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THE NEWS MAGAZINE OF THE MEDIA

TEAM PLAY DURING MARCH MADNESS

CBS, ESPN say all the media exposure for NCAA hoops tournament helps ratings **PAGE 4**

TV PROGRAMMING

JAKE TAKES ON JOEY THURSDAYS

ABC scheduling move plants a flag on NBC's turf **PAGE 5**

WASHINGTON

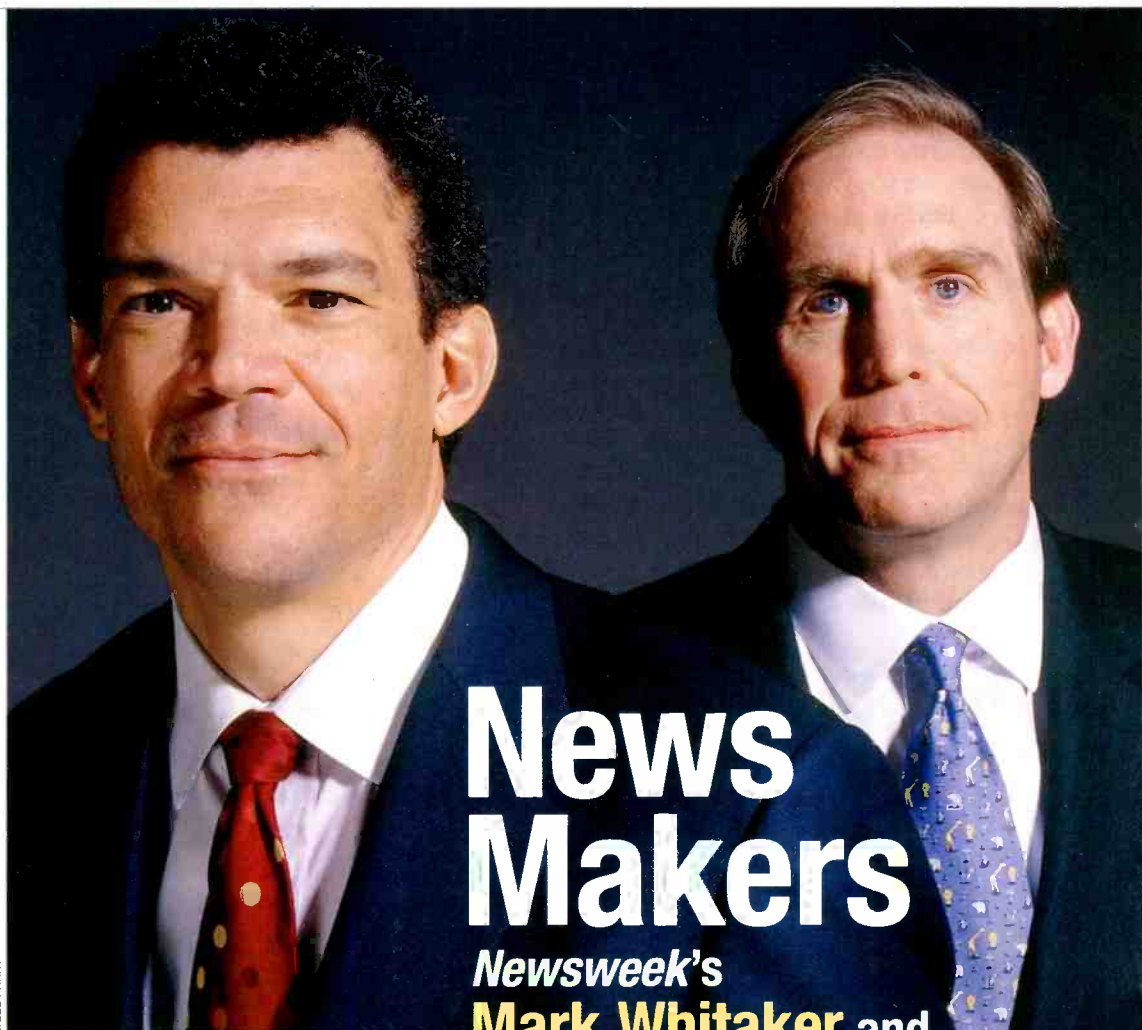
DEMS FORESEE DTV DEADLINE DANGERS

Say Barton's '06 analog cut-off could draw fury **PAGE 5**

OUTDOOR

CC OUTDOOR GOES MULTICULTURAL

Launches unit dedicated to diverse urban areas **PAGE 6**



NIGEL PARRY

News Makers

Newsweek's **Mark Whitaker** and **Greg Osberg** are our Executive Team of the Year

Real Simple tops this year's Hot List

SPECIAL REPORT BEGINS AFTER PAGE 22



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Network News

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NOT EVERY NEW MEDIA INNOVATION HAS TO DO WITH NEW MEDIA



Print Planning Manager Wasn't Always This Bald

NEWSPAPER NATIONAL NETWORK, LP SAVES THE DAY, AND HIS SCALP

By Renetta Rutman
NETWORK NEWS

It's an all too common story: The client has recognized the impact of a national newspaper buy. They understand the power of 49% daily newspaper penetration, and 58% on Sundays (compared to 41.1% HH for the Superbowl). And they value the double whammy of immediacy and precise targeting. Moreover, they know the value of placing their ad in a credible environment that emotionally connects with their target. Yet the logistics of a buy can be daunting. So much so that agency staffers involved in print planning, traffic and production have suffered a marked increase in "de-follicularization" (see graph at right).



Fortunately there is a solution

Newspaper National Network, LP, offers ONE-STOP SERVICE for multi-market newspaper buys. NNN's premium service business model makes it easy. A good thing, too, since advertisers in more and more categories (chart lower right) use newspaper buys see **EASE OF USE**, p.21



Newspapers Proven To Be Strong Vehicle For National Branding

By Alec Verklin
NETWORK NEWS

Recent studies suggest that print media, *specifically* newspapers, are far more effective outlets than electronic media like TV and radio at reaching today's influential consumers with emotionally engaged,

credible and targeted reach. Advertisers in categories ranging from health and beauty to household goods have never had a better opportunity for extending their brand message. And, with the added power of highly targeted sections, clients see **GREAT FOR BRANDING**, p.16

LAST MINUTE

NNN Makes Newspapers National

Newspaper National Network, LP, is an incredibly easy, efficient, competitively-priced way for national advertisers in 16 different categories to convey their brand message. National advertisers derive further impact by targeting their buy to specific sections including Business, Science, Technology, Sports, Entertainment, Home, Fashion, Food and Main News.

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- Government
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At Deadline

■ FEDS PROBE MAGAZINE DISTRIBUTOR INFLIGHT

An ongoing federal investigation into Valley Stream, N.Y.-based distribution service InFlight Newspapers & Magazine, Inc. for questionable distribution practices with newspapers found the company also set up similar deals for several top magazines, such as *Newsweek*, *Time* and *New York*. First reported in *Newsday*, the investigation by the U.S. Attorney's office in Brooklyn, N.Y., involves arrangements in which InFlight paid for subscriptions up front that were later reimbursed in full by the publisher, plus a small fee. The distribution service provides 25 million issues a year primarily to airlines, which give them free to fliers. The probed arrangements, said to be a common practice, allow publishers to use third-party distributor sales to amp up paid circ numbers. Investigators are exploring whether these allowances were abused to boost circulation. None of the magazines named in the suit have been accused of wrongdoing, nor were those contacted aware of an investigation into their activities at press time.

■ HAVAS AXES 60 STAFFERS

Havas' Media Planning Group cut 60 of its 409 North American staffers last week, or about 15 percent of its workforce. A company representative said the cuts "stem from recent client losses." The rep stressed that all 14 MPG offices across the U.S. and Canada would remain open, and that no further staff reductions are planned at this time. MPG is bracing for the departures of both its \$300 million Intel business (which it shares with sibling Euro RSCG) and the \$500 million Volkswagen of America business (creative on VW is retained by Havas' Arnold). Intel confirmed this week it's awarding its account to a team led by Interpublic Group's McCann WorldGroup.

■ FCC'S POWELL BIDS ADIEU

Federal Communications Commission Chairman Michael Powell leaves the agency this week, and was saying his goodbyes last week as Washington awaited word on his successor. Those most commonly mentioned as candidates to follow Powell's four-year stint include FCC Commissioner Kevin Martin; Michael Gallagher, an assistant secretary of commerce who heads the National Telecommunications and Information Administration; and former Texas electricity and telecommunications regulator Rebecca Klein.

■ VIACOM TV STATIONS TAPS SPOT SALES PRES.

Viacom Television Stations Group last week promoted Peter Dunn to president of the group's Spot Sales, overseeing the national spot sales for the company's 25 TV stations. A veteran TV executive, Dunn spent the last two and a half years as president/general manager of Viacom's TV duopoly in Philadelphia, KYW (CBS) and WPSG (UPN). Until his successor is found, Dunn will continue to oversee the operations of the Philadelphia stations. He reports to Tom Kane, president of sales for the TV Group.

■ **ADDENDA:** Nine magazine ideas last week were pitched to **Time Inc.** CEO Ann Moore and editor in chief Norm Pearlstine, including three from the publisher's women's group, according to Time Inc. insiders. Among the ideas put forward are a home spinoff from *Real Simple*, a low-cost celebrity title and turning *People's Your Diet* test into a stand-alone magazine...The 17 executives who walked out of Saatchi & Saatchi three weeks ago, creating the expectation that General Mills business would follow, have been hired by rival **Interpublic Group**, which is creating a stand-alone unit for most of them to pitch brands related to youth, family, health and wellness, IPG confirmed...**Major League Baseball Properties** and **General Mills** entered into a multiyear sponsorship deal last week that, in part, will see the Wheaties cereal brand making "significant" media commitments to national MLB broadcasts on Fox this season...Interpublic Group is moving its product and media barter company under the aegis of its Magna Global media negotiating operation, and renaming the unit **Magna Global** trading. The unit had been part of IPG's Initiative media buying unit and had been called Initiative Trading. Magna negotiates pricing for Initiative and IPG's other

media unit Universal McCann...**Carat** has been selected to handle media buying for most of Revlon's \$125 million media account...**NBC Universal Television** will launch an independent Spanish-language TV station and cable channel in San Diego beginning April 8. The station, Mi San Diego TV 43, will be broadcast over the air on KBOP-CA and over Cox Communications' digital tier.

■ **CORRECTION:** In the March 7 Movers section, an item on Barbara Bekkedahl's hire misstated the name of her new employer. It is the Gospel Music Channel.

INSIDE MEDIaweek



Time4 Media's Mowbray starts the engines for *Racing Fan* Page 38

Market Profile 14
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Mr. TV 40

Market Indicators

NATIONAL TV: SLOW Prime-time scatter continues to be soft, with movies and telecom the most active categories. Schedule shifting at certain networks has some advertisers upset and vowing to take this into consideration in the May upfront.

SPOT TV: SOFT National spot is especially slow. Local is stronger, but automotive, retail, entertainment and telecom are sluggish. Inventory negotiable and plentiful through March.

RADIO: OPEN Market conditions are still slow. Inventory remains available on many stations. Automotive is steady, dot-com companies are active, but retail, entertainment and telecom categories are all down. National and network lagging local.

MAGAZINES: CALM First quarter was quiet, but April should bring activity. Automotive still soft, but finance and food products continue to show strength. Packaged-goods companies are pushing ads to gain market share for brand name foods.

INTERACTIVE: SOLID Keyword pricing is stabilizing heading into second quarter. Agencies are reporting more dollars moving online from pharmaceuticals and financial-services clients, and more brand advertising.

SNTA Presentation Omits Jane Pauley, Larry Elder

As a precursor to the upfront season, The Syndicated Network Television Association kicked off its annual three-city gathering in New York on March 10, aimed at educating advertisers and buyers on the value of syndication.

Some of the issues addressed included syndication's revenue growth of 16 percent to \$3.9 billion in 2004 and new integrated advertising opportunities.

In a clips presentation highlighting the new and returning faces in 2005-06, noticeably absent were NBC Universal's *The Jane Pauley Show* and Warner Bros.' *The Larry Elder Show*, which could mean their cancellations are imminent. NBCU's upcoming Martha Stewart project and Warner Bros.' *The Tyra Banks Show* are expected to inherit a good portion of those time periods. —Marc Berman

Hardware Problems Delay Rollout of PPM in Houston

Arbitron's upcoming demonstration of its portable people meter ratings technology in Houston will be delayed by two months due to a small but fixable hardware problem in the meter, the company said last week. As a result, Arbitron will complete its panel recruitment of 2,100 people by the end of June, rather than in time for the May TV sweeps. The first TV station numbers will be compiled for the July sweeps, and the first radio station data will be delivered for the period between May and July.

Arbitron has been testing the PPM since 2000, but in Houston it is deploying a new meter with new capabilities, including the ability to track time-shifted viewing and listening.

So far, more than 90 percent of media outlets have agreed to participate in the Houston PPM demonstration including 44 of 51 radio stations, 15 of 16 TV stations and 44 of 46 cable networks. In addition, nearly 100 local and national retailers and sports and entertainment venues are also taking part.

Houston is likely to be the first commercial PPM market. Nielsen Media Research, owned by *Mediaweek* parent VNU, has an (continued on page 3)

Team Spirit

CBS, ESPN, other networks play nice leading into March Madness

TV SPORTS By John Consoli

March Madness, the moniker given to coverage of the NCAA men's and women's basketball championships, begins this week, and both CBS (which covers the men's games) and ESPN (women's) are optimistic that viewer interest in college basketball telecasts in the weekends leading up to the tournament will result in ratings that will top last year's.

"I sense there's more interest and enthusiasm for the game of college basketball than there has been in a long time," said CBS Sports president Sean McManus. "We're more excited at this point than we normally are."

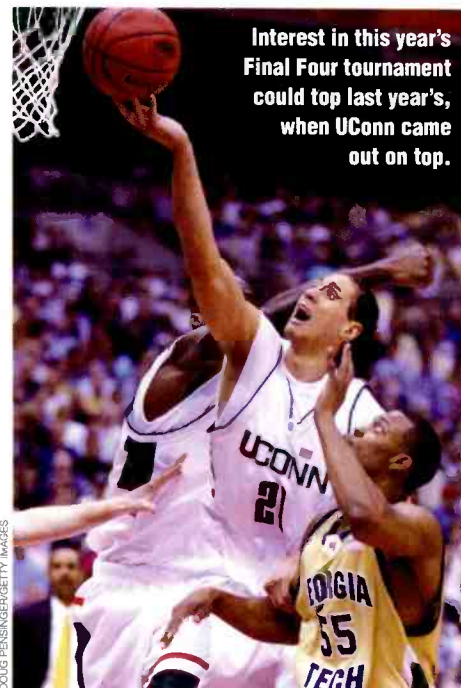
The enthusiasm for college basketball can be seen in the strong ratings produced by an end-of-season triple-header CBS ran on March 6, earning an average overnight household rating of 3.2, 68 percent higher than comparable games a year ago.

"This is the strongest sales year we ever had for the women's college basketball tournament," said Ed Erhardt, president of ESPN/ABC Sports Customer Marketing and Sales, "with many advertisers now making it a legitimate part of their March-April ad rotation."

CBS has sold about 95 percent of its ad inventory for the NCAA Men's Basketball Championship tournament telecasts, which begin March 17 and continue through April 4. Random units do remain for all games, with prices varying by telecast time, according to John Bogusz, CBS Sports sales president. The network is asking about \$650,000 per 30-second unit in the prime-time telecast of the Final Four semifinal games on April 2, while spots in the April 4 national championship game are going for close to \$1 million.

State Farm, which recently signed a deal to become the official insurance partner of the NCAA, will have a "significantly" increased ad presence on the telecasts, Bogusz said. Among the new tournament advertisers are Cooper Tires, TD Waterhouse and TIAA-CREF, a financial services company.

ESPN, which carries the NCAA Women's Basketball Championships, has only "a handful" of units left, according to Erhardt. Avis is the new presenting sponsor of the tournament, he said, which means the car rental company



Interest in this year's Final Four tournament could top last year's, when UConn came out on top.

will have an expanded commercial presence.

CBS has exclusive tournament game telecast rights, although it has done a deal that allows satellite operator DirecTV to carry up to 37 live, out-of-market games from the first three rounds of the tournament in a pay TV package. CBS Sportsline.com earlier this year also signed a multiyear agreement with College Sports Television, allowing CSTV.com to stream live and on-demand coverage of the first 56 NCAA Men's Tournament games.

In addition, ESPN, ESPN2, CSTV and Fox College Sports network will create plenty of shoulder programming around the three-week tournament. Rather than seeing this as competition, CBS' McManus sees it as "unintentional promotional partners," adding, "The more coverage they give the tournament, the better." In fact, as part of an agreement reached with ESPN two years ago, CBS gets to use two ESPN analysts, Jay Bilas and Len Elnore, and ESPN is allowed to televise from inside any game arena up to one hour prior to tip-off for their pregame shows.

"We also promote and talk about the NCAA Women's Tournament on ESPN during our telecasts," McManus said. "The days of us being competitors in this event are just gone. We're partners now. Everyone can benefit." ■

Thursday-Night Fight

ABC is betting its *Jake in Progress* will steal viewership from NBC's *Joey*

TV PROGRAMMING By A.J. Frutkin

Will *Jake* outdo *Joey*? ABC sure hopes so. In an aggressive scheduling move, the network is pitting its John Stamos comedy *Jake in Progress* against NBC's struggling *Friends* spinoff *Joey*.

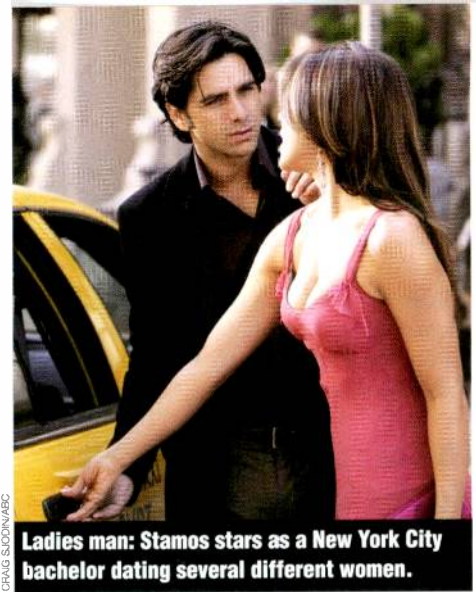
If *Jake* succeeds, ABC may have planted a flag on TV's most lucrative night. In the show, of which 13 episodes have been ordered, Stamos plays a New York bachelor who contemplates settling down. The network previewed two episodes in the *Desperate Housewives* time slot on March 13. The show moves to Thursdays on March 17, where two episodes will air back-to-back weekly from 8-9 p.m.

The success of *Lost* and *Desperate Housewives* clearly has emboldened ABC. It also has left the network with fewer scheduling options. Executives there acknowledged *Jake* didn't flow well with its more family-oriented Tuesday and Friday comedies. But once they looked at Thursday, they noticed that *Friends*' exit last season, combined with *Joey*'s lackluster performance this season, had created a void that *Jake* might be able to fill.

"Obviously there's a large comedy audience that was watching NBC a year ago that isn't there now," said Jeff Bader, executive vp at ABC Entertainment.

Buyers never expected *Joey* to perform as well as *Friends*, but they had hoped for a bit more heat. The spinoff is averaging approximately 11 million viewers, down 48 percent from *Friends*' final season (21 million). It also is averaging a 4.7 rating among adults 18-49, down 51 percent from *Friends* (9.6). Many advertisers believe ABC's risk could pay off. "Traditionally, there has been a substantial young adult audience that is ready to watch TV on Thursdays," said Stacey Lynn Koerner, executive vp/director of global research integration at Initiative. "If ABC can attract the right demographic, it's a huge revenue opportunity for them."

Initially, *Jake* was supposed to be a *24*-like comedy, in which an entire season would have covered a single date in the character's life. But creator Austin Winsberg said all that changed when Stephen McPherson was named ABC's programming chief. According to Winsberg, McPherson thought the show's time element might be limiting and suggested having *Jake* date several women. After a brief period of reassessment "and a lot of tears," Winsberg said he now believes the comedy is more accessible. "The other show might have been edgier, but I can tell a wider



Ladies man: Stamos stars as a New York City bachelor dating several different women.

range of stories now," he added.

On paper, *Joey* and *Jake* couldn't be more different. *Joey* is dumb. *Jake* is smart. *Joey* lives in Los Angeles. *Jake* calls Manhattan home. And whereas *Joey* is a multicamera comedy, *Jake* is a single-camera comedy that Bader said is "more in the vein of [HBO's] *Sex and the City* than [NBC's] must-see comedy." But what the two series share in common are strong male leads that appeal to female viewers.

Although both theoretically could survive in the time slot, several buyers suggested a peaceful coexistence might not be enough for either ABC or NBC. After all, with both series targeting young women, "neither of them would be a consistent top-10 program," said John Rash, Campbell Mithun's chief negotiator. ■

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Dems Dark on DTV Deadline

Say Barton's proposed Dec. 31, '06 analog cutoff could draw 'public wrath'

WASHINGTON By Todd Shields

Rep. Joe Barton (R-Texas) wants to shut off broadcast service to the nation's 73 million analog TVs at the end of next year, a bold idea that for many months excited only muted concern from members of the Commerce Committee that he chairs. But congressional skeptics, mainly Democrats, began to find their voices last week, with one warning bluntly that "public wrath" could be in store for lawmakers who darken TV screens.

Whether critics can derail Barton's drive for a Dec. 31, 2006 switch to digital transmissions remains unclear. Naysayers could get help from the Senate, where Ted Stevens (R-Alaska), the Commerce Committee chair, says questions need answering before a cutoff date is set. In the House, though, leaders want to press on.

Barton and Rep. Fred Upton (R-Mich.), who chairs the telecommunications subcommittee where TV legislation is crafted, used a hearing last week to emphasize the need to prep for the looming deadline.

Upton pointed out that even if current law is left unchanged, consumers would face the switch from analog when 85 percent of them can receive a digital signal. Barton said his proposed legislation could ease the pain by subsidizing equipment needed to make old analog TVs work with the new signal. "Without my proposed hard-deadline legislation...there will be no converter box program to help these consumers," Barton said.

Of greatest concern to lawmakers are the roughly 21 million households, many of them

poor, who receive broadcast signals exclusively over the air. Others use pay TV for their main viewing, but rely on over-the-air reception for the second, third and fourth TVs in their kitchens, garages and even cars. All will need new TVs or converter boxes, which are expected to cost between \$50 and \$125.

The size of the problem grows yearly. In 2004, said Rep. Edward Markey (D-Mass.), more than 1 million digital TV sets were sold, alongside nearly 30 million analog sets. Federal regulators are phasing in requirements that TVs have digital tuners. Still, said Markey, "This is a huge issue."

Rep. Rick Boucher (D-Va.) was more blunt. "Owners will be extremely angry if we render their sets useless and then expect them to purchase a converter box," Boucher said. "You can well imagine the public wrath that is going to be visited on every one of us."

Even some committee Republicans seemed wary. "You make a very valid point about what the response will be if we don't act very carefully," said Rep. John Shimkus (R-Ill.) ■

Media Wire

option to form a joint venture to commercialize the PPM, but has decided to sit out the Houston demonstration. —
Katy Bachman

McCain Group Draws Heat For Cablevision Donations

A group close to Sen. John McCain (R-Ariz.) received donations from Cablevision Systems Corp. and from entities tied to EchoStar and Univision at a time when the media companies had business pending before the Commerce Committee that McCain chaired.

Cablevision, a cable operator and programmer, gave two \$100,000 donations in 2003 and '04 to The Reform Institute, an advocacy group for campaign finance reform co-founded by McCain, The Associated Press reported. McCain told the AP the donations were not improper because they were not campaign donations. Cablevision rep Charlie Schueler said company chairman Chuck Dolan "is a longtime supporter" of McCain.

The donations were legal, but there is no way to tell if motivation lay in a wish for campaign finance reform or a wish to curry favor, said Larry Noble, executive director of the nonprofit money-tracking group The Center for Responsive Politics. "There is always an appearance issue," Noble said.

The Reform Institute's Web site reported donations above \$50,000 by Echosphere, a subsidiary of direct broadcast satellite company EchoStar, and by Chartwell Charitable Foundation, which is funded by A. Jerrold Perenchio, chairman and CEO of Hispanic TV and radio giant Univision. EchoStar, Univision and Chartwell all declined comment. —*Todd Shields*

Consumer Spending Online Totaled \$1.8 Billion in 2004

Users are increasingly electing to fork over cash to access online content, and more often they are doing so for entertainment purposes.

Consumer spending for online content in the U.S. grew by 14 percent to \$1.8 billion in 2004, according to a new report released last week by the Online Publishers (continued on page 8)

Multicultural Moves

Clear Channel starts new billboard unit targeting Hispanic, Urban areas

OUTDOOR By Katy Bachman

Clear Channel Outdoor today plans to announce the launch of a company-wide multicultural sales and marketing initiative revolving around its vast outdoor assets in the largest Hispanic and Urban markets. The new



Milian: aiming to hit \$100 million by 2008

outdoor strategy will be headed by Pedro Milian, Jr., vp of Hispanic sales and marketing, as well as Tony Dailey, vp of multicultural sales and marketing.

With an outdoor presence in nine of the top 10 Hispanic and Urban markets, Clear Channel hopes to capitalize on Madison

Avenue's growing focus on reaching the burgeoning Hispanic population and other multicultural segments. According to the Association of National Advertisers' 2004 multicultural study, more than half (52 percent) of the companies with multicultural advertising budgets increased spending over the previous year.

While outdoor advertising is a small piece of the media mix, it is gaining in popularity because of its ability to target geographically. Hispanic outdoor advertising grew from \$38 million in 1998 to more than \$75 million last year, said Milian. "We think we can increase

that substantially, growing it to more than \$100 million within three years."

Advertisers are starting to give outdoor a second look. "In leveraging geographic concentration, you can generate greater reach efficiency than you can in the general market," said Monica Gadsby, CEO of Tapestry, the multicultural division of Starcom MediaVest Group.

That gives outdoor a leg up on other media. "Spanish-language media, specifically TV, doesn't always reach all the diverse groups of Hispanics," explained Milian. "Outdoor is the only mass medium to reach all Hispanics."

Although Clear Channel has a strong presence in the top ethnically diverse markets such as New York, Los Angeles, Miami, Chicago and Houston, Milian said there's increasing advertiser demand in other markets such as Milwaukee, Seattle, Boston, Atlanta, Orlando, Fla., and Portland, Ore. The strategy also dovetails with the company's Hispanic radio initiative announced last September to convert as many as 25 of its radio stations to Hispanic formats. Since then, Clear Channel has added eight Hispanic stations for a total of 26.

Other outdoor companies have also embraced strategies to target ethnic groups. A year ago, Viacom launched Viacom Outdoor Latino. Entravision Communications, owner of radio and TV stations, also owns Vista Media, which has 11,000 outdoor faces concentrated primarily in New York and Chicago. ■

Seek and Ye Shall...

Search-specific agencies fight for ad dollars and their very survival

INTERACTIVE By Mike Shields

A few weeks ago, dozens of search engine marketing agencies (SEMs) gathered in New York at the Search Engine Strategies Conference, joining vendors and clients numbering in the thousands, all hoping to sell their wares and learn a few tricks of the trade. But many SEMs also likely wondered whether the event might be their last trip to New York.

As search engine specialists have proliferated, hoping to pounce on the ad dollars pouring into the medium over the last few years, their existence may be threatened by the very companies they have been beating to the punch:

interactive and traditional media agencies.

SEMs have prospered by selling clients on their expertise while saving online media players from the complicated technical aspects of managing search campaigns, like bid management and algorithms.

Yet at the conference, many expressed frustration over dealing with insecure agencies, while also admitting to fears of getting wiped out by Madison Avenue bullies.

"The search agency space right now is in the same place that the online agency space was five to seven years ago," said Stuart

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Association, in conjunction with comScore MediaMetrix. The growth in 2004 was driven largely by the Entertainment/Lifestyles category, which soared by 90 percent to \$413.5 million.

However, the Online Personals/Dating was once again the leading category in 2004, with spending reaching an all-time high of \$469.5 million for the year, up 4 percent over 2003.

Despite these signs of healthy growth, users who pay for content online are still a minority. According to the report, 19 million U.S. consumers paid for online content in fourth quarter 2004, up 2.6 million versus 2003, but representing only 11.6 percent of the online population. —Mike Shields

Ex-Meredith Exec Allegedly Violated EEOC Policies

Meredith Broadcasting is alleging that its former president Kevin O'Brien, who was terminated in October for violations of Meredith's Equal Employment Opportunity policies, made repeated derogatory comments about blacks, according to an Associated Press story. O'Brien headed up the TV group for three years, making sweeping and effective changes.

The complaints about O'Brien originated with Sue Schwartz, the former gm of WGCL-TV, the company's CBS affiliate in Atlanta. After she made the complaints, documenting several racial comments made by O'Brien, she was fired. Lawyers for the company investigated and their November memo to Meredith contains the damning comments.

O'Brien has also been accused of other improprieties, such as helping his daughter get a job on-air at one of the company's TV stations. O'Brien reportedly plans to countersue, claiming the allegations are ruining his reputation.

Meredith had no comment beyond the following statement: "The first time this matter was brought to our attention, we promptly commissioned a thorough, independent investigation. Once we had the results of that investigation, the Meredith board of directors took swift, decisive and appropriate action by terminating Mr. O'Brien's employment with Meredith Corp." —KB

Bogaty, CEO of mSearch North America, which was recently launched as a sister agency to mOne. "The smaller guys are either going to be acquired or will not be able to support their businesses."

It remains to be seen if SEMs will thrive, get snapped up by agencies, or whether agencies elect to build out their own search expert teams, like mOne. There are reasons why agencies, even pure interactive shops, have been hesitant to do the latter.

"I know of agencies that have made a strategic decision that 'search is not us, we are a creative agency,'" said Sarah Fay, president of Isobar U.S., part of the Aegis Group. As the head of Carat Interactive, Fay led Isobar's acquisition of search firm iProspect late last year. "[Search] is a huge undertaking," she added. "It is incredibly hard to build from scratch."

Fay said that for many agencies, search also isn't perceived as a moneymaker, given its low-

cost pricing model and modest creative.

Yet despite the obstacles, most think that the dollars, as well as the client relationships attached to search, are too tempting for agencies to ignore for long. "I definitely believe that agencies have to build it or buy it," said Will Margiloff, CEO at search specialty firm Exact Advertising. "Most agencies want to control the client's budget from soup to nuts."

Margiloff, who admitted that his company could be acquired, said he believes independent search firms that can offer proprietary technology and strong client relationships will survive. "I believe that [the SES conference] will be really different next year," he said.

Jay MacDonald, an analyst at DeSilva & Phillips, added that a flurry of acquisitions is imminent, yet it all may be for naught. "As technology improves, the need for optimization will go away," MacDonald said. "Their business won't exist in three years." ■

Nicktoons to Pitch In

Spinoff joins MTV Networks sales effort; Nick adds new original shows

CABLE TV By John Consoli

Nicktoons, Nickelodeon's three-year-old spinoff channel featuring kids' animated programming, will become ad-supported beginning this August.

The announcement was made at Nick's upfront presentation in New York last week, with Cyma Zarghami, Nickelodeon Television president, stating that this would give media buyers yet another piece of Nickelodeon's overall package. "Nicktoons' emerging popularity enables us to use another screen as an avenue to reach kids in a more targeted way," she said, adding that Nicktoons reaches nearly 34 million homes. The network launched commercial free in May 2002.

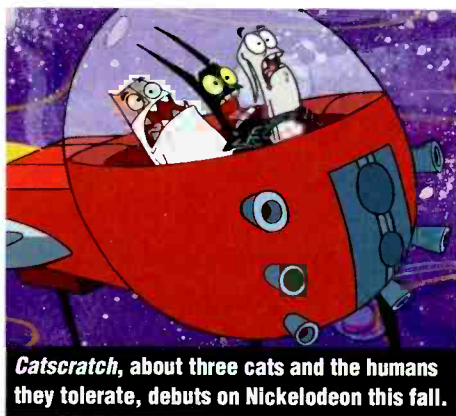
In 2006, Nicktoons will launch three new

series: *Skyland*, a sci-fi action adventure series set in the year 2251 that follows a young brother and sister searching for their parents; *Kappa Mikey*, a parody centering on an American actor who inadvertently becomes a huge star in Japan; and *Shuriken School*, a martial arts comedy.

For the 2005-06 season, Nickelodeon will add three new shows to the network: *Catscratch* (September premiere), an animated show about three cats trying to exist in the world of humans; *Power Strikers* (September), a live-action comedy about a teen-age girls' soccer team, executive produced by Whoopi Goldberg; and *The X's* (November), an animated show about a spy family living in the suburbs.

At the upfront presentation, Nickelodeon also announced three new shows for its Nick Jr. block. *Go, Diego, Go!*, an animated spinoff of *Dora the Explorer*, will premiere in October, while *The Wonder Pets* and *Wubby Widget and Walden* will begin in 2006. For the 2005-06 season, 18 current Nick and Nick Jr. series will offer new episodes totaling more than 124 hours of original programming.

Sue Danaher, exec vp/general sales manager for Nickelodeon, told upfront attendees that advertisers are using Nick not only to reach kids but also their parents, pointing out that five automakers are currently "targeting moms" with Nickelodeon buys. ■



Catscratch, about three cats and the humans they tolerate, debuts on Nickelodeon this fall.

yahoo.com 

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MOVE
PRODUCT
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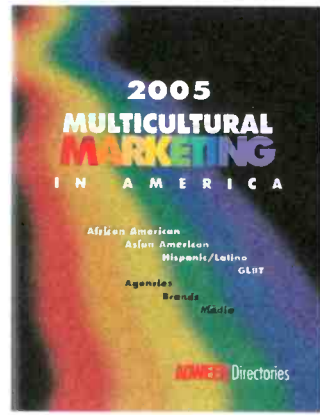
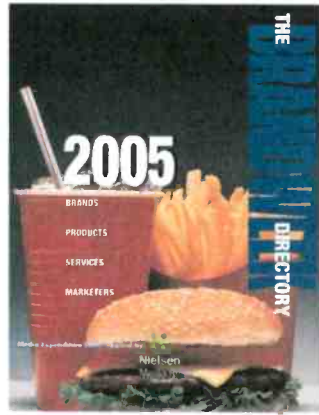
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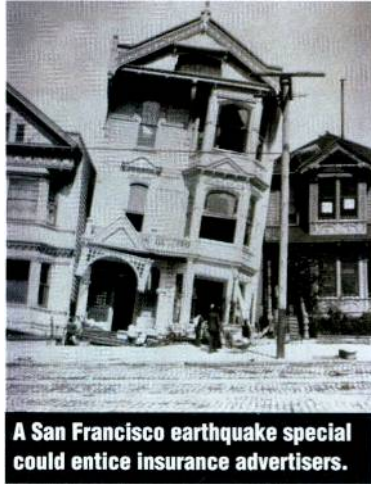
Nat Geo Steps Up Suspense

Channel visits buyers with new and technically ambitious series, specials

CABLE TV By Michael Bürgi

Using a blend of new and returning series along with a few big-budget specials, executives with National Geographic Channel have begun reaching out to media buyers and planners in advance of the broadcast upfront, having met last week with GM Mediaworks. The 53-million subscriber, News Corp.-owned cable network doesn't plan to stray far from its program blueprint—documentaries, historical and nature programming—since it's wrapping its fifth straight quarter of ratings growth (Nat Geo's delivery of adults 25-54, its core demo, is up 88 percent first-quarter-to-date over the same period in 2004).

"We know we have to be visually energetic and feature rich pictorial quality to attract an audience," said John Ford, executive vp of programming at Nat Geo. "Some is using great photography, some is using CGI and some is recreations... that allow us to speculate on things that can't be filmed. We need to be daring and suspenseful."



A San Francisco earthquake special could entice insurance advertisers.

Among the specials Ford thinks could break the channel's record of a 1.6 household rating is *Blackbeard: The Legend Revealed*, on which the network spent \$5 million (another record). It will debut in first quarter 2006, when Disney is expected to release *Pirates of the Caribbean II*. Rich Goldfarb, Nat Geo's senior vp of ad sales, expects "in all probability" to tie the film into the program.

Also on deck are specials on New York's Grand Central Terminal, shot in high definition, which Goldfarb believes could attract TV set makers' ad dollars; and a look at the 100th anniversary of the San Francisco earthquake, of potential interest to insurance companies.

With signature show *National Geographic Explorer* on the network since January, Ford said he plans to return other series *Megastructures* and *Naked Science*. "All our returning series do almost identical ratings, which is good news since we're up overall," said Ford. ■

Channel One on the Move

Primedia's in-school net enters its fourth upfront with focus on teens 12-17

OUT-OF-HOME MEDIA By Jim Cooper

What do CNN's Anderson Cooper, CBS' Serena Altschul and ET's Maria Menounos have in common? They all started as student anchors on Primedia's Channel One Network, which not only is trying out its latest class of high school TV journalists this week, but launches its fourth upfront today in New York.

Launched by Whittle Communications in 1990, Channel One has a universe of 8 million students and an average daily impression guarantee of 6 million in 12,000 schools across the country. Delivered via satellite, the network programs a new 12-minute segment every day for 40 weeks a year, featuring a 10-minute newscast and two 60-second ad pods. Channel One signs three-year pacts with schools and is

entering this upfront with a 98 percent renewal record. As for the upfront, Kent Haehl, the net's president of ad sales and marketing, hopes to sell about 65 percent of the net's inventory, up from 5 percent in '01. And based on Channel One's laser-beam focus on teens 12-17, Haehl wants to grow CPMs to about \$25 from \$19-\$20 last year.

"We provide the relevance and engagement that advertisers are absolutely demanding from their media partners," said Haehl. The net's top advertiser is the federal government (military and ONDCP) along with telecom, movies and health/beauty. And in a sign the net is reaching teens, the WB, UPN and CBS are buying time to promote their young-skewing shows. ■

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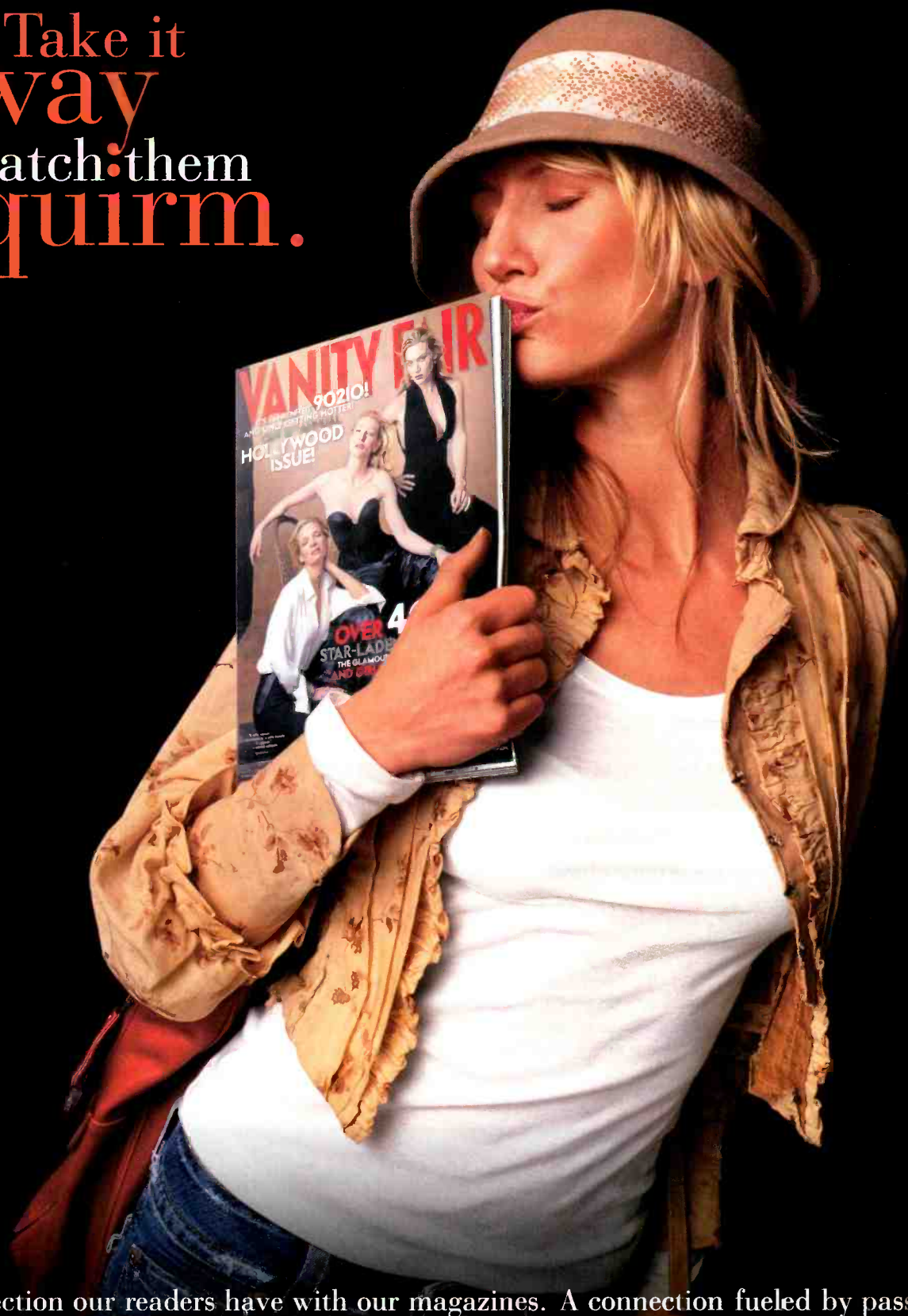
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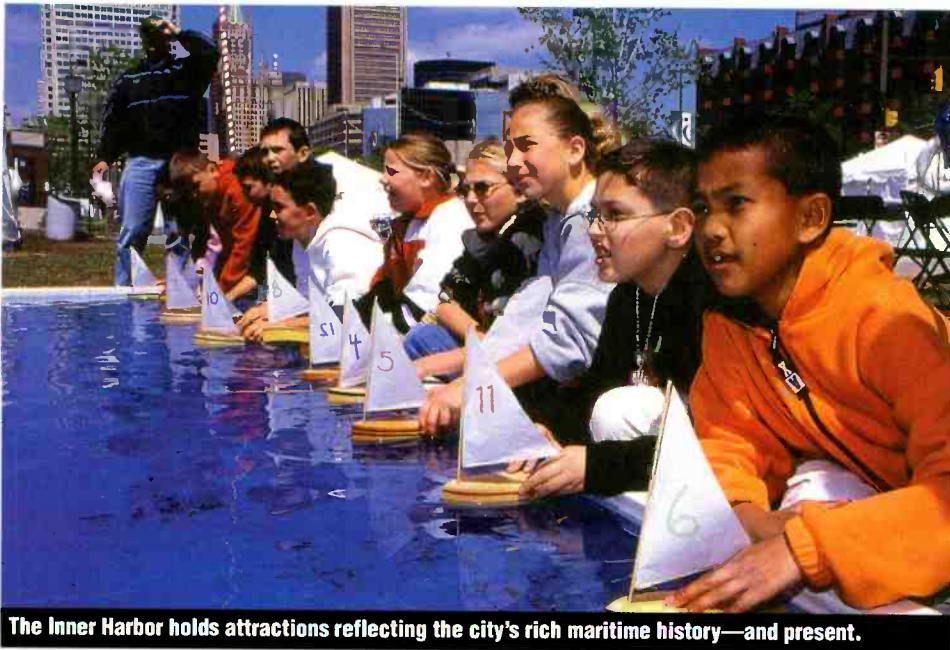
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BY EILEEN DAVIS HUDSON



The Inner Harbor holds attractions reflecting the city's rich maritime history—and present.

BALTIMORE AREA CONVENTION AND VISITORS ASSOCIATION

Baltimore

AS A MAJOR U.S. PORT AND THE SITE OF SOME WAR OF 1812 BATTLES ALONG THE Chesapeake and Delaware bays, Baltimore is a city rich in maritime history. But it's the city's renaissance which began in the 1970s that has made it a model for urban renewal across the country. The heart

of the city's revitalization effort is the Inner Harbor, a vast complex filled with shops, restaurants and attractions.

The largest city in Maryland, Baltimore attracts some 11 million visitors a year, who flock to such popular attractions as Harborplace, the National Aquarium, the Babe Ruth Museum and Fort McHenry, the birthplace of the National Anthem. The city also boasts many sports teams, including Major League Baseball's Baltimore Orioles and the National Football League's Baltimore Ravens.

As part of the vibrant Baltimore-Washington, D.C., metro area, Baltimore's local media must compete somewhat with their counterparts in the nation's capital. But there's plenty of competition right within

Baltimore, which ranks 23rd in the country with 1.09 million TV households, notably between the two top-ranked TV stations. Argyle TV's NBC affiliate WBAL-TV and CBS owned-and-operated WJZ-TV are embroiled in a heated battle for market supremacy, duking it out from book to book. In the February sweeps, WJZ and WBAL were in a virtual dead heat in the mornings,

both benefiting from strong lead-ins. WJZ's noon newscast has historically beaten the competition thanks to its perennial heavy-weight lead-in, *The Price Is Right*. Likewise, WBAL has seen a resurgence in recent years of *The Oprah Winfrey Show* at 4 p.m., enabling it to take the lead in the evening-news race between 5 and 6:30 p.m. WBAL earned an 11.4/22 share at 5 p.m. to WJZ's 6.3/12. WBAL also wins late news and sign-on to sign-off, ahead of WJZ.

WBAL president and general manager Bill Fine touts the steady growth his station has experienced in every news daypart over the past few years, citing the on-air talent as a major contributor. The station installed a new morning team last summer, including Stan Stovall, promoted from weekend morning-news anchor to weekday mornings. Stovall works

a split shift, as he also anchors the 5 p.m. news. Mindy Basara was also promoted from weekends to weekday mornings. WBAL has the market's senior anchor team at 6 and 11 p.m., comprising co-anchors Rod Daniels and Marianne Banister, chief meteorologist Tom Tasselmyer, and sportscaster Gerry Sandusky, together since 1995. The station also has a six-person investigative unit that has done stories on predatory lenders, questionable state spending and a corruption scandal involving the city's former police commissioner.

"This is a two-station market with two unusually strong stations, WJZ and WBAL," says Jay Newman, WJZ vp/gm. Newman says both his station and WBAL rank among the best-performing stations sign-on to sign-off in the top 25 markets in the country.

WJZ for many years had dominated the mornings, but "the morning-news race has tightened over the years," Newman concedes. A few years ago, he says, WJZ altered its news strategy, expanding its news presence at times when its competitors were not producing local news.

"We offer seven hours of local news a day, more than any other station in the market. This gives us an opportunity to compete effectively for the viewers by offering them more choices," he says. For instance, WJZ's 4 p.m. news is second in the time period behind

To find other markets, go to the Market Profile Index at the new mediaweek.com

NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / BALTIMORE

	Jan.-Dec. 2003	Jan.-Dec. 2004
Spot TV	\$180,998,470	\$198,763,770
Local Newspaper	\$118,173,960	\$108,990,610
Outdoor	\$23,173,928	\$22,825,331
Local Magazine	\$4,114,200	\$5,183,430
Total	\$326,460,558	\$335,763,141

Source: Nielsen Monitor-Plus

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SCARBOROUGH PROFILE

Comparison of Baltimore

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Baltimore Composition %	Baltimore Index
DEMOGRAPHICS			
Age 18-34	31	29	92
Age 35-54	40	41	104
Age 55+	29	30	102
HHI \$75,000+	31	34	110
College Graduate	14	14	100
Any Postgraduate Work	11	13	117
Professional/Managerial	26	29	112
African American	13	25	200
Hispanic	14	3	20
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	48	91
Read An Sunday Newspaper	61	64	104
Total Radio Morning Drive M-F	21	23	105
Total Radio Afternoon Drive M-F	18	19	109
Total TV Early News M-F	29	27	94
Total TV Prime Time M-Sun	38	38	100
Total Cable Prime Time M-Sun 15 15 103			
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	72	68	95
Read Any Sunday Newspaper	75	77	103
Total Radio Morning Drive M-F	74	76	102
Total Radio Afternoon Drive M-F	72	75	104
Total TV Early News M-F	71	69	98
Total TV Prime Time M-Sun	91	91	100
Total Cable Prime Time M-Sun	62	67	108
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	61	64	105
HOME TECHNOLOGY			
Owns a Personal Computer	68	72	105
Purchase Using Internet Past 12 Months	43	45	105
HH Connected to Cable	66	71	108
HH Connected to Satellite/Microwave Dish	20	12	61
HH Uses Broadband Internet Connection	23	21	92

*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 papers; 4-issue cume readers for Sunday papers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable. Source: 2004 Scarborough Research Top 50 Market Report (Feb. 2003 - March 2004)

Oprah on WBAL. (Dr. Phil, also on WBAL, will move to WJZ in fall 2006.) WJZ is the broadcast TV home of the Orioles (25 games including Opening Day). It also airs Baltimore Ravens pregame and postgame specials during the NFL season.

WBAL and WJZ's knockdown, drag-out battle leaves the rest of the field distantly behind, including Scripps Howard Broadcasting's ABC affiliate WMAR (whose executives did not return phone calls), Fox affil-

ate WBFF and WB affiliate WNUV. Sinclair Broadcast Group, based in nearby Hunt Valley, Md., owns and operates the Fox station and operates WNUV under a local marketing agreement.

On Jan. 17, WBFF expanded its local-news footprint by a half-hour on weekday mornings. The show now runs 5:30-9 a.m. "Our morning news has been growing every single book since we launched it [in March 2001]," says WBFF gm Bill Fanshawe, who also has

oversight of WNUV, owned by Cunningham Broadcasting. "So I felt we could benefit from having additional news in the mornings." The expansion followed shortly after the promotion on Jan. 3 of Patrice Harris, from reporter to morning co-anchor.

Also on Jan. 17, WBFF launched a new weekday-evening newscast from 5:30 to 6 p.m. The station already had both a 10 p.m. and an 11 p.m. news (the 11 p.m. news, launched in early 2003, features elements from Sinclair's News Central centralized news service). While WBFF expanded, WNUV's news was simultaneously discontinued, with the on-air talent moving over to WBFF. WBFF's evening-news lead-in is now a double-run of *Judge Judy* at 4:30 p.m. and 5 p.m.

In terms of syndicated programming, WNUV will likely debut *The Bernie Mac Show* and *My Wife & Kids* this fall, while WBFF will air *Sex and the City* and *South Park*. WNUV also renewed its deal with the Atlantic Coast Conference basketball in a multiyear deal, says Fanshawe. The station will air 33 games this season, including games of local favorite University of Maryland.

Fall fare on Fox-owned UPN affiliate WUTB, meanwhile, will include Tyra Banks' *America's Next Top Model* in syndication, along with *Alias* on the weekends. The station picked up *Fear Factor* in syndication last fall; it airs at 5 p.m. and 11 p.m.

On the local cable scene, 71 percent of the market is connected, 8 percent more than the national average (see *Scarborough chart*). But satellite has yet to catch on in Baltimore, with penetration at 12 percent, significantly below the top 50 market average of 20 percent.

Comcast Cable is the dominant cable provider. According to the November 2004 Nielsen Interconnect Universe Estimates, Comcast Spotlight, Comcast's ad-sales arm and the local interconnect, reaches 764,880 DMA households, representing 95.7 percent of all cable homes in the DMA. The interconnect inserts on 37 cable networks.

Given its proximity to the nation's capital, it's no surprise that Baltimore's newspaper scene is a quirky blend of local and national publications. The city's metropolitan daily, *The (Baltimore) Sun*, competes with *The Washington Post* in parts of the DMA, along with a slew of other smaller dailies and community weeklies.

The Tribune Co.-owned *Sun* changed its reporting method to the Audit Bureau of Circulations, so a comparison of its year-over-year circulation gain or loss was not available.

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NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Baltimore County: 313,358 Households				
<i>The Baltimore Sun</i>	111,449	163,480	35.6%	52.2%
Baltimore City: 258,518 Households				
<i>The Baltimore Sun</i>	72,268	106,310	28.0%	41.1%
Anne Arundel County: 189,502 Households				
<i>Annapolis Capital</i>	42,919	45,421	22.6%	24.0%
<i>The Washington Post</i>	20,010	25,590	10.6%	13.5%
<i>The Washington Times</i>	4,548	1,982	2.4%	1.0%
Howard County: 97,683 Households				
<i>The Baltimore Sun</i>	24,661	37,258	25.2%	38.1%
<i>The Washington Post</i>	15,697	20,469	16.1%	21.0%
Harford County: 84,675 Households				
<i>The Baltimore Sun</i>	24,143	40,647	28.5%	48.0%
Carroll County: 55,895 Households				
<i>The Baltimore Sun</i>	12,634	21,788	22.6%	39.0%
<i>The Washington Post</i>	1,308	1,614	2.3%	2.9%

Data is based on audited numbers published in the Audit Bureau of Circulations' Fall 2004 County Penetration Report.

The paper also did not provide a combined average circulation for the six-month period ended Sept. 30, 2004. Instead, it listed the total average paid circ for each day of the week. Its largest weekday circ is Friday at 320,912; its lowest weekday circ is Tuesday at 221,172, according to the ABC.

The *Sun* withstood a cataclysmic year in which its top editor of 11 years, William Marimow, was fired unceremoniously; a voluntary buyout shrank its staff; and new editor Tim Franklin ushered in a whirlwind of newsroom changes. A contentious contract battle in summer 2003 that nearly ended in a strike preceded the tidal wave of change that crashed down in 2004.

Franklin, formerly editor of the *Orlando (Fl.) Sentinel*, spearheaded changes, including establishing both an investigative unit and a demographics beat, and reassigning three editors to newly created posts. Among the new posts was ombudsman, the paper's first, filled last May by Paul M. Moore, previously deputy managing editor of news.

Other staffing changes included last August's retirement of managing editor Tony Barbieri, a 34-year *Sun* veteran. Robert Blau, associated managing editor for projects and investigations at the *Chicago Tribune*, succeeded Barbieri as *Sun* managing editor in November. The *Sun* also overhauled its Web site in 2004, completely revamping its look and even changing its name of seven years from sunspot.net to the more fitting baltimoresun.com. The streamlined site features breaking news and follow-ups, along with original reporting, weather, traffic and sports.

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	1 AM, 5 FM	17.9	\$45.3	32.0%
Radio One	1 AM, 2 FM	15.0	\$33.2	23.4%
Clear Channel Communications	1 AM, 2 FM	14.4	\$26.4	18.7%
Hearst-Argyle	1 AM, 1 FM	10.4	\$24.5	17.3%
Nick Mangione	2 AM	4.0	\$3.9	2.7%
Times-Shamrock	1 FM	3.2	\$2.9	2.1%
Peter & John Radio	1 FM	2.1	\$1.5	1.1%

Includes only stations with significant registration in Arbitron diary returns and licensed in Baltimore or immediate area. Share data from Arbitron Fall 2004 book; revenue and owner information provided by BIA Financial Network.

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Like two
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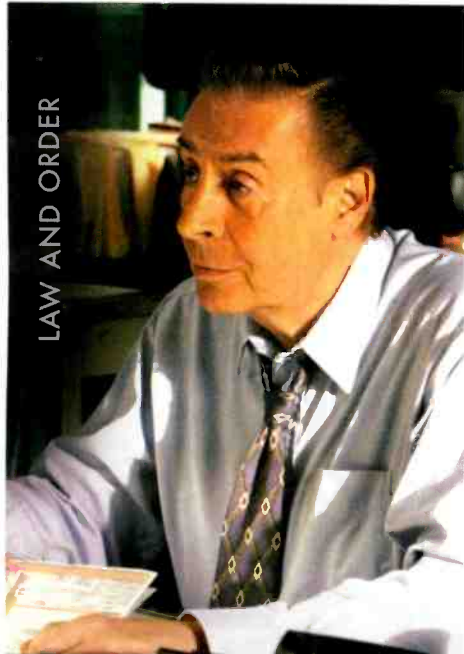
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market profile



The historic Lexington Market, a major tourist draw, houses about 130 vendors offering a worldly variety of food items.

BALTIMORE AREA CONVENTION AND VISITORS ASSOCIATION

Other local publications include alternative newsweekly *Baltimore City Paper*; business weekly *Baltimore Business Journal*; and 112-year-old *The Afro-American Newspaper*, which targets the approximately 25 percent of the area's population that is African American.

Infinity Broadcasting, Radio One, Clear Channel Communications and Hearst-Argyle are the leading broadcasters in Baltimore's radio market, ranked 20th in the country. As with other media, Baltimore's radio market must compete with spill-in from Washington stations.

Radio One's Hip-Hop station, WERQ-FM, is the No. 1 station overall in the market (among listeners 12-plus), garnering an 8.8 share in the Fall 2004 Arbitron survey. It was also No. 1 in afternoon drive and tied for second in morning drive with WBAL-AM, Hearst-Argyle's News/Talk outlet. The morning-drive leader is WPOC-FM, Clear Channel's Country station. WERQ is also the market's top biller, generating an estimated \$19.3 million in revenue in 2003, according to BIA Financial Network.

Among recent changes to hit the market, on Jan. 12 Infinity moved Alternative Rock WHFS-FM, which had served the Baltimore and Washington markets for more than 30 years, to the Internet (*Mediaweek*, Jan. 17) and switched the broadcast station to Spanish language. The new 99.1, licensed out of Annapolis, Md., follows a trend

among general-market broadcasters who are targeting the growing Hispanic markets with increasing fervor. Now called "El Zol," the station has the new call letters WZLL-FM. In a deal with AOL, the former Alt-Rock outlet continues to be heard on WHFS.com, a 24-hour, seven-day-a-week audio stream through the AOL Radio Network.

Other moves by Infinity in the past year included selling Religious stations WBMD-AM and WBGR-AM to Family Stations Inc. for \$7.5 million.

Wheel of Fortune host Pat Sajak in January bought Westminster Oldies station WTTR-AM from Shamrock Broadcasting for \$540,000. Sajak, an Anne Arundel County resident, already owned Adult Contemporary WNAV-AM in Annapolis.

Last May, Metro Radio purchased former Religious station WJRO-AM (1590) in Glen Burnie from Erald Broadcasting for \$425,000. Metro Radio recently changed the call letters to WFBR-AM and the format to Ethnic programming featuring brokered airtime. The new call letters signal a return of the call letters to the market, when the original WFBR-AM had been one of Baltimore's leading stations many years ago.

The market is also mourning the loss of Hall of Fame broadcaster Chuck Thompson, who began doing play-by-play for the Baltimore Orioles in 1949. The broadcasting legend died March 6 at age 83.

ARBITRON

RADIO LISTENERSHIP / BALTIMORE

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WPOC-FM	Country	9.0	7.5
WERQ-FM	Hip-Hop	7.7	8.5
WBAL-AM	News/Talk	7.7	5.5
WWIN-FM	Urban Adult Contemporary	5.3	5.2
WLIF-FM	Soft Adult Contemporary	4.9	5.2
WIYY-FM	Album-Oriented Rock	4.2	4.4
WQSR-FM	Oldies	4.1	3.4
WCBM-AM	News/Talk	3.6	4.1
WZBA-FM	Classic Rock	3.3	3.1
WWMX-FM	Hot Adult Contemporary	3.1	3.8

Source: Arbitron Fall 2004 Radio Market Report

NIelsen RATINGS / BALTIMORE

EVENING- AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	CBS	WJZ	4.9	12
5-5:30 p.m.	NBC	WBAL	9.3	19
	CBS	WJZ	6.1	13
	Fox	WBFF*	4.0	9
	ABC	WMAR	2.2	5
	WB	WNUV*	1.9	4
5:30-6 p.m.	UPN	WUTB*	1.2	2
	NBC	WBAL	9.3	19
	CBS	WJZ	6.1	13
	Fox	WBFF*	4.2	8
	ABC	WMAR	2.8	6
6-6:30 p.m.	WB	WNUV*	2.5	5
	UPN	WUTB*	1.2	2
	NBC	WBAL	10.3	20
	CBS	WJZ	7.0	13
	Fox	WBFF*	3.7	7
6:30-7 p.m.	ABC	WMAR	3.6	7
	WB	WNUV*	1.8	3
	UPN	WUTB*	1.6	3
	CBS	WJZ	7.0	13

Late News

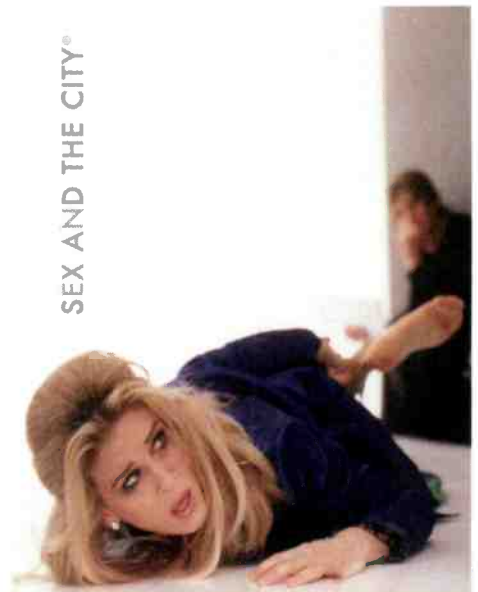
10-10:30 p.m.	Fox	WBFF	3.6	5
11-11:30 p.m.	NBC	WBAL	10.8	20
	CBS	WJZ	10.1	18
	ABC	WMAR	3.9	7
	WB	WNUV*	2.1	4
	Fox	WBFF	1.1	2
	UPN	WUTB*	1.0	2

*Non-news programming. Source: Nielsen Media Research, November 2004.

Clear Channel Outdoor dominates the local out-of-home advertising market, offering a variety of products including bulletins, 30-sheets, wallscapes, transit advertising, premier panels and mall ads. Clear Channel can

sell the Baltimore and D.C. markets separately or as a combination buy to advertisers. Its primary competitor in the market is Eastern Outdoor Advertising, which offers approximately 30 rotary and permanent bulletins. ■

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TONY ROMANDO
EDITOR-IN-CHIEF

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INCLUDING
LAUNCH OF THE YEAR

0 AMERICAN SOCIETY OF MAGAZINES
NATIONAL MAGAZINE AWARDS
INCLUDING
SINGLE TOPIC ISSUE
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ADWEEK MAGAZINES

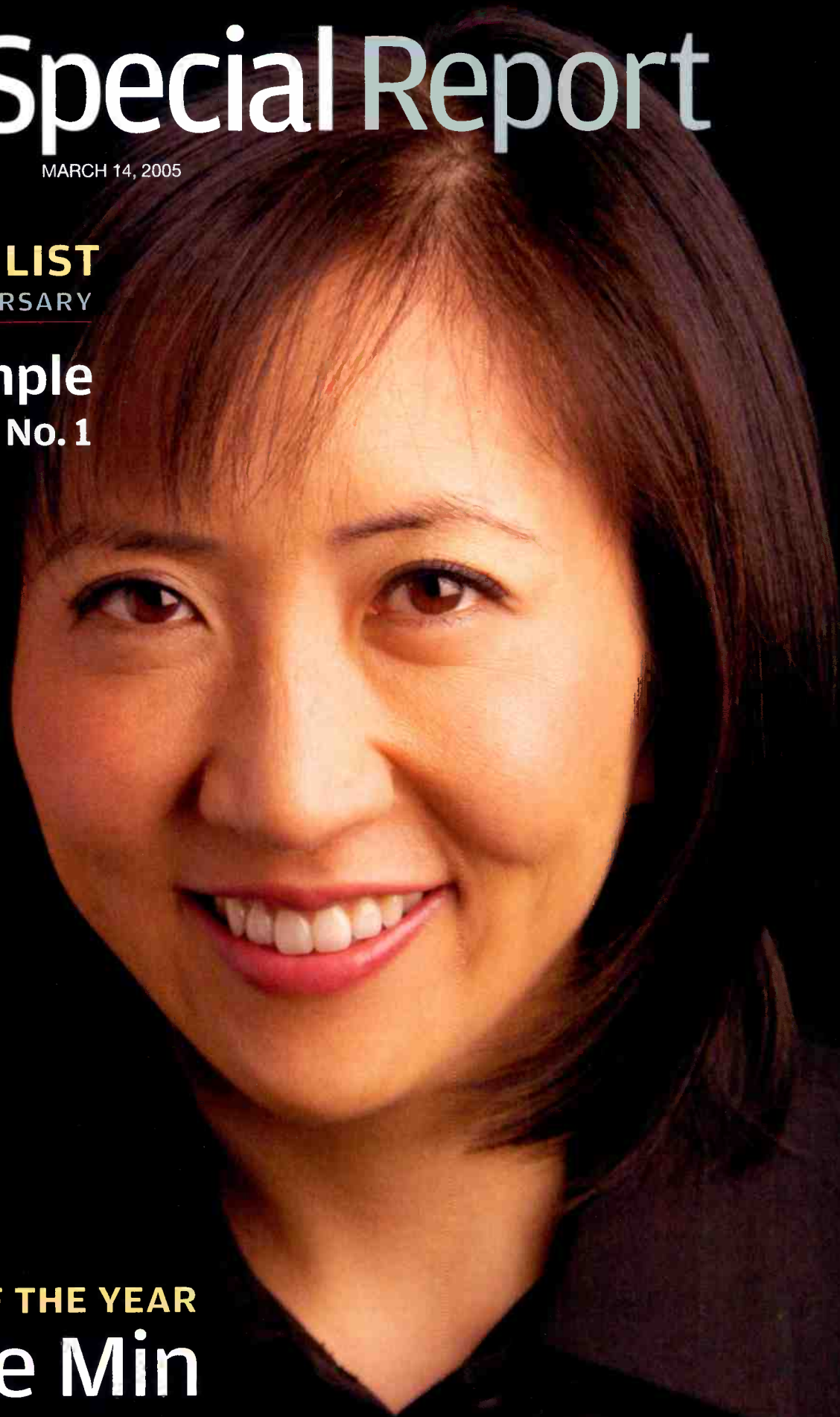
Special Report

MARCH 14, 2005

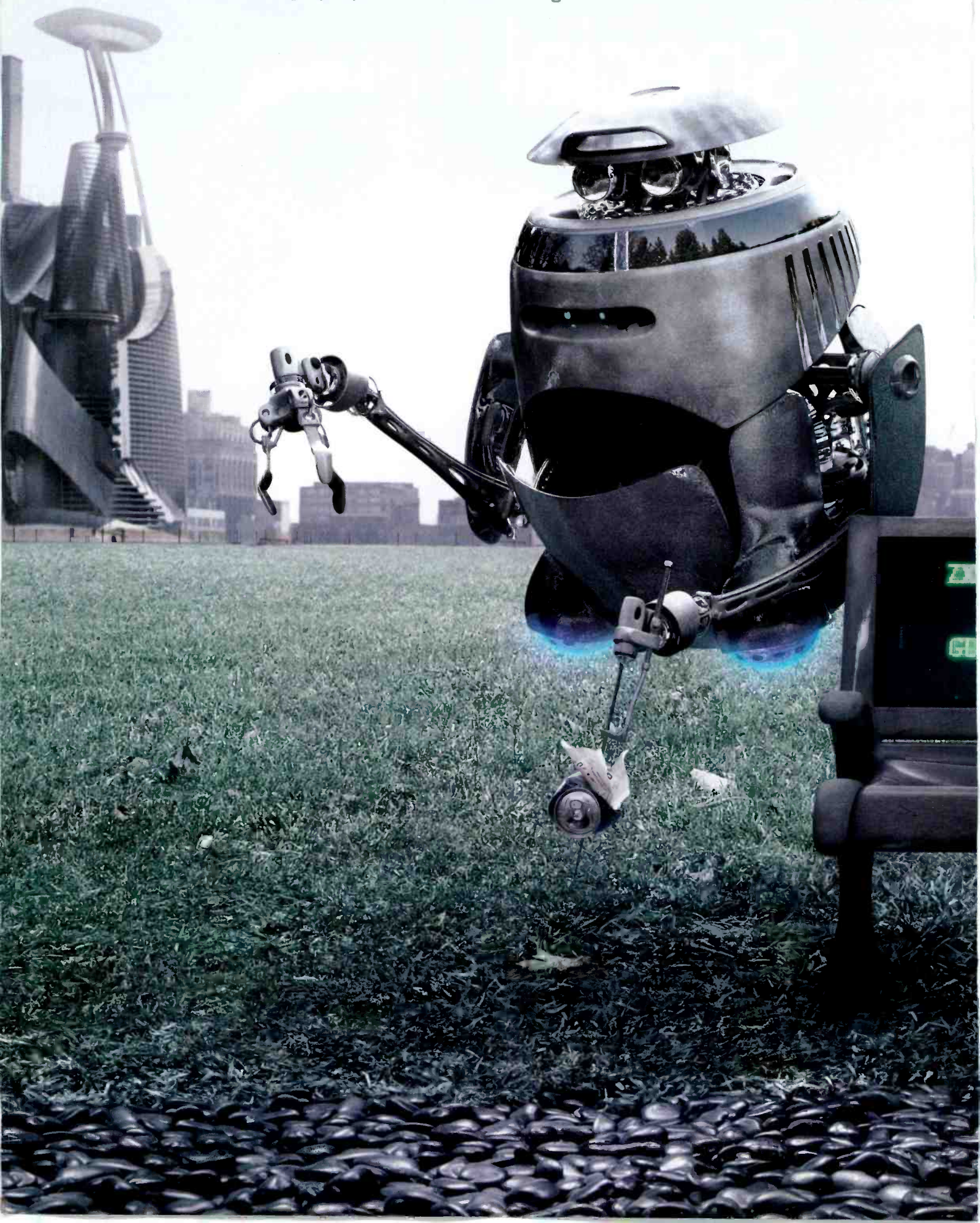
THE HOT LIST
25TH ANNIVERSARY

Real Simple
Repeats at No. 1

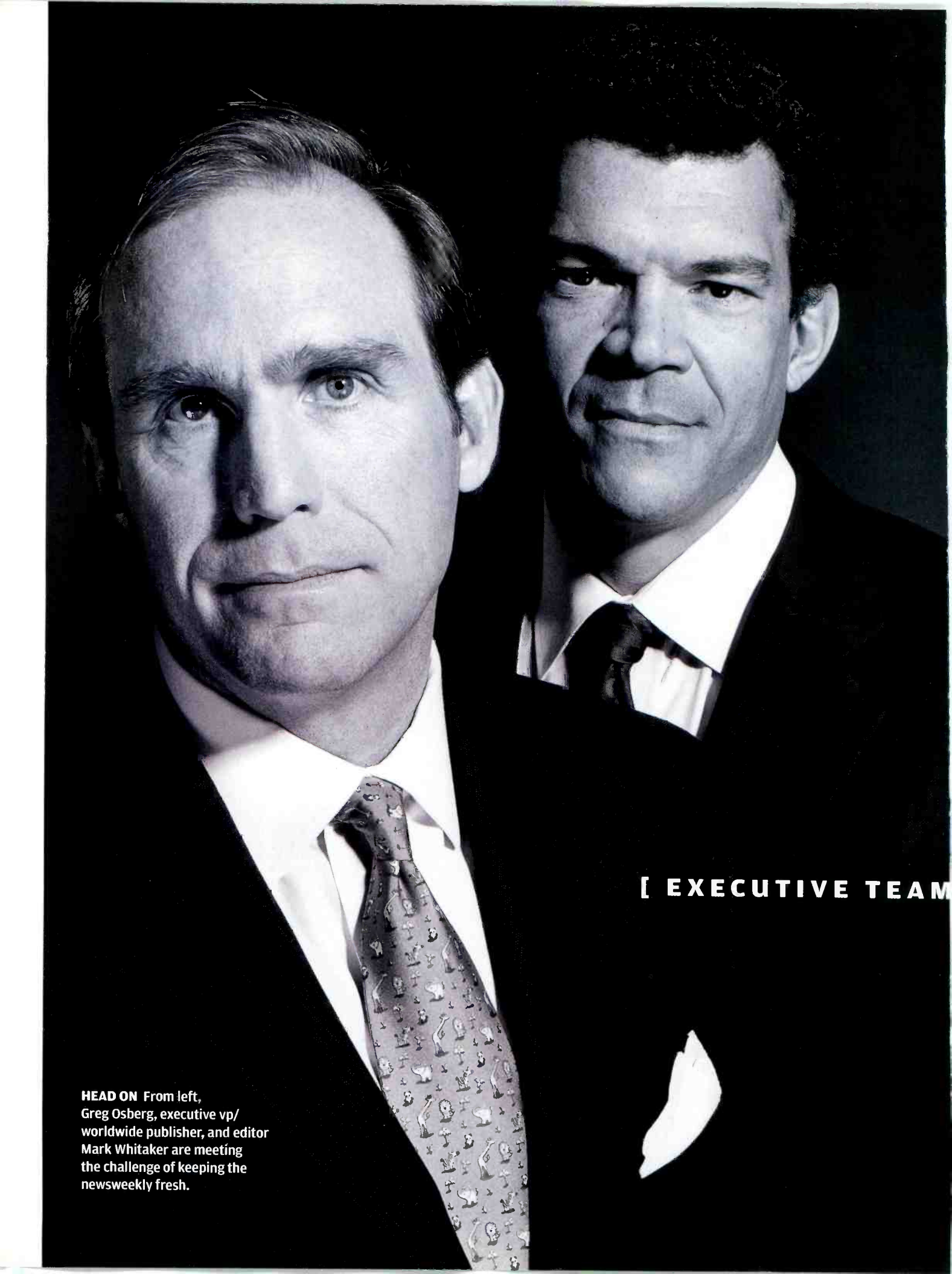
EDITOR OF THE YEAR
Janice Min



No matter how things change, people will still turn to magazines to make sense of it all. **Read on.**







[EXECUTIVE TEAM

HEAD ON From left, Greg Osberg, executive vp/worldwide publisher, and editor Mark Whitaker are meeting the challenge of keeping the newsweekly fresh.

Weekly warriors

Newsweek's top execs create an alliance that has raised the magazine's profile in a tough category

WRITTEN BY **TONY CASE** PHOTOGRAPH BY **NIGEL PARRY**

CALL IT THE crib sheet for inside the Beltway.

Newsweek got perhaps the ultimate sanction last summer as legislators set out to get to the bottom of intelligence failures that led to 9/11. Sen. Barbara Mikulski of Maryland gave her imprimatur to the newsweekly's illuminating, ahead-of-the-pack reportage on the subject at hand by telling fellow members of the Senate Select Committee on Intelligence: "In all my intel reading over the weekend, I thought to myself: Why be on the committee? All I need is a subscription to *Newsweek*."

In a world of 24-hour news, one could be forgiven for seeing the newsweeklies as long past their prime, as having

lost their relevance. But even as news-oriented weeklies jockey for position against dailies, cable and the Internet—and with ever-

multiplying numbers of celebrity weeklies, shopping guides and other niche titles drawing so much attention—the Washington Post Co.'s venerable *Newsweek* has bucked the "conventional wisdom" and generated major buzz—even in Congress.

The magazine's stronger-than-ever journalistic output; fresh, unpredictable take on subjects already covered by a zillion other press outlets; numerous industry honors; innovative cross-media partnerships and spinoffs; and steady advertising growth all inspired Adweek Magazines to honor *Newsweek* editor Mark Whitaker and executive vp/worldwide publisher Greg Osberg as this year's Executive Magazine Team of the Year.

This "team" was singled out with the understanding that Whitaker and Osberg have very different—and sep-

arate—roles at *Newsweek*. The wall separating news and sales at this upright, hard-news outfit is an impenetrable one. But the two sides can and do cooperate. *Newsweek* appears to be a place where everyone knows they're working for the common good, where the turf battles so common at larger, multimedia conglomerates seem less of an issue.

"Throughout the organization, everyone understands that we're in this together, and that in order to be the kind of influential, exciting, important publication that we all want *Newsweek* to be...it has to be a successful business enterprise," says Rick Smith, *Newsweek's* chairman and editor in chief, to whom both Whitaker and Osberg report. "The church-state barrier still very much exists at *Newsweek*—but there are portholes from one side to the other so you can see what the other guys are doing."

Mark Edmiston, managing director of the M&A firm AdMedia Partners and the CEO of *Newsweek* from 1981 to 1986, says there had to be some degree of cooperation between the top news and business-side ranks for the magazine to have reinvented itself so effectively in the last decade or so, as the whole category has had to reinvent itself. "That, clearly, is where the teamwork came together," Edmiston says. "Time after time, the integrity of the editorial product has been maintained. The troops are not going to get rolled over by some guy out there with a good suit on. There's a comfort level there."

"The newsweeklies a decade or so ago were at a crossroads, but they have evolved, and what [Whitaker] has done is a good example of that—offering a very passionate, articulate, contemporary take on the news," says Paul

OF THE YEAR]

25TH FACTS



MARTHA STEWART
Executive of the Year
1996, Martha Stewart
Living Enterprises
Now, Founding Editorial
Director, MSO

“[Newhouse and Murdoch] loved the concept, they liked me, and they absolutely couldn’t figure out how to fit me into their environment.”



JANN WENNER
Executive of the
Year 1994, Chairman,
Wenner Media

“The stories we write, the magazines we produce, come out of our passions. We’re independent, we stand for something.”

Woolmington, CEO of media-planning firm The Media Kitchen. “When he got hold of the magazine, he did an excellent job of evolving it into something that is more of a must-read.” The job of newsweekly editor used to be that of an “oracle, these very revered positions,” Woolmington says. But Whitaker is “more commercially minded—he’s a very adaptable person. If it ain’t working, he’s going to change it. It’s not, ‘If we’ve done it for 50 years, we’re going to keep it going.’ That was one of the legacies of the past.” Under Whitaker, *Newsweek* has become an environment that’s “more reader-friendly, a bit more relaxed, and less stuffy,” Woolmington says.

Linda Thomas Brooks, executive vp, managing director of General Motors Mediaworks, seconds: “*Newsweek* has done a really good job of doing consumer research to find out what the marketplace wants—they’re data-driven, not ego-driven. And Greg is always figuring out a way for us to do business together.” When asked whether *Newsweek*—boasting a readership of more than 20 million each week—wasn’t a “must-buy” for the automaker, Brooks shoots back: “There are no must-buys anymore—just as for the consumer, there’s no must-read anymore. But [Whitaker and Osberg] have figured out how to stay relevant from the consumer standpoint and from the advertiser standpoint.”

UNDER THE MUCH-ADMIRED guidance of Whitaker for the last six years, the 3.1 million-circ *Newsweek* has scooped up three coveted National Magazine Awards—for General Excellence in 2004 and 2002, and in the Reporting category in 1999. Last year, the title was honored for its impressive, exhaustive coverage of the Iraq war, beating out archrival *Time*. Raising the profile of the magazine even more, Whitaker last year became president of the American Society of Magazine Editors.

In an age of shortened attention spans—and, hence, shorter magazine articles—*Newsweek* last November served up the definitive election postmortem with its 46,000-word, behind-the-scenes special report from the campaign trail. A team of reporters and editors working exclusively on the postelection issue spent a year—and seven figures—tailing camps Bush and Kerry. To compete with *Time*’s famed Person of the Year year-end issue—one of the most successful magazine franchises ever—*Newsweek* four years ago created its Who’s Next issue. This year, that issue scored a record number of ad pages.

Newsweek and its peers have had to retool themselves to keep readers interested. Clearly, there’s more work ahead. In the most recent Audit Bureau of Circulations report, for the six months ended Dec. 31, 2004, *Newsweek*’s slight year-over-year gain in subscription sales was met by a 5 percent decline at the newsstand (the magazine sells 20 times more subscriptions than it does newsstand copies; same goes for the competition). The much larger, 4 million-circ *Time* slid 2 percent in overall circ, as a near-5 percent gain in single-copy sales could not offset a 2 percent slip in subs. The 2 million-circ *U.S. News & World Report* was flat all around.

For years, much has been made of the *Time-Newsweek* horse race. But how much do the *Newsweek* troops really worry about what’s going on across the street—literally,



now that Time Warner has erected its towering glass headquarters just across Manhattan’s Columbus Circle from *Newsweek*’s offices? “Competitively, we obviously are at a huge disadvantage—we’re up against a huge empire,” Whitaker says. “But the advantage we think we have working for this company—family-run and with a deep tradition of editorial independence and quality—is that we can be very nimble in trying new things.”

Though some might see the newsmagazines as relics, Whitaker contends that *Newsweek* still holds a unique role in the media mix. “We don’t kid ourselves that we’re one-stop shopping, that you come to our magazine and don’t need any other media,” he says. “I don’t think serious consumers of the news look at it that way.”

The editor wants to make his mark in all the diverse areas the magazine covers—whether Iraq or Washington, Wall Street or Hollywood. Whether covering Ahmad Chalabi (whom *Newsweek* pegged as “Our Con Man in Iraq”) or late-night gabber Jon Stewart, the magazine always seems to have its finger on the pulse. “My idea of an iconic *Newsweek* story is one that will be accessible to a general reader but also really smart to an expert reader,” Whitaker explains. The editor is also quick to own up to a mistake. A recent dustup over a cover shot that put Martha Stewart’s head on a model’s body—which Whitaker later called “just dumb and badly executed”—resulted in a new policy of putting photo credits on the cover, a first for a newsmagazine.

THEY GOT IT COVERED

Osberg builds the brand through alliances with MSNBC and international editions; Whitaker's take on politics, the war and the arts breaks through the clutter.

One of Whitaker's greatest achievements is the all-star roster of journalists he's assembled, some whose faces—thanks to their frequent appearances on MSNBC, CNN, the Sunday-morning talk shows and elsewhere—have become as familiar as their names. And they're only getting more exposure. Last month, it was announced that one of the magazine's "rock stars," columnist Fareed Zakaria, will host an international-affairs series on PBS stations. Other *Newsweek* scribes who have become household names include George Will, Anna Quindlen, Howard Fineman, Eleanor Clift, Andy Borowitz, Jonathan Alter, Evan Thomas, David Ansen and Michael Isikoff.

Much of that talent has filled *Newsweek's* pages for decades. In fact, it's hard to find a magazine with a masthead of talent as entrenched as *Newsweek's*. And nobody is more established than Whitaker, who joined the magazine in 1977 as a reporting intern while still a student at Harvard—and who has been there ever since, steadily working his way to the top after stints in Boston, Washington, London and dispatches dotting the globe. This, after a peripatetic life as

the son of academics, which took him from the East Coast to the West Coast to the French countryside.

The stability of *Newsweek's* ranks, and the family atmosphere the magazine has long nurtured, are among its greatest strengths, says Washington Post Co. chairman/CEO Donald Graham. "It is unusual and invaluable to have people who know the magazine so well," says Graham, the son of legendary *Washington Post* publisher Katherine Graham for whom this publishing enterprise always has been a family affair. "*Newsweek's* key people go back a long way together—they've torn up a million covers together [when news breaks], and they absolutely know when a news event happens how to cover it in the best possible way."

Smith says that in every job Whitaker has taken over the years, he "exceeded expectations," even when a particular role might not seem a natural fit. When Whitaker was appointed business editor, some scratched their heads, since his background was in international reporting. "You learn to swim by swimming, and with each new assignment, Mark, whether in familiar waters or not, proved to be a hell of a swimmer," Smith says.

NEWSWEEK'S JONATHAN ALTER—a Harvard classmate of Whitaker's and fellow *Harvard Crimson* alum—says his old friend, who graduated *summa cum laude* in 1979, really is as smart as you think. Alter remembers a particular physics course that proved too tough for him,

so he dropped out—only to find that Whitaker so aced the class that he was asked to be the teacher's assistant. "I think there's a suspiciousness about intellectuals in this country," Alter says. "But sometimes, brains wins."

For his part, Osberg has worked for *Newsweek* since 1990, save for a three-year stint at the tech company CNET as president of sales and marketing. Smith calls this Osberg's "time in the wilderness" but adds that it made him an even stronger publisher, as the Internet has become an increasingly important part of *Newsweek's* editorial mission and its ad-sales strategy.

In fact, there is a perception that during Osberg's absence, *Newsweek* suffered, losing some of its competitive edge against the dominant *Time*. "He came back even stronger than ever," Smith says. "I knew we wanted him back—and needed him back." When Osberg returned, in October 2000, Graham was one of the many who welcomed him back. "I've known many great advertising and marketing executives, and Greg is absolutely one of the best I've ever seen," he says.

Newsweek last year enjoyed 6.8 percent growth in advertising pages, the third year in a row the magazine boasted gains. Bolstering business in '04 were big commitments from Chrysler, which bought six double gatefolds around *Newsweek's* election coverage, and McDonald's, for which the team created a series of advertorials around the anniversary of the Ronald McDonald House charities. Strong categories include automotive, financial, technology and media/entertainment, reports Osberg.

While *Time* outsold *Newsweek* last year by about 400 pages and its year-over-year ad-page growth of 10.3 percent outpaced *Newsweek*, Osberg points out that the No. 1 advertiser in *Time* is...Time Inc. Echoing Whitaker, he says: "We couldn't compete on their playing field—they're the world's largest media company."

Instead, Osberg says, he and his team built alliances with the likes of MSNBC—which, on a daily basis, features *Newsweek* staffers and their work on its cable programs and Web site—and international publishing partners which last year launched editions of *Newsweek* in Russian, Chinese and French, bringing to seven the number of local-language editions of the magazine. In the U.S., *Newsweek* launched two titles: the student-produced college newsmagazine *Currents* and the shopping title *Tip*, a spinoff of the magazine's Tip Sheet column.

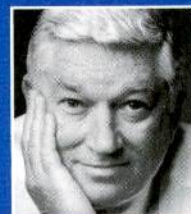
Smith says since he came to *Newsweek* 35 years ago, people have asked him about the role of the newsweekly. A quarter-century after the *Columbia Journalism Review* depicted *Time* and *Newsweek* as cartoon dinosaurs, the genre's obit continues to get written—then filed away as it bucks expectations and adapts to each new medium threatening to kill it off. "The extraordinary proliferation of news and information outlets works in our favor—the blizzard of snippet quotes and video clips and screaming headlines and screaming pundits makes our role in the lives of our readers even more important," Smith insists. "I think Mark understands that down to his fingertips, and Greg understands the power of that idea as a selling tool. These are very smart guys." ■

Tony Case is a contributing writer for Mediaweek.



MARY BERNER
Executive of the
Year 1998, Glamour
Now, CEO, Fairchild
Publications

**"When you're
the category
leader, it
makes no
sense to take
your cues from
the people
behind you."**



DON LOGAN
Executive of the
Year 2001, Time Inc.
Now, Chairman, Media
& Communications
Group, Time Warner

**"I came into
this job with
the assumption
that it was
probably less
than 50/50
that I would
last two
years."**

THE HOT LIST
ADWEEK
25TH ANNIVERSARY

BRAD OR BRITNEY? Britney or Brad? It's 9 o'clock on a Monday night at *Us* magazine and Janice Min, staring intently at the cover-photo candidates, chews her salad and mulls. The difference between an OK-selling cover and a great cover is about half a million dollars. In one week.

Observing any cover meeting can be unpleasant. Generally, by the end, the staff is a raw nerve and the editor looks like she'd like to pull a *Heathers* and set the place on fire. Even those entirely removed from the process are ready for Scotch with a Xanax chaser.

There is none of this sense with Min, Adweek Magazines' Editor of the Year—no drama, no hissy fits. The puppyish staff (the news editor and photo director are both in their 20s) is jazzed, and a little punchy. While they wait for Min's decision, they buzz about, bringing other photos for her approval. Photo director Peter Grossman shows Min one of those classic paparazzi shots of an almost-unrecognizable Courtney Love sitting in her car, arm shielding her face. Min rolls her eyes. Grossman announces in a stentorian voiceover: "*Us Weekly*: No one brings you closer...to their windshields."

By 10 p.m., the dilemma has not magically resolved itself. The problem is this: There is absolutely nothing new to say about Britney Spears, yet the magazine has paid a reported \$15,000 for honeymoon photos. There might be something new to say about Brad Pitt since, as Min sits there, an aspiring starlet named April Florio, who claims to have had a relationship with him during his marriage, is being interviewed and photographed. What will Florio admit to?

Everyone drops by Min's office to weigh in. Wenner Media chairman Jann Wenner, in a bespoke suit and three-day growth of beard, flops down on a chair when Florio's transcript comes in. The starlet has confessed that Brad tried to steal a kiss. "A kiss?" Wenner says, exasperated. "There are only two things I want to know: 'I did it' and 'Here's what it looks like.'" A few minutes later, Kent Brownridge, the vulpine senior vp/general manager of Wenner Media, marches in. "No boning?" he says.

[EDITOR OF THE YEAR]

Cover girl

***Us*' Janice Min puts a human touch on celebrity coverage—no matter what Britney says**

WRITTEN BY **JUDITH NEWMAN**
PHOTOGRAPH BY **GREG KESSLER**





READ ALL ABOUT IT
Min believes the escapism *Us* provides is critical. "The more polarized this country becomes, the more celebrities matter."



DOROTHY KALINS
Editor of the Year
1989, Metropolitan
 Home
Now, Executive Editor,
 Newsweek

“Gradually, we grew into a confidence about the service component, that it could be, yes, a style magazine.”



TINA BROWN
Editor of the Year
1994, The New Yorker
Now, Host, Topic (A)
 With Tina Brown, CNBC

“My passion is to put, for example, El Salvador on the cover, and still have strong newsstand sales.”

“No story.” Then he marches out again.

Ultimately, what with the lack of any discernible boning on Brad's part, Min goes with Britney and her trailer-park prince. Brad, who's been the main cover photo for five weeks thanks to his separation from what's-her-name, is demoted to a tiny side photo. The next day, *Us*' photos get front-page coverage in the *New York Post* and Britney goes on a tear against the magazine's invasion of her privacy. *Us* shoots back: “Coming from a celebrity who sold pictures of both her wedding and her stepdaughter, it's unlikely the issue here is privacy.”

That week's magazine sells 935,000 on the newsstand. This puts it in the top 25 percent of Min's covers, though it does not quite make the new *Us* benchmark of 1 million copies. Through February, there already had been three such issues this year.

OVER THE LAST YEAR, the world of celebrity journalism has changed, and that change is largely due to a petite, unpretentious, perpetually bemused Korean-American named Janice Min. *Us* has become a part of popular culture, shorthand for trashy-but-irresistible celebrity fluff that's referenced regularly on *Saturday Night Live* and *Letterman*. Min herself is an idea machine, packaging and contextualizing photography that would be tiresome without *Us*' arch commentary. (A personal favorite: “Do Kabbalah Bracelets Work? When Good Luck Charms Go Bad!”) So indelible has Min's mark been on the magazine that some *People* staffers have taken to calling the rival rag “Jan-*Us*.”

The magazine's transformation began, of course, in 2002 under the leadership of Bonnie Fuller, whose career has hewn to one guiding principle: Nobody likes to read. Or, rather, they don't like to read about celebrities, since celebrities don't have much to say and we presume they're lying to us anyway. Fuller's genius was to take other magazines' front-of-the-book photo spreads and make them into a full-blown magazine.

The ship Fuller ran wasn't exactly the Love Boat. Still, by the time she left in an ocean of bad blood in 2003 and Min, her executive editor, took over, *Us* was prospering. Critics predicted Fuller's abrupt departure to rival American Media would be *Us*' death knell. Not so.

“By the time Bonnie left,” says Brownridge, “we were overjoyed circ had gone from about 300,000 to 500,000. Now if we had a 500,000 week, we'd all be in tears.”

In the second half of 2004, average circ at *Us* was up 12.7 percent, according to the Audit Bureau of Circulations. Revenue is up 59 percent, according to Publisher's Information Bureau. Last year, *People* magazine's ad pages were down 2.2 percent and *The Star*'s were down 9.8 percent, while *Us*' were up 27.6 percent, with a 62 percent increase in beauty advertisers—highly unusual for a weekly. The magazine's mantra of “young, better educated, richer” is reflected in the roster of new clients. “This year, we've got Christian Dior, a full spectrum of L'Oréal, as well as clients like Coach and Mercedes-Benz,” says vp/publisher Vicci Lasdon Rose. The

Oscar issue was *Us*' biggest ever, with 76 ad pages and a total book size of 160.

People's dominance of the celebrity-weekly category is still unquestioned; it earned \$768.9 million in ad revenue in '04, according to PIB, versus *Us*' \$144.3 million. But some in the industry can envision a time when that might change. “I think by focusing strictly on celebrity in this sort of upmarket way, Janice has broken further away from the pack [of celebrity magazines],” says Pattie Garrahy, CEO of PGR Media, which represents Tommy Hilfiger. “Some of our clients embraced [*Us*] for the first time last year. We feel more positive about them than we did three or four years ago.”

Min's particular sprinkling of stardust is not so much how she's positioned the magazine as how she's positioned the celebrities themselves. They are generally under 35. And if they are subjects of news at *People*, objects of awe at *In Touch* and objects of envy and scorn at *Star*, at *Us* they are friends. You love them, but you talk about them behind their backs—and you know they can take a little good-natured ribbing.

“My generation thinks of celebrities as their peers—like neighbors, or people you went to high school with,” Min says. (The average age of the *Us* reader is 32; Min is 35.) “They're on a first-name basis with them.” And through some mysterious alchemy of her great instincts and America's short attention span, Min has become a

“My generation thinks of celebrities as their peers—like neighbors, or people you went to high school with. They're on a first-name basis with them.” JANICE MIN

kingmaker. *Us* has become a barometer of hotness for everyone in Hollywood, giving it the power to create celebrity out of—well, pretty much nothing. There were a slew of cover-story cuties *Us* readers were on a first-name basis with two years ago who, in this age of reality TV insta-fame, are not quite our pals anymore.

Not that Min is under any delusions that this power of hers is doing anything remarkable for mankind, or even for entertainment itself. She's cheerfully candid about *Us*' place in the culture, about who she picks and why. “When you sign up to become a celebrity, it's not because you necessarily think you're the best actor in the world,” she says. “If that were true, Dame Judi Dench and Ben Kingsley would be on our cover every week.”

When you think about it, Min isn't asking for much. She just wants *Us* to be America's guiltiest pleasure. Is that so wrong? “This is the job Janice was born for,” says a former editor at *People* who worked very closely with Min. “Whether it was celebrity gossip or office gossip, she was always the first to know what was going on.”

Janice Byung Min was born in Atlanta and grew up the youngest of three in Littleton, Colo. Her mother was an agent for the IRS; her father, who would become an executive for a medical-supplies company, was first a pro-

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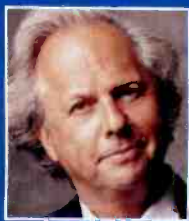
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25TH FACTS



GRAYDON CARTER
Editor of the Year
1996 and 2003
Vanity Fair

“A magazine has to reflect the time you live in, and you couldn’t tell where the decade was going when I took over in 1992.”



JOHN HUEY
Editor of the Year
1998, Fortune
Now, Editorial
Director, Time Inc.

“It’s obvious no one gives me anything because they want me to preserve it and keep it the same. That’s not what I do.”

fessor of zoology who, perhaps, taught Janice something about keeping sentiment in check. “Dad always brought home these animals from the lab that became my pets: guinea pigs, rats, mice, hamsters. And at some point, they would just sort of... disappear, back to the lab.” Today’s darling is tomorrow’s dead meat: A valuable lesson for a celebrity journalist.

IN 1992, MIN, only 23, landed a job as a staff writer at *People*. At first, she struggled. “Her stories read like bad wire copy,” says one editor. “When you’re considered a poor writer at *People*, you’re kind of palmed off from one section to another and not given much to do. Janice would sit in her office, crying.”

But that changed. An oft-told story involves then-senior editor Paula Chin sitting Janice down and passing to her the “Sacred *People* Recipe.” “She didn’t get the *People* ‘snap’ at the beginning—and then she did,” says Carol Wallace, former managing editor of *People*. “Once she got it, she never looked back.”

In the mid-’90s, the old guard at *People* still liked to think of their magazine as a purveyor of news as much as a celebrity sheet. So many lifers rolled their eyes as the magazine became ever more interested in Tinseltown fluff. Janice embraced the fluff. She wasn’t merely good at the lighter stories—she shined.

“Let’s see, I had the JFK Jr. beat, the Lady Diana beat, the Oscars,” she says. “I wasn’t a feature-well girl. My covers were like, ‘Hero Pets!’” She’d always loved clothes, even as a child. But when she discovered her unholy love for Prada in the mid-’90s (“I could wear it 24/7, seriously—and sometimes do”), she also realized she could write about it with distinction and wit. She transformed *People*’s “Style Watch” page from an occasional feature to a weekly destination.

Min was promoted to senior editor at *People* but within a year decamped to *Life* magazine. In the Kremlinology of Time Inc., this was considered bad form—and there were some screaming matches between Wallace and Min that the whole office overheard. Today, though, Wallace is much more understanding. “Janice was extremely ambitious, and I identify with that, because early on in my career I had an alarm that went off every three years that dictated I had to change jobs.”

Once at *Life*, Min was bored and miserable—the pace of a monthly seemed positively glacial compared to a weekly. Again, in less than a year, she wanted out. In 1998, she was named assistant managing editor at *In Style* under managing editor Martha Nelson—now managing editor of *People*. At *In Style*, Min oversaw wildly successful spinoffs *In Style Weddings* and *In Style Makeover*. But by 2001, Min left and began yet another job search.

Min originally had applied for the job of editor in chief at *Us*, but Wenner didn’t consider her seasoned enough. When Fuller got the job, she was called in for the executive editor position under Bonnie. “Janice told friends, ‘I know this is going to be crazy, but I’ll learn so much.’” And however crazy it was, Min seems genuinely grateful to Fuller. “We had great chemistry,” she says.

Today, Wenner, no fan of Fuller’s, says that much of the original thinking of *Us* under Bonnie could be credit-

ed to Janice. But whatever the case, when Fuller decamped abruptly in 2003 for the editorial director title and a \$1.5 million salary at *The Star*, Min was the obvious choice to take over.

Min knew she had to act fast to buck up a demoralized staff. She started with small, symbolic gestures, like not moving into Fuller’s huge office. (Fuller’s old digs eventually were converted into three smaller offices for staff.) She also changed the tone of the conversation about celebrities. “She just had this light, sort of amused approach,” says Wenner. “Bonnie really disliked the people we covered. There was a meanness and a schadenfreude. With Janice, that just doesn’t exist.”

After the tumultuous Bonnie years, Wenner is palpably relieved when he talks about Min. “She’s this completely steady, organized, inspiring person to be in charge,” he says. “She knows how to bring out the best in everybody.” This is critical for a weekly, Wenner adds, “because we’re not burning people out. In a very fast-moving situation, she knows how to keep her head and treat everybody well. There’s no big, brooding firestorms and adrenaline frenzy.”

In media coverage of Min, the editor inevitably is depicted as the “anti-Bonnie,” a characterization to which those who know her well don’t subscribe.

“The problem with that is, it makes her seem as if she can’t be tough or demanding, and she’s obviously had to be both,” says Jim Brosseau, another former editor at *Us*. “But she understands that the magazine isn’t all there is in the world.” Brosseau recalls the sweltering day of the New York City blackout in 2003. “We were evacuating the building, and she tried to get as much of the bottled water she kept in her office to the staff [as she could] for the long walks home. It’s not the sort of gesture that makes good gossip-column copy.”

Min has a life outside the office. It takes place in her Meatpacking District loft with her husband, Peter Sheehy, a history teacher at Horace Mann, and their eight-month-old son, Willis. It’s this life, perhaps, that keeps the celebrity life in perspective.

Min knows there will be a time when she will be able to put Britney, Brad and Jessica on the shelf and not miss them. In fact, colleagues who say they’ve never had a serious discussion with her might be surprised to know that her favorite show, besides *The Sopranos*, is *Meet the Press*. She dreams of one day running a political magazine. Or, perhaps, a magazine about furniture, or kitchens. A girl is entitled to more than one obsession.

But apologize for giving America a sweet tooth for all this eye candy? Never. Min sincerely believes that the kind of escapism *Us* offers is critical today. “The more polarized this country becomes, the more celebrities matter,” she says. “Because they provide common ground. I could walk into any situation, with any group of people...and we could bond discussing J-Lo’s third marriage. I mean, you can overload on beholding videos.

“I realize,” she adds, “that some people see *Us* as a sign of the apocalypse. I see it as a safe place.” ■

Judith Newman writes for Vanity Fair and is a contributing editor at Allure, Self and Ladies’ Home Journal.

Hot List 25th anniversary

AS WE MOVE INTO the next quarter century of The Hot List, we continue to evolve how we evaluate magazines. When the list debuted in 1980, choosing the top 10 meant looking for the titles with the largest increases in ad pages. Soon after, it was determined that consistent growth needed to be considered; hence, the three-year evaluation of PIB numbers. Then, circulation vitality was added to the mix. This year, we also evaluated reader involvement with the help of Monroe Mendelsohn Research's Publication Readership Satisfaction Survey. While the process has changed over the past 25 years, the goal has remained the same: to gauge momentum in the advertising marketplace.

To be considered for The Hot List, a consumer magazine's advertising must be tracked by TNS Media Intelligence/CMR for Publishers Information Bureau. To qualify for The Hot List, a magazine must have been published for a minimum of three years, have published at least 10 issues during the last calendar year,

and have \$50 million or more in advertising revenue. To qualify for the 10 under 50 List, a magazine must have been published for a minimum of two years, have published at least 12 issues during the last two calendar years, and have ad revenues of less than \$50 million.

For both lists, we begin by examining the advertising performance, both in terms of pages and dollars, during the last three years. Greatest weight is given to performance in the last year. We also consider the performance of each magazine against its category and the performance of the category overall. Once we whittle down the list, we dig deeper. We work closely with Dan Capell, who edits Capell's Circulation Report, to evaluate the performance of each of the Hot List contenders. We also speak to media directors, who give us some insight into what advertisers are thinking. After this, we go back to the beginning—to the advertising performance of each of the contenders—to make our final cut and rank the magazines.

top 10 magazines 2005

1

REAL SIMPLE

REVENUE UP:
\$62.3 MILLION
61.3%
AD PAGES:
+282.7
+22.9%
CIRCULATION:
1,809,792
+20.6%

Who's "Real Stupid" now? Naysayers have gnashed their teeth since this innovative lifestyle monthly found its groove. The Time Inc. title has enjoyed yearly gains in circ and ad pages, while sparking a slew of imitators.

2

Lucky.

REVENUE UP:
\$38.9 MILLION
44.0%
AD PAGES:
+299.8
+20.3%
CIRCULATION:
1,036,495
+13.0%

Since being chosen Startup of the Year in 2002, this enabler of shopaholics continues to break through the fashion clutter. Like No. 1, it has spawned wannabes for both sexes, while earning an impressive \$127 million.

3

WEEKLY
US

REVENUE UP:
\$33.5 MILLION
58.9%
AD PAGES:
+354.2
+27.6%
CIRCULATION:
1,475,010
+12.7%

While some write it off as a heaping dose of guilty pleasure, media buyers say, "So what?" The Wenner Media weekly continues to grow in circ and ads, despite an increasingly saturated category.



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THE HOT LIST
ADWEEK
 25TH ANNIVERSARY

10 under 50

1

RUNNER'S
WORLD

REVENUE UP:
\$13.2 MILLION/43.2%
AD PAGES UP:
73.6/14.3%
CIRCULATION:
586,822/+8.3%

The Rodale runner's guide sprints to the lead position on its outstanding revenue, page and circ growth and eye-catching redesign. Buyers and readers are lining up to give the book a second look.

2

People
EN ESPAÑOL

REVENUE UP:
\$5.5 MILLION/18.9%
AD PAGES UP:
72.3/9.4%
CIRCULATION:
454,265/+6.9%

Time Inc.'s Spanish-language spinoff moves up a notch this year. With its Latino take on the hot celebrity niche, the monthly has proved a "tried and true" choice, says one buyer. Revenue, page and circ growth all make this title *muy caliente*.

3

BLENDER

REVENUE UP:
\$11.7 MILLION/51.3%
AD PAGES UP:
72.1/10.7%
CIRCULATION:
534,800/-0.4%

The music and pop culture British import gives off plenty of attitude while raking it in with a whopping 51.3 percent growth in revenue. It's only rock 'n' roll, but, says one buyer: "We've got our eye on it."

4

ORGANIC
STYLE

REVENUE UP:
\$14.5 MILLION/108.1%
AD PAGES UP:
235/81.3%
CIRCULATION:
729,742/+18.7%

Organic growth is the key to success for Rodale's healthy living title. A redesign and increase in frequency from six to 10 times a year brought in a slew of new advertisers, making this title the strongest revenue gainer on the list.

5

teenVOGUE

REVENUE UP:
\$18.5 MILLION/106.9%
AD PAGES UP:
314.6/67.2%
CIRCULATION:
598,706/+8.8%

New to the list, Condé Nast's teen fashion bible has turned heads in a catty category that's seen a spate of youthful spinoffs. One buyer offers the ultimate praise: "I went from thinking, Oh, please, to, Oh my god, we've got to be there."

6

SportingNews

REVENUE UP:
\$4.9 MILLION/12.4%
AD PAGES UP:
61.4/7.8%
CIRCULATION:
703,157/-1.2%

Vulcan Ventures' repackaged sports weekly scores another home run. "For the real sports nut—more on sports, less on personalities," says one buyer. Revenue and pages speed along, with among the best page growth of the weeklies.

7

THE **Atlantic**

REVENUE:
-\$5.3 MILLION/-16.9%
AD PAGES UP:
103.2/16.1%
CIRCULATION:
424,797/-14.0%

The title dropped in circ when it increased sub prices; but what it lost in ad revenue it gained in loyal readership, which appeals to advertisers. "It takes a week and a half to read," says one buyer, but explores subjects "important to people."

8

NICK JR
 Family Magazine

REVENUE UP:
\$9.0 MILLION/43.0%
AD PAGES UP:
110/30.8%
CIRCULATION:
1,058,846/-1.1%

With huge revenue and page growth, it's not just kids who have taken to the self-described "family magazine." Moving from eight times to nine times and taking up its rate base by 50,000, buyers call the Viacom title "a great property."

9

ELLE
girl

REVENUE UP:
\$7.3 MILLION/63.2%
AD PAGES UP:
115.9/29.2%
CIRCULATION:
509,758/+24.8%

Another entry this year among teen fashion books, Hachette Filipacchi Media's spinoff has enjoyed tremendous gains in revenue and pages, boosted its frequency and dramatically grown circ with a bargain \$1.99 cover price.

10

WeightWatchers

REVENUE UP:
\$5.8 MILLION/31.0%
AD PAGES UP:
81.7/21.6%
CIRCULATION:
1,136,423/+3.5%

This dieting companion may be helping readers keep the pounds off—but the magazine just keeps getting fatter and fatter. Double-digit gains in revenue and pages and continued circ growth prove that big can be beautiful.

Top 25 Magazines in Ad Revenue

		2004 AD REVENUE (IN MILLIONS)	CHANGE VS. '03	'03 RANK
1	People	769.0	2.4	1
2	Sports Illustrated	726.4	13.0	3
3	Better Homes and Gardens	712.3	7.4	2
4	Time	700.1	16.3	5
5	Parade*	616.1	-0.2	4
6	Newsweek	511.0	14.7	6
7	Good Housekeeping	434.6	4.5	7
8	USA Weekend*	416.3	9.5	9
9	TV Guide	377.6	0.6	8
10	BusinessWeek	365.6	8.5	10
11	In Style	357.5	22.0	14
12	Woman's Day	350.6	4.4	11
13	Cosmopolitan	347.4	11.9	13
14	Fortune	327.4	15.6	15
15	Forbes	324.5	20.4	18
16	Vogue	317.4	11.5	16
17	New York Times Magazine*	308.7	16.6	20
18	Family Circle	298.4	-6.2	12
19	Ladies' Home Journal	291.8	4.9	17
20	Reader's Digest	270.2	8.0	19
21	Vanity Fair	257.0	21.2	23
22	Entertainment Weekly	253.4	8.8	21
23	ESPN The Magazine	252.1	17.7	22
24	U.S. News & World Report	245.1	21.2	24
25	Glamour	236.9	15.0	25

Source: PIB/TNS Media Intelligence *Sunday magazine

Top 25 Magazines in Paid Circulation

		AVERAGE TOTAL 2004	CHANGE VS. '03	'03 RANK
1	AARP The Magazine	22,617,093	2.6%	1
2	Better Homes and Gardens	7,626,088	0.3%	4
3	Cosmopolitan	2,982,508	2.2%	16
4	Family Circle	4,267,535	-8.1%	7
5	Glamour	2,397,508	2.9%	24
6	Good Housekeeping	4,639,941	-2.4%	6
7	Guideposts	2,659,733	1.2%	18
8	Ladies' Home Journal	4,120,087	0.4%	10
9	Maxim	2,517,126	0.5%	20
10	National Geographic	5,475,135	N/A	5
11	Newsweek	3,125,971	0.1%	14
12	O, The Oprah Magazine	2,650,464	-0.1%	17
13	Parenting	2,182,197	-0.4%	26
14	Parents	2,216,716	0.1%	25
15	People	3,652,022	1.4%	11
16	Playboy	3,051,344	0.2%	15
17	Prevention	3,309,110	1.1%	12
18	Reader's Digest	10,081,577	-8.7%	2
19	Redbook	2,407,985	0.7%	21
20	Seventeen	2,108,292	-9.7%	23
21	Southern Living	2,730,437	4.7%	19
22	Sports Illustrated	3,324,631	3.6%	13
23	Time	4,034,061	-1.9%	9
24	TV Guide	9,015,544	0.1%	3
25	Woman's Day	4,209,130	-1.6%	8

Source: Audit Bureau of Circulations; figures for second half of 2004

Top Advertising Categories

		2004 SPENDING (IN MILLIONS)	CHANGE VS. '03
1	Automotive	2,385	12.6
2	Direct response companies	1,922	10.2
3	Medicine and proprietary remedies	1,699	3.9
4	Media and advertising	1,424	16.9
5	Retail	1,050	12.6
6	Cosmetics and beauty aids	986	2.1
7	Public transportation, hotels, resorts	974	19.3
8	Financial	898	21.0
9	Ready-to-wear	853	17.0
10	Computers, software, Internet	645	-14.6
11	Dairy, produce, meat, bakery goods	543	9.3
12	Audio and video equipment	487	12.8
13	Misc. services and amusements	467	39.3
14	Personal hygiene and health	441	25.3
15	Jewelry and watches	417	23.8
16	Prepared foods	362	23.7
17	Household furnishings, accessories	356	2.7
18	Sporting goods	349	8.3
19	Insurance and real estate	344	28.2
20	Hair products and accessories	338	0.3

Source: PIB/TNS Media Intelligence

Top Magazine Spending by Company

		2004 AD PAGES	DOLLARS (IN MILLIONS)
1	General Motors Corp.	4,869.8	\$484.4
2	Procter & Gamble Co.	4,659.2	\$653.2
3	Ford Motor Co.	3,504.4	\$380.6
4	DaimlerChrysler AG	3,384.9	\$354.4
5	L'Oréal SA	3,299.9	\$329.8
6	Time Warner Inc.	2,877.4	\$332.5
7	Altria Group Inc.	2,790.9	\$451.7
8	Johnson & Johnson	2,758.3	\$327.8
9	Nissan Motor Co.	2,582.7	\$237.2
10	Toyota Motor Co.	2,286.2	\$244.9
11	Pfizer Inc.	2,066.4	\$253.6
12	Clorox Co.	1,558.5	\$180.0
13	Estée Lauder Cos.	1,432.6	\$138.4
14	GlaxoSmithKline	1,390.5	\$190.2
15	Unilever	1,388.0	\$173.2
16	LVMH/Moët Hennessy Louis Vuitton SA	1,321.3	\$113.6
17	Honda Motor Co.	1,292.9	\$125.8
18	Citigroup Inc.	1,219.3	\$146.8
19	Advance Publications Inc.	1,214.1	\$107.3
20	Women's Marketing Inc.	1,203.0	\$113.5

Source: PIB/TNS Media Intelligence



GETTING COZY
Publisher Stephen Bohlinger and editor in chief Eleanor Griffin oversee a title that's proved an overnight sensation.

IT WAS AN AUGUST DAY IN 2003, and the heat was on. Ann Moore, chairman and CEO of Time Inc., had gathered the creative teams of five potential in-house magazine start-ups at her office in Manhattan's Time and Life Building. Each team had exactly 30 minutes to make its pitch. Moore even borrowed an egg timer just for the occasion.

The drama was intense, particularly for Eleanor Griffin, a 20-year veteran editor from Southern Progress, the Birmingham, Ala.-based publisher of *Southern Living* and *Cooking Light* purchased by Time Inc. in 1985. Griffin had come a long way to make her presentation for a new shelter lifestyle book called *Cottage Living*—both in terms of distance and energy expended. For nearly three years, she had worked on a prototype for a shelter book that balanced home decorating and the laid-back lifestyle, how-to projects and recipes. Part of that planning included rigorous reader research and focus groups, as well as direct-marketing tests. But it was worth the effort.

Following the pitches, Moore greenlighted *Cottage Living*, along with the reborn *Life* and the discount-priced, Wal-Mart-distributed *All You*. (Also in 2004, the company launched *Suede*, now on hiatus, and *Nuts*.) In terms of ad sales and circulation, *Cottage Living* was the out-of-the-box winner, matching or beating nearly every preliminary expectation set for the first national shelter title Southern Progress has ever launched.

Moore claims the title's initial pitch preordained its quick success. "They were so incredibly further along [than the other start-up projects]," she recalls. "They clearly had done their homework and had scientific, hard facts at their disposal."

Its first issue was supposed to run 230 pages, but 40 additional ad pages showed up on closing day, bumping the total to 298. It sold 225,000 copies on the newsstand, at \$3.99 an issue. After just four issues, *Cottage Living* raised its rate base to 650,000 from 500,000, leading some to label it an overnight success. (The magazine produced two issues last year and two so far this year. A total of nine issues are slated for this year.)

Griffin, now editor in chief, dismisses that notion. "The success of *Cottage Living* is like that of the movie star who, when they win their first Oscar, people say it was an overnight success," she says. "Little did they know that actor washed dishes for five years to make it. We're the same way." Nonetheless, *Cottage Living* has performed well enough quickly enough to earn it the title of Adweek Magazines' Startup of the Year.

Launched last fall with the September/October issue, *Cottage Living* set out to be an innovator in a category where change is anathema. By deemphasizing interior design and

[STARTUP OF THE YEAR]

Home improvement

Cottage Living tears down the shelter formula, and builds an overnight following

WRITTEN BY ALEC FOEGE PHOTOGRAPH BY ROBBIE CAPONETTO



GROWTH MARKET

After only four issues, the magazine upped its rate base to 650,000 copies.

"I just want people to have fun with their homes. It's not rocket science."

ELEANOR GRIFFIN

focusing on comfort—with dashes of Martha Stewart-style creativity and shopping-friendly nuggets, à la *Lucky*—the magazine cultivates something of a designer-free zone. It's neat-looking and refreshing, but not too intimidating—contemporary and crisp, but with plenty of traditional touches. One recent feature paired pieces of furniture and the perfect drink to enjoy while using them. In an upcoming issue, a featured house is decorated completely with IKEA furnishings.

Griffin is unapologetic about the magazine's low-pressure sense of style. "I just want people to have fun with their homes," says Griffin. "It's not rocket science. You're not competing in the Winter Antiques Show."

The magazine's calculated nonchalance quickly became its calling card, much the same way staggeringly simple how-tos helped define another successful Time

Inc. startup of recent years, *Real Simple*. *Cottage Living* may be the only magazine in America to go back and reshoot spreads because the photos looked too perfect.

That's not to say there weren't some initial hurdles. Number one was the issue of the magazine's title. In 2000, the idea for the magazine sprouted from a single word: "cottage." Executives at Southern Progress noticed how well issues of their magazines

and those of their competitors performed at the newsstand when the word "cottage" appeared on the cover.

Extensive research and direct-mail tests showed that the word resonated with readers, so much so that the folks at Southern Progress stood by their decision—even when critics inside and outside the company expressed doubt. "We were always very committed to the word 'cottage,'" says Southern Progress president and CEO Tom Angelilo.

But early on, Griffin, a native of Louisville, Ky., realized that "cottage" meant different things to different people, usually divided by region, making focusing the magazine a challenge. In the Midwest, a cottage might be a rustic, two-bedroom fishing shack by the lake. In the northeast, cottage may mean a cozy weekend home. In the South, a cottage has a wraparound porch and, more than likely, a big American flag waving out front. Then there are the classic cottages of Newport, R.I., huge summer homes built by 19th-century robber barons.

A decision was made to use the diverse definitions as a rallying point. "Everybody has a different take on it, and that's what's proven to be so successful," says Griffin. But Moore was adamant that the magazine would need to redefine "cottage" for its readers. "It's not about ducks and doilies," she says.

Another issue was timing. When Moore was elevated to her current position in July 2002, one of the first things she did was put the brakes on the *Cottage Living* project. Southern Progress had planned to launch it in 2003, but Moore insisted on testing it alongside established women's service titles. Women were approached in malls around the country to get their reactions, which were largely positive.

The magazine was perfectly aligned with the post-9/11 nesting trend. "People wanted to be at home with

their families and surrounded by their own things," says Griffin. But would they still be in that phase a year later?

The answer, it turned out, was yes. "The recession was still knee-deep," says publisher Stephen Bohlinger. "The market wasn't ready for us." Indeed, by 2004, ad spending was a good bit stronger, and once the presidential election was over, the climate for selling a new product seemed more secure.

Bohlinger—who worked for nearly a decade at another Southern Progress startup, *Cooking Light*, launched in 1987—knew that a good idea is sometimes slightly ahead of its time. *Cooking Light* took a few years to hit its stride, and several more to reach its current rate base of 1.65 million.

From an advertising standpoint, the cottage concept proved a boon to attracting a wide variety of categories. "We said, 'Look, it's not about the size or the structure—it's about the soul of the home,'" recalls Bohlinger. The magazine has attracted shelter book staples including Andersen Windows and Sears but also Nivea, Visa, General Motors and Ford. "For a launch," says Bohlinger, "that's special."

Brenda White, director of print investment at Starcom USA, counted herself among the magazine's early skeptics, but was sold once she delved into a few issues. "When you look through the pages, it's a little more servicey than the other shelter books," she says, adding, "The title hasn't been a barrier. They've done a good job of conveying cottage style."

Steven Lerch, vp/manager of print media at Campbell Mithun, points to the magazine's use of pull quotes as headlines and the inviting illustrated source pages at the back of the book as elements that draw readers in. "Do I think they're reinventing the category? No," says Lerch. Still, he was sold from the first issue and has placed ads in *Cottage Living* from Andersen Windows and General Mills.

In 2006, *Cottage Living* plans to raise its rate base to 900,000, a precipitous climb that nonetheless seems well within this firecracker's reach. Moore is already talking about the possibility of doing a spinoff, no doubt to further capitalize on the magazine's irresistible charter offer to advertisers that buy ads in other Southern Progress titles year to year.

Through the Southern Progress group, *Cottage Living* offered up to \$60,000 in space credits to loyal advertisers who agreed to up their yearly spending at the company to include the new magazine. Those credits, which are applicable in any Southern Progress magazine, says Campbell Mithun's Lerch, made it very easy to convince advertisers that already bought pages in *Southern Living* and *Cooking Light* to sign up with a sister publication. Bohlinger estimates that 40 percent of advertisers in the first three issues took advantage of the charter deal, which was extended through 2005.

But looking ahead, the key for *Cottage Living* is to grow on its own strengths. "They need to ride the bus to school by themselves," says Lerch. "They can't simply sit next to their big sisters." ■

Alec Foege is a regular contributor to Mediaweek.



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ROBERT FESTINO HAD BARELY warmed up the art director's chair at *Runner's World* in November 2003 when editor David Willey dropped a 6,000-word story onto his desk. The story, a dramatic account of the tragic turns of Dick Beardsley and Alberto Salazar after their legendary duel in the 1982 Boston Marathon, needed an equally dramatic presentation.

Festino went cinematic, laying out soul-penetrating portraits—two of each runner—full-bleed, with a title and deck over four pages. Opposite page five, where the text finally starts, he cranked up the tension with an archival photo of one runner glancing back for the other as they neared the finish line under police escort. You can practically hear the sound of the roaring crowd.

"I thought, Wow!" says Willey, who had just hired Festino to redesign the magazine. "It was risky. It was ambitious—and it seemed that was exactly the kind of statement that we should be making."

The new team practically shouted its intention to shake up the nearly 40-year-old title. In the process, it earned Adweek Magazines' Creative Team of the Year honors for Festino, photo editor Don Kinsella and designer Eric Paul.

Festino's design exemplifies the passionate, visual storytelling that has helped boost *Runner's World's* readership and revenue over the last year. Media buyers are taking a second look. "I like their redesign," says Andrea Luhtanen, president of Haworth Marketing and Media in Minneapolis. "It's a dramatic improvement over the outdated look it had. We would consider them for campaigns we may not have looked at them for a year ago."

So smart is the book's new look that it is appealing to more non-endemic advertisers. According to vp/publisher Andrew Hersam, auto clients including Ford Explorer, Land Rover and Mazda have come in since the redesign. (Automotive constitutes *RW's* second-largest category, behind footwear.) Other advertisers that are either new or returning since the redesign include America Online, Kraft and Starwood-Westin Hotels.

Launched in 1966, *Runner's World* had built a stable base of 520,000 readers when Willey took over in June 2003. Most of that following was made up of serious distance runners who subscribed for the shoe reviews, training tips and other how-tos of running.

But Emmaus, Pa.-based Rodale recruited Willey from Wenner Media's *Men's Journal* to build *RW's* readership beyond hardcore runners.

"As a magazine junkie, I felt there was all kinds of potential for great storytelling," says Willey, a runner and former *RW* subscriber who had let his subscription lapse because



[CREATIVE TEAM OF THE YEAR]

Front runner

The team behind *Runner's World* pushed a slow-footed title to the head of the pack

WRITTEN BY DAVID WALKER PHOTOGRAPH BY MICHAEL LEWIS

GOING THE DISTANCE From left, photo editor Don Kinsella, designer Eric Paul and art director Robert Festino brought what Festino calls "a level of coolness" to the magazine.

the magazine has become repetitious and boring.

But when he stepped in as editor, Willey wasn't about to abandon the service mission of *Runner's World*. On the contrary, he beefed up how-to information in the front of the book, tailoring more of that information to beginners and casual runners. He also added stories about nutrition and health. The changes have worked: Circulation for the second half of 2004, according to the Audit Bureau of Circulations, was 586,622, up 8.3 percent year over year. The rate base as of this past January is 600,000.

But Willey also had to deal with the magazine's dated, provincial look. "I felt it didn't capture the emotional stuff that's around running—the joy, the pain, all that stuff," he says. Running, he adds, is "a really visceral thing. I didn't think the imagery or the design reflected that."

While searching for a new art director, he was introduced to Festino, then deputy AD at Time Inc.'s *Entertainment Weekly*. Willey sent Festino issues of *RW* and asked what he'd do differently. He wondered how Festino would entice the casual browser at the newsstand—even nonrunners—to pick up the magazine.

"I'm not a runner," Festino admitted to Willey. Still, he was up for the challenge. He started by studying ads for running shoes and other gear. "The ads were quiet and cool. They showed the form and beauty of running," he says. And when those ads appeared in *Runner's World*, they overwhelmed its '80s-trade-journal design and mail-order-catalog-like photography.

"I thought, Why does [*RW*] look like this when things runners are associated with don't look like this at all?" Festino recalls. "I wanted to give it a level of coolness." He started sketching ideas that were fresh and compelling, and even rewrote headlines "that were better than the ones we had printed," Willey recalls. "He just got it. He's a very story-oriented designer."

Willey's reservation about Festino, 30, was that he had a lot less experience than other candidates for the job—and no magazine redesign experience at all. "That was scary," Willey says. But he went with his gut, put Festino on the masthead, and stood back.

Festino wasted no time changing the photographic

aesthetic of the magazine. He scrapped the smiling-runner-with-lean-body-on-a-beach formula and started hiring photographers who did conceptual celebrity portraiture for magazines like, well, *Entertainment Weekly*. "Photographers and illustrators can have the same response that I did [*to RW*]: This is different from what I usually do, and I can have fun with this," Festino says.

First up was photographer Steve Bonini, whom Festino commissioned to shoot portraits for the story on Beardsley and Salazar. For the cover of the same issue, he hired John Huet to photograph 800- and 1500-meter champion Jennifer Toomey. The image wasn't about her runner's physique—it's a study of her quiet, determined spirit.

"I thought the people in this sport should be elevated" by the photography, Festino says.

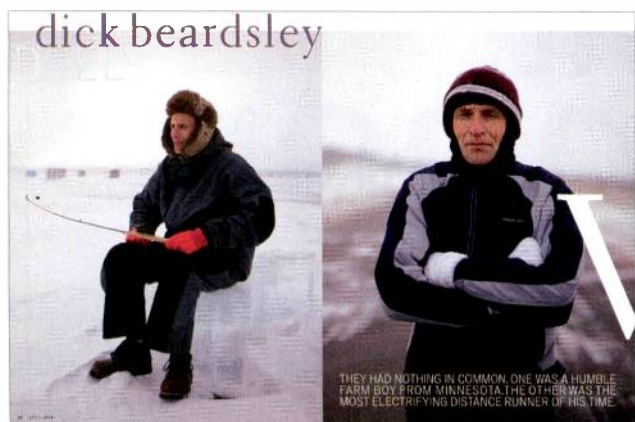
FACED WITH THE JOB of doing a cover-to-cover redesign, however, Festino needed the help of a photo editor—a luxury the previous art director didn't have. So he called Don Kinsella, a *SmartMoney* photo editor who happened to be on the same visual frequency as Festino.

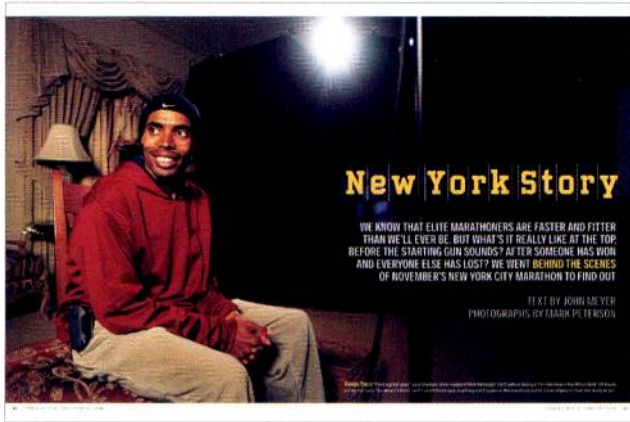
Working practically around the clock on the redesign, which debuted with the April 2004 issue, they began a collaboration that's unusual between art directors and their subordinate photo editors. "He'd turn to me and say, 'What do you think about this? Does this look good?'" recalls Kinsella, who was unaccustomed to that kind of respect from art directors. "And I'm thinking, The art director is asking me if this looks good?"

Kinsella's primary task was assigning photography, of course, and he began lining up a stable of photographers not known for their sports and fitness work. They included Dan Winters, Chris Buck and Joshua Paul.

When the New York Marathon rolled around last fall, for instance, Kinsella wasn't going to bore readers with the usual race pictures. So he called Mark Peterson—known for his irreverent images of New York society parties—for a behind-the-scenes take on the elite runners right before the race. "We needed something with a point of view," Kinsella says. And he got it: Peterson's images

***RW* "didn't capture the emotional stuff that's around running—the joy, the pain...Running is a really visceral thing." DAVID WILLEY**





“I’m not going to talk down to the audience. I’m going to give them credit for being in this world, for being visual people.” DON KINSELLA

were brimming with surprising moments and detail. One of his shots featured British racer—and women’s winner, it would turn out—Paula Radcliffe looking out a bus window as runners headed toward the Verrazano-Narrows Bridge, where the race starts.

“I’m not going to talk down to the audience,” says Kinsella. “I’m going to give them credit for being in this world, for being visual people.”

Meanwhile, Festino has done the same with the redesign, taking advantage of the visual literacy of readers—not just to elevate the editorial content but to capture the world of running.

“I got rid of everything that was hokey,” he says. The mercy killings included the old, sprawling logo and “Miles,” the runner icon who formed the logo’s apostrophe. Festino drew a new logo with a cleaner, more open typeface emphasizing the word *Runner’s* and reducing the word *World* to fine print. (The brand was “too big” to change the name outright, Festino notes.)

He also changed the architecture of the 40-page service section in the front of the book, called Warmups, to make it easier to navigate. The section now opens each month with its own minimalist table of contents, adjacent to a big, arresting, double-truck photo that’s related to one of the Warmups stories. The photo signals a definitive beginning for the magazine following letters to the editor, masthead and other housekeeping functions.

“I’m trying to set a mood for the book, and it’s an opportunity to show some nice photography,” Festino explains. The large photo also helps balance the pace of the Warmups stories, most of which are single-page and packed with information.

To give readers visual reference points and to distinguish Warmups from the feature well, Festino added colored stripes to the top and bottom of every page. Each subsection sports stripes of a different color.

The stripes, Festino explains, were inspired by running shoes. “Running shoes are probably the most progressively designed objects out there,” he says. “They have all these stripes and little bands. I kind of took that stuff and used that visual vocabulary.”

At the same time, Festino incorporated charts and illustrations to make detailed information more accessible and to give the magazine more texture.

Whereas the magazine used to run a series of photos showing models on a white backdrop to illustrate exercise techniques, it now uses illustrations “like airplane safety instructions,” Festino says. That not only saves space but looks cleaner and more contemporary.

For “On the Road,” a column spotlighting running routes across the globe, Festino replaced descriptive text with maps that actually outline routes and locate major landmarks. Readers can tear out the maps and take them on their runs. That change made Willey very happy. “It used to drive me crazy,” he says, “to have to read 1,500 words to find out what the best run in, say, Chicago is.”

With the new design architecture worked out, Festino now hands some of the front-of-the-book layout work to designer Eric Paul, a recent graduate who joined *Runner’s World* last summer. Paul also has been given responsibility for the Gear section in the back.

That has freed up Festino to spend more time creating some remarkable visual storytelling in the feature well. For the July 2004 issue, Kinsella commissioned Chris Buck to shoot Jerry Lindgren, a ’60s running sensation who descended into obscurity after being overcome by his demons. Buck captured both Lindgren’s sadness and his manic edge, and Festino played the images with type in a way that practically conveyed Lindgren’s life story.

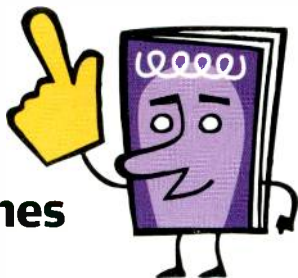
Just hitting newsstands, the April issue features a story about two brothers who made a friendly bet on who was the better runner. One is a type-A guy, the other type-B. Festino opens the story by juxtaposing two full-page, environmental portraits in a comic-book motif.

It’s smart, funny and pitch-perfect—and another example of how Festino and Co. have turned a successful but uninspired running magazine into a model of first-rate photography and design. ■

David Walker is senior editor of Photo District News.

Memorable moments

Hits and misses from 25 lists



Most times at No. 1

(two times each)
People (1981, '96)
Vanity Fair (1986, '88)
Parenting (1990, '91)
Time (1997, '99)

No. 1 on the first Hot List

Texas Monthly

Most times on The Hot List

Vanity Fair (nine times)

Winning Streaks

Martha Stewart Living—on the list consistently from 1996 to 2002

In Style—two times on the small list (1996 and '97) and eight times on The Hot list (1998 to 2005)



One-hit wonders

Cable Guide (1987)
Bassmaster (1988)
Penthouse (1991)
Snow Country (1994)

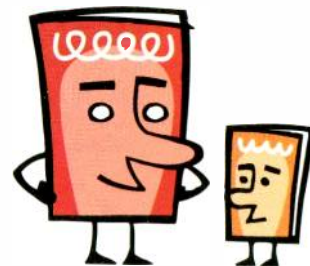
When good lists go bad 1986

- 1 Vanity Fair
- 2 New Woman
- 3 Rolling Stone
- 4 Us
- 5 Signature
- 6 Connoisseur
- 7 Modern Maturity
- 8 Food & Wine
- 9 Changing Times
- 10 Life

Jumped from the small list to The Hot List

(Date is first appearance on The Hot List; all titles were on the small list the previous year)

Cooking Light (1997)
In Style (1998)
Vibe (1998)
Fitness (1999)
Fast Company (2001)
Yahoo! Internet Life (2001)
Real Simple (2003)
Lucky (2004)



R.I.P. Magazines that were on the list but have since folded:

Venture (1983, '84)
New Woman (1985, '86)
Changing Times (1986, '87)
Yahoo! Internet Life (2001)

We never said they'd last...

Startups of the Year that lost steam:
P.O.V. (1996-2000)
Mode (1997-2001)

...But sometimes, we know what we're talking about. These startups are still going strong:

Marie Claire (1995)
ESPN (1998)
CosmoGirl (1999)
Lucky (2001)



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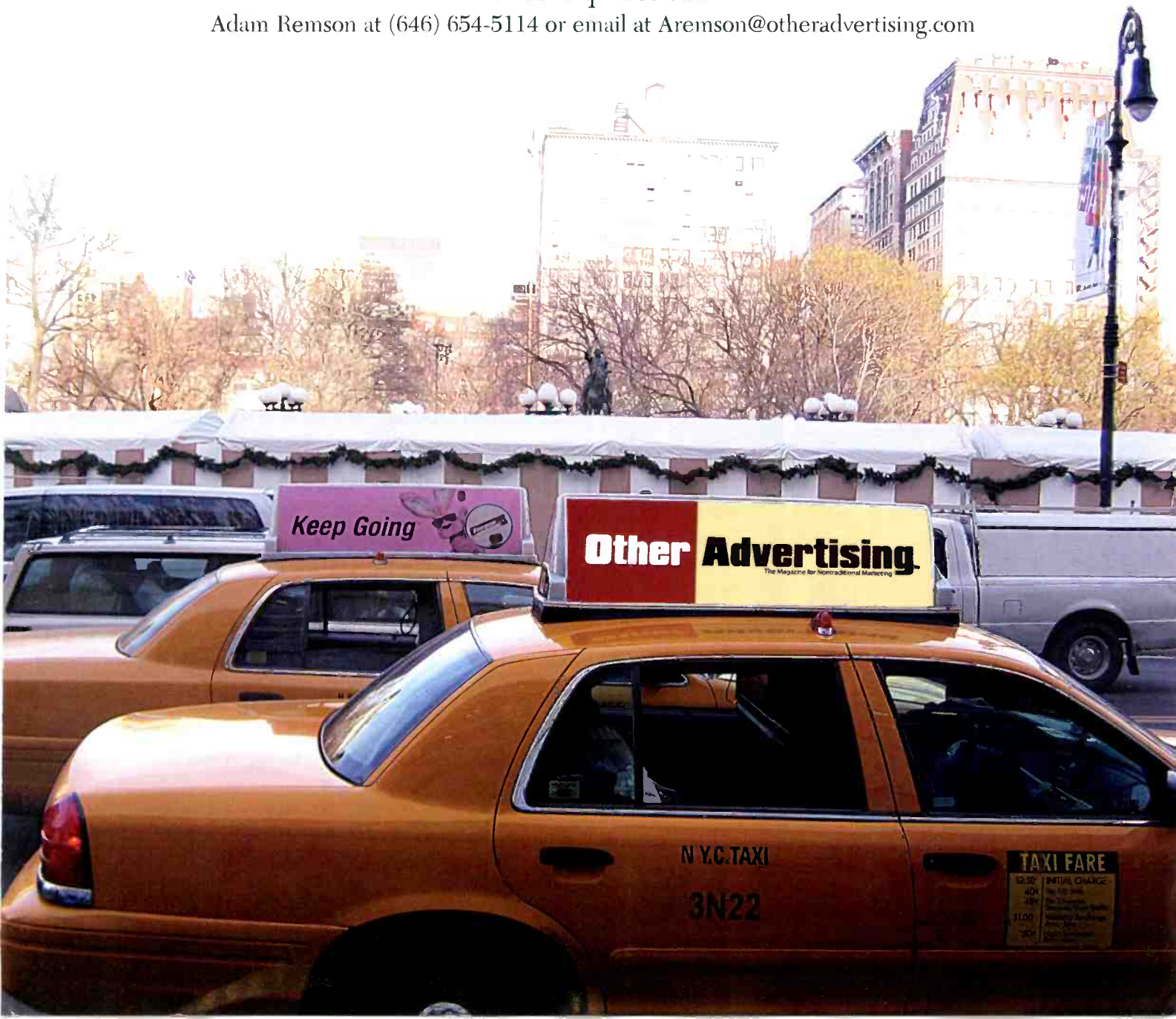
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LETTERS

Always Keep an Eye on Traffic

Regarding Katy Bachman's "Dealing With Radio's Perception Problem" news story [Feb. 21, 2005], the Traffic Directors Guild (non-union) of America represents more than 5,000 traffic directors and traffic managers in radio and TV stations throughout the U.S. and a few scattered members around the world. As you might imagine, it's our members who ultimately schedule the spots and orders that agencies perceive as not being run as ordered.

While the Radio Advertising Bureau has called on us for assistance in terms and definitions, it has yet to actually call TDGA into the discussions for possible solutions. Their "task force" of a year or two ago addressed the problems, but didn't seek solutions from traffic.

What kind of task force gathers agencies, buyers, reps, sales, group executives and the RAB, but leaves out traffic, which they all

say is partially where the accountability solution lies?

Articles like yours need the widest possible exposure. Otherwise, it's just more of here's the problem, without looking for solutions we feel are very possible. Let's face it, buyers have little or no concept of what terms to use when ordering for broadcast. TDGA can provide solutions, if called into the fray.



*Carol Anderson
and Larry Keene
Traffic Directors
Guild of America
San Juan Capistrano, Calif.
tdga@earthlink.net
www.tdga.org*

A Little Soap Goes a Long Way

I loved Marc Berman's piece about the ex-TV actors who've "made good" [Mr. Television, Feb. 21, 2005]. I've always

enjoyed tracking the former soapers, many of whom don't acknowledge their sudsy past.

A friend of mine lives in Phyllis Newman's building, and upon meeting her in the elevator some years ago, referred to having enjoyed watching her on *One Life to Live*. Newman seemed surprised that she mentioned it because she'd been on the show for a very short time.

My friend informed her: "To a soap fan, no matter what else you do or have ever done, you'll always be ex-Renee Divine." I love that story.

By the way, Leo DiCaprio also has a soap past. He played young Mason Capwell on *Santa Barbara*, in flashbacks.

*Linda Susman
Former editor, Soap Opera Weekly
Merrick, N.Y.*

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EDITOR'S NOTE

Change Is Gonna Come

The future sure is coming on fast, and as we've all been hearing lately, it belongs to the consumer. A lot of talk at the AAAAs Media Conference in New Orleans the other week revolved around the onrushing torrent of new technologies and media that will let the end user digest media on his or her own terms. I think that's great. But has anyone stopped to wonder how many people really want to work that hard for the content they want? Yes, all this new technology is supposed to make it easier, but I'm not convinced.

I'm not sure I want my TV content delivered to my cell phone, which is about as old school as you get (flying home from New Orleans, the person next to me suggested I send my phone to the Museum of Natural History for carbon dating). As Ted Turner pointed out at NATPE back in January, who wants to watch TV on a screen that's smaller than a book of matches? And if the screens get any larger, so much for shrinking the phones.

I don't want to come off as some sort of technology curmudgeon. I've got an HDTV set and a DVR, the latter of which really has changed my viewing habits. Interestingly, those devices have actually encouraged me to watch *more* broadcast TV, not less. It is empowering me to watch what I want when I want to.

Bottom line, though, is that I still want TV to entertain me, or a good magazine to make my commute go faster. If the radio industry hadn't lost its musical mojo (thanks to the soul-sucking corpo-

ratization of the business), I'd probably still be listening to a radio Walkman, instead of I-podding my way through life.

Though there was some speculation at the AAAAs that marketers' desire to park more of their ad dollars in newer, direct-to-consumer media outlets will leave the TV networks gasping like goldfish in an empty fishbowl this upfront season, I'm not so sure. The softness in scatter is being caused more by the economy, which is far from white hot these days.

Speaking of hot, I hope you enjoy this week's 25th anniversary consumer magazines Hot List, assembled by Special Reports editor Patti Orsini, with input from contributing writer Tony Case, associate editor Aimee Deeken and former magazines senior editor-turned news editor/Website editor, Lisa Granatstein. Their effort resulted in what is a tremendously strong report.

On that front, I'm happy to report that new senior reporter Stephanie D. Smith will replace Lisa on the magazines beat. Most recently at *Money* magazine, Stephanie brings an enthusiasm and hunger for news, as well as a passion for print to her new job. I have full faith in Stephanie's smarts and instincts to get the job done.—*Michael Bürgi*





CHRIS CASABIAN

SPACE & TIME BILL GLOEDE

Reading, Writing and Washing

Flouting ASME ethics guidelines can only hurt magazines

SEVERAL YEARS BACK, WHEN I was editor of *Mediaweek* and served on the editorial committee of the B-to-B trade association then called the American Business Press, I participated in a panel discussion on editorial ethics during the organization's Neal Awards conference in New York. An editor from a trucking business magazine was during the Q&A session and asked if it was ethically permissible for him to travel to Europe each year to attend an industry convention, with his expenses paid by one of the companies his magazine covered—and counted as a regular advertiser.

I was astounded. Granted, this was someone who worked for a small publishing company, but in an apparent fog of naiveté, I assumed that this kind of behavior in the publishing business had vanished in the wake of Watergate, even in the trade press.

Last year, when I found myself working for a company that publishes many magazines in many consumer categories, I was utterly flabbergasted to learn that not only was taking trips (and other things) from the companies we covered tolerated, but it was in fact encouraged. I will not name the company or the magazines with which I was associated (I signed one of those severance agreements when I left at their behest).

I objected. Management informed me there was no way we could afford to travel to product "line shows" staged by the companies we covered. And if we didn't cover these shows, the companies involved would be less likely to advertise with us. (This seemed to me to be something of a canard, since the stuff we were covering could be seen on the Web or in person at any number of convenient retail outlets.)

Besides, they said, many if not most magazines in our field—and indeed in our company—took these trips all the time. One of my editorial subordinates thus was free to participate in these junkets. I made it clear that I was to be kept clear of any knowledge of or paperwork involved with these activities.

There were other questionable practices as well, including an advertising pitch made to the subject of an upcoming cover story based on the knowledge that the story was forthcoming, and, at a sister publication, the use of editorial staffers to produce advertorial sections. The whole experience made me want to wash, repeatedly.

The reason I bring this up is not to criticize any particular company (in fact, the executives responsible for my group are no longer with the company), but to alert print buyers and planners to what appears to be rampant abuse of basic principles of editorial integrity in some quarters of the magazine business. Beyond the damage

that this abuse does to the relationship between magazines and their readers, it can negatively affect efficacy of your client's ad.

Say, for example, your client does not spend lavishly on press junkets. Do you think that client is going to get the same treatment in the pages of the magazine as one that does? The conventional wisdom has it that an ad in a magazine that gushes over the product is more likely to succeed than one that stands alone (hence this whole conundrum). What if your client didn't ship a gaggle of hacks off to some exotic destination, but a competitor did? And what of the reader who buys based on bought coverage and later discovers a better product at a lower price, which was not covered? Subscriber gone.

The American Society of Magazine Editors' Guidelines for Editors and Publishers, which set standards for the separation of editorial material from advertising and for the ethical behavior of journalists, have been under siege in recent years from business-side magazine people. Buyers also have chimed in, reasoning that in an age of magalogs and advertorials and sponsored editorial packages, the guidelines represent an unnecessary impediment to commerce.

On the contrary, the guidelines stand as a safeguard of reader trust, which, in the end, is the only thing magazines have to sell. As yet, consumers have not shown an inclination to pay for what they perceive as advertising messages. I suspect they never will. Sooner or later, a reader is going to see through the carefully crafted fog of deceit found in too many magazines—and become a nonreader.

Buyers should support the ASME guidelines, because they ensure that clients get what they pay for—exposure in an environment of believability. Ask about editorial policies concerning travel, gifts, perks and advertising content during the negotiating process. (Editorial people are not supposed to take anything of significant value, except for perhaps a lunch, and even then they are supposed to offer to pay. They are not supposed to be involved, in any way, with advertising content.) Avoid magazines that do not give you a clear and consistent response. There are plenty of other places to put your client's ad budget.

Insist on a clean environment. Or risk suffocation in a miasma of pap. ■

Bill Gloede, the former group editor of *Mediaweek* and Editor & Publisher (which he is not talking about in this week's column), is an independent media consultant and writer based in Ho-Ho-Kus, N.J. He can be reached at billgloede@optonline.net.



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Quicktakes



Stallone celebrated his new media ventures with *Sly* editor Boulton and AML exec Carolyn Bekkedahl.

ARNOLD SCHWARZENEGGER muscled in on the action at Planet Hollywood on March 7, surprising old pal **Sylvester Stallone** at the New York hot spot where Sly was hosting a premiere-viewing party for his new NBC series *The Contender* and toasting his new magazine from American Media, *Sly*. The California governor, in town for a political fund-raiser and flanked by members of the Secret Service, congratulated Stallone on his expanding media empire and mixed with the likes of Tony Danza, Liza Minelli, *Contender* co-star Sugar Ray Leonard and actor/bodyguard-to-the-stars Chuck Zito. Meanwhile, *Sly* editor in chief **Neal Boulton** and publisher **Jay Goldberg** moved among the 100-odd guests at tables festooned with boxing-glove centerpieces. But *Contender* producer Mark Burnett was conspicuous by his absence...

Time+Media enthusiast title *Golf Magazine* got a plug from one of the sport's most prominent enthusiasts, Donald Trump, on the March 3 episode of *The Apprentice*, in which contestants were challenged to build a miniature golf course. The Donald's parting instructions to them were: "Good luck, go out, have fun, build a great course. Let's read about it in *Golf Magazine*." The mag's execs even got some face time when a brief scene showed publisher **Chris Wightman** and Time+Media president **Mark Ford** playing golf with Trump at Trump National Briarcliff Manor in Westchester, N.Y. Says Wightman: "We've heard from advertisers coast to coast about [it]..." Televangelist Pat Robertson didn't get

much sympathy from the host at *The Week* magazine's recent "Opinion Forum" in Washington, convened to examine the evolving role of opinion journalism. During the panel discussion, "Is the Media Elite Out of Touch With America," which included Robertson, **Tina Brown**, Progressive radio talker **Ed Schultz** and **Margaret Carlson**, editor-at-large for *The Week*, Robertson claimed that the media unfairly portrays his followers as uneducated and poor. Carlson shot back:

"Why are you complaining about the elite media, considering you are sitting at the mountaintop with your guy in the White House?"... With help from **Latina**, a group of female soldiers had a happier homecoming from Kuwait last week. Sgt. Nancy Guzman of the Texas National Guard had contacted **Latina** on behalf of her 33-woman unit, asking the magazine to provide makeovers so that they could feel "feminine" again after enduring extreme conditions and not wearing makeup for two years. **Latina** granted their wish by recruiting stylists from Clinique and Pantene and donations of clothing and accessories from Jones NY and Nine West. ■



Good for morale: Pantene stylist Mitch Stone, *Latina* editorial director Betty Cortina and Clinique account manager Kelly Robinson at Texas' Fort Bragg.

Movers

MAGAZINES

At Fairchild Publications, **Mark Oltarsh** has been named publisher of *Jane*. Oltarsh was most recently associate publisher of *Maxim*. He replaces Eva Dillon, who last week was named publisher of Fairchild's new parenting magazine, *Cookie*. Prior to working for *Maxim*, Oltarsh was associate publisher at *Stuff* magazine... American Express Publishing's *Departures* appointed **Ed Ventimiglia** vp, publisher. Since 2000, Ventimiglia had been the monthly's vp, associate publisher. He will replace the retiring Kathi Doolan.

REP FIRMS

Dave Simon has been named national account manager of the Midwest territory for Jones MediaAmerica. He had been senior account executive for Katz Media's Continental TV sales in Chicago.

AGENCIES

Universal McCann has named **Catherine Warburton-Scott** as senior vp of national broadcast for client Sony AOR. Warburton-Scott joins the media agency from Carat USA, where she was most recently senior vp, associate director of national broadcast, working on accounts including Radio Shack, Hyundai, ReMax, CBS and Jenny Craig. She will report to Annette Corbone, senior vp, director of national broadcast.

RADIO

Tom Langmyer was named vp and general manager of WGN-AM, Tribune Broadcasting's News/Talk station in Chicago. He had been vp and general manager of Infinity Broadcasting's KMOX-AM in St. Louis and national vp of programming for the company's News/Talk stations... Among appointments at Infinity Broadcasting: **Sandy Smallens** was named vp of interactive marketing and sales for Infinity Solutions and Beyond. Smallens joins from ssDmm, a boutique digital marketing consultancy, which he founded in

2003. And **Chad Lopez** was promoted to general sales manager from local sales manager at WCBS-AM, the company's All-News station in New York...**Bob McCuin** was named general sales manager of WHTZ-FM, Clear Channel's Contemporary Hit Radio station in New York. He was general sales manager for Sports WEEL-AM, News/Talk WRKO-AM and the Boston Red Sox Network, all in Boston...At Beasley Broadcast Group's Philadelphia stations: **Natalie Conner** was promoted to general manager of Country WXTU-FM, from vp and director of sales for WXTU and WRDW-FM. And **Lynn Bruder** was named general manager of WRDW. She had been gm of Radio One's stations in the market...**John Murphy** was upped to vp of Talk programming sales, from director of Talk and new business, for Dial Communications-Global Media...At Salem Communications: **Bobby Cole** was named director of programming and operations for the company's stations in San Francisco. He had been operations director of CNET Networks based in San Francisco. And **Jim Seemiller** was named general sales manager for the company's two Talk stations in Phoenix, KKNT-AM and KPXQ-AM. He had been gm for ATB Broadcasting's stations in Phoenix.

TV STATIONS

Peter Dunn has been named president, Viacom Television Stations Spot Sales. A veteran TV sales executive who most recently served as president/general manager of Viacom's Philadelphia duopoly (KYW/CBS and WPSG/UPN), Dunn will oversee national spot sales for 25 Viacom stations across the country. He will report to Tom Kane, president of sales for the division, and will be based out of New York...**Scott Picket** was named assistant news director of WGBA, Journal Broadcast Group's NBC affiliate in Green Bay, Wis. Picket had been a freelance news producer for KDFW, Fox Television's O&O in Dallas.

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Dish Special

18 Tees at 4A's

Unseasonable cold and strong winds didn't keep the duffers from their duties at the pre-4A's tournament at New Orleans' English Turn Golf & Country Club, co-sponsored by *Mediaweek* and Comcast Network Sales. Coming out to kick off (tee off?) the annual media conference with 18 holes were about 75 players from TV and print ad sales, including the winning threesome of Tony Imperato, *TV Guide*; Lance Pillersdorf, *Advertising Week 2005*; and Jason Song, *CDigital Inc.*

PHOTOGRAPHS BY SCOTT SALTZMAN



▲ (L. to r.) Representing event sponsor Comcast Network Sales, Neil Baker and Dave Cassaro teamed with Bob Cesa, Twentieth Television, and Marc Goldstein, MindShare North America.



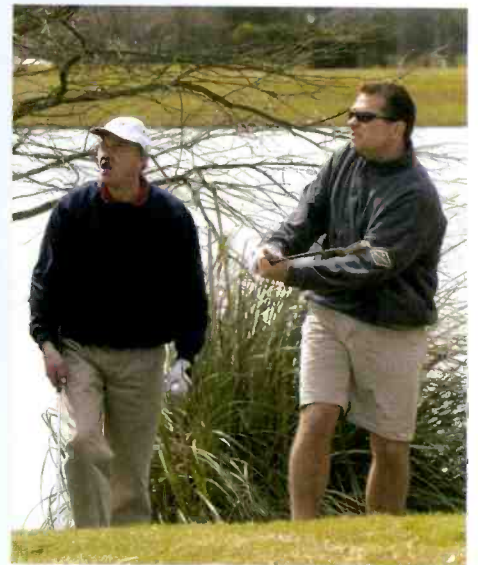
◀ Mike Parker, VNU Business Media (l.), talks strategy with John Moczulski of TV10's.



▲ *TV Guide*'s Scott Crystal is on a roll as teammate Steve Howe, of the *Financial Times*, looks on.



▲ Rene Barasoain, Univision Online, takes his best shot.



▲ It's all uphill from here: John Campbell, *Wall Street Journal Sunday* (l.), lends moral support to teammate Mike Alvarez, of Lifetime Entertainment Services.



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NETWORK

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■ For the client-side perspective on the state of the TV industry, attend the **ANA Television Advertising Forum** March 23 at the Grand Hyatt New York. DaimlerChrysler execs will address flaws in the upfront. Speakers include Jack Myers, publisher of the *Jack Myers Report* on technology, and Malcolm Gladwell, author of *The Tipping Point* and *Blink*. Call 212-697-5950 or visit www.ana.net.

■ On March 29 **The Advertising Club** will host a luncheon panel discussion titled **Health and Wellness Marketing** that will address how brands can use health and fitness trends and segments of the wellness market. Cocktails begin at 11:30 a.m. at New York's Mandarin Oriental Hotel; luncheon and program, noon to 2 p.m. RSVP: theadvertisingclub.org or 212-533-8080, ext. 210.

■ **Digital Hollywood's** spring entertainment and technology conference, **Transforming the Entertainment Industry**, runs March 30-April 1 at Loews Santa Monica Beach Hotel. Top executives and sponsors from sectors including DTV, HDTV, VOD, games, search, marketing and advertising will participate. A pre-event Broadband Services Forum will be offered March 29. Visit: digitalhollywood.com.

■ **MFM Trade Meetings** will present its **Third Annual Innovations in Hispanic Marketing** conference April 6-7 in Miami. Leaders in marketing, advertising, entertainment and media will address new trends, acculturation, market segmentation and brand management at the Ritz Carlton Hotel in Coconut Grove, Fla. See trademeetings.com or call 866-636-7350 for details.

■ The April 14 **Advertising in Games Forum** will examine using videogames as an advertising medium. **The Game Initiative** will host the all-day event at New York's Metropolitan Pavilion. Speakers include (keynote) Mitch Davis, CEO of Massive game ad network; Brandon Berger, OgilvyInteractive; and Tomas Melian, Vivendi Universal. See advertisinggames.com.

TVB: Wired Cable Lost 1.1 Mil. Users

Wired cable penetration hit a 10-year low in February, losing 1.1 million subscribers, according to a Television Bureau of Advertising analysis of Nielsen Media Research data. Compared to a year ago, cable penetration fell to 65.8 percent from 67.5 percent, and the number of subscribers dropped to 72.1 million from 73.2 million in 2004. However, cable's loss was satellite TV's gain. Direct broadcast satellite (DBS) is estimated at 19.2 percent, up from 17.8 percent a year ago. Alternative delivery systems (which include DBS) are also up, reaching 19.7 percent in February, from 18.8 percent in February 2004. ADS now represent 23.3 percent of subscription TV customers.

TNS: 16 of 17 Media Grew Revenue in '04

Advertising spending totaled \$141.1 billion last year, an increase of 9.8 percent over 2003, according to figures released last week by TNS Media Intelligence, which tracks ad spending across 17 media segments. Internet advertising showed the most growth, up 21.4 percent to \$7.4 billion, followed by outdoor (up 20.1 percent to \$3.2 billion) and national syndication (15.8 percent to \$3.9 billion). Cable and spot TV each grew 11.7 percent to \$14.2 billion and \$17.3 billion, respectively. Consumer magazines made gains of 11.2 percent (to \$21.3 billion). Only national spot radio was down, by 0.7 percent to \$2.6 billion. Packaged-goods giant Procter & Gamble continued to be the top

advertiser, increasing its spending 7.4 percent to \$2.9 billion in 2004. The big three U.S. automakers also significantly increased spending last year. All but one of the nation's top 10 advertisers, representing 13.6 percent of total advertising expenditures, increased spending in 2004.

Univision.com Given MRC Accreditation

The online arm of Univision Network has received an accreditation of its audience from the Media Rating Council, making it the only Web site that can claim such status. (Previously, CNN.com had received accreditation, but that accreditation is no longer active.) Univision's audit was conducted in conjunction with the MRC by Ernst & Young over the last two years. The MRC is said to be auditing several other Web publishers, but not leading Internet audience measurement services, Nielsen/NetRatings and comScore Media Metrix.

ABC Changes Magazine, Newspaper Rules

The Audit Bureau of Circulations passed several mandates affecting its magazine and newspaper records. For magazines, the board unanimously decided to censure subscription tracking agent EBSCO Consumer Magazine Service for improper record keeping. Conversely, the board lifted its censured status against magazine subscription service Synapse Group, which the board instituted last July. For newspapers, the board approved an amendment to its rule requir-



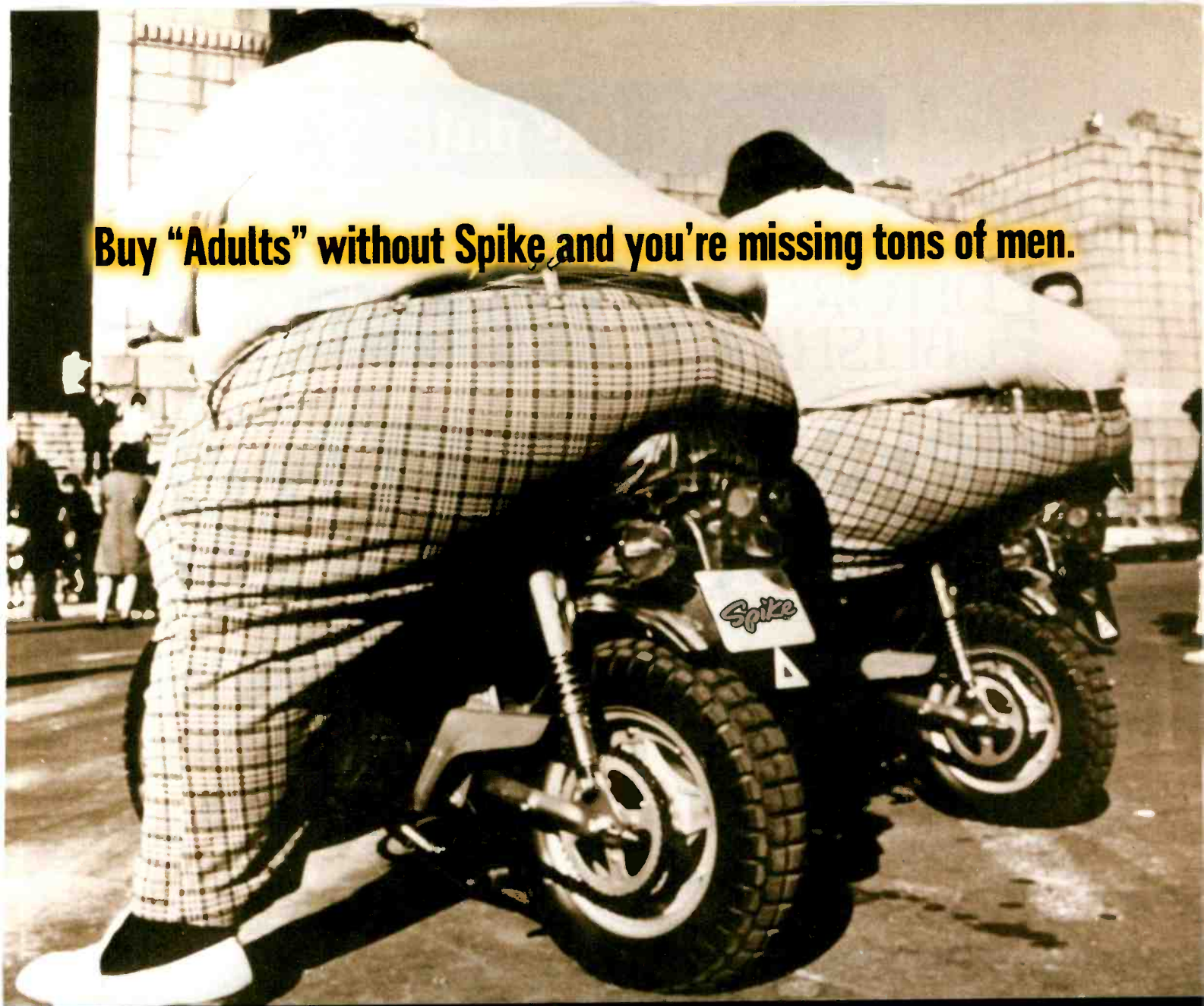
Ellen's talk show was a crowd pleaser the week of Feb. 21.

CHRIS POLY/TELEPICTURES PRODUCTIONS

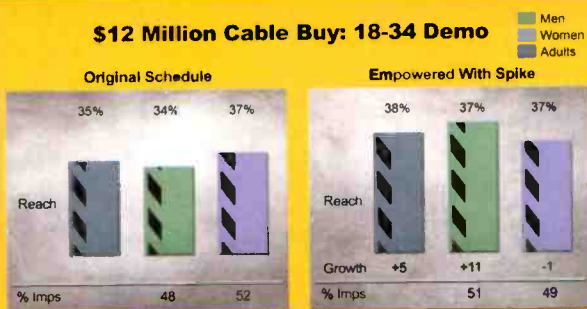
Syndies Score in February

A few of television's most popular syndicated daytime programs garnered especially high ratings the week of Feb. 21. Warner Bros.' *The Ellen DeGeneres Show* reached a new zenith with a 2.6 in households (up 30 percent from the year-ago week) and a 1.9 among women 25-54 (up 25 percent). King World's *Dr. Phil* also had its best national ratings ever in households (6.6), women 25-54 (4.4) and women 18-49 (3.9), building year-to-year by 18 percent in households and women 18-49, and 16 percent among women 25-54. Parent *Oprah*, meanwhile, scored an 8.5 household rating, its best in eight weeks, and veteran *Maury* from NBC Universal had its most-watched week of the season, with an average 4.8 million viewers, up 11 percent from the corresponding 2004 week.

Buy "Adults" without Spike and you're missing tons of men.



\$12 Million Cable Buy: 18-34 Demo



Source: Nielsen Media Research Mid Minute Respondent Level Data as Analyzed by Spike TV. Audience Watch October 2004 (M-Su 9a-3a) Original: A&E, DISC, FX, TBS, USA, VH1 Empowered: A&E, DISC, FX, TBS, USA, VH1, AND SPIKE

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Check out these charts and see what happens when you adjust your buy to include Spike TV. Your reach against men grows. Your reach against women even grows. But what's just as important is you improve the balance between men and women.

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Nielsen
Media Research

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President, Comcast Network
Advertising Sales



Betsy Frank

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Steve Grubbs
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David Levy

President, Turner Sports
& Entertainment Ad
Sales/Marketing, TBS Inc.

- **Joe Abruzzese**, President, Advertising Sales, Discovery Networks U.S.
- **Raj Amin**, VP Content & Advertising Markets, Tandberg Television
- **Laura Caraccioli-Davis**, SVP, Director, Starcom Entertainment
- **David Cohen**, SVP, Universal McCann
- **David Ernst**, EVP, Director of Futures & Technologies, Initiative
- **Peggy Green**, President of Broadcast, Zenith Media
- **Stuart Lipson**, VP Content Solutions, Sea Change
- **Mitch Oscar**, EVP, Director of Carat Digital, Carat
- **Chris Pizzurro**, VP Multimedia Marketing, TBS Inc.
- **David Porter**, Director of New Media, Cox
- **Rino Scanzoni**, Chief Investment Officer, Mediaedge:cia
- **Lyle Schwartz**, Managing Partner, Mediaedge:cia
- **Tim Spengler**, EVP, Director of National Broadcast, Initiative
- **Jack Wakshlag**, Chief Research Officer, TBS Inc.

Registration begins March 14th

visit us at www.cableupconference.com

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ing newspapers to report average paid circulation for each day of the week; now papers can report a weekly total average. It also censured two more Hollinger International newspapers in addition to its July 2004 order against the *Chicago Sun-Times*, following that paper's circulation fudging.

Massive Inc. Makes 4 In-Game Ad Deals

Massive Incorporated, the in-game advertising network, has added four new partnerships with videogame publishers. The deal brings its total number of partnerships to 10 and includes 40 titles. The company estimates that the network, which will officially launch at the end of March after having been in beta testing mode since October, will reach 4 million gamers per week and be largely composed of the elusive men 18-34 demo. Massive has inked partnerships with companies such as Ubisoft, Vivendi Universal Games, Funcom, Legacy Interactive, Eidos and Atari. Initially, the network expects to draw the majority of its audience from PC gamers rather than console gamers, because users must be connected to the Internet to receive ads.

NYT Alters Style, Business Sections

The *New York Times* will debut a new Thursday section April 14 that will build on its style, fashion and shopping coverage. The as-yet-unnamed section will give fashion coverage, now in Tuesday Metro, its own territory, acquire the On-line Shopper column from Circuits and expand fitness and beauty topics. The paper will also have a

redesigned Monday-Saturday Business Day section. Starting May 5, each day will have a theme, such as personal finance on Saturdays. Thursday's Business Day will address technology and incorporate most of Circuits' features and columnists into the section. Circuits will cease as a stand alone March 31.

Screenvision Partners With Cinema Cos.

Screenvision, a cinema advertising company, has made four new deals with exhibitors Clearview Cinemas, Colorado Cinema Group, Destinta and Uptown Entertainment. The contracts add 494 screens, bringing the company's total to 14,600. The deals also make Screenvision the market share leader in the New York and Denver DMAs and introduce Screenvision to cinemas in the Philadelphia; Hartford, Conn.; Pittsburgh; and Birmingham, Ala., DMAs.

Nielsen to Measure Sponsorships on ESPN

ESPN has signed a one-year license agreement for the Nielsen Sports Sponsorship Scorecard service, which tracks and measures sponsorships placed in televised sporting events and offers post-buy assessment of all sales activity. Nielsen Sports and Nielsen Ventures collaborated to launch the service last July and have since signed a dozen media companies, advertising agencies and sports teams as clients.

Shorter Radio Spotloads Raise Unit Rates

Clear Channel's push for reduced spotloads and 30-second commercial units is having a ripple effect on the radio market, reducing

available inventory that could push unit rates up 4 percent to 6 percent in first quarter. According to Harris Nesbitt's Radio Airtime Index report of commercial spotloads in February, the average spotload in the top 10 markets was 11 minutes per hour, slightly higher than the 10.1 minutes in January, but below the 11.7 commercial minutes in October 2004. Clear Channel's spotloads ran 9.4 minutes per hour, down 19 percent since October and the second lowest of any major radio group. Radio One had the lowest spotloads, with 9.1 minutes per hour, and Cox Radio ran 9.9 minutes of ads per hour. Clear Channel also doubled in February the number of 30-second spots, which now make up 43 percent of its inventory. Across all radio stations, 30-second commercials amounted to 27 percent of units, compared to 19 percent in October and 26 percent in January.

Forbes to Launch ForbesAutos.com

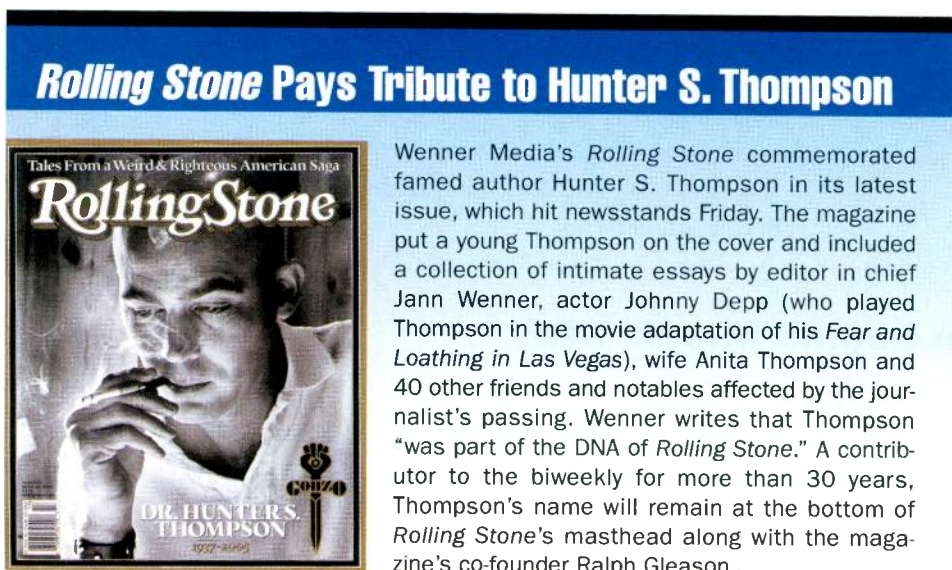
Forbes.com is launching a Web site geared to shoppers in the luxury auto market. Beginning in May, ForbesAutos.com will help high-end car buyers research, offering search options for finding and purchasing luxury vehicles, insurance information and reviews. Mary Butler, most recently managing editor at Cars.com, will edit the site.

Hearst Gives Quick & Simple Answers

The first of two launches expected from Hearst Magazines will happen this summer: *Cosmopolitan* and *Marie Claire* will unveil *Quick & Simple*, a women's weekly magazine incorporating home, family, food and health. Veteran *People* and *Rosie* editor Susan Toepfer will edit; serving as publisher will be Bernadette Haley, who since leaving her post as associate publisher of *Good Housekeeping* in 1998, rejoins Hearst after stints at *Reader's Digest* and *Organic Style*. While no rate base or cover price have been set, *Quick & Simple* is expected to compete with other low-cost women's service titles.

Dukes of Hazzard No Hazard for CMT

Boss Hogg and the Duke family led the cable network to its highest-rated week ever Feb. 21-27 among adults 18-49. Saturday, Feb. 26, part of *The Dukes of Hazzard Weekend*, was CMT's highest-rated and most-watched day in the demo. In addition to the relaunch of the classic 1979-85 series, weekend programming also featured the premiere of CMT's *Inside Fame: The Dukes of Hazzard*. ■



Rolling Stone Pays Tribute to Hunter S. Thompson

Tales From a Weird & Righteous American Saga

Rolling Stone

DR. HUNTERS THOMPSON
1937-2005

Wenner Media's *Rolling Stone* commemorated famed author Hunter S. Thompson in its latest issue, which hit newsstands Friday. The magazine put a young Thompson on the cover and included a collection of intimate essays by editor in chief Jann Wenner, actor Johnny Depp (who played Thompson in the movie adaptation of his *Fear and Loathing in Las Vegas*), wife Anita Thompson and 40 other friends and notables affected by the journalist's passing. Wenner writes that Thompson "was part of the DNA of *Rolling Stone*." A contributor to the biweekly for more than 30 years, Thompson's name will remain at the bottom of *Rolling Stone*'s masthead along with the magazine's co-founder Ralph Gleason.

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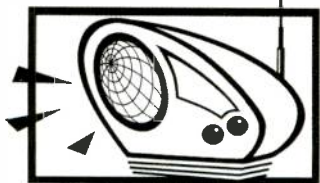
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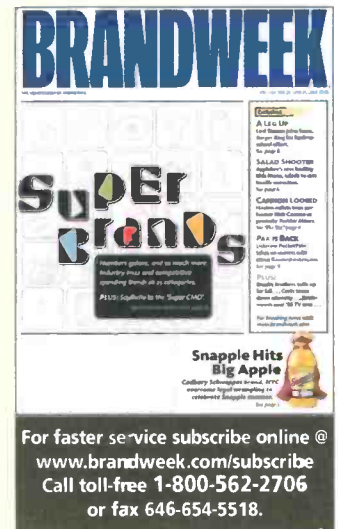
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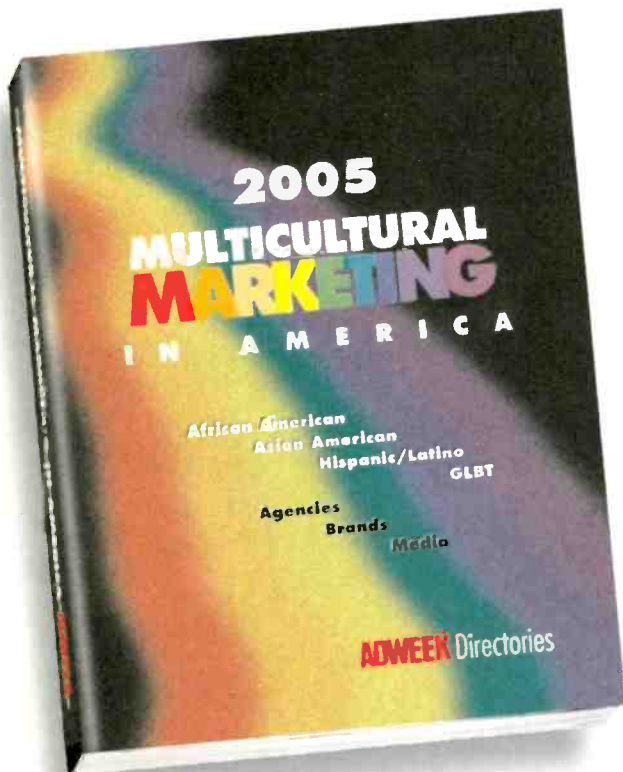
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Justice for All

Doubledown is wagering that crime does pay, launching its new legal magazine in June **BY STEPHANIE D. SMITH**

WITH THE COUNTRY NOW FIXATED ON THE LEGAL DRAMAS OF SCOTT PETERSON, MICHAEL Jackson and Martha Stewart, New York-based Doubledown Media is betting that the time has come to capitalize on crime, launching *Justice* magazine nationwide this summer. The crime and punishment title,

covering, as the tagline says, "real people, true stories," hits newsstands June 21, distributing 250,000 copies via COMAG. *Justice* this year will publish bimonthly, bumping up to monthly by next March. The goal, said Randall Lane, *Justice*'s editor in chief, is for the magazine to engage the same readers of Time Inc.'s *People* and Condé Nast's *Vanity Fair*, but with a deeper perspective on the people and emotions behind the case. *Justice* will target both men and women, have a median age of 37 and household income of \$67,000.

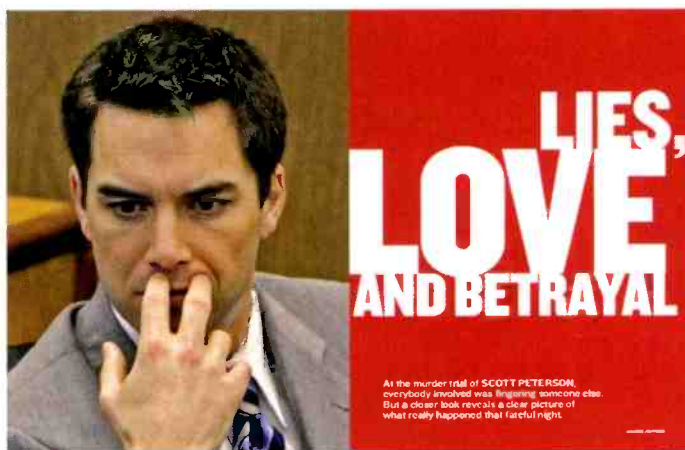
"There are four *Law & Orders*, three *CSIs*, almost every best seller is a crime drama, and on daytime there are more judge shows than soap operas," noted Lane. "This has become a core human pop-culture area, yet there's a big hole in the magazine field. That's what we're going to fill."

Lane, who launched the now-defunct men's magazine *POV* in the late '90s, has been devel-

In January, Lane tapped Alan Stiles to become publisher. Stiles, who was most recently publisher of American Media's *Men's Fitness*, is also a veteran of *ESPN The Magazine* and Hearst Magazines' *Esquire*.

The cleanly designed *Justice* can best be described as *People* meets Court TV. The prototype includes heavy coverage of celebrity trials and mug shots of the rich and famous in features like "Stars Behind Bars," but Lane said regular Joes triumphing over evildoers are the magazine's focus.

Departments include The Injustice Files, The Divorce Files and Opening Arguments, which will feature two high-profile attorneys



Lane will take readers to court but will spare them (and advertisers) the gory details.

oping *Justice* since 2001, but a turbulent economy after Sept. 11 kept him sidelined. In 2004 he forged a partnership with Doubledown Media and became editor in chief of *Trader Monthly*, which launched last fall.

professing opposite viewpoints on a case. Reviews of crime TV shows, movies and books are in the front of the book. Ombudsman pages "Do I Have a Case?" and "The Advocate" will be penned by legal pundits such as Court TV



Carol Smith Senior VP, Group Publishing Director, *Elle*

Q. Elle is preparing to test Red. What's this new magazine all about? **A.** Frankly, all our energies in terms of a magazine launch are going into Red, which launches on newsstand April 19. Red is an import from Hachette U.K. It's basically a lifestyle magazine that's equal parts fashion, beauty, home, food, health and travel. All signs point to launch, but we'll see how it does on newsstand. **Q.** So far, Elle is having a solid year, with first quarter ad pages up 22 percent to 427. What's your secret? **A.** The gain was in fashion. For *Elle* the last two years have been to build back our fashion, and we really did. It was all about marketing. Before I got here in 2002, we weren't selling hard enough, smart enough, or spending money behind the brand. **Q.** Speaking of branding, what's the plan for Elle Accessories? **A.** Accessories will be on newsstand Aug. 30 and have a distribution of 400,000. It's our first Special Interest Publication. I want to take our core subjects and expand them into newsstand-only SIPs. After Accessories, I want to produce a runway report called *Elle Runway* after next March's Paris shows. **Q.** So, Hachette Filipacchi Media has Elle Accessories, Elle Decor and Elle Girl. Is it Elle overkill already? **A.** Bottom line, I really don't think so. In fact, I would have liked to have taken [the defunct] *Travel Holiday* and turned it into *Elle Travel*, if I had had the chance, and import *Elle à la Table*. **Q.** So does Hachette CEO Jack Kliger know you're plotting an Elle empire? **A.** Yes, I'm building an Elle empire, and then I'm going to retire into the sunset and ski Utah for the rest of my life.

WEEKLIES MARCH 11, 2005

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	14-Mar	55.29	15-Mar	67.96	-18.64%	415.12	476.55	-12.89%
The Economist	5-Mar	44.00	6-Mar	44.00	0.00%	390.00	373.00	4.56%
Newsweek ^E	14-Mar	25.46	15-Mar	38.26	-33.46%	301.00	386.02	-22.02%
The New Republic	14-Mar	3.70	15-Mar	3.00	23.33%	41.94	40.86	2.64%
Time ^E	14-Mar	42.66	15-Mar	59.43	-28.22%	382.25	447.07	-14.50%
U.S. News & World Report	14-Mar	36.23	15-Mar	43.50	-16.71%	281.29	281.18	0.04%
The Weekly Standard	DID NOT REPORT							
Category Total		207.34		256.15	-19.06%	1,838.09	2,037.34	-9.78%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	14-Mar	14.36	15-Mar	29.20	-50.82%	203.27	217.87	-6.70%
Entertainment Weekly	11-Mar	42.85	12-Mar	59.16	-27.57%	299.44	317.82	-5.78%
Golf World	11-Mar	23.83	12-Mar	15.33	55.45%	211.43	204.58	3.35%
New York ^D	14-Mar	142.40	15-Mar	47.70	198.53%	531.90	471.50	12.81%
People	14-Mar	89.77	15-Mar	75.05	19.61%	711.87	611.90	16.34%
Sporting News	18-Mar	20.75	15-Mar	21.33	-2.72%	142.93	156.09	-8.43%
Sports Illustrated	14-Mar	29.59	15-Mar	26.12	13.28%	379.41	465.39	-18.47%
Star	14-Mar	30.16	15-Mar	14.06	114.51%	166.31	174.63	-4.76%
The New Yorker ^S	14-Mar	80.34	8-Mar	21.99	265.35%	409.91	296.67	38.17%
Time Out New York	9-Mar	72.38	10-Mar	61.75	17.21%	561.90	569.33	-1.31%
TV Guide	13-Mar	39.00	13-Mar	44.11	-11.58%	415.93	556.60	-25.27%
Us Weekly ⁺	14-Mar	74.67	15-Mar	55.33	34.95%	386.50	295.36	30.86%
Category Total		660.10		471.13	40.11%	4,420.80	4,337.74	1.91%
SUNDAY MAGAZINES								
American Profile	13-Mar	9.20	14-Mar	8.80	4.55%	104.85	106.55	-1.60%
Parade	13-Mar	12.44	14-Mar	10.21	21.84%	136.33	132.15	3.16%
USA Weekend	13-Mar	14.40	14-Mar	11.80	22.03%	132.20	124.09	6.54%
Category Total		36.04		30.81	16.98%	373.38	362.79	2.92%
TOTALS		903.48		758.09	19.18%	6,632.27	6,737.87	-1.57%

D=2005 Best of New York double issue; E=estimated page counts; S=2005 Style special; +=one more issue in 2005 than in 2004

CHARTS COMPILED BY AIMEE DEEKEN

anchor Nancy Grace. Mob turncoat Henry Hill, the inspiration for big-screen blockbuster *GoodFellas*, will also contribute.

Justice, however, may have an uphill battle given the saturation of court coverage across the media. Along with *People*, which provides the Cliff Notes on widely reported court cases, and *Vanity Fair*, which gives intelligent analysis, Web sites such as document diggers thesmokinggun.com provide lots of insider info. Furthermore, American Media Inc., publisher of *Star*, reportedly said it would devote more pages to legal news in the *National Enquirer*, predictably providing the more salacious tidbits.

What *Justice* will not carry are images of blood-splattered sidewalks and dismembered bodies, nor overindulge in the grisly details of a case. The raciest pictures might be those of an unshaven Robert Blake in handcuffs. Nevertheless, Steve Moynihan, executive vp, managing director at Arnold MPG, said advertisers may still be hesitant. "It's one thing to be connected to Brad and Jen breaking up, but to the Michael Jackson molestation story or something more sordid and creepy [is another matter]. I think advertisers would struggle whether or not it made sense to be attached to that editorial."

Still, Stiles, who expects *Justice* to carry 40

pages of mostly entertainment, packaged goods, mass beauty and food ads, said he is not discouraged. "I would say these same clients are advertising on *Law & Order SVU* and seem quite comfortable. I don't see why they would be hesitant to advertise in our magazine."

Need for Speed

Time4 revs up for *Racing Fan*

Time4 Media, publisher of *Golf Magazine* and *Outdoor Life*, on March 28 will roll out the first of two editions of *Racing Fan*, an oversized national magazine for Nascar fans. Targeting men in their late 30s and early 40s, *Racing Fan* will have a distribution of 250,000 copies and a \$3.99 cover price. The magazine will cover everything from the drivers (their strategies and rivalries) to the tracks and pits, and even a smattering of videogame reviews and other Nascar-themed entertainment.

"It's almost incredible to us that there wasn't a magazine that seemed to reflect the values of the sport in the way we thought it needed to for a broad audience," said Scott Mowbray, Time4's editorial director who is overseeing the two issues (the second hits newsstands May 16, after which its frequency will be assessed). "What was missing was

this sense of spectacle and fun."

In the same way the death of Latina pop star Selena opened Time Inc.'s eyes to the need for *People en Español*, the lavish tributes following the death in 2001 of Nascar hero Dale Earnhardt proved to national publishers just how gigantic the racing sport had become (its fan base is about 75-million strong, by some estimates). Time Inc.'s *Sports Illustrated*, *Sporting News* and *ESPN The Magazine* in recent years have all boosted their racing coverage, and there are a handful of niche titles such as *Speedway* that cover the sport, but there has yet to be a successful national Nascar magazine. Last August, the independent *American Thunder* hit the wall after only

eight months when its investor pulled its funding.

What will also be unique to the saddle-stitched *Racing Fan* will be its photo-driven, simplistic design which incorporates just two colors: racing red and yellow. "The pictures tend to be really busy, there's



The title will be simplistic in design and will carry bold photos.

43 cars, they're covered in logos, there's a lot going on," explained Mowbray. "And when you make them small it takes away from this awe-inspiring spectacle. This is a sport where we have to communicate what's going on, and the magazine had to reflect it."

Media buyers say a broad Nascar magazine is overdue. "Marketers are beginning to acknowledge the fact that it is not just rednecks who are fans; it is a more affluent audience than they previously believed it to be," said Neil Ascher, executive vp, director of communication services at Zenith Media. "Everyone recognizes the loyalty that's associated with products they endorse, so if there is some of that rub-off that would be a positive quality for the magazine. At 250,000 I'm sure it'll work."

The debut issue will carry a total of 50 ad pages, including Budweiser, Halston, Sharp TV and a four-page Dodge gatefold, said Jim Else, senior vp of corporate sales and *Racing Fan*'s publisher. One challenge will be to satisfy regional advertisers. Else said for now *Racing Fan* would carry national ads, but regional editions may be a consideration down the road. —LG

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BY MARC BERMAN



Classic Defined

IF YOU ARE A FAN OF CLASSIC TELEVISION, MARK YOUR CALENDARS FOR WEDNESDAY'S 2005 TV Land Awards: A Celebration of Classic TV. Featured this year will be a potpourri of new categories, including Favorite Singing Siblings, Favorite Nosy Neighbor, Best Dream Sequence, Most Heartwarming

Pet-Human Relationship and Theme Song You Just Can't Get Out of Your Head. Since I don't always agree with shows the retrospective cable network now considers classics (1980s schlock like *MacGyver*, *Hunter* and *Highway to Heaven* currently clog the schedule), it seems that the definition of a classic show has broadened to the extent that almost any show more than a few years old could be considered one. So, in the name of TV rerun fans everywhere, I will clarify what defines a classic TV series.

A show, first of all, must withstand the test of time. Everyone would agree that *I Love Lucy* and *The Honeymooners* define classic: They are as funny today as they were more than 50 years ago. I would contend that underrated gems like *My Three Sons*, *The Donna Reed Show* and *Father Knows Best* also fall into this category because they helped shape the sitcom landscape. Think of any family sitcom, and you can trace it back to these three shows.

Variety, long a staple in the early days of television, has its classic roots in *The Ed Sullivan Show*, which introduced a slew of entertainers to American audiences. Sullivan courted controversy, which worked in his favor, and appearances by Elvis Presley (shown from waist up only), The Beatles and The Rolling Stones are legendary. Another definition of classic.

Classics pioneer a genre. *Perry Mason* was TV's first crusading lawyer. *Gunsmoke* was an

early—and also the longest-running—Western. While not the first cop show, *Dragnet* was first to depict the profession in a realistic fashion.

Groundbreaking is another definition of classic. George C. Scott and Cicely Tyson were featured in *East Side/West Side*, a drama than ran in 1963-64 that tackled subjects like drug addiction, child abuse and domestic violence. It's not well-remembered, but it brought social issues to a TV series for the first time.

Social issues came to the fore, however, with the arrival of *All in the Family* in 1971. Norman Lear's unforgettable sitcom tackled racism, women's rights and menopause, bringing subjects once considered taboo to prime time. The debut of *M*A*S*H*, one year later, came at the height of U.S. involvement in Vietnam. Unlike any other series, *M*A*S*H* mixed comedy with drama while addressing anti-war issues. In both these shows, the actors found it difficult sometimes to escape the iconic characters they created, but create iconic characters they did: another definition of classic.

Of course, classic doesn't necessarily mean serious. *The Odd Couple* is classic because, when we are channel surfing at 1 a.m. and we come across Felix fussing over Oscar's latest disaster,

we sit there, glued. It still makes us laugh.

Classic does not even mean Emmy-worthy. Seeing Marcia Brady get hit in the nose with a football on *The Brady Bunch* takes us back to the Friday nights of our youth, watching the show on ABC. Seeing Jo and Blair bicker in the 1980s hit *The Facts of Life* reminds us of our own teen-age friendships. (And while we're on the subject of *The Facts of Life*, the cheesy opening lyrics—"You take the good, you take the bad, you take them both and then you have..."—make for a theme song you truly can't get out of your head.) Sometimes the definition of a classic means it was so bad that it was good.

In the 1980s, *Dallas* rejuvenated the prime-time soap opera, and it wasn't long before there were plenty of imitators. *Dallas*, however, remains the classic, because it was the standard every imitator was measured against.

If there is one network synonymous with classic comedy in the 1990s, it is NBC. Like *I Love Lucy* and *The Honeymooners* before them, *Seinfeld* and *Friends* will live on forever because these are well-written and well-acted ensemble shows.

What shows airing now will be considered classics in the future? *Everybody Loves Raymond*, *Law & Order*, *ER* and *CSI*

are worthy contenders. Viewers will be enjoying these shows in syndication (and already do) indefinitely. Reality shows, so prevalent right now, are another story. Even shows that are doing well in the ratings—*American Idol*, *Survivor*, *The Apprentice* and *The Bachelor*—don't qualify for my list because viewers are unlikely to show interest in repeats. Without that, it can't be considered a classic—at least not in Mr. TV's book. ■

Do you agree, or disagree, with Mr. TV? Please e-mail mberman@mediaweek.com and let him know if you would like your response published in an upcoming issue.

In both *M*A*S*H* and *All in the Family*, the actors created iconic characters, the definition of a classic TV show.

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Today Quinn...

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