saw its ad pages rise 8.7 percent to 1,429 last year, but revenue plummeted 37.6 percent to \$94.7 million, according to Publishers Information Bureau. "Our magazines [had been] much like other golf publications, with advertisers that enjoyed very deep discounts in excess of 50 percent," Fox says. "We blended all these discounts together and made a rate card based on fairness and integrity."

Under Advance, *Golf Digest* Cos.' no-negotiation policy has caused *GD* "to lose some clients who like the negotiating give-and-take," Fox says. So far this year, new advertisers in the book include Target, Intel and Absolut, thanks in part to corporate deals struck by Condé Nast. The April issue, previewing the Masters tournament, will carry at least 160 pages, up from 114 last year, Fox says.

Golf publisher Chris Wightman says that all publishers in the genre (which also includes American Express Publishing's *Travel & Leisure Golf*) offer advertisers enticements below standard rates. "The idea that [*Golf Digest*] doesn't negotiate in the equipment cat-

egory is not true," Wightman says. *Golf Magazine* has continued to raise its ad rates, which went up 6 percent in '02 to \$98,950 for a full-color page and are up 5.6 percent this year to \$111,180, reports PIB. New advertisers this year include Spalding, Dell and Mercedes Benz.

Since Time Inc.'s acquisition of *Golf Maga-*

zine publisher Time4 Media from Times Mirror in December 2000, *Golf* has scored pages via package deals with Time Inc.'s *Sports Illustrated* and *Fortune*. In one such deal, Ace Insurance will run a three-page gatefold in *Golf's* April issue, as well as next month in *Fortune*.

Golf's ad pages climbed 3.3 percent last year to 1,359, and revenue gained 14 percent to \$145.2 million. Under editor Jim Frank, who took over last fall from the retired George Pepper, the March issue features a redesign with bolder photos and a new instruction section.

The April issue is expected to close with more than 147 ad pages, up from 141 last year, Wightman says.

Regarding the Masters, a source of controversy over the host Augusta National Golf Club's refusal to admit women as members, *Golf Digest* and *Golf* have divergent views. *Golf Digest* says it has not yet decided whether it will entertain clients at the event this year; *Golf* says its clients want to be at the Masters, so it will be business as usual. —LG

Shuttle Scramble

U.S. News rushes out special

Because of its Friday-night deadline—a day earlier than rivals *Time* and *Newsweek*—*U.S.*

News & World Report's regular Monday issue last week did not report on last Saturday's explosion of the space shuttle *Columbia*. *U.S. News* published a 240,000-circulation, newsstand-only special on the disaster last Wednesday.

The ad-free special (cover price \$3.99), which was placed on stands alongside the Feb. 10 edition, will remain on sale through May 5. The 50-page special includes 10 pages of images and an investigative piece.

The last big weekend-news story *U.S. News* had to shift gears on was the death of John F. Kennedy Jr. in July 1999. At that time, the newsweekly's editors had

been tipped off Friday night that Kennedy's plane was missing; on Saturday morning, owner Mort Zuckerman stopped the presses in time to include a report of Kennedy's crash



CHECKING THE SCORECARDS

GOLF DIGEST ADVANCE PUBLICATIONS

- Avg. paid circ, second-half '02: flat at 1.56 million
- '02 ad pages: +8.7% (vs. '01) to 1,429
- '02 ad revenue: -37.6 percent to \$94.7 million
- '02 open rate: -38 percent to \$91,080

GOLF MAGAZINE TIME4 MEDIA

- Avg. paid circ, second half '02: flat at 1.40 million
- '02 ad pages: +8.7 percent (vs. '01) to 1,359
- '02 ad revenue: +14 percent to \$145.2 million
- '02 open rate: +6 percent to \$104,885



Mediaweek Magazine Monitor

WEEKLIES February 10, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	10-Feb	35.68	11-Feb	45.55	-21.67%	210.55	209.83	0.34%
The Economist	1-Feb	38.00	2-Feb	52.00	-26.92%	181.00	202.00	-10.40%
Newsweek ^E	10-Feb	36.40	11-Feb	25.91	40.49%	185.03	154.19	20.00%
The New Republic	10-Feb	4.49	11-Feb	9.16	-50.98%	30.62	33.13	-7.58%
Time ^E	10-Feb	36.51	11-Feb	35.16	3.84%	187.33	190.96	-1.90%
U.S. News & World Report	10-Feb	44.92	11-Feb	25.50	76.16%	125.55	93.78	33.88%
The Weekly Standard	17-Feb	8.00	18-Feb	8.50	-5.88%	47.32	52.01	-8.06%
Category Total		204.00		201.78	1.10%	967.90	935.90	3.42%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	10-Feb	21.40	11-Feb	21.00	1.90%	108.15	110.37	-2.01%
Entertainment Weekly	7-Feb	37.41	6-Feb	23.32	60.42%	155.19	146.78	5.73%
Golf World	7-Feb	15.33	8-Feb	17.92	-14.45%	74.66	113.48	-34.21%
New York	10-Feb	45.00	11-Feb	46.50	-3.23%	180.80	224.50	-19.47%
People	10-Feb	77.81	11-Feb	62.61	24.28%	369.97	330.84	11.83%
Sporting News	10-Feb	21.25	11-Feb	21.83	-2.66%	75.83	86.19	-12.02%
Sports Illustrated ¹	10-Feb	34.21	11-Feb	52.74	-35.13%	179.46	244.45	-26.59%
The New Yorker	10-Feb	35.73	11-Feb	23.08	54.81%	166.96	130.29	28.14%
Time Out New York	5-Feb	58.94	6-Feb	57.00	3.40%	354.43	303.75	16.69%
TV Guide	8-Feb	53.35	9-Feb	66.13	-19.33%	320.88	292.33	9.77%
Us Weekly	10-Feb	20.17	NO ISSUE		N.A.	123.67	89.17	38.69%
Category Total		420.60		392.13	7.26%	2,110.00	2,072.15	1.83%

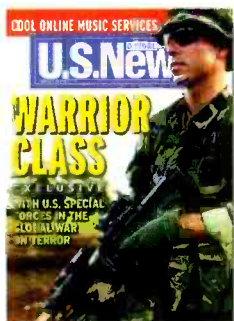
	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	9-Feb	8.25	10-Feb	8.35	-1.20%	51.55	52.65	-2.09%
Parade	9-Feb	17.10	10-Feb	14.46	18.26%	73.10	75.94	-3.74%
USA Weekend	9-Feb	9.19	10-Feb	13.40	-31.42%	65.47	79.23	-17.37%
Category Total		34.54		36.21	-4.61%	190.12	207.82	-8.52%
TOTALS		659.14		630.12	4.61%	3,268.02	3,215.87	1.62%

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

BIWEEKLIES February 10, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	17-Feb	40.16	18-Feb	41.99	-4.36%	184.72	161.05	14.70%
Forbes	17-Feb	73.08	18-Feb	63.17	15.69%	301.13	255.35	17.93%
Fortune	17-Feb	103.10	4-Feb	109.81	-6.11%	296.40	231.50	28.03%
National Review	24-Feb	19.16	25-Feb	13.58	41.11%	46.07	43.74	5.32%
Rolling Stone	20-Feb	32.25	14-Feb	47.85	-32.60%	106.77	111.24	-2.22%
CATEGORY TOTAL		267.75		276.40	-3.13%	937.09	802.88	16.72%

CHARTS COMPILED BY AIMEE DEEKEN



U.S. News followed its regular issue (top) with a special two days later.

in the Monday issue. In the case of the *Columbia*, however, the production cycle was too far along to make a change. "This time around, we weren't that lucky," says editor Brian Duffy.

Duffy hastens to add that *U.S. News'* special came out just two days after *Time* and *Newsweek* and contains updated information and an interview with NASA administrator Sean O'Keefe. And Duffy notes that in the days following the crash, the top of the news returned to the looming war with Iraq, the subject of *U.S. News'* Feb. 10 cover story.

For its *Columbia* coverage, *Time* increased its national print run by 51 percent. (*Life*, which publishes newsstand specials that are overseen by *Time*, is planning a March 4 bookazine about the space program.) Meanwhile, *Newsweek* nearly doubled the draw of its *Columbia* issue on newsstands in Texas, Florida and the home states of the astronauts.

U.S. News has no plans to alter its Friday closing schedule. Only a handful of printing plants can accommodate the newsweeklies, and *Time* and *Newsweek* have a lock on Sunday print runs. "Unless some exotic new way of printing these kind of publications comes out, we'll be in this position," Duffy notes. "For 52 weeks of the year, if you're luck doesn't hold for one, two or three of those weeks, them's the breaks. But you try and compensate for it." —LG

It's Showtime

TV Guide's Lafavore tunes in

New *TV Guide* editor in chief Michael Lafavore last week was already mulling over changes for the 9 million-circulation weekly.

As part of *TV Guide's* turnaround effort, Lafavore says he will add more variety to the front of the book and trim the length of its fea-

tures. In coming months, the overhaul will reflect "the spirit of the way people read *TV Guide*," Lafavore explains. "People pick it up and read it intermittently."

Lafavore says he will add reviews of DVDs and coverage of new TV technology, including HDTV and plasma-screen sets. "There's a place for *TV Guide* to help consumers make decisions to figure out what to buy, and if it's the right time to buy," says Lafavore. More editorial coverage of consumer electronics could also expand *TV Guide's* advertising base.

John Loughlin, president of *TV Guide's* publishing group, tapped former *Men's Health* editor Lafavore despite the editor's lack of weekly-magazine or entertainment-news experience. Most recently, Lafavore has consulted for Hearst Magazines and Dennis Publishing on editorial positioning and newsstand sales.

"He has an extraordinarily successful track record in terms of an editor in chief, and he's absolutely hooked on TV," says Loughlin.

TV Guide's newsstand sales have eroded in recent years as a result of increased use of local-newspaper TV listings and onscreen guides. In the first half of 2002, *TV Guide's* single-copy sales, which account for roughly 10 percent of its total circulation, fell 21.5 percent, according to the Audit Bureau of Circulations.

Loughlin says he will give Lafavore plenty of support, having earmarked more than \$20 million this year for investments in *TV Guide's* circulation, marketing and redesign.

Lafavore's hire completes Loughlin's five-month effort to build a new management team for the magazine, which also includes executive vp/publisher Scott Crystal and Chuck Cordray, vp of consumer marketing. —LG

Media Person

BY LEWIS GROSSBERGER



The Plod Thickens

IT WAS A SUNDAY-NIGHT TOSS-UP BETWEEN *KINGPIN*, A NEW

show, and *Dragnet*, a new old show, but finally Media Person had to go with *Dragnet*. Partly for nostalgia reasons, but mainly because it would give him an excuse to write another anti-Dick Wolf diatribe, which MP

likes to do at least once per year. The man has gone completely out of control and must be stopped before there's nothing left on network TV but him and the reality shows.

To fully understand the menace of Dick-wolfism, let us first review some basic principles. Essentially, there are three kinds of cop show: 1. Feely cops; 2. Flashy cops; and 3. Plodding cops.

The feely-cop category would include *NYPD Blue*, *Homicide: Life on the Street*, *Third Watch* (at least Media Person thinks so; he's only seen it once or twice) and *Hill Street Blues*, the greatest of the genre, indeed the show that pioneered it. Feely cops are allowed to have personal lives. This makes them incredibly busy. In between nabbing perps, they must solve personal crises and have sex with each other. They may also have corrupt bosses or get hassled by the Rat Squad (you know, Internal Affairs) and even sometimes get shot. They can be tossed in jail, too, but if they're in a starring role, it's a mistake or a frame-up. (Worry not about the young guy on *NYPD Blue*. Sipowicz will spring him.)

Flashy cops are usually found in flashy towns like Vegas (*Crime Story*, *CSI*) or Miami (*Miami Vice*, *CSI: Miami*). Flashy cops have style. *Miami Vice* was all hot music, cool clothes and neon settings. The *CSIs* are all high-tech razzle-dazzle, special effects and editing. Their cameras linger on up-to-the-second lab gizmos, zoom in on decaying or severed body parts and then zip right inside the body to show how bad things happen to good organs.

Flashy cops tend to be the best-looking and best-dressed cops on television (though on all cop shows the female cops are mainly

lookers and they wear very tight tops). In fact, it's hard to concentrate on the investigation because all you can think about is having sex with the officers conducting it. You miss a lot of clues.

Pity the poor plodding cop. Plodding cops must keep their private lives private; if they have spouses or dates, these may be alluded to but rarely or never seen. No, plodding cops are drudges without lives who just shuffle from crime scene to precinct house to apartment to ring the doorbells of They Who Must Be Questioned. These cops are crime schleppers, pure and simple, Willy Lomans of detection, workaholics with badges. *Law & Order* creator Dick Wolf is the king of plodders. Instead of spouses or children, Dick's dicks have district attorneys; instead of going home after work, they go to court. It is he, of course, who remade *Drag-*

flash. That theme song, ridiculously overdramatic yet at the same time utterly irresistible. Webb's clipped line readings and the lines themselves, so understated they were over the top. *My name's Friday. I'm a cop. DUM DADUM DUM!!!!*

For Media Person's money, the current cop most like Jack Webb isn't Ed O'Neil's reincarnation of Joe Friday on *Dragnet* but David Caruso on *CSI: Miami*. True, he carries the ridiculous name "Horatio" and has red hair. But the writers give him real Joe F-style snappers, and he has that same nice timing and quietly menacing calm that Webb had and also seems to share Webb's manifest disgust for the corruption and slime all around him. Caruso started as a feely cop on *NYPD Blue*, you doubtless recall (and survived a short but spectacular bombed-out movie career), but he seems to have handled the switch back to TV and flashy cop with aplomb.

Oops. Almost out of space, and Media Person hasn't gotten around to saying much about the new *Dragnet*. Guess Media Person will have to apologize for crying Wolf. But

Dick Wolf is the king of plodders. Instead of spouses or children, Dick's dicks have district attorneys.

net, the fourth plodding Dick Wolf cop show currently on TV. It was redundant because all his shows are *Dragnet*.

Now the original *Dragnet*, the Jack Webb *Dragnet*, was the greatest all-time plodding cop show. No explosions, no violence, no frills, just two homely flatfeet trudging tight-lipped from sleazebag to dingbat to skank in the Raymond Chandler district of Los Angeles, which had not yet been renamed L.A., demanding, in the famous phrase, "Just the facts, ma'am." And yet for a plodder, *Dragnet* contained some wonderful touches of

then, there's really not that much to say about the new *Dragnet*. It's not terrible, but it's nothing special either. Just another cop show. And let's face it, there are too many. Crime is down everywhere but on television.

The real trouble with Wolf is that his shows are *almost* interesting. So you get sucked into watching, and you don't realize you're bored until it's too late and you've wasted an entire hour of your life. You do this four times a week and before you know it, you could miss an entire war in the Middle East. ■

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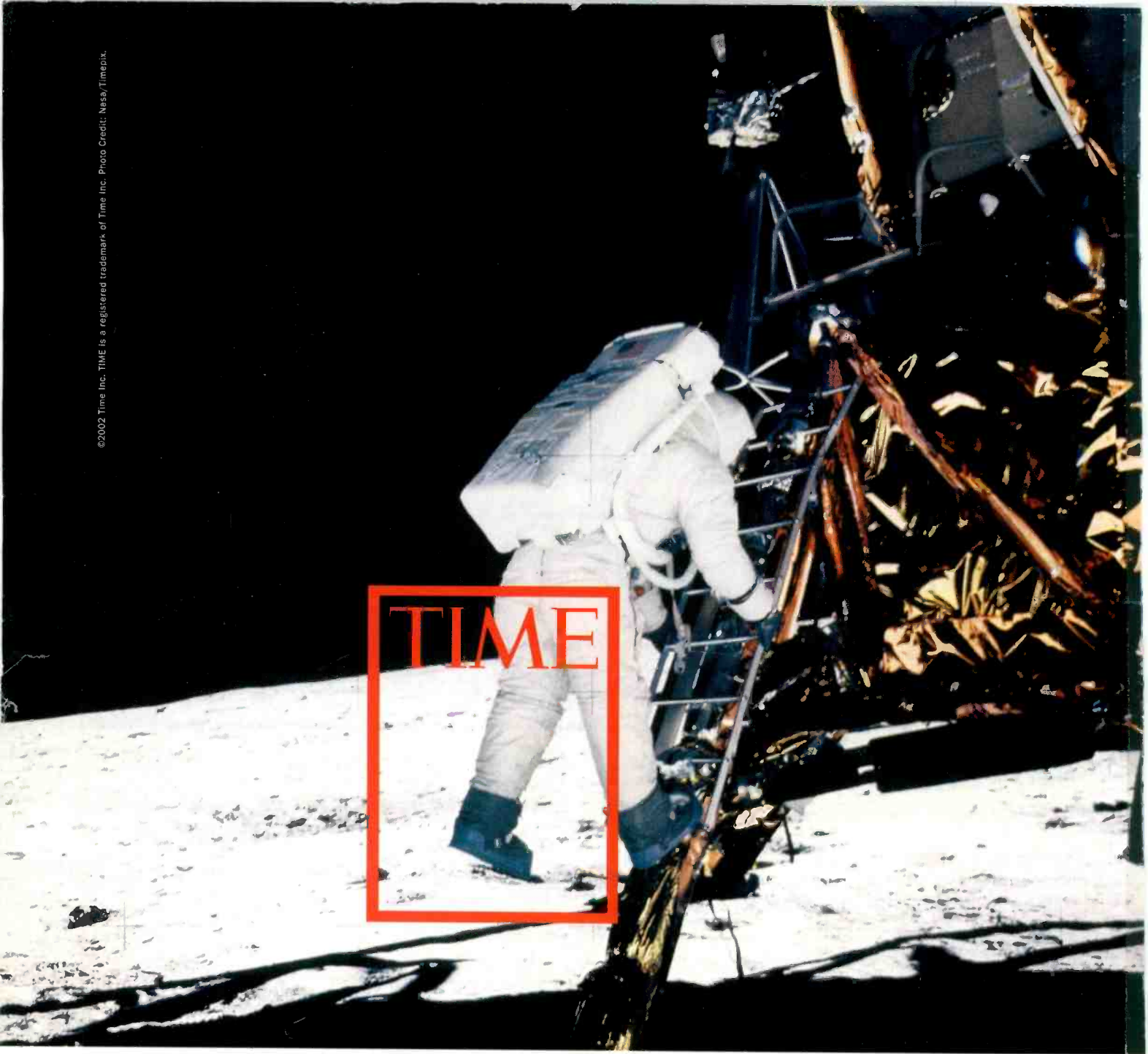
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