# MEDIAWEEK®

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Net moves to stem slippage with young-skewing shows; name change weighed PAGE 4

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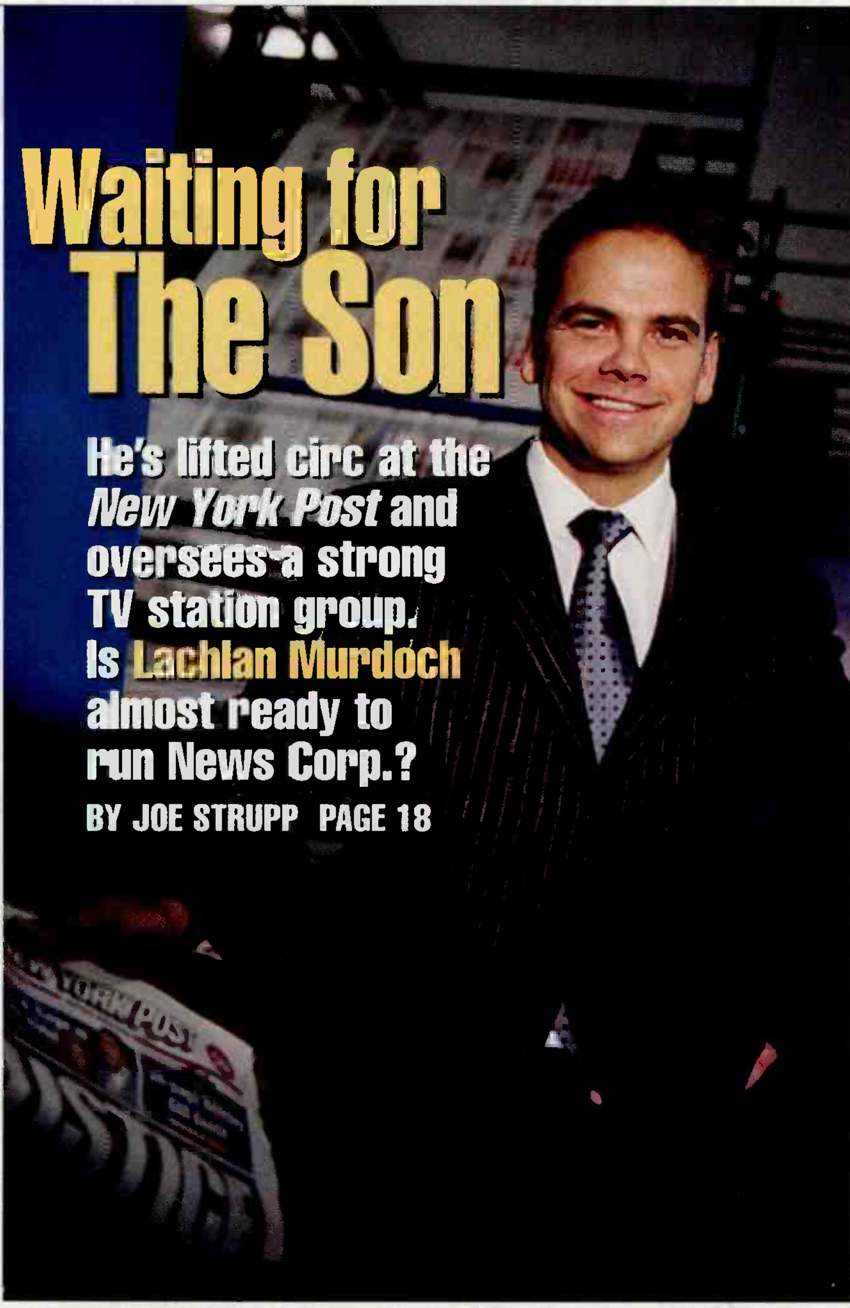


SCOTT JONES

## MARKET INDICATORS

**NATIONAL TV: SOLID**
Auto, telecom, movie, beer, video game and personal care categories are driving the marketplace with double-digit spending hikes through holiday period.

**NET CABLE: STRONG**
Nets decking the halls as overall tightness and brisk demand drive scatter rate hikes into first quarter. Wireless, movies, video games are holiday spenders.

**SPOT TV: MIXED**
With January slowdown around the corner, stations are relying on automotive to stay strong to bolster first quarter. Telecom is healthy, retail mixed.

**RADIO: WARM**
Advertising in Los Angeles, Chicago, Miami softening slightly for early January. Overall, month looks stronger than usual, driven by attractive station rate ad packages.

**MAGAZINES: STEADY**
While the drugs and remedies and toiletries and cosmetics categories are solid spenders in first quarter, wireless companies and electronics have also joined the fray, as they promote their latest products.

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Discovery Channel Quest

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-TV Guide

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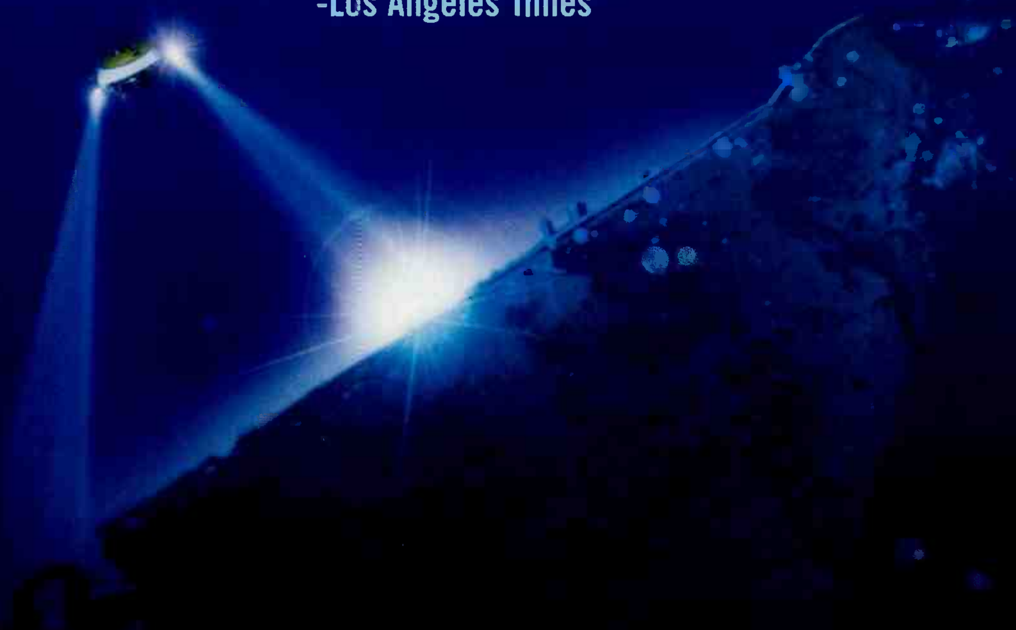
-Los Angeles Times



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# At Deadline

## NETS TWEAK SCHEDULES FOR MIDSEASON

With midseason fast approaching, the broadcast networks are making lineup changes and cancellations. ABC last week pulled the plug on new series *MDs* and likely will replace the Wednesday 10 p.m. show with *Celebrity Mole*. CBS yanked *Robbery Homicide Division*. Beginning Jan. 10, the courtroom drama *Queens Supreme* will move into *RHD*'s Friday 10 p.m. slot. In scheduling news, ABC is flipping some of its Sunday and Monday programs, moving *The Practice* to Mondays at 9 p.m. and Dick Wolf's updated *Dragnet* to Sundays at 10 p.m., premiering Feb. 2. The network also said it will give the prized post-Super Bowl slot to struggling spy drama *Alias*. CBS announced it will air *Star Search* Wednesdays at 8 p.m., repeating it Thursdays at 8.

## FCC WORKING ON CABLE LIMITS

The Federal Communications Commission's Media Bureau is working on a draft proposal recommending that the Commission raise the limits on national cable ownership. The current rule, which was rejected last year by a federal court, limits cable companies to 30 percent of U.S. cable and satellite homes. Proposals under discussion include raising the limit up to 45 percent. The Media Bureau is expected to to send its final recommendation to the FCC by year-end.

## NIELSEN IN BOSTON GETS MRC NOD

Nielsen Media Research announced Friday that its local people-meter service in Boston has received accreditation from the Media Rating Council. Boston is the first local market to be measured by people meters, which have been used to measure national TV audiences for 15 years. Achieving accreditation is a critical milestone for the Boston service, which was turned on last May.

## VIACOM DEMANDS FLAG PROTECTION

CBS parent Viacom says it will withhold all high-definition digital TV programming next year unless federal authorities mandate a broadcast flag to thwart Internet piracy of the network's digital signals. The move raises the stakes in prolonged negotiations in Washington over whether to require the flag—digital coding that bars Internet retransmission of programming. The FCC is considering whether to require that digital equipment respond to the flag. In recent comments to the FCC, Viacom said that because of growth in digital TV sales and in high-speed Internet connections, it "can no longer afford to expose its content to piracy." This season, CBS is producing all 18 of its prime-time comedies and dramas in HDTV.

**INSIDE MEDIAWEEK**

**New *TV Guide* publisher Crystal is back in the reinvigoration business** **Page 6**



## ALL EYES ON MURDOCH'S MOVES FOR DIRECTV

News Corp. CEO Rupert Murdoch is expected to soon marshal his forces to make another bid for control of DirecTV. Murdoch's path opened last week when satellite firm EchoStar Communications Corp. formally dropped its bid for rival DirecTV in the face of opposition from federal regulators. That ended a merger bid that began with EchoStar outbidding Murdoch.

## CBS SHAKES UP STAFF AT CHICAGO O&O

CBS' owned-and-operated Chicago outlet WBBM-TV last week dismissed several producers and newsroom staffers. WBBM management has been charged by Viacom Stations Group COO Dennis Swanson with the task of fixing the station, which is languishing in third place in the local late-news ratings (see *related story* on *page* 9).

**ADDENDA:** **Robert Liodice**, executive vp of the Association of National Advertisers, was promoted to succeed retiring John Sarsen Jr. as the group's president/CEO...Julia Franz, former vp of comedy series at **Touchstone Television**, was promoted to senior vp of the division, and Francie Calfo was promoted to senior vp, drama series, where she will jointly oversee the division with Suzanne Patmore, who was also promoted to senior vp...Citing sustained growth among a broad range of ad categories and stronger ad rates, Ralph Guild, CEO and Chairman of Interep, predicted **radio revenue** will hit more than $19 billion this year, for a gain of 6 percent to 8 percent over last year... **Scott Karnedy** has been named senior vp and director of national sales for Infinity Broadcasting...**Mark Stern** was appointed senior vp of original programming at Sci Fi Channel...John Rollins, founding publisher of *Vibe*, and Alan Light, former editor of sibling title *Spin*, will launch a music magazine for "grownups" next spring titled ***Good Music***. The quarterly will target readers age 30 and up.

## HAPPY HOLIDAYS FROM *MEDIAWEEK*

*Mediaweek* will not publish issues on Dec. 23 or Dec. 30. The next issue will come out on Jan. 6. We wish all our readers a safe and happy holiday season and a prosperous 2003.

**CORRECTION:** In last week's Media All-Stars Special Report, a sub-headline in the profile of Research All-Star Beth Uyenco incorrectly identified her company. Uyenco is senior vp and director of research for OMD.

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# MediaWire

## DirecTV Pays Big Hike To Keep NFL Sunday Ticket

The National Football League last week tripled the annual licensing fee it will receive from DirecTV in a new five-year deal that lets the satellite TV service continue its exclusive airing of 14 games per week as part of its NFL Sunday Ticket through 2007. The new deal will bring the NFL $400 million per year beginning next season, up from $130 million under the current contract.

Starting with the 2006 season, the NFL will be able to sell some games to cable operators, which for the time being were spurned from gaining access to the full Sunday Ticket package. NFL Commissioner Paul Tagliabue said he had "very real, in-depth and substantive discussions with the cable industry" for nine months. But ultimately, Tagliabue said, DirecTV "offered us the best prospect for continued outstanding service and an expanse of those services."

As expected, the NFL also announced plans to begin next year the NFL Channel, with round-the-clock programming that will not include NFL games. The channel will air via DirecTV and will possibly be carried by some cable operators.

DirecTV chairman Eddy Hartenstein said "as many NFL games as possible" will be produced in high-definition in the short-term. *—John Consoli*

## Fox Cable Nets to Get More Aggressive on Sub Fees

News Corp.'s Fox Cable Networks group, home to such channels as the Fox Sports Net services and FX, over the next few years will ratchet up the subscriber fees it charges cable and satellite operators.

While Fox Cable Networks will register a 28 percent revenue gain for 2002, Tony Vinciquerra, the group's president/CEO, told analysts at the annual UBS Warburg media conference last week that revenue should increase more significantly in coming years as carriage deals come up for renewal. "We expect to increase significantly the licensing fees paid by the MSOs for these networks," *(continued on page 6)*

# TNN Mulls More Makeover Moves

### As ratings slip, network preps new shows, weighs possible name change

**CABLE TV** **By Megan Larson**

TNN wants to be noticed. As she shepherds TNN's five-year, billion-dollar makeover into a general entertainment network from its former incarnation as The Nashville Network, general manager Diane Robina admits that viewers are still unclear about what the Viacom-owned service is about—is it still Nashville-themed, or is it more like one of Turner Broadcasting's movie networks?

The "new" TNN has done a good job of shedding the 55-plus viewers that watched the old TNN's bass fishing shows, and with drawing younger male viewers. But a drop in fourth-quarter viewership is driving the network's executives to more changes—which could include renaming the network—that will make the 25-to-34-year-old demographic take notice of the channel.

"It's not really jumping off the page," Stacey Lynn Koerner, senior vp/director of broadcast research for Initiative Media, said of TNN. "Cable is developing a reputation for original programming, so like everyone else, they need to find something with buzz."

TNN execs have discussed changing the name of the network as a way to further differentiate the current TNN from the old net in the eyes of the audience. But Robina stressed that there are no plans to do so anytime soon. Rather, the immediate focus is to superserve a 25-34, mostly male audience with next year's program crop, which includes a highly anticipated block of provocative animation targeting adults set to launch in second quarter.

Over the last two years, TNN has doubled its average delivery of adults 18-49 to 653,000. This year, the net will show 9 percent growth in the demo. However, according to a Horizon Media analysis of Nielsen Media Research data, TNN's total of prime-time viewers 18-34 and 18-49 has been slowly slipping, quarter by quarter, since the beginning of this year. The average number of viewers 18-34 tuning into TNN has fallen to 285,000 during the fourth quarter so far (through Dec. 8) from the 336,000 that watched the network during first quarter; the number of viewers 18-49 has dropped to 592,000 from 714,000.

TNN was called The Nashville Network when Viacom acquired the service as part of its

***Gary the Rat*** **will be part of a new prime-time animation block, a centerpiece of Robina's repositioning of TNN.**

GARY THE RAT: THE NEW TNN; ROBINA: CHRIS MILO

merger with CBS. When the brand overhaul began in 2000, the channel was briefly called The National Network. The net moved quickly in acquiring off-net series (*Star Trek*, *CSI: Crime Scene Investigation*) and developing non-scripted original programming. But neither the acquired product nor originals have been runaway hits with viewers. In addition, the two major programming franchises upon which the revamp of the network was built, World Wrestling Entertainment and *Star Trek: The Next Generation*, have slipped in the 18-49 ratings.

The WWE still nets a strong 3 rating with adults 18-49, but the grappling shows, which include *Raw* on Monday nights, have fallen an average 12 percent in the ratings this year.

"The biggest thing was wrestling, and that has dropped off," said Koerner. "I don't think 9/11 had everything to do with it, but [wrestling] is an example of the nation's excess." *Star Trek: The Next Generation*, which grew its various time periods an average of 200 percent when it launched last fall, has slipped an average 33 percent in this year's fourth quarter among adults 18-49, largely due to repetition (the show runs 11 hours weekly).

"We thought *Slamball* [basketball crossed with trampoline acrobatics] was a cool show that might work, but that didn't really catch on," said Laura Caraccioli, vp and director of Starcom Entertainment. "Then we thought *CSI* might help them make their mark, but that hasn't happened yet."

The network is looking to its new animation block in prime time as its shot at *The Osbournes*–style notoriety. The weekly, two-hour block will include new episodes of *Ren & Stimpy* from creator John Kricfalusi; *Gary the Rat*, starring a lawyer-turned-rat voiced by Kelsey Grammer; and *Stan Lee's Stripperella*, featuring stripper/secret agent Erotica Jones voiced by Pamela Anderson. What will fill the fourth half hour has yet to be determined.

"The only [networks that] have been truly successful with [animation] have been Fox [*The Simpsons*] and Comedy Central [*South Park*], but there are a lot of adults watching Cartoon Network," said Koerner.

TNN's other major programming efforts will include the Jan. 5 premiere of game show *Taboo*, hosted by Gen X comedian Chris Wylde; the acquisition of Universal Television Group's *Blind Date*, set for Jan. 6; and a new show, *Crash Test*, which will join TNN's Sunday-night block in first quarter. *Crash Test* tails folks who crash parties with hidden cameras.

While TNN may not be on the radar as a must-buy for advertisers just yet, its revenue and cash flow are in good shape, which may keep the network off Viacom president/COO Mel Karmazin's cost-cutting docket for the time being. Kagan World Media estimates TNN's ad revenue will grow to $212 million in '02 from $196.5 million last year; license fees, spurred by a hike from 19 cents to 20 cents per sub monthly, will grow to $203.1 million from $182.2 million; and cash flow will grow to $156.5 million from $147.9 million in '01.

"It's hard to be broad-based," said Caraccioli. "TNN has the backing of Viacom and its pipeline to programming, which will put TNN on the path to success. It just may not be happening yet." ■

# Syndie Ratings Rhubarb

## Distributors without cable windows say competitors are misusing numbers

**SYNDICATION** **By John Consoli**

Some distributors of syndicated TV programming whose shows do not also air on cable are pushing Nielsen Media Research to change its current practice of including syndicated shows' cable viewership in their overall national ratings. The syndicators without cable windows say the practice has enabled some of their competitors to mask ratings losses in broadcast and to unfairly distort their ratings in promotions and ad-sales pitches.

Media buyers who are supporting the without-cable distributors' position say that Nielsen's inclusion of cable viewership in ratings for syndicated shows makes it difficult to determine if commercials are actually attaining the broadcast audience levels they were guaranteed.

An executive of Viacom's King World Productions, whose off-network *Everybody Loves Raymond* is the top-rated syndie show without cable clearance, called the practice "devious and deceptive," adding that the way Nielsen reports the ratings is a "source of frustration." None of KWP's syndicated shows have cable windows.

The King World exec, who would not speak for attribution, acknowledged that a majority of syndicators would not pressure Nielsen to change methodology because they would have to pay the costs, which are likely to be high.

An executive of News Corp.'s 20th Television syndication unit, which also does not have cable exposure for its syndicated programs, echoed the King World official's comments.

The number of syndicated shows that also have cable clearances has been growing rapidly in the past few years—the current total is 25. Among the programs with sizable cable viewership are Buena Vista's *Home Improvement*, which for the week of Nov. 18 (the most recent week available) had a 4.5 NTI (overall national) rating and a cable rating of 2.7; Warner Bros.' *Friends*, with a 9.1 NTI and a 1.2 cable rating, and *Will & Grace*, 5.2 NTI and 0.7 cable; Sony Pictures Television's *Married with Children*, 1.3 NTI and 0.7 cable; and Universal's *John Edwards*, 1.7 NTI and 0.6 cable.

A recent Sony trade ad for *Seinfeld* has triggered some complaints. The ad proclaimed that *Seinfeld*'s 8.3 rating makes the show "No. 1 and No Signs of Shrinkage." An exec at a competitor claimed that *Seinfeld*'s broadcast metered-market ratings actually declined 7 percent during the same November week that the ad ran.

A Sony executive, who also did not want to be identified, said: "Audience reach in syndication has gone down so much that we need to aggregate numbers to make a living. But no one is getting cheated here."

Tribune Entertainment has nine syndicated shows with cable clearances, including the weeklies *Mutant X* and *Andromeda*. "The business model like we once knew it no longer exists," said Dick Askin, Tribune president and CEO. "Double-runs and added cable exposure are now a greater part of the sales process in syndication. Buyers are aware of that."

Nielsen this fall held a meeting with several syndicators to discuss the situation. Since the offended distributors were in the minority, it was decided that no changes would be made, said Jack Loftus, a senior vp of Nielsen, which like *Mediaweek* is a unit of VNU.

"There has been no overwhelming cry by the membership to break out cable from the national ratings," Loftus said.

The NTI ratings number Nielsen releases for each syndicated program is determined by a complex, weighted formula that includes cable exposure, Loftus said. It is not possible to get a "pure" national broadcast rating by simply subtracting the cable rating from the NTI number, Loftus added.

That's what has some media buyers concerned. "We pay different rates for cable and broadcast spots in syndicated shows, and we need to accurately assess our return on investment," said Lyle Schwartz, vp of research at Mediaedge:cia, who is among the buyers who have contacted Nielsen about the situation. "The TV syndication business today is different than when these rules were put into place. There are so many more hybrid situations." ■

**Master of its domain? Competitors have challenged Sony's ratings promotions for *Seinfeld*.**

# Media Wire

Vinciquerra said.

FX, which has grown from 34 million to 79 million subscribers since 1998, currently charges operators 30 cents per subscriber per month; the rate will rise to 31 cents in 2003, after which most of the net's carriage deals will be up for renewal. Vinciquerra said he believes FX should be charging in the 45-to-60-percent range that other entertainment services such as TNT and USA Network command. The Fox Sports Nets currently get $1.07 per sub; Vinciquerra said he believes the fee should be closer to ESPN's $1.75.

Although Fox News Channel does not fall under Vinciquerra's purview, he said that network plans to grow its license fee from its current 23 cents per sub to more closely approach rival news network CNN's 36 cents to 38 cents. Fox News Channel has grown to 80 million subscribers from 32 million in 1998.

Several cable operators declined to comment about future carriage negotiations with Fox. *—JC*

## Non-Wired Homes Exposed To Cable, PPM Test Shows

The audience for cable TV is not limited to cable and satellite homes. That's the conclusion of an analysis of data from Arbitron's ongoing portable people meter test in Philadelphia, which has found that four in five people who do not subscribe to a multichannel service are still exposed to some cable programming.

Because the PPM is carried or worn by consumers, it tracks TV viewing outside the home, be it a neighbor's home or in a sports bar. Previous releases of PPM ratings data have shown cable viewership at least twice as high as current ratings methods indicate. Arbitron's analysis revealed that nearly one in three people living in non-cable households are exposed to a half hour or more of cable per day. Another 5 percent are exposed to more than two and a half hours per day.

Among non-cable homes, younger consumers are most likely to watch some cable. Nearly two-thirds, or 61.5 percent, of PPM panelists 35 or younger were exposed to more than 15 minutes of cable per day. *—Katy Bachman*

# Crystal Cleared at *TV Guide*

### Former Nat Geo exec tapped to grow revenue at Gemstar's faltering flagship

**MAGAZINES** **By Aimee Deeken**

In an effort to shift focus from interactive and Internet properties back to its flagship magazine, Gemstar-TV Guide International has named Scott Crystal, a mass-circulation publishing veteran, as executive vp/publisher of TV Guide Publishing Group. The post has been vacant since November 2001, when Tom Hardy left for Golf Digest Cos. Crystal, hired by TV Guide Publishing group president John Loughlin, will manage sales and marketing for all TV Guide print properties.

There's a "clear recognition that *TV Guide* is the engine that pulls the train" at the company, said Loughlin. "Scott has experience with large magazines and their reinvigoration, and superb credentials and relationships with the advertising industry," he added, noting Crystal's tenure at the National Geographic Society from 1994-2000.

"The concept of reinvigorating is something I've done before. It's a process of evaluating what the current perception is and where it needs to go," said Crystal, who since leaving Nat Geo has served as executive vp/publishing director of Ziff Davis Media's Consumer Magazine Group and headed Gruner & Jahr USA's Business Innovator Group.

Gemstar has recently emphasized growth in electronic products—including TV Guide Channel and interactive program guides—over the weekly magazine, leading to the perception with readers and advertisers of a weak title waning in relevance. Through Dec. 14, *TV Guide* has run 2,400 pages this year, down 11.6 percent from 2001. *TV Guide* has reduced its circulation rate base twice since 2000; the weekly's total circ has tumbled 30 percent over the past five years, to 9 million.

Recent tweaks include shorter features, a brighter color palette, more entry points and fewer dense, text-heavy stories. "It's important not to just promise changes to advertisers, but show them it's a work-in-progress," said Loughlin, who noted that fourth-quarter ad revenue is up 25 percent, with new business from Chevy, MasterCard, Sears and Shell.

Crystal will oversee other changes. The front of the magazine and the listings in the back will be overhauled, and new columns will be created. A new editor is expected in the first quarter, to replace the departed Steven Reddicliffe. "A clear voice will re-emerge in helping readers navigate what's on television," with all changes done by late summer, said Loughlin. ■

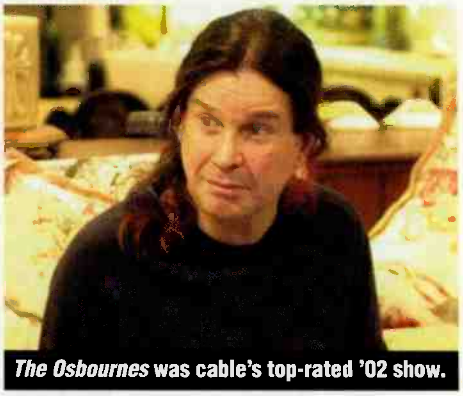
# Cable Takes the Lead

### Gains in viewers 18-49 sparked first total-share win over broadcast nets

**TV PROGRAMMING** **Megan Larson**

Three weeks before the end of 2002, cable is feeling triumphant in its ratings battle with the seven broadcast networks, having surpassed them in overall viewer share for the first year ever.

Driven by popular original programming and ever-changing viewing habits as the MTV Generation become parents, ad-supported cable grew its share of the viewing audience to 48 percent this year, up from 45 percent in 2001. Collectively, ABC, CBS, NBC, Fox, the WB, UPN and Pax took 45 percent of the audience, down from 49 percent. "Cable is picking up hit shows, and a lot of the programming genres that were mainly available on broadcast have largely migrated to cable—sports, movies and news," said Jack Wakshlag, Turner Broadcasting chief research officer.



MTV

***The Osbournes*** **was cable's top-rated '02 show.**

"Viewers are getting used to that."

Moreover, the quality of ad-supported cable programming has improved. FX's *The Shield* and MTV's *The Osbournes*, for example, both


Fashion's impact on design,

architecture and, occasionally,

waterfowl.

**TIME Style & Design Issue, closing January 13th. Join the conversation.**

*Coolest Inventions · Person of the Year · Best Pictures of the Year · Your Body, Your Mind · 80 Days that Changed the World* won Emmy Awards.

Based on Nielsen Media Research data, Lifetime is expected to win the prime-time ratings crown for a second year, growing its delivery of persons 2-plus by 11 percent to 2.2 million. Nickelodeon, which posted major gains in prime this year due, in part, to Nick at Nite's successful rerun of *The Cosby Show*, came in second, followed by TNT, USA and TBS. Buoyed by the success of its Johnson & Johnson Spotlight presentations (*Miss Lettie and Me* delivered 3.8 million households in its Dec. 8 premiere), *Law & Order* and a reorganization of its movie schedule to run all weekend, TNT is the No. 1 network among 18-49 year-olds with a year-to-date average delivery of 991,000, and adults 25-54 (1 million). USA, boosted by original series *The Dead Zone* and *Monk*, ranked second among 18-49 year-olds (990,000).

"Several of the biggest nets—USA and TNT—that were having major problems last year bounced back," said Tim Brooks, Lifetime executive vp of research.

ESPN grew 18 percent year-to-date in adults 18-49 (818,000) with the help of pro basketball coverage on top of its National Football League games this year. Other networks to gain in delivery of adults 18-49 were MTV, which grew delivery 88 percent to 616,000; FX, which saw delivery grow 29 percent to 490,000; and Sci Fi Channel, up 17 percent to 541,000. TLC, driven by the female-skewing hit *Trading Spaces*, grew 13 percent to 654,000. Major decliners in delivery of adults 18-49 and 25-54 were Discovery, TBS Superstation, VH1 and A&E.

The major programming trends of the year were discussed at a panel discussion held at MTV Networks New York headquarters last week. Show trends with resonance included the British programming invasion (*Trading Spaces*) and humiliation as a reality-show driver (Fox's *American Idol*, E!'s *The Anna Nicole Show*). ■

# One Tough Show

## While FX's *The Shield* remains a hard sell, CPMs are up for second season

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

Despite the acclaim critics showered on *The Shield* last season, despite even an Emmy win for star Michael Chiklis this year, FX's violent cop drama remains a tough sell to advertisers.

The show's second season launches Jan. 7 at 10 p.m. Although many buyers are fans of the series, they express caution when it comes to their clients' interests. "It's a high-quality program, but the content limits its appeal," said Chris Geraci, director of national TV buying for OMD USA. "It's a classic buyers' dilemma."

PRASHANT GUPTA

***The Shield*, starring Chiklis (l.), returns Jan. 7.**

Several buyers indicated that FX had assured them the show's content this season would be advertiser-friendly. "I've been told that we'll be more comfortable with the show this year," said Kris Magel, national broadcast director at Optimedia International.

But execs at the cable net denied the series will be softened. While noting demand for inventory is up, FX Networks president/CEO Peter Liguori said the cable net is targeting advertisers "who are comfortable with the show, and happy with the audience it's delivering."

Sources familiar with the program said 30-second spots this season are 30 percent to 50 percent higher than the median $40,000 spot price at last season's end. Only a few categories likely will be open to the series, including movie studios, beer and video games, said the sources.

*Shield* creator Shawn Ryan said the show's violence quotient is organic to the story. "Are the sightlines different for us than for ABC at 8 p.m.? Yes, we have more leeway," Ryan said. And taking advantage of that leeway is what led several advertisers, including Burger King, Office Depot and others to pull out of the series last season. Ryan said advertisers' concerns are, for the most part, unwarranted. "The more we're on the air, the more this will go away in and of itself," he added.

Some buyers agree. "It may take several years to accomplish, but the cultural coarsening of society, in general, lowers viewer and advertiser resistance," said John Rash, senior vp/director of broadcast negotiations for Campbell Mithun. "Inevitably, there are new programming windmills for pressure groups to tilt at." ■

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# A Long Road

## Fred Reynolds and Dennis Swanson know it will take years before CBS' owned TV stations can reach No.1

BY SANDY BROWN

During Dennis Swanson's six-year reign as president and general manager of NBC's flagship New York station WNBC, he not only dethroned longtime market leader WABC-TV in the local news race but also presided over the highest revenue-generating station nationwide. It was just the latest chapter in a series of career successes that include running ABC Sports (where he was instrumental in dividing the Winter and Summer Olympics to run two years apart), managing ABC-owned WLS-TV in Chicago (where he gave Oprah Winfrey her first daytime talk show) and co-chairing NBC's Olympics committee (during which time the network secured the rights to the Winter and Summer Games through 2008), to name a few. Many broadcasting industry insiders were surprised when Swanson announced his "retirement" from NBC on Friday, July 12. By Monday, he had defected to CBS.

For the record, Swanson, now COO of the Viacom Television Stations Group, has nothing but praise for NBC and his former colleagues. But at 65, sensing there might not be room to move up in the organization, Swanson packed up his bags and moved to rival CBS to try and breathe new life into that long-suffering station group.

"Once a marine, always a marine," is how Mediacom co-CEO Jon Mandel described Swanson. "Dennis takes no prisoners—you can never count him out. He is a man on a mission. The [CBS stations group] was close to death, but everywhere Swanson goes he's been successful. It's very unlikely that he will fail. I'm betting on him, big time."

The task of resuscitating the 15-outlet CBS-owned station group, which forms the core of Viacom's 42 TV stations, may be better suited to cardiovascular surgeons than to broadcasting gurus. Swanson and his boss, president Fred Reynolds, make no bones about the length of the process they are engaged in. If this November's Nielsen Media Research TV ratings sweeps are any indication, the TV group's vital signs are only slowly starting to show improvement.

"Tom Petty had a song called 'Love Is a Long Road'...this is a long, long road," said Swanson. "Shorter in some markets, but in all candor, I think in a couple of markets it will take at least five years."

"We've been putting a lot of money into the stations, and November is a little bit of an indication that some of it is paying off," added Reynolds.

That's a pretty accurate assessment. The needle hardly moved for the CBS stations in November, the first full sweeps period in which Swanson has been in charge. A 15-station weighted average of CBS O&O total-day ratings shows *no change* November-to-November, level at a 3.8. Late local news ratings are only slightly better—a 3 percent increase, from a 6.1 to a 6.3. In the nation's top ten markets, none of the CBS O&Os rank higher than third place, save in San Francisco, where KPIX-TV just jumped to second place.

There are a few other improved markets in the CBS-owned stations roster, aside from KPIX: KYW-TV in Philadelphia, WFOR-TV in Miami, WBZ-TV in Boston, KDKA-TV in Pittsburgh and WJZ-TV in Baltimore. But despite modest gains in key markets such as New York (where WCBS-TV rose 15 percent in late news to rank third), Los Angeles station KCBS-TV dipped from third to fourth place, even with a 2 percent rise in its late-news ratings. More broadly, many of the stations still lag far behind the competition in many markets, ranking fifth or sixth sign-on to sign-off. "In Chicago, Los Angeles, Dallas, we've got a lot of work to do, we know that. We're literally starting from the ground up," said Swanson.

To convert that ratings inertia—which Swanson inherited upon arrival at Viacom—into positive growth is one of two major obstacles he and Reynolds hope to overcome. The second is to change TV consumers' viewing habits.

"People very frequently watch the same news year after year," explained Bonita LeFlore, executive vp/director of local broadcast at Zenith Media. "Improving local news takes longer where ratings are concerned, because the audience is embedded."

Despite CBS' improved prime-time lineup, strengthening its late local news, while key to the rebuilding process, will definitely be gradual. "We're happy that the retention rate is up," acknowledged Reynolds. "We won't be happy until the retention rate exceeds the lead in—that's the home run. Our competitors do it. ABC has a way of taking a 13-share lead-in and then making it a 16-share newscast. That's our goal."

In rebuilding the stations that need help, Reynolds and Swanson plan to focus initially on the New York and Los Angeles flagships. "The pressure on [the] New York and Los Angeles television stations is considerable," said Swanson, who knows full well that

JEN LOMBARDO/IMAGEDIRECT

**"We have to make our news departments better, and then the rest will come with it. I'm confident in the news directors that we've put into place, but now comes the talent...We're not going to rest until every one of these stations is No. 1."** DENNIS SWANSON investors and advertisers make up part of the audience in New York. "Wall Street watches New York television. It's imperative that we make WCBS the best station in New York City so that people who are in the stock business have a favorable impression of CBS television," added Swanson.

The execs plan to apply the same logic in L.A., where KCBS is exposed to TV's creative community. "We have to make KCBS a viable factor in Southern California. You've got producers sitting out in the [San Fernando] Valley dreaming up the next hit, and they form impressions through what they see on the local television stations," said Swanson.

## Slow, Steady Growth

### Late-news ratings for CBS' O&Os in the top 10 markets

| STATION/MARKET | NOV. 2001 Avg. Rating (Mkt. Rank) | NOV. 2002 Rating (Rank) | % Change |
|---|---|---|---|
| WCBS/NEW YORK | 4.7 (4) | 5.4 (3) | +14.9% |
| KCBS/LOS ANGELES | 4.2 (3) | 4.3 (4) | +2.4% |
| WBBM/CHICAGO | 5.2 (5) | 5.4 (4) | +3.8% |
| KYW/PHILADELPHIA | 6.8 (3) | 7.8 (3) | +14.7% |
| KPIX/SAN FRANCISCO | 4.1 (3) | 4.3 (2) | +4.9% |
| WBZ/BOSTON* | NA | NA | NA |
| KTVT/DALLAS | 7.3 (4) | 6.0 (3) | -17.8% |
| WWJ/DETROIT | 3.6 (4) | 3.3 (5) | -8.3% |

*RATINGS NOT AVAILABLE FOR THIS MARKET SOURCE: NIELSEN MEDIA RESEARCH DATA

The second challenge—to get viewers to tune into CBS local news programming—is probably the more difficult one. Swanson firmly believes an integral aspect to winning the hearts and minds of local TV viewers is to improve the stations' community outreach. In other words, cover your constituents in every way possible. He instilled that notion deeply into WNBC during his tenure there.

"It's not magical, but eventually we'll get viewers to say, 'this is a really good newscast, this is really relevant to my community,'" said Reynolds. "The things that Dennis has put in place with community outreach and really making sure that we are viewed in the community just didn't happen before...What will make us last forever is that connection to the community."

A better presence in the community certainly can't hurt the CBS O&Os, but Reynolds and Swanson have to cover a lot of other ground before ratings tick upwards in any significant way. "Even then it takes a long period of time to shift audience allegiances, the product has to stand for itself. If [Swanson] can influence the programming, anything is possible. The business is cyclical," said LeFlore.

In other words, it's the programming, stupid. Viacom's deep financial pockets have freed Swanson and Reynolds to draw high-profile programming to some outlets. "We have no constraint on investment spending," explained Reynolds. "We've got the [local rights to baseball's] Red Sox up in Boston now, we invested in [local rights to] the Yankees to broadcast them here in New York. We would love to have more sports...We'll spend what it takes. I can't think of one area where we said, 'Boy, we can't afford that.'"

Another programming coup for the O&Os has been the massive success of the syndicated show *Dr. Phil* (from corporate sibling King World Productions). "*Dr. Phil* was No. 1 in seven of our markets and No. 2 in Philadelphia and No. 3 here in New York, and took over time periods where we were nowhere," said Swanson. "Now we're competitive. So it's those kinds of programming decisions that help."

"We got a little lucky with *Dr. Phil* because you can't always get a grand slam," added Reynolds. "If we get a couple of those under our belt, those will get ratings and revenue up and make us a contender."

GREGORY HEISLER/CBS

**"We won't be happy until the retention rate exceeds the lead-in—that's the home run. Our competitors do it. ABC has a way of taking a 13-share lead-in and then making it a 16-share newscast. That's our goal."** FRED REYNOLDS

Personnel is another key to becoming contenders. No money has been spared so far on installing the right staff at each of the stations. A widespread raid on the competition for talent this past fall saw newly installed management at many CBS stations. "In the end run it's the quality of the people that manage your facilities," noted Swanson. "That's why we put a priority on putting the absolute best general managers we could in place. We think the group that we have managing most of these stations right now are people who over the long term—with us giving them the programming and capital tools that they need—will help drive the ratings and in turn drive the revenue."

On-air talent will also undergo sweeping change. "We have to make our news departments better and then the rest will come with it," said Swanson. "I'm confident in the news directors that we've put in place, but now comes the talent...We're not going to rest until every one of these stations is No. 1."

But good people do not always equal ratings and sales success. "Personnel can impact certain areas of programming in local news, but whether talent shifts ratings is highly debatable—it's not something you can flip a switch on," retorted Zenith Media's LeFlore. "Relationships with the buying community on the sales side are sometimes helpful, but at the end of the day buyers are looking for what stations' ratings and pricing are. Every buyer ultimately has to be accountable to clients for deliverables."

And every station group executive has to be accountable to his boss. Reynolds and, to a lesser degree, Swanson count Mel Karmazin, one of the most demanding executives in broadcasting, as their boss. How much time will he give them to engineer one of the most demanding turnarounds in modern broadcasting? Most executives don't have 5 or 10 years to see the fruits of their labors ripen. Swanson believes he and Reynolds do have the time.

"Viacom is going to be in business a long time, [and] the CBS stations have been in

# ABC-7 CHICAGO STILL THE ONE

## NOVEMBER 2002

| | | |
|---|---|---|
| ABC-7 News 5:00am | 2/15 | #1 |
| ABC-7 News 5:30am | 3/19 | #1 |
| ABC-7 News 6:00am | 5/20 | #1 |
| Good Morning America | 6/18 | #1 |
| The Oprah Winfrey Show | 7/24 | #1 |
| The View | 5/17 | #1 |
| ABC-7 News 11:30am | 5/17 | #1 |
| ABC Network Daytime (12n-3p) | 6/18 | #1 |
| Inside Edition | 6/17 | #1 |
| Jeopardy | 8/21 | #1 |
| ABC-7 News 4:00pm | 9/19 | #1 |
| ABC-7 News 5:00pm | 9/18 | #1 |
| ABC World News Tonight | 10/18 | #1 |
| ABC-7 News 6:00pm | 10/17 | #1 |
| Wheel of Fortune | 13/22 | #1 |
| ABC-7 News 10:00pm (M-Su) | 12/19 | #1 |
| Nightline | 7/13 | #1 |
| Oprah Winfrey Show Late Night | 5/12 | #1 |
| **7AM - 1AM** | **7/15** | **#1** |

Source: 10/31-11/27/02 

business a long time," said Swanson. "Too often managers think short cycles. You've got to think short cycle because you've got to satisfy the corporate demands that are upon these stations to produce profits on the short run, but you've got to think long run as well. You've got to think out three, four, five years to where you want to be. We're going to be in business then, and the stations are going to be in business, and if we're going to fix these things, we have to think along both lines."

Indeed, Swanson has demonstrated not only an ability to think outside the box but to grow the box itself. Dick Pound, former vp of the International Olympic Committee (IOC) and the man largely responsible for negotiating Olympics rights agreements with NBC (and ABC before that), said Swanson is "simply one of the most capable television executives in the business."

Swanson was charged with NBC Olympics sales in the 1990s, and Pound recalls a ground-breaking conversation the two had. "We were talking about the Olympics rights," said Pound. "And Dennis said that having both the Winter and Summer Games in the same year inhibited growth and drove down other sports on the network." Swanson proposed to Pound that the Games be held two years apart, a win for the IOC given the fees involved and a win for the network from an advertising perspective. "It was Dennis' idea to hold the Winter and Summer Games in different years; I remember saying to myself, 'why didn't we think of this?'"

That type of broadcasting ingenuity has earned Swanson his well-deserved reputation. But many in the broadcasting community are surprised Swanson would have chosen to take on yet another Herculean challenge in fixing the CBS group when he's also notched so many accomplishments on his belt.

But as Mediacom's Mandel observed, once a marine always a marine. And perhaps Swanson's sudden departure from NBC may be motivating him in part to compete and win again this time around. For his competitors, the time when Swanson might prevail under his new banner could well be, according to Mandel, "sooner than others would like."

"Viacom radio is No. 1, MTV is No. 1 in their category. If you go down the list of [Viacom assets], they're all No. 1," insisted Reynolds. "We are going to be No. 1, we just are." ■



BY EILEEN DAVIS HUDSON

LITTLE ROCK CONVENTION AND VISITORS BUREAU

# Little Rock, Ark.

**WHILE MOST MAJOR MARKETS HAVE STRUGGLED MIGHTILY AS A RESULT OF THE** economic downturn that has plagued the nation for the past year, Little Rock, Ark., has weathered the tough times relatively unscathed due to its highly diversified local economy. The market boasts a bevy of corporate giants operating across a broad spectrum of industries—a number of which have set up shop in northwest and central Arkansas, sparking tremendous growth and development. Among the major companies that call the market home are Wal-Mart, Tyson Foods, communications company Alltel Corp., transportation company J.B. Hunt and Dillard's department store.

The University of Arkansas at Little Rock, with a student population of 11,000, is also a significant factor in the framework of the local economy and cultural landscape. The city is the hometown of former President Bill Clinton and The Clinton Presidential Library, which broke ground last April and is the cornerstone of Little Rock's downtown redevelopment project. The $100 million library is being constructed next to the Arkansas River on the eastern end of downtown. It is expected to be completed sometime in 2004.

The Little Rock–Pine Bluff television market ranks No. 56 in the nation with 523,810 TV households. The market is not metered by Nielsen Media Research. That means Nielsen relies on its diary system to survey television viewing in the DMA.

Three television stations produce local news in the market. Allbritton Communications' ABC affiliate KATV, the first TV station to sign on in Little Rock back in 1953, has developed a longstanding relationship with the community and viewers, and remains the dominant station. However, over the past several years, the pecking order has started to shift as the duel for the No. 2 position intensifies.

CBS affiliate KTHV, owned by Gannett Co. and at one time a distant third, has made marked strides to not only narrow the gap between itself and Morris Multimedia's NBC affiliate KARK-TV, but also to surpass KARK in the local news race. In the July sweeps, KTHV finished second behind KATV in early and late news on a household basis. Fur-

thermore, KTHV won with adults 25-54 in morning news from 5 a.m. to 7 a.m. and in late news, beating KATV.

Last April, KARK moved into a brand new facility across the street from the state capitol building in downtown Little Rock. As part of the move, the station completely overhauled its news product, introducing a new set, graphics and music packages, and reworking the format of some of its newscasts, says KARK's director of news operation Rick Iler, who arrived at the station in August 2001 from Channel 6 Inc.–owned KCEN, the NBC affiliate in Waco, Texas. "We've kind of taken the bar and raised it a little bit," says Iler. Last February, KARK moved its former main anchor at 5 p.m., 6 p.m. and 10 p.m., Kent Bates, to mornings and tapped former morning anchor Bob Clausen as its new main anchor.

Larry Audas, KTHV's new president and general manager, took over in October, arriving from another Gannett station, WLTX-TV in Columbia, S.C., where he had served as news director. Prior to his four-year stint at WLTX, Audas had served as a weekend evening anchor at the station he now runs.

"We look at ourselves as an up-and-coming, fast-growing No. 2," says Audas of KTHV, adding that the station actually started its turnaround when Gannett bought it in 1994. "The station has made its mark by following through on its branding effort," he says. The station tapped Karen Brady in September as its new lead female anchor at 5 p.m. and 10 p.m. Brady, previously at WKRN, Young Broadcasting's ABC affiliate in Nashville, Tenn., replaced longtime KTHV anchor Dawn Scott, who left the market. On the entertainment side, KTHV recently added syndication powerhouse *Dr. Phil*, which replaced the departed *Rosie O'Donnell Show*.

In December 2000, Clear Channel Communications finalized its purchase of UPN affiliate KASN from Mercury Broadcasting, forming a duopoly with its Fox affiliate KLRT. Neither station produces local news, although Chuck Spohn, vp/gm of the two stations, says they are eyeing launching a local newscast sometime in 2004, starting with the Fox station.

While KASN has an ethnically focused block of sitcoms like *Moesha* and *The Hughleys* that runs from 3 to 7 p.m., he rejects the suggestion that the station's focus is solely trained on an ethnic audience. He cites the station's court block from 9 a.m. to 2:30 p.m. with shows like *Judge Mathis* and *Texas Justice* as non-ethnic programming. KASN also acquired *Pyramid* in syndication this fall, which it airs at 2:30 p.m. From 9 p.m. to 11 p.m., KASN features a sci-fi block with shows like *Voyager* and *Deep Space 9*. On weekends, KASN airs 12 hours of movies. "It's a pretty diverse station," says Spohn.

NIELSEN MONITOR-PLUS

**AD SPENDING BY MEDIA / LITTLE ROCK, ARK.**

| | Jan.–Dec. 2000 | Jan.–Dec. 2001 |
|---|---|---|
| Spot TV | $79,681,084 | $73,969,497 |
| Local Newspaper | $38,465,489 | $40,729,746 |
| Total | $118,146,573 | $114,699,243 |

Source: Nielsen Monitor-Plus

Sister station KLRT has a syndicated talk-show block that airs from 9 a.m. to 2 p.m., featuring talk veterans Ricki Lake, Maury Povich and Jerry Springer. This fall, the station also picked up *The Rob Nelson Show*, *Beyond with James Van Praag* and *The Caroline Rhea Show*.

KLRT features syndicated fare like *The Simpsons*, *King of the Hill*, *Seinfeld* and *Frasier* from 5 p.m. to 7 p.m. In September, the station launched *Dharma & Greg*, which airs at 11 p.m., with a second helping at midnight. KLRT also launched *That '70s Show*, which is double run at 9 p.m. and 11:30 p.m.

Equity Broadcasting Group owns several local stations in the market, including KWBF, the area's WB affiliate. Two years ago, Equity purchased KYPX-TV, the Pax affiliate, from Paxson Communications. Equity simulcasts KYPX, which is licensed out of Camden, Ark., with KKYK-LP, a low-power station in Little Rock. The company also owns KLRA, which this past August became the market's first Spanish-language station. The low-power KLRA is a Univision affiliate. According to Arbitron estimates, about 2.2 percent of residents in the metro area are Hispanic, while 22.3 percent are African American.

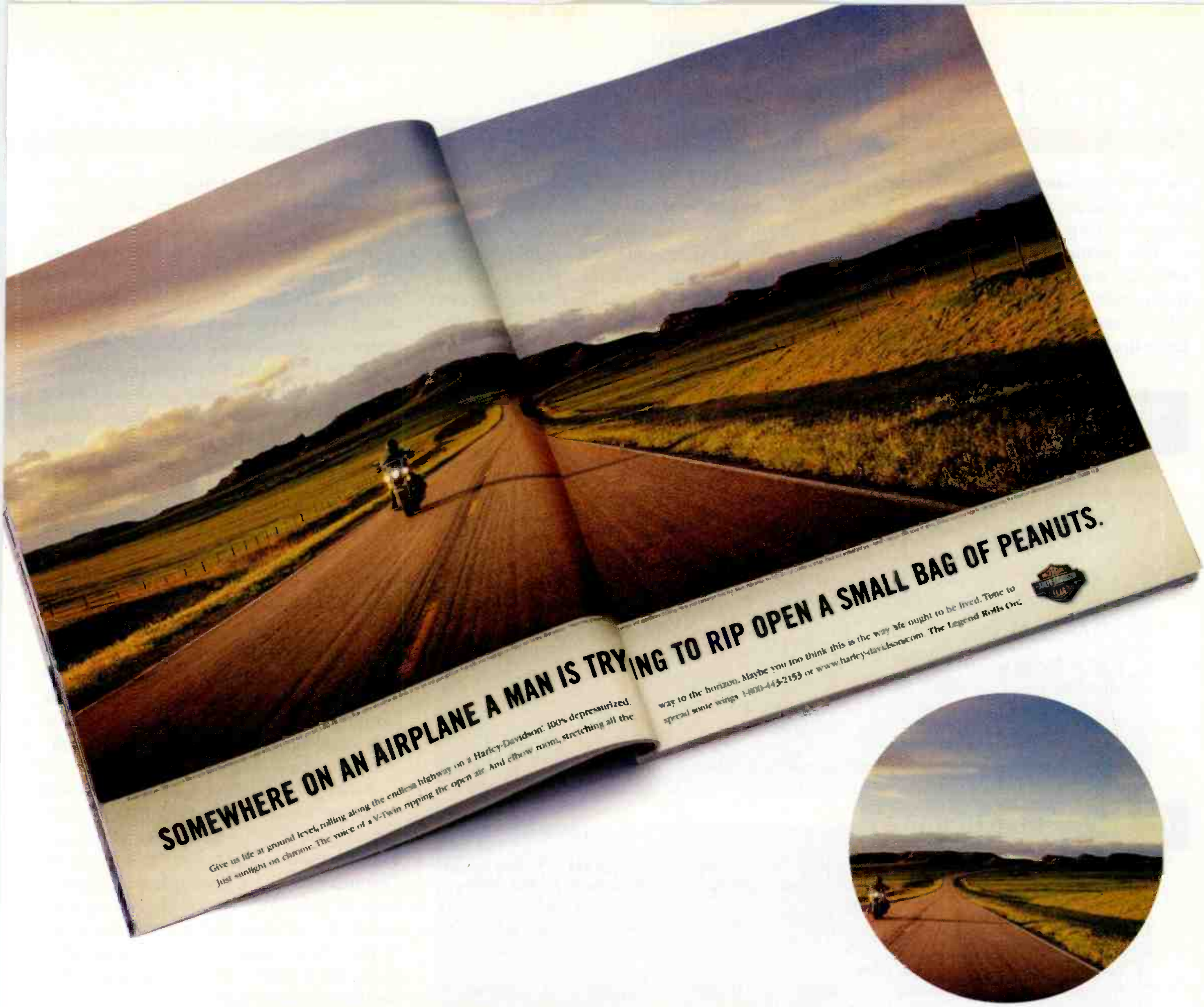
In August 2001, Equity Broadcasting changed the call letters of its WB affiliate to KWBF, under the new WB 42 The Frog tag. The station kicked off an extensive promotional campaign to get the word out about the switch, including billboard, radio, cable and on-air promo ads, says Gordon Heiges, gm of KWBF. Heiges took over as gm in July 2001. He continues in the role he had prior to coming to KWBF, serving as gm and COO of Equity's radio division in Little Rock.

KWBF airs such syndicated shows as *Just Shoot Me*, *Spin City* and *Sabrina the Teenage Witch*. The station airs paid programming from 5:30 a.m. until 1 p.m. It airs two hours of WB cartoons from 2:30 to 5 p.m. and also carries St. Louis Cardinals Major League Baseball games through its package with Budweiser Sports. (St. Louis–based Anheuser-Busch Cos. owns the Cardinals). Since St. Louis is only about five hours away from Little Rock by car, the team has a diehard fan base in Little Rock.

AT&T Comcast is the dominant cable company in the market, serving approximately 86,000 subscribers. AT&T Comcast's local coverage area includes the communities of Little Rock, North Little Rock, Bryant, Jacksonville and Sherwood. Charter Communications also serves part of the market with approximately 18,000 subs. AT&T Comcast began representing Charter's system for ad sales and placement in the spring of 2001. While AT&T Comcast serves Little Rock and the metro area, Charter serves the nearby cities of Benton and Maumelle. AT&T Comcast's ad-sales arm, AT&T Comcast Advertising Sales, inserts on 36 cable networks. Nielsen estimates that total cable penetration in the market is about 59.4 percent. Scarborough Research does not survey Little Rock, so no Scarborough data is available, including cable penetration data.

The *Arkansas Democrat-Gazette*, owned by Little Rock Newspapers, is the DMA's sole daily paper. Circulated statewide, it is also by far the largest paper in Arkansas. Its daily circulation for the six months ended Sept. 30 was 185,709, while its Sunday circ for the period was 287,827, according to the Audit Bureau of Circulations. The *Democrat-Gazette*'s daily circ rose 1.7 percent compared to the same six-month period in 2001; its Sunday circ increased 1.8 percent from the same period a year ago. Of the nine other daily newspapers in Arkansas listed in ABC's FAS-FAX report for the period ended Sept. 30, the total of their combined circulations is significantly less than the *Democrat-Gazette*'s. According to some local media buyers, that gives the *D-G* significant leverage and makes it a must-buy for advertisers looking to reach the market and elsewhere in the state.

Two years ago, the *D-G*, which is owned by a wealthy local businessman, Walter Hussman (Hussman's WEHCO Media is the parent company of subsidiary Little Rock Newspapers), formed an alliance with Community Publishers Inc., which is owned by the Walton family of Wal-Mart. Community Newspapers owns two papers in northwest Arkansas, the *Benton County Daily Record* in Bentonville and

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the *Northwest Arkansas Times* in Fayetteville. Under the alliance, the papers wrap each other, depending on the city the subscriber lives in.

The partnership was viewed by media observers as a way for Hussman and the Waltons to gain an edge over the Stephens family, which owns The Stephens Media Group of Little Rock and publishes rival daily *The Morning News* in Springdale. The Stephens family also owns several unrelated businesses, including Stephens Inc., a large investment bank.

The *D-G* has the second-highest Sunday city-zone penetration at 73.8 percent, behind Berkshire Hathaway Inc's *The Buffalo News*, says the daily's managing editor David Bailey, citing the most recent FAS-FAX report from ABC.

**NIELSEN RATINGS / LITTLE ROCK, ARK.**
EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

**Evening News**

| Time | Network | Station | Rating | Share |
|---|---|---|---|---|
| 5-5:30 p.m. | ABC | KATV | 14 | 34 |
| | CBS | KTHV | 6 | 13 |
| | NBC | KARK | 5 | 12 |
| 6-6:30 p.m. | ABC | KATV | 15 | 30 |
| | CBS | KTHV | 8 | 16 |
| | NBC | KARK | 5 | 11 |

**Late News**

| Time | Network | Station | Rating | Share |
|---|---|---|---|---|
| 10-10:30 p.m. | ABC | KATV | 13 | 25 |
| | CBS | KTHV | 11 | 23 |
| | NBC | KARK | 6 | 13 |

Includes local news programs only. All household rating and share numbers are estimates, compiled from diary returns.
Source: Nielsen Media Research, July 2002

**NEWSPAPERS: THE ABCS**

| | Daily Circulation | Sunday Circulation | Daily Market Penetration | Sunday Market Penetration |
|---|---|---|---|---|
| **Pulaski County: 148,471 Households** | | | | |
| *Arkansas Democrat-Gazette* | 64,702 | 96,012 | 43.6% | 64.7% |
| **Benton County: 61,326 Households** | | | | |
| *The Morning News of Northwest Arkansas* | 16,663 | 16,350 | 27.2% | 26.7% |
| *Arkansas Democrat-Gazette* | 11,066 | 18,372 | 18.0% | 30.0% |
| **Garland County: 38,608 Households** | | | | |
| *Hot Springs Sentinel-Record* | 16,218 | 17,605 | 42.0% | 45.6% |
| *Arkansas Democrat-Gazette* | 7,215 | 11,837 | 18.7% | 30.7% |
| **Faulkner County: 33,607 Households** | | | | |
| *Arkansas Democrat-Gazette* | 6,927 | 12,632 | 20.6% | 37.6% |
| **Saline County: 33,161 Households** | | | | |
| *Arkansas Democrat-Gazette* | 8,878 | 15,211 | 26.8% | 45.9% |
| *The Benton Courier* | 7,166 | 7,107 | 21.6% | 21.4% |
| **Jefferson County: 30,368 Households** | | | | |
| *Pine Bluff Commercial* | 14,149 | 14,730 | 47.3% | 48.5% |
| *Arkansas Democrat-Gazette* | 4,736 | 7,570 | 15.6% | 24.9% |
| **White County: 25,888 Households** | | | | |
| *Arkansas Democrat-Gazette* | 4,853 | 9,714 | 18.7% | 37.5% |
| **Lonoke County: 20,085 Households** | | | | |
| *Arkansas Democrat-Gazette* | 5,700 | 11,003 | 28.4% | 54.8% |

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

The paper publishes a Little Rock city edition, which covers Pulaski County, where Little Rock is located, and seven neighboring counties in the metro area. The *D-G* also puts out a state edition and one specifically for northwest Arkansas. The latter edition covers 12 counties and has its own newsroom, business office and separate production facility.

While Bailey says his paper's size and span has virtually no competition, it does receive a challenge for readers and advertising dollars in pockets of the market from smaller dailies, including the *Pine Bluff Commercial*, which dominates Jefferson County (*please see ABC chart on this page*). Jefferson County is directly south of Pulaski County and is where the city of Pine Bluff is located. Likewise, the Hot Springs–based *Sentinel-Record* controls its home turf of Garland County, where Hot Springs is situated. Garland is two counties west of Pulaski County. Similarly, the *Democrat-Gazette* has a tough fight on its hands in fast-growing northwest Arkansas, where *The Morning News of Northwest Arkansas* leads in daily circulation in Benton County and is fairly close to the *D-G* in circ on Sundays.

Bailey says the *Democrat-Gazette*, which underwent a number of changes two years ago, including the launch of several new feature sections, has remained fairly quiet in the past year. One area where it has launched some improvements is to its Web site (ardemgaz.com). Last spring, the *D-G* launched an electronic version of the print product using software called Olive, designed by an Israeli company. With the launch of the electronic version, visitors to its Web site can still see headlines of the stories in the day's paper but can no longer read stories for free.

The electronic version is identical to the printed paper. It costs Web-only subscribers $4.95 a month. However, subscribers of the *Democrat-Gazette* can view the electronic version for free. The paper claims to have about 35,000 print subscribers who have registered for the new online edition and about 2,400 Web-only subscribers. Bailey says he believes the *Democrat-Gazette* was one of the first dailies in the country to debut such an electronic version of its print publication.

Within the last few weeks, the *D-G also* launched a new e-mail service that sends out advisories on developing news stories to subscribers. The service provides two- or three-paragraph synopses of the key developing stories of the day and is handled by the paper's news staff, says Bailey.

The market also has a weekly business publication, *Arkansas Business*, owned by Arkansas

Business Publishing Group. The Little Rock–based company is a niche publisher with about 20 titles. *Arkansas Business*, now in its 18th year, has an average paid circulation of 6,236. It also distributes about 1,600 free copies and has some editions available on newsstand. The publication was honored by the Arkansas Press Association this year for its coverage in politics and government, business, and for its web site (arkansasbusiness.com.)

"We may be just a little weekly, but we compete against [the *Arkansas Democrat-Gazette*]," says *Arkansas Business* editor Gwen Moritz says. The weekly also has a 5-year-old, biweekly sister publication serving Benton and Washington counties in burgeoning northwest Arkansas, called *Northwest Arkansas Business Journal*.

Clear Channel Communications continues to lead the Little Rock radio market, which is ranked No. 85 in the country by Arbitron. Clear Channel has a 34.9 percent share of the radio advertising pie in Little Rock, based on an estimated $7.7 million in ad billings in 2001, according to BIA Financial Network (*see chart*). A close second is Citadel Communications, which has a 31 percent revenue share. Although Citadel owns more stations in the market than Clear Channel, CC's stations rank higher and generate more revenue.

Clear Channel's Country powerhouse, KSSN-FM, continues to dominate, finishing first in the Summer Arbitron survey among listeners 12-plus with a 9.7 share. KSSN was also first in morning drive and afternoon drive. One change that has altered the Little Rock radio landscape has been the precipitous decline of CC's Classic Rock outlet KMJX-FM, which at one point two years ago beat its sister station KSSN to briefly take the No. 1 position in the market among 12-plus listeners. In the Fall 2000 book, the station finished third overall with a 7.2 share. However, in the Summer 2002 book, it did a 4.8 share and ranked seventh.

CC's KMJX competes head-to-head with Signal Media's Classic Rock station, KKPT-FM. While KKPT's ratings have fallen over the past year, it managed to beat KMJX for the first time in the summer book with a 5.4 share. Signal also owns the market's leading Sports/Talk stick, KABZ-FM The Buzz.

Meanwhile, Citadel's Urban Adult Contemporary station KIPR-FM has come out smoking over the last two books and now ranks No. 2 overall with an 8.2 share, as well as second in morning and afternoon drive.

One new entry into the market has been Schenectady, N.Y.–based Archway Broadcasting. Equity Broadcasting sold off two of its three stations in the market to Archway on Nov. 1. The stations are KLEC-FM, an Alternative Rock outlet, and KHTE-FM, a Hip Hop or Rhythmic Contemporary Hit Radio station. Equity retained ownership of KBBL-AM, an All Sports station and an ESPN Sports affiliate (the station does not show up in the Arbitron ratings books). Equity also handles sales for KDRE-FM, Flinn Broadcasting's Adult Standards outlet, under a local marketing agreement.

Archway's recently acquired KHTE competes directly with Citadel's KIPR, although both stations have been on a tear of late. KHTE jumped from a 3.9 share in the spring Arbitrons to a 5.1 share in the summer, tied for fifth overall with Citadel's Lite Adult Contemporary station KURB-FM. Nameloc Broadcasting's Urban Adult Contemporary station KYFX-FM is also in the mix with KHTE and KIPR, and like the other two outlets had a strong summer book, jumping from a 2.9 share to a 4.3 share. Willis Broadcasting owns a small Urban/Gospel outlet, KLRG-FM, which just inched into the Arbitron survey with the spring book and finished the summer book with a 0.7 share average.

The out-of-home advertising market in Little Rock has undergone considerable change in terms of the players over the last two years. Donrey Outdoor Advertising used to control about 80 percent of the market. However, in 2000, Donrey Media sold its outdoor division to Eller Media, which is now Clear Channel Outdoor.

But in May 2001, Lamar Advertising entered the Little Rock market, taking over Clear Channel's inventory. Lamar now controls the lion's share of the market's outdoor advertising space, offering standard-size 14-by-48-foot bulletins, 30-sheets and a small amount of junior bulletins, says Tom Gibbons, general manager of Lamar Advertising, Little Rock. Lamar's main office for the market is in Little Rock, but it also operates a satellite office in Pine Bluff, although Gibbons oversees both offices.

In late 1999, Viacom Outdoor purchased Outdoor Systems Inc., which had a presence in Little Rock. Infinity only offers bulletins in the market. Clear Channel Outdoor continues to operate a billboard plant in Fort Smith in northwest Arkansas, which is an adjacent market to Little Rock. ■

## RADIO OWNERSHIP

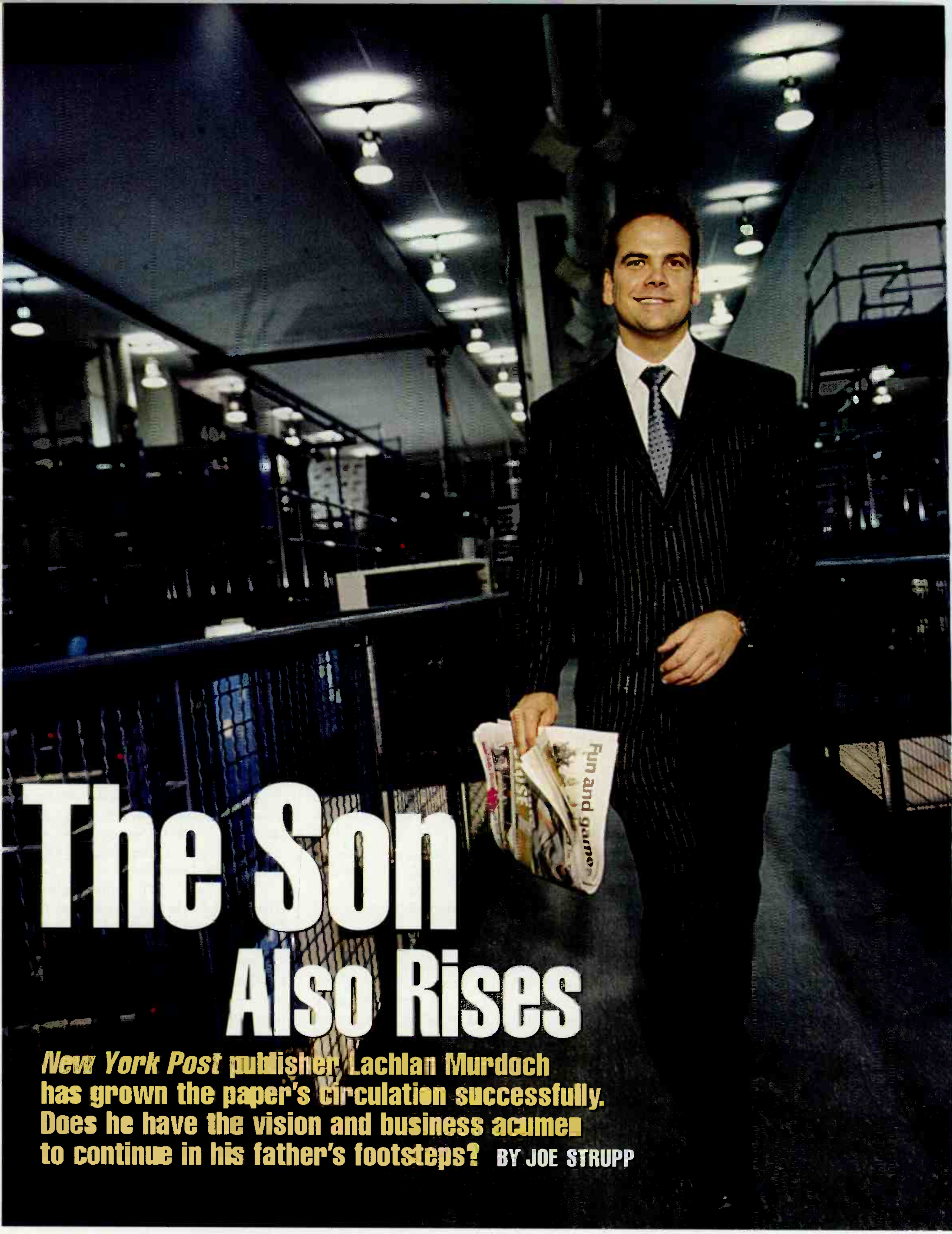
| OWNER | STATIONS | Avg. Qtr.-Hour Share | Revenue (in millions) | Share of Total |
|---|---|---|---|---|
| Clear Channel Communications | 5 FM | 25.0 | $7.7 | 34.9% |
| Citadel Communications | 2 AM, 6 FM | 31.8 | $6.8 | 31.0% |
| Signal Media | 2 FM | 9.4 | $2.4 | 10.7% |
| Archway Broadcasting | 2 FM | 8.4 | $1.5 | 6.8% |
| Nameloc Broadcasting | 1 FM | 4.3 | $0.8 | 3.4% |
| Flinn Broadcasting | 2 FM | 2.6 | $0.6 | 2.5% |

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

## RADIO LISTENERSHIP / LITTLE ROCK, ARK.

| STATION | FORMAT | Avg. Qtr.-Hour Share: Morning Drive, 12+ | Avg. Qtr.-Hour Share: Evening Drive, 12+ |
|---|---|---|---|
| KSSN-FM | Country | 9.7 | 10.1 |
| KARN-AM# | News/Talk | 8.6 | 7.4 |
| KIPR-FM | Urban Adult Contemporary | 7.7 | 7.0 |
| KMJX-FM | Classic Rock | 6.2 | 5.2 |
| KKPT-FM | Classic Rock | 6.0 | 5.5 |
| KURB-FM | Lite Adult Contemporary | 5.2 | 5.3 |
| KLAL-FM | Top 40 | 4.3 | 3.6 |
| KOLL-FM | Oldies | 4.1 | 5.1 |
| KYFX-FM | Urban Adult Contemporary | 4.1 | 4.1 |
| KABZ-FM | Talk | 3.9 | 6.6 |

#Simulcast with KARN-FM. Source: Arbitron Summer 2002 Radio Market Report




# The Son Also Rises

***New York Post*** **publisher Lachlan Murdoch has grown the paper's circulation successfully. Does he have the vision and business acumen to continue in his father's footsteps?** BY JOE STRUPP

**At first glance, Lachlan Murdoch seems** the antithesis of the big-city newspaper publisher. With boyish good looks, short-cropped hair and an engaging grin, he resembles a rookie advertising-sales rep or cub reporter more than the most powerful man at one of America's oldest and most famous newspapers. His office, located two floors below the busy *New York Post* newsroom in midtown Manhattan, is large, but it lacks the grand, corner-window view that someone of his stature, and lineage, could demand. Instead, a wall of windows looks out on the roof of the floor below, with just a glimpse of the city's daily rush on the street.

A pair of tattoos, including a lizard, decorate his upper arms—a souvenir, he says, of his rock-climbing days. They are hidden at the moment, however, under a dark, pin-striped suit and navy-blue shirt, as the heir apparent to the News Corp. empire explains why his newspaper philosophy, mainly honed in Australia, will work in the Big Apple. "We run great newspapers everywhere, so there is no reason we should not do that here," he boasts.

Even before he became publisher of the *Post* in May, the 31-year-old Murdoch was spearheading several changes as deputy chief operating officer for News Corp., the parent company headed by his father, Rupert Murdoch, its chairman and CEO. First, he cut the *Post*'s single-copy price to 25 cents from 50 cents in 2000; then, he oversaw the construction of a $250 million production plant in the Bronx that opened last year and made quality color printing possible.

"Look at this color, look at this blue!" he says excitedly, comparing the quality of an ad for the movie *Treasure Planet* in the Post with similar images in *The New York Times* and Tribune Co.'s Long Island–based *Newsday*. Then, grabbing the rival New York *Daily News*, he merely shakes his head at the telling fact that its version is in black and white.

In the newsroom, Murdoch also stirred the pot last year, replacing popular editor Xana Antunes with veteran Australian newsman Col Allan. Within two months, Allan fired five top editors and liberal columnist Jack Newfield, replacing most with other Aussies and putting many staffers on edge.

The result of the various Murdoch machinations: a weekday-circulation increase of more than 150,000 (35 percent), to 590,061 in the six-month period ended Sept. 30 of this year from 436,796 in September 2000, according to the Audit Bureau of Circulations. While the *Daily News* remains ahead with weekday circulation of 715,070, its increase over the same period was only a little more than 13,000 (1.9 percent).

"It comes from Lachlan's vision," *Post* general manager Geoff Booth says about the paper's recent success. A 15-year News Corp. veteran who ran *The Gold Coast Bulletin* in Australia before coming to New York a year ago, Booth believes Murdoch knows as much about newspapering as men twice his age. "He has a feel for the newspaper—from the layout to what a good news story is."

Ask Murdoch why he loves newspapers, and the answer may surprise you. Although he thanks his father for much of his business drive, it's his grandfather—Sir Keith Murdoch—whom he credits with infecting him with the news bug. "He was a great journalist," Murdoch says of his publishing progenitor, who died in 1952 after a career that included editing several Australian papers and overseeing World War I coverage in London for the United Cable Service of the *Sydney Evening Sun* and the *Melbourne Herald*.

Fresh off its latest circulation surge and a 33 percent boost in advertising revenue for the first nine months of this year, the *Post* is poised not only to make money for the first time in decades but also to beat the *Daily News* in circulation. "It's something that is a long-term goal of ours, overtaking the *Daily News*," says Murdoch in a quiet, surprisingly modest manner during an interview in his eighth-floor Rockefeller Center office. "It will be a nice milestone, but it is only one milestone of many." Murdoch says the main milestone will be reached in July 2004 when he expects the *Post*, which has lost an estimated $10 million to $20 million annually in recent years, to turn a profit.

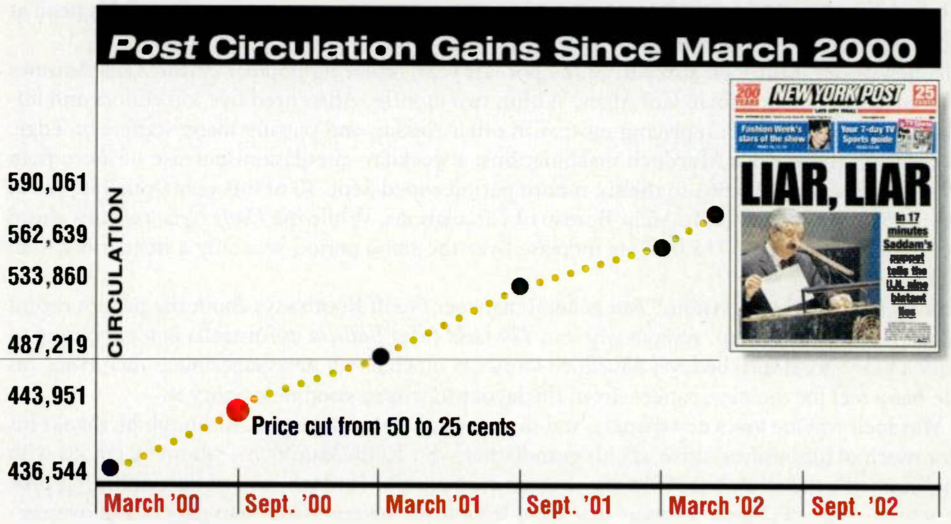
But does Murdoch really have the business sense to bring the *Post* around to profitability, not to mention beating the *Daily News* for tabloid supremacy? During his 10 years at News Corp. in Australia, the company's papers there did well, but he also gained notice for pushing its investment in two ventures—a mobile-phone business and a start-up rugby league—that cost the company nearly $1 billion. "It has been a mixed performance," says Stephen Mayne, an Australian business columnist and former business editor of News Corp.'s *Sydney Daily Telegraph*. "On the non-newspaper side, he has really struggled."

**MAKING STRIDES: Murdoch breezes through the *Post*'s new Bronx printing plant, which he opened last year.**
PHOTOGRAPH BY SCOTT JONES

LACHLAN MURDOCH'S RISE through the ranks of his father's media empire is no surprise. Born in London, the third of Rupert Murdoch's five children recalls being submerged in newspapers from an early age as a child raised in Manhattan's wealthy neighborhoods after his father bought the *Post* in 1976 (later selling it in 1988 and taking control again in 1993). "I grew up every morning at the breakfast table with my dad flipping through the New York newspapers," he remembers. "Back then, papers were everything." Among Murdoch's most prized possessions, which he is quick to point out to visitors, is a photo hanging outside his office that shows him, at age 6, outfitted as a *Post* street hawker.

Throughout his schooling, he learned the newspaper industry with summer jobs that included clearing presses at News Corp. papers in Sydney and working as a subeditor at *The Sun* and *The Times* in London. "I'd be elbow-deep in ink and grease, and I got a real love for the smell of the presses," Murdoch says. "I still miss that shaking when the presses roll out."

Murdoch attended Princeton University, earning a bachelor's degree in philosophy in 1994 before returning to Australia to join the growing News Corp. empire. His first assignment, at age 22, was gm of Queensland Newspapers, which publishes *The Courier-Mail* in Brisbane. A year later, he became publisher of *The Australian*, a national newspaper based in Sydney. By late 1995, he also was deputy CEO of News Ltd., which includes all News Corp. Australian operations.



Source: Audit Bureau of Circulations

By 1997, Murdoch became chairman and CEO of News Ltd., adding responsibility for all of News Corp.'s U.S.-based print operations in 1999 (a position he retains). His brother, James, operates News Corp.'s Star TV in Hong Kong. Today, in addition to the *Post*, Lachlan Murdoch oversees all 114 Australian papers, all 35 Fox TV stations owned by News Corp. (but neither the Fox TV network nor Fox News Channel), News America Marketing, HarperCollins Publishers, and a satellite TV system in Australia.

"Lachlan has demonstrated great leadership and innovation," says Rupert Murdoch. "Beyond being my son, he is an invaluable partner to me in our business."

The younger Murdoch says he's in contact with his father regularly about the *Post*, but does not take direct marching orders from him on a daily basis. "He says to get a haircut now and then, and sometimes asks if I've had a shave," Murdoch quips. "He is my boss—that is the relationship."

ALTHOUGH MURDOCH HAS QUICKLY scaled the News Corp. ladder, his advancement has not come without stumbles and some criticism from Australian pundits and business leaders, several of whom call him nothing more than a product of nepotism. "He is best known for having failed spectacularly in a telecom venture," said Colin James, a leading business consultant in Australia and New Zealand. "For that reason, I would rate him as yet another rich brat."

The failed venture is One.Tel Ltd., a mobile-phone reseller that Lachlan invested heavily in with James Packer, son of another Australian media mogul, Kerry Packer, in 1999. In the end, the project reportedly lost News Corp. more than $500 million. "It was really the first time he stepped out from his father's shadow on an investment, and it was deeply flawed," says Annie Lawson, a media reporter at *The Age* newspaper in Melbourne. "He was completely hoodwinked," adds Neil Chenoweth, a journalist at the *Australian Financial Review*.

But the One.Tel debacle, which came under review this year by the Australian Securities and Investment Commission, was not the first poor investment by Murdoch. Years earlier, when he was in his early twenties, the company sank another half-billion dollars into a startup rugby league that proved contentious, lost money, and blemished his résumé. "These [projects] were known for big promises, lots of capital, and not bothering too much to make sure the business is sufficiently run," observes Mark Colvin, an anchorman at the Australian Broadcasting Corp.'s *PM* news show. "It revealed a lot about his naïveté."

While Murdoch declines to comment on the two business failures, News Ltd. Chief Operating Officer Peter Macourt defends his boss, claiming the One.Tel deal went bad because of misinformation from the company's executives. "He was profoundly misled," says Macourt.

Running News Corp.'s Australian newspapers has turned out to be a far better role for a maturing Murdoch, say observers. Although he has taken some hits for trying to "Americanize" several of the Australian newspapers (in terms of style and spelling), he seems to be maintaining their success.

Others say Murdoch has had trouble living up to expectations that he rapidly display the business acumen of his father. "He doesn't quite have his clout," says Chenoweth. "But he's trying hard."

News Ltd. CEO John Hartigan, who has worked for the Murdochs since Lachlan was a baby, praises Murdoch's decisiveness. In 1999, he recalls, *The Australian* was ready to launch a $1 million promotional campaign that had been in the works for about four months. After reviewing the campaign, Murdoch killed it a week before it was set to go. "The execution was wrong," Hartigan says. "He felt it was not what the newspaper should be."

A DUAL CITIZEN OF THE U.S. and Australia, Murdoch, who is married to Australia-born model Sarah O'Hare, spends about two weeks in Australia every two months or so, with the majority of time in the U.S. He considers himself Australian, counting among his friends fellow Aussies Russell Crowe and *Moulin Rouge* director Baz Luhrmann. When Crowe was in a widely publicized bar fight in London several weeks ago, Murdoch was reportedly by his side, although not involved in the fracas.

When asked about his personal life, Murdoch is quick to change the subject back to business. Mention his father, and he'll focus instead on a *Post* layout or a color spread in a Sydney paper as he works his way through a pile of News Corp.'s Australian publications, pointing out examples of improvements he's made to each. Murdoch seems open and approachable, yet cautious, and requires that a representative from the *Post*'s public-relations firm, Rubenstein Associates Inc., be present during two hour-long interviews.

"One of the problems with American newspapers, if you look across the country, is that the design, the look, and the feel lack any sort of vigor," he exclaims. "That's a pity."

Following the second interview, conducted the day before Thanksgiving, Murdoch hopped a plane to Australia for a family wedding, then two weeks of visits to the Australian properties before returning to New York in time for an editorial-board meeting with Mayor Michael R. Bloomberg. The Australian tour included a weekend gathering of top executives at the Murdoch family sheep and cattle ranch for an intense round of meetings and planning. "It was pretty much all business," recalls Hartigan. "But being there gave everyone the sense of being in the bosom of the company."

Murdoch is also known for his politeness to the press and employees, remembering the names of his legion of workers and stopping in to chat during visits to the different publications. His well-mannered reputation made news during the difficult One.Tel hearings, when he offered a "Bless you" after an observer in the room sneezed.

Murdoch gives the *Post* more attention than any of his other business entities these days, allotting about 35 percent of his time to the tabloid's needs. "I spend a disproportionate amount of time on it from a revenue point of view," says Murdoch, as he leafs through a copy of the paper. "But it is very important for our position in New York City." That position includes the *Post*'s sensational covers and infamous headlines, and news priorities that seem to place "Wacko Jacko" (Michael Jackson) on the front page more often than might seem warranted. "I think we've got the right balance," Murdoch says.

He also endorses the *Post*'s conservative editorial page, the lone newspaper voice for the Murdochs in the United States. While the publisher says he doesn't direct the editorial pages from above, he admits that it knowingly reflects his and his father's views. "My father and I feel responsible for everything in the paper," he says. "Newspapers have a responsibility to take opinions on things, as long as they

TAMARA BECKWITH/NEW YORK POST

# The Heir Up There

## News Corp. publishing scion is also running Fox TV assets

**Murdoch oversees 35 TV outlets.**

It's not easy being heir apparent to a $40 billion media colossus, but 31-year-old Lachlan Murdoch is making a fair go of it. As deputy chief operating officer of News Corp.—the third-ranking officer behind chairman/CEO Rupert Murdoch and president/COO Peter Chernin—he's getting seasoning throughout the company, and winning high marks in the process. But no one can say—and few are willing to predict—how successful he will be filling the shoes of his visionary father.

In February, Lachlan received expanded responsibilities. He oversees HarperCollins publishing and News America Marketing, the low-profile inserts-and-coupons operation that generates a lush $100 million profit. He also joined the board of Fox Entertainment Group, the 85 percent-owned spinoff that holds Fox's core entertainment assets: the film and TV studios, broadcast network, TV stations and cable networks. Most significantly, he was handed oversight of Fox's crown jewel, the 35-strong TV station group, which posted a $600 million profit last fiscal year on $1.9 billion in revenues, the biggest profit of any Fox division. "With the best margins and the best revenue growth, their station group is by far the best in the industry," says Merrill Lynch analyst Jessica Reif Cohen.

Although Lachlan arrived with little TV experience, he received a full immersion during the budgeting process last spring, learning about everything from program scheduling and acquisition to engineering to office space for recently acquired duopolies. "I don't think the station business and newspapers are that different," says station group chairman Mitch Stern, a 16-year Fox veteran who reports to Murdoch.

Stern credits Lachlan with sparking the idea to cross-sell the New York station with the *Post*, and says his input was instrumental in the acquisition this summer of WPWR in Chicago. "On cross-selling, Lachlan gets all the credit for setting up the environment for us day-to-day-ers to do things cooperatively and informally. He's real good at bringing people together." The big question is: Does Lachlan have the chops to take over for his 71-year-old father? "This is a unique situation," says Stern of the impending Murdoch dynasty, which includes Lachlan's brother James, now running Asian operations. "You never want to compare anyone to Rupert, but if it's going to be anyone, it's his sons. Now it's the Murdochs, plural, and that's potent."

"He's very smart, very hard-working, dedicated and serious," says Merrill's Cohen. "I give him a lot of credit. He's mature beyond his years." Does Lachlan have the vision thing? "He's still too young for us to know if he has it," she replies, "and you can't have too many people with it at the same place. But he's very respectful of the older operating managers, and he's learning from the best. Meanwhile, Rupert's in excellent health, and Peter Chernin is young."

To find a son equal to an empire-building father in recent times, one has to go back to the Corleones—and they're fictional. (OK, there's Brian Roberts of Comcast, but his family's domain is not as sprawling and multifaceted as the Murdochs'.) One gets the sense that many at Fox are holding their collective breath awaiting the answer to this question.

"Vision's hard to come by, and compared to his father he'll always come up short," says one media executive. "But once you've got it built, do you need vision? They've assembled a good management group, but can you keep everyone happy? The question isn't, Can Lachlan manage the empire? It's, can anyone?" *—Eric Schmuckler* cover news in a straight way."

Covering the news, straight or not, has been in the hands of the hard-driving Col Allan for more than a year and a half. From the moment the change at the top of the *Post*'s masthead was announced, Allan's image was an issue, as local media pundits and some staffers aired tales of his Australia exploits, such as urinating in a sink during news meetings and earning the nickname "Col Pot" for his alleged dictatorial behavior. The new editor in chief's quick takeover and subsequent housecleaning of high-ranking editors came as no surprise to some in the industry, who believe Murdoch wanted a fresh view from the top. Still, some staffers say the new regime has left many reporters and junior editors uneasy.

Allan, 50, discounts such criticisms and says the paper's rising circulation and ad revenue are a testament to the new approach, which has seen more stories beginning on page one, shorter items, and more national and international news. Asked about Murdoch, Allan says, "He understands that it is all about ideas, creative people and creating an environment where they can flourish."

Allan stresses that the paper is not finished improving, saying the *Post* only puts out about three good issues each week. "That's not good enough," he says, while scanning a wall of TV sets next to his desk. "We've got to make it four, then five." He also took a swipe at the *Daily News*, saying that Mortimer Zuckerman, its chairman and co-publisher, doesn't know newspapers. "The *Daily News* is owned and published by a real-estate developer who is a good real-estate developer," Allan says.

**"He understands that this is about ideas, creative people and creating an enviornment where they can flourish."**

**COL ALLAN**

*Daily News* Editor in Chief Edward Kosner, who once worked for the Murdochs as editor of *New York* magazine, shot back by deriding the *Post*'s attempt to expand its national coverage. "The *Post* is trying to be a national tabloid," Kosner says. "The *Daily News* is most focused on covering New York." Zuckerman and *Daily News* President and COO Les Goodstein were unavailable for comment.

REGARDLESS OF THE COMPETITION, Murdoch is about to make some more moves, which include expanding the *Post*'s presence in Los Angeles, from about 2,000 day-old papers in news racks each morning to 30,000 same-day copies. He's also planning a $20 million upgrade to the Bronx plant in January that will allow preprinted sections and inserts, one of several efforts to bring in more advertising revenue that also includes simplifying the paper's ad-rate schedule.

"We had more than 100 rate cards for different plans, and we brought it back to a manageable level," says Murdoch, who also directed the papers ad managers to focus more on advertisers that help the paper's image and agree to high rates. "It doesn't matter if you miss out on an ad your competitor has if it is not worth it for you."

That approach resulted in the loss this year of advertising from Macy's department store, one of New York's biggest retailers. *Post* gm Booth says the department store did not want to pay the higher ad fees. "The rates they were willing to pay would not cover our costs," he says. "It's time for us to get a better rate, and we will."

Murdoch stresses the need for any paper to make its circulation improvements work for the advertising side, even if it means showing a certain stubbornness with potential advertisers. For example, he cited his push several years ago to make sure ads in a new health-and-beauty section of *The Sunday Telegraph* in Sydney were tasteful. "We were getting offers for penile injections and hair-removal ads," he recalls. "We wanted to make the environment right, and eventually got the high-end ads for vitamins and skin care."

Despite the loss of the Macy's placements, the *Post*'s ad revenue soared 33 percent in the first three quarters of this year, according to Nielsen Monitor-Plus, which is owned by *Mediaweek* publisher VNU. The gain was sharply higher than at the *Daily News*, which saw its ad revenue rise 12 percent in the same period. "The key to achieving profitability is higher circulation and the new printing plant," says newspaper analyst John Morton of the *Post*. "Even if the circulation is discounted, it can help."

Knowing that future *Post* circulation increases cannot rely solely on the past price cuts or color improvements, Murdoch says a major media campaign will take place in the next 12 months. He also reveals that a return to a 50-cent cover price is likely down the road. "The investment we are making will require that," he explains.

Don't look for News Corp. to be adding any more U.S. newspapers to its arsenal of properties, even with the expected lifting of cross-ownership restrictions next year. Although the company has increased its multimedia influence in New York with the recent acquisition of WWOR-TV, to go along with its longtime ownership of WNYW-TV, Murdoch says he is not seeking to go the convergence route in America just yet, even though his company owns 35 U.S. TV stations, a number of which would be ripe for pairings with newspapers.

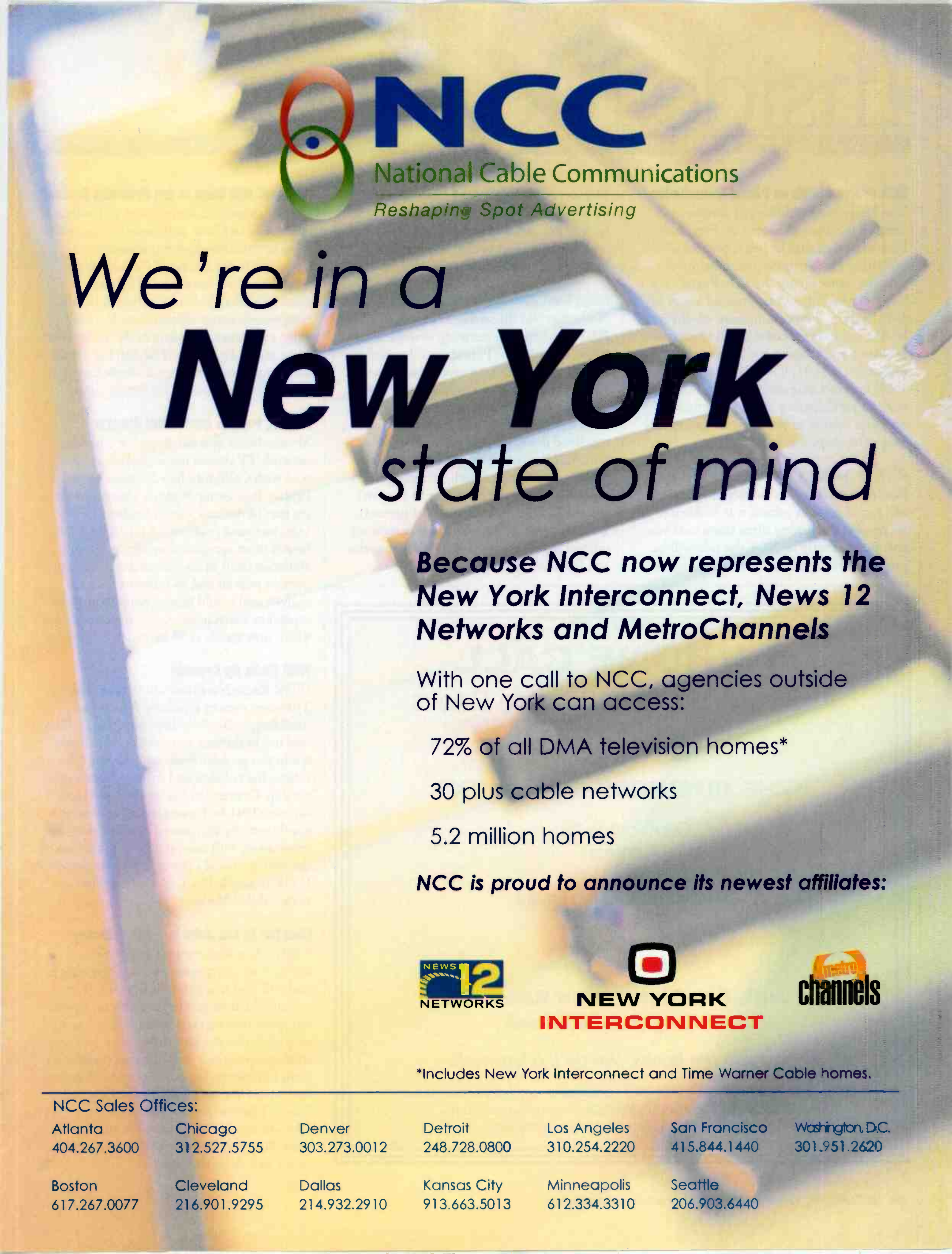
"I don't think there's a lot of synergy between newspapers and television," Murdoch says. "We keep an open mind to buy other newspapers, but I wouldn't pick markets because you have TV stations in them."

He admits that some bigger U.S. newspaper companies (such as Gannett and Tribune) are in a better position for convergence on a large scale. Still, he strongly supports the end of cross-ownership limits, which his father has fought in Australia, as well. "The cross-media rules have killed a lot of newspapers," he says.

MURDOCH BELIEVES HE HAS LEARNED A LOT over his decade in newspaper management, earning the right to run the many entities for which he is responsible. Although he doesn't snap at those who point out his youth and his family path to power, he believes they aren't worth dwelling upon. "You can only live the life you know, and that is what I have done. I've run newspapers for 10 years," he points out. "It is pretty clear to me what needs to get done."

Taking on New York's tabloid war doesn't seem to frighten the man whose recreational pursuits include rock climbing, yacht racing and skin diving. "That's how he spends his time," notes Hartigan. "Anything that's got a degree of fear in it." ■

*Joe Strupp is an associate editor of 'Editor & Publisher' in New York.*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state of mind
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5.2 million homes
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Cleveland 216.901.9295
Dallas 214.932.2910
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# Inside Media

NEWS OF THE MARKET

### MPA Praises Bush on Postal Commission

The Magazine Publishers of America cheered the announcement by President Bush last week that he has appointed a bipartisan nine-member commission to examine issues facing the U.S. Postal Service, which this year reported losses of $676 million. The commission, co-chaired by two business executives, will identify problems and recommend reforms in a report due July 31. The MPA, representing 1,400 member magazines, said it looks forward to participating in the commission's activities related to postal issues specifically facing the magazine industry.

### *W* Plans Jewelry Spinoff in April

Fairchild Publications' fashion magazine *W* will launch its first spinoff title in April with *W Jewelry*. Publishing three times next year and as a quarterly in 2004, the title will be printed in *W*'s oversized format and sell for $10 on newsstands. Initial distribution will be about 65,000, with roughly 55,000 delivered to pre-selected homes and jewelry buyers. Fairchild reports that 30 advertisers have signed on for the inaugural issue.

### Mags Post Strong November Numbers

November was the strongest month so far in 2002 in magazine advertising revenue and pages, according to Publishers Information Bureau. Last month, ad revenue increased 12.6 percent compared to November 2001 and ad pages grew 6.9 percent. Year-to-date, revenue increased 3.3 percent, but ad pages remained down 4.5 percent over last year. Nine of 12 major ad categories saw page growth month over month, including transportation, hotels & resorts (up 13 percent) and media & advertising (up 20.2 percent). Year over year, ad-page losses were most significant in technology, apparel & accessories and financial, insurance & real estate.



### Comcast VOD Subs to Get Primedia Content

Primedia's enthusiast magazines will partner with Comcast Cable to provide free programming to video-on-demand subscribers in Comcast's home market of Philadelphia, where the MSO has a total of 1.2 million subs. Primedia's Video Magazine Rack will comprise 40 hours of content within eight video magazines, including *Motor Trend*, *Teen-News* and *In-Fisherman*. The deal has Primedia bringing several endemic magazine advertisers to cable television for the first time.

### Azteca, Pappas Settle Affil Dispute

Mexico-based Spanish-language television network TV Azteca has settled a legal dispute with California-based station group Pappas Telecasting. Pappas, whose stations are part of Azteca's launch platform in the U.S., had sued Azteca for $150 million for breach of an agreement involving station-affiliation deals in several markets. The settlement puts an end to a dispute that TV analysts said would hinder Azteca's plans to expand its reach in the U.S. Hispanic market, which now stands at 53 percent.

### WOR Picks Up Cramer

WOR Radio Networks will partner with TheStreet.com to syndicate *Jim Cramer's RealMoney* radio show beginning Jan. 1. The deal marks the first time WOR, which also syndicates popular financial talk show *The Dolans*, has collaborated in a syndicated partnership. Cramer has been syndicated since summer 2001 by Premiere Radio Networks, which recently announced it would drop his show, along with several others, at the end of the year. National sales representation for WOR is handled by Dial Communications–Global Media.

### Charter to Cut Jobs in Restructuring

Charter Communications last week announced a corporate restructuring that it said will lead to significant job cuts. The nation's third-largest cable operator, which has spent billions on acquisitions and system upgrades over the past three years, will consolidate operations into five geographic divisions in order to improve customer relations and reduce redundancies, said CEO Carl Vogel. There was no word on how many jobs will be cut. New executive vp of operations Margaret Bellville will handle staffing of the new departments. ■

## The Hollywood Reporter's Box Office

For weekend ending December 8, 2002

| THIS WEEK | LAST WEEK | PICTURE | 3-DAY WEEKEND GROSS | DAYS IN RELEASE | TOTAL GROSS SALES |
|---|---|---|---|---|---|
| 1 | 2 | *Die Another Day* | 12,843,007 | 17 | 120,207,399 |
| 2 | New | *Analyze That* | 11,034,422 | 3 | 11,034,422 |
| 3 | 1 | *Harry Potter/Chamber of Secrets* | 10,086,264 | 24 | 213,970,962 |
| 4 | New | *Empire* | 6,281,415 | 3 | 6,281,415 |
| 5 | 4 | *Treasure Planet* | 5,547,431 | 12 | 23,650,217 |
| 6 | 3 | *The Santa Clause 2* | 7,363,181 | 38 | 120,141,388 |
| 7 | 5 | *8 Crazy Nights* | 4,854,255 | 12 | 20,044,450 |
| 8 | 6 | *Friday After Next* | 2,800,165 | 17 | 29,117,661 |
| 9 | 8 | *8 Mile* | 2,548,975 | 31 | 111,179,170 |
| 10 | 9 | *The Ring* | 2,519,379 | 52 | 123,312,326 |

Source: The Hollywood Reporter



## Most Requested on Ask Jeeves

**The following is a report containing the top TV programs and movies that garnered the most questions on www.ask.com for the week of 12/2/02.**

**Top 10 Movie Searches**

1. *Harry Potter*
2. *Die Another Day*
3. *The Lord of the Rings: The Two Towers*
4. *Catch Me If You Can*
5. *Drumline*
6. *Maid in Manhattan*
7. *Jackass: The Movie*
8. *8 Mile*
9. *Two Weeks Notice*
10. *Gangs of New York*

**Top 10 TV Searches**

1. *The Simpsons*
2. *Friends*
3. *Buffy the Vampire Slayer*
4. *South Park*
5. *The Osbournes*
6. *Days of Our Lives*
7. *Survivor: Thailand*
8. *SpongeBob SquarePants*
9. *Gilmore Girls*
10. *Smallville*

Source: Ask Jeeves

## EAST

# SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3,4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the third Thursday of the current month for appearance the following month. **RATES: $51 per line monthly; $315 per half-inch display monthly. ALL ADS ARE PREPAID.** Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call **Karen Sharkey at 1-800-7-ADWEEK. Fax 646-654-5313.**

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www.freelanceadvancers.com info@freelanceadvancers.com

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### RADIO PRODUCTION

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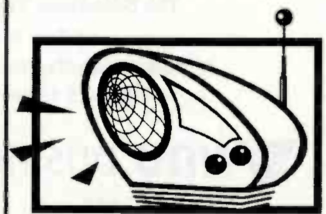

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# EMPLOYMENT

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## EARLY CLASSIFIED DEADLINE

Due to the Christmas holiday, some of our Classified deadlines will be earlier than usual.

The deadline for January **Services & Resources** ads will be **Thursday, December 19, 2002 at 3: 00 pm EST.** The deadline for **Offers & Opportunities and Employment** ads in the **January 6th issue** will be **Tuesday, December 31, 2002 at 2: 00 pm EST.**

For more information, please call **1-800-7-ADWEEK**
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## Teen People Trendspotter™

*Teen People's Trendspotters* are a community of self-appointed influencers between the ages of 13-24 who keep the magazine's editors abreast of emerging trends in teen culture. Trendspotters' Hot Picks for December are...

Nikon Cool Pix 2500
(Digital Camera)

*T-Mobile Sidekick*

T-shirt Culture
(message T's)

*Gold Jewelry*

Bangs

Mac'Snowgirls Glitter'Lipglass

Parkas

Visor Beanies

Toe Socks
(gloves for your feet)

J Lo's *This is Me...Then* CD

## Nielsen TV Ratings

For the week of December 2-8, 2002

| | PROGRAM | NETWORK | NIGHT | VIEWERS |
|---|---|---|---|---|
| 1. | *CSI* | CBS | Thursday | 18.0 |
| 2. | *Friends* | NBC | Thursday | 15.8 |
| 3. | *ER* | NBC | Thursday | 15.2 |
| 4. | *Primetime: Special Edition* | ABC | Wednesday | 13.7 |
| 5. | *Monday Night Football* | ABC | Monday | 12.2 |
| 6. | *Scrubs* | NBC | Thursday | 12.2 |
| 7. | *Will & Grace* | NBC | Thursday | 12.2 |
| 8. | *Survivor: Thailand* | CBS | Thursday | 12.0 |
| 9. | *Law & Order* | NBC | Wednesday | 11.2 |
| 10. | *Law & Order: SVU* | NBC | Tuesday | 11.1 |

Source: Nielsen Media Research

## Nielsen/NetRatings AdRelevance

Top 10 Consumer Goods Advertisers (for the week of November 25, 2002)

| | Company | Impressions (000) | Share |
|---|---|---|---|
| 1 | The Gap, Inc. | 440,250 | 23.3% |
| 2 | Campbell Soup Company | 281,987 | 14.9% |
| 3 | Avon Products, Inc. | 141,424 | 7.5% |
| 4 | Philip Morris, Inc. | 107,297 | 5.7% |
| 5 | Royal Philips Electronics | 58,202 | 3.1% |
| 6 | Spiegel, Inc. | 56,349 | 3.0% |
| 7 | L.L. Bean, Inc. | 49,080 | 2.6% |
| 8 | South African Breweries | 47,526 | 2.5% |
| 9 | Polaris Health, LLC | 44,690 | 2.4% |
| 10 | PepsiCo, Inc. | 44,182 | 2.3% |

Source: Nielsen/NetRatings AdRelevance

# Culture Trends 12.16.02

## MTV Top 20 U.S. Countdown

Week of 12/2/02

1. **Sean Paul** *"Gimme the Light"*
2. **Justin Timberlake** *"Like I Love You"*
3. **Enimem** *"Lose Yourself"*
4. **Foo Fighters** *"All My Life"*
5. **Puddle of Mudd** *"She Hates Me"*
6. **Avril Lavigne** *"Sk8er Boi"*
7. **Missy Elliott** *"Work It"*
8. **Madonna** *"Die Another Day"*
9. **Audioslave** *"Cochise"*
10. **Mariah Carey** *"Through the Rain"*
11. **Korn** *"Alone I Break"*
12. **Pink** *"Family Portrait"*
13. **Good Charlotte** *"Lifestyles of the Rich & Famous"*
14. **Nirvana** *"You Know You're Right"*
15. **Snoop Dogg** *"From the Church to the Palace"*
16. **Paul Oakenfield** *"Starry Eyed Surprise"*
17. **Norah Jones** *"Don't Know Why"*
18. **Carlos Santana/ Michele Branch** *"Game of Love"*
19. **Eve** *"Satisfaction"*
20. **Erykah Badu/Common** *"Love of My Life"*

Source: MTV Online

## The Billboard 200

The top-selling albums compiled from a national sample of retail store sales.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST |
|---|---|---|---|---|
| 1 | 1 | 3 | *Up!* | Shania Twain |
| 2 | 2 | 2 | *Dancehall Doctors* | Tim McGraw |
| 3 | - | 1 | *Charmbracelet* | Mariah Carey |
| 4 | 4 | 3 | *Now 11* | Various |
| 5 | 3 | 6 | *8 Mile* | Soundtrack |
| 6 | 9 | 27 | *Let Go* | Avril Lavigne |
| 7 | 6 | 2 | *This is Me...* | Jennifer Lopez |
| 8 | 5 | 2 | *Better Dayz* | 2Pac |
| 9 | 17 | 15 | *Home* | Dixie Chicks |
| 10 | 7 | 8 | *Cry* | Faith Hill |

Source: Billboard/Soundscan

## Modern Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST |
|---|---|---|---|---|
| 1 | 1 | 12 | *All My Life* | Foo Fighters |
| 2 | 2 | 8 | *You Know You're Right* | Nirvana |
| 3 | 3 | 16 | *She Hates Me* | Puddle of Mudd |
| 4 | 4 | 13 | *Bother* | Stone Sour |
| 5 | 5 | 16 | *Prayer* | Disturbed |
| 6 | 6 | 15 | *The Zephyr Song* | Red Hot Chili Peppers |
| 7 | 7 | 9 | *Always* | Saliva |
| 8 | 8 | 19 | *The Red* | Chevelle |
| 9 | 9 | 8 | *Cochise* | Audioslave |
| 10 | 11 | 8 | *No One Knows* | Queens of the Stone Age |

Source: Billboard/Soundscan

# Media Elite

EDITED BY ANNE TORPEY-KEMPH

Media Dish

Tom Nolan (l.) and Ed O'Donnell (c.), of event sponsor NBC, with Adweek Magazines' Wright Ferguson

## Stars Shine on 42nd St.

**A SOLD-OUT CROWD OF ABOUT 800** media, advertising and client-company executives packed the house at Cipriani in midtown Manhattan last Monday for a cocktail reception and luncheon celebrating the best and brightest in the media planning and buying business in 11 major categories. Sponsors NBC and MSNBC joined *Mediaweek* in toasting its 2002 Media All-Stars, with 24-hour news network MSNBC providing anchor Lester Holt as the event's engaging emcee. PHOTOGRAPHY BY KATE RYAN

ArnoldMC MPG's David Song, Interactive All-Star (c.), celebrates with MPG colleagues (l. to r.) David Cozomer, Joe Ventura, Phyllis McGuire and Lisa Schuba

Out-of-Home All-Star Jack Sullivan, of Starcom, with VNU Marketing/Media & Retail Division president Mark Dacey

Marsten Allen, Universal McCann; Media Executive of the Year Robin Kent, of Universal McCann; and Dave Briggs, *Wall Street Journal*

Jay Knott of Zenith Media, Media All-Star in Newspapers, with MSNBC anchor and event emcee Lester Holt

The winners' circle: (from left) Lester Holt; Adweek Magazines' Wright Ferguson; Zenith Media's Matt Feinberg, Radio All-Star; Magazines All-Star Robin Steinberg, of Carat USA; Planning All-Star Dan Albert, of Starcom; National TV All-Star Andy Donchin, of Carat North America; Research All-Star Beth Uyenco, of OMD; *Mediaweek* editor Brian Moran; Media Executive of the Year Robin Kent, of Universal McCann Worldwide; Spot Television All-Star Karen Agresti, of Hill, Holliday, Connors, Cosmopulos; Interactive All-Star David Song, of ArnoldMC MPG; Non-Traditional Media All-Star Adam Gerber, of DigitalEdge; Newspapers All-Star Jay Knott, of Zenith Media; Out-of-Home All-Star Jack Sullivan, of Starcom.

# Scan and Deliver

## Barnes & Noble's new checkout system could be a cure-all for retailers, but it's giving some publishers headaches

**AFTER YEARS OF CRYING OUT FOR A MORE STREAMLINED, EFFICIENT APPROACH TO** managing and tracking magazine sales at retail outlets, Barnes & Noble by next spring is expected to finally offer publishers and their distributors some relief. But the big chain's plan to upgrade its checkout system has many publishers pondering the old adage "be careful what you wish for."

After five years of testing, Barnes & Noble in January was slated to transfer all its newsstand operations to a system called scan-based trading (SBT), providing more-sophisticated tracking of magazine sales and thereby reducing costs. With SBT, B&N will pay only for magazines that are actually scanned through at checkout, instead of the old system of measuring sales by the number of copies returned to the wholesaler or distributor.


The new system will dramatically alter the old model. In addition to only paying for copies sold, B&N will now be responsible for destroying unsold copies of magazines, a task that previously fell to wholesalers and distributors.

During the test period, the old system has still been in place as a safety net, helping B&N and publishers to study discrepancies in the numbers of magazines sold.

Because several major publishers—including Time Inc. and Hearst Magazines—raised serious concerns about the accuracy of the new system, Barnes & Noble has decided to postpone the launch for a second time (the SBT program originally was supposed to go live last August) until at least next spring.

When all the pieces fall into place, B&N's new system will forge a financial arrangement that—if adapted by all of the top magazine retailers—could benefit everyone. Because SBT is based on copies sold, retailers no longer will have to pay for "shrinkage" (copies lost, stolen or rung up incorrectly). A more streamlined distribution process should also result in lower handling costs for distributors. For publishers, SBT will provide a wealth of real-time sales data, including daily reports on copies sold of particular issues and exactly where those sales are taking place. In a perfect world—when all the major retailers are on board—the system could optimize the entire supply chain.

Barnes & Noble will take credit as the first to overhaul its magazine sales system, but other big chains may not be far behind. Wal-Mart is also testing a version of SBT, though no start date has been set.

The decision by B&N, and inevitably Wal-Mart, to move to a scan-based system is a huge step for the process of selling magazines on newsstands. "Barnes & Noble will have set the new model for the bookstore market, and Wal-Mart for the mass merchandisers," says John Harrington, editor of *The New Single Copy* newsletter. "You'll have both of the leaders in their respective categories—that's very important in how these programs work out."

B&N accounts for about 7 percent of all magazine sales in the U.S., while Wal-Mart rings up another 15 percent.

Other top retailers, including Borders book outlets and Kroger grocery stores, are also looking into scan-based trading. Borders has an internal task force reviewing the feasibility of SBT, "and we are working with our vendors so that we can develop a comprehensive program that will benefit both our vendors and us as a retailer," says Linda Jones, vp of enhancements for the Borders Group. At this point, Borders doesn't have a timetable. "We're reviewing the 'if' first and then will address the 'how' and 'when' should we decide to move forward," Jones says.

B&N, Wal-Mart and other retailers did not return phone calls seeking comment. Along with competitive concerns of discussing strategies, another factor in their silence on the subject of SBT is the thorny question of just which link in the distribution chain will be responsible for shrinkage.

The problem is a serious one. Publishers say that in B&N's tests of the scan system, their sales figures have been 10 percent to 15 percent lower than results under the current, returns-based system. The publishers say that Barnes & Noble has offered to audit 10 percent of its stores on a rotating basis to ensure the accuracy of its SBT system. But that has not satisfied many publishers' concerns.

"In the trials we've been part of, and in those we've looked at, we still see far too much potential to miss copies," Hearst Magazines president Cathie Black said last month at an Audit Bureau of Circulations meeting. "We're going to keep moving ahead, but we're going to stay in low gear until we see better audit controls, better technology and clearer responsibility for who pays for [shrinkage]."

With B&N's current system, "we're going to lose sales and we're going to lose profits," says Rich Jacobsen, president/CEO of Time Inc. Retail Services and Marketing. "It's still not clear who will pay for the lost copies—the retailer, the publisher or the wholesaler."

"If a publisher has done nothing wrong—printed the right UPC on the cover, the right cover price on the cover—then why should the publisher have to incur [losses for] inaccuracies at the retail level?" asks Dennis Porti, executive vp at Curtis Circulation, a major distributor.

Of particular concern are men's titles such

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as *Playboy*, *GQ*, *Maxim* and *Esquire*, which tend to be popular targets of theft. "People don't steal copies of *BusinessWeek*," says Harrington. Analyses of the B&N scan data on sales of men's titles have shown wide discrepancies with the current returns-based system.


**Hearst's Black: SBT needs more work.**

Some publishers believe that, like it or not, they are going to have to share the burden of lost, damaged or stolen copies. "Our point of view is that all the parties in the supply chain bear burden for shrink and should share it proportionately. Any test we do or any SBT relationship we enter into, we will hold that as a firm position," says Time Inc.'s Jacobsen.

B&N needs the major publishers' magazine business, just as the publishers need the big bookseller. Any sort of showdown would hurt both parties. "Some publishers could say that if [Barnes & Noble] uses scan-based trading, they won't get their magazines," says Harrington. "On the other hand, if Barnes & Noble is going to have a legitimate magazine department, it's got to have *Cosmopolitan* and *GQ*. You're not a magazine retailer if you don't have the most important magazines. There will be some sort of agreement."

Because there are major gains to be realized in improving efficiency, a deal on SBT seems a pretty safe bet. "Access to specific store sales information [means] I can do testing live in the marketplace and read the information almost instantaneously," says Tom Fogarty, vp of newsstand sales for Primedia. "If I want to test a cover price, I can read the difference between a control and test sell. I can write demographic overlays over stores to better target my distribution. I can do different magazine covers, different colors, fonts—there are a multitude of different marketing pieces I can do with access to this information."

While the Barnes & Noble system will be an important first step, an industry-wide switch to the scan-based system is years away. "I'd be shocked if more than 30 percent of our business is on SBT two years from now," says Jacobsen. "That doesn't mean there's not going to be a lot of retailers pushing for it. But this is probably a 3-5 year project."

"If scan-based trading is going to work, we

# Mediaweek Magazine Monitor

## MONTHLIES January 2003

| | RATE BASE (1ST HALF '02) | CIRC. (1ST HALF '02) | CURRENT PAGES | PAGES LAST YR. | % CHANGE | YEAR TO DATE | YTD LAST YEAR | % CHANGE |
|---|---|---|---|---|---|---|---|---|
| **BUSINESS/TECHNOLOGY** | | | | | | | | |
| Business 2.0 | 550,000 | 557,093 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Entrepreneur | 540,000 | 543,885 | 158.04 | 148.57 | 6.37% | 158.04 | 148.57 | 6.37% |
| Fast Company | 725,000 | 770,672 | 56.22 | 30.98 | 81.47% | 56.22 | 30.98 | 81.47% |
| Fortune Small Business[1C] | 1,000,000 | N.A.[B] | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Inc[E] | 665,000 | 680,394 | 63.81 | 37.65 | 69.48% | 63.81 | 37.65 | 69.48% |
| Red Herring[M] | 325,000 | 332,889 | 31.00 | 29.00 | 6.90% | 31.00 | 29.00 | 6.90% |
| Technology Review[1D] | 310,000 | 312,037 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Wired | 500,000 | 509,300 | 59.29 | 46.42 | 27.73% | 59.29 | 46.42 | 27.73% |
| **Category Total** | | | **368.36** | **292.62** | **25.88%** | **368.36** | **292.62** | **25.88%** |
| **ENTERTAINMENT** | | | | | | | | |
| Movieline[10] | 250,000[Q] | 295,012 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Premiere | 600,000 | 619,265 | 26.90 | 24.61 | 9.31% | 26.90 | 24.61 | 9.31% |
| The Source | 475,000 | 475,000 | 75.66 | 74.99 | 0.89% | 75.66 | 74.99 | 0.89% |
| Spin | 525,000 | 526,973 | 48.89 | 54.69 | -10.61% | 48.89 | 54.69 | -10.61% |
| Vibe[10] | 800,000 | 820,792 | 61.21 | 52.61 | 16.35% | 61.21 | 52.61 | 16.35% |
| **Category Total** | | | **212.66** | **206.90** | **2.78%** | **212.66** | **206.90** | **2.78%** |
| **ENTHUSIAST** | | | | | | | | |
| Automobile | 625,000 | 645,211 | 61.16 | 56.63 | 8.00% | 61.16 | 56.63 | 8.00% |
| Backpacker[9/D] | 295,000 | 298,062 | 32.48 | 40.28 | -19.36% | 32.48 | 40.28 | -19.36% |
| Bicycling[11] | 285,000 | 286,347 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Boating | None | 202,957 | 100.84 | 123.12 | -18.10% | 100.84 | 123.12 | -18.10% |
| Car and Driver | 1,350,000 | 1,369,848 | 77.67 | 74.36 | 4.45% | 77.67 | 74.36 | 4.45% |
| Cruising World | 155,000 | 160,020 | | DID NOT REPORT | | 0.00 | 0.00 | N.A. |
| Cycle World | 310,000 | 323,700 | 67.50 | 77.77 | -13.21% | 67.50 | 77.77 | -13.21% |
| Flying | None | 305,763 | 47.00 | 53.83 | -12.69% | 47.00 | 53.83 | -12.69% |
| Golf Digest | 1,550,000 | 1,578,248 | 110.99 | 70.74 | 56.90% | 110.99 | 70.74 | 56.90% |
| Golf Magazine | 1,400,000 | 1,426,304 | 101.83 | 118.67 | -14.19% | 101.83 | 118.67 | -14.19% |
| Motorboating | None | 134,126 | 88.07 | 94.83 | -7.13% | 88.07 | 94.83 | -7.13% |
| Motor Trend | 1,250,000 | 1,272,053 | 81.77 | 58.15 | 40.62% | 81.77 | 58.15 | 40.62% |
| Popular Mechanics | 1,200,000 | 1,239,186 | 42.63 | 44.61 | -4.44% | 42.63 | 44.61 | -4.44% |
| Popular Photography | 450,000 | 451,725 | 142.17 | 152.78 | -6.94% | 142.17 | 152.78 | -6.94% |
| Popular Science | 1,450,000 | 1,468,346 | 51.60 | 41.16 | 25.36% | 51.60 | 41.16 | 25.36% |
| Power & Motoryacht | None | 156,735[B] | 179.45 | 165.25 | 8.59% | 179.45 | 165.25 | 8.59% |
| Road & Track | 750,000 | 762,688 | 90.34 | 83.56 | 8.11% | 90.34 | 83.56 | 8.11% |
| Sailing World[10] | 50,000 | 51,376 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Stereo Review's Sound & Vision[10] | 450,000 | 453,022 | 71.82 | 70.82 | 1.41% | 71.82 | 70.82 | 1.41% |
| Tennis Magazine[1C] | 700,000 | 705,264 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Yachting | 132,000 | 133,633 | 119.07 | 124.63 | -4.46% | 119.07 | 124.63 | -4.46% |
| **Category Total** | | | **1,466.39** | **1,451.19** | **1.05%** | **1,466.39** | **1,451.19** | **1.09%** |
| **FASHION/BEAUTY** | | | | | | | | |
| Allure | 900,000 | 957,276 | 50.12 | 48.04 | 4.33% | 50.12 | 48.04 | 4.33% |
| Cosmopolitan | 2,700,000 | 2,963,351 | 76.26 | 78.35 | -2.67% | 76.26 | 78.35 | -2.67% |
| Elle | 1,000,000[Q] | 989,728 | 38.32 | 30.69 | 24.86% | 38.32 | 30.69 | 24.86% |
| Essence | 1,050,000 | 1,052,925 | 55.74 | 37.68 | 47.93% | 55.74 | 37.68 | 47.93% |
| Glamour | 2,200,000 | 2,509,566 | 52.40 | 49.19 | 6.53% | 52.40 | 49.19 | 6.53% |
| Harper's Bazaar | 700,000 | 718,834 | 28.68 | 31.53 | -9.04% | 28.68 | 31.53 | -9.04% |
| Honey[10] | 350,000 | 387,999 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| In Style[Y] | 1,500,000 | 1,660,193 | 70.46 | 59.20 | 19.02% | 70.46 | 59.20 | 19.02% |
| Jane[10] | 650,000[Q] | 663,222 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Latina[11] | 250,000[Q] | 230,371 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Lucky | 700,000 | 779,521 | 25.40 | 32.66 | -22.23% | 25.40 | 32.66 | -22.23% |
| Marie Claire | 850,000[Q] | 952,223 | 60.62 | 54.54 | 11.15% | 60.62 | 54.54 | 11.15% |
| Vogue | 1,100,000 | 1,245,490 | 86.10 | 49.60 | 73.59% | 86.10 | 49.60 | 73.59% |
| W | 450,000 | 471,265 | 41.61 | 48.96 | -15.01% | 41.61 | 48.96 | -15.01% |
| **Category Total** | | | **585.71** | **520.44** | **12.54%** | **585.71** | **520.44** | **12.54%** |
| **FOOD/EPICUREAN** | | | | | | | | |
| Bon Appétit | 1,200,000 | 1,263,134 | 67.82 | 71.43 | -5.05% | 67.82 | 71.43 | -5.05% |
| Cooking Light[11/D] | 1,550,000 | 1,603,680 | 134.88 | 89.93 | 49.98% | 134.88 | 89.93 | 49.98% |
| Food & Wine | 900,000 | 957,838 | 51.25 | 44.77 | 14.47% | 51.25 | 44.77 | 14.47% |
| Gourmet | 900,000 | 934,778 | 45.50 | 42.11 | 8.05% | 45.50 | 42.11 | 8.05% |
| **Category Total** | | | **299.45** | **248.24** | **20.63%** | **299.45** | **248.24** | **20.63%** |
| **GENERAL INTEREST** | | | | | | | | |
| Biography | 700,000 | 724,550 | 30.17 | 19.67 | 53.38% | 30.17 | 19.67 | 53.38% |
| Harper's Magazine | 205,000[X] | 212,010 | 18.16 | 13.83 | 31.32% | 18.16 | 13.83 | 31.32% |
| National Geographic | 6,600,000 | 6,890,852 | 15.72 | 26.51 | -40.70% | 15.72 | 26.51 | -40.70% |
| People en Español[11] | 400,000 | 420,849 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Reader's Digest | 12,500,000 | 12,212,040 | 48.47 | 72.11 | -32.78% | 48.47 | 72.11 | -32.78% |
| Savoy[10] | 300,000 | 302,070 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Smithsonian | 2,000,000 | 2,040,294 | 32.00 | 37.30 | -14.21% | 32.00 | 37.30 | -14.21% |
| The Atlantic Monthly[FI] | 450,000 | 502,113 | NO ISSUE | 34.23 | N.A. | 0.00 | 34.23 | N.A. |
| Vanity Fair | 1,000,000 | 1,107,802 | 50.39 | 50.28 | 0.22% | 50.39 | 50.28 | 0.22% |
| **Category Total** | | | **194.91** | **253.93** | **-23.24%** | **194.91** | **253.93** | **-23.24%** |
| **HEALTH/FITNESS (MEN)** | | | | | | | | |
| Flex | 150,000 | 154,199 | 169.17 | 158.00 | 7.07% | 169.17 | 158.00 | 7.07% |
| Muscle & Fitness | None | 470,263 | 124.58 | 121.00 | 2.96% | 124.58 | 121.00 | 2.96% |
| Runner's World | 510,000 | 528,905 | 28.56 | 27.67 | 3.22% | 28.56 | 27.67 | 3.22% |
| **Category Total** | | | **322.31** | **306.67** | **5.10%** | **322.31** | **306.67** | **5.10%** |
| **HEALTH/FITNESS (WOMEN)** | | | | | | | | |
| Fitness | 1,100,000 | 1,197,638 | 57.20 | 47.45 | 20.55% | 57.20 | 47.45 | 20.55% |
| Health[10/D] | 1,350,000 | 1,407,660 | 98.60 | 75.19 | 31.13% | 98.60 | 75.19 | 31.13% |
| Prevention | 3,100,000 | 3,131,814 | 57.51 | 69.31 | -17.02% | 57.51 | 69.31 | -17.02% |
| Self | 1,200,000 | 1,284,604 | 55.00 | 42.67 | 28.90% | 55.00 | 42.67 | 28.90% |
| Shape | 1,500,000 | 1,692,690 | 62.26 | 46.70 | 33.32% | 62.26 | 46.70 | 33.32% |
| **Category Total** | | | **330.57** | **281.32** | **17.51%** | **330.57** | **281.32** | **17.51%** |
| **KIDS** | | | | | | | | |
| Boys' Life | 1,300,000 | 1,410,198 | 8.65 | 7.10 | 21.83% | 8.65 | 7.10 | 21.83% |
| Disney Adventures[10] | 1,100,000 | 1,139,167B | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Nickelodeon Magazine[10] | 1,000,000 | 1,042,680B | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Sports Illustrated for Kids | 950,000 | 987,432[B] | 16.33 | 24.33 | -32.88% | 16.33 | 24.33 | -32.88% |
| **Category Total** | | | **24.98** | **31.43** | **-20.52%** | **24.98** | **31.43** | **-20.52%** |

## MONTHLIES January 2003

| | RATE BASE 1ST HALF '02) | CIRC. 1ST HALF '02) | CURRENT PAGES | PAGES LAST YR. | % CHANGE | YEAR TO DATE | YTD LAST YEAR | % CHANGE |
|---|---|---|---|---|---|---|---|---|
| **MEN'S LIFESTYLE** | | | | | | | | |
| Details[10] | 400,000 | 417,631 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Esquire | 700,000[Q] | 720,894 | 27.14 | 33.45 | -18.86% | 27.14 | 33.45 | 18.86% |
| FHM[11] | 1,000,000 | 1,056,587 | 52.67 | 47.00 | 12.06% | 52.67 | 47.00 | 12.06% |
| Gear[11] | 500,000[X] | 517,008 | 34.00 | 33.00 | 3.03% | 34.00 | 33.00 | 3.03% |
| Gentlemen's Quarterly | 750,000 | 775,084 | 41.87 | 35.67 | 17.38% | 41.87 | 35.67 | 17.38% |
| Maxim | 2,500,000 | 2,569,172 | 54.24 | 62.44 | -13.13% | 54.24 | 62.44 | 13.13% |
| Men's Fitness | 550,000 | 635,145 | 53.06 | 47.24 | 12.32% | 53.06 | 47.24 | 12.32% |
| Men's Health[10] | 1,625,000 | 1,659,594 | 58.81 | 41.10 | 43.09% | 58.81 | 41.10 | 43.09% |
| Men's Journal | 600,000 | 620,614 | 46.13 | 39.00 | 18.28% | 46.13 | 39.00 | 18.28% |
| Penthouse | None | 601,365 | 33.35 | 40.56 | -17.78% | 33.35 | 40.56 | -17.78% |
| Playboy | 3,150,000 | 3,217,269 | 37.84 | 38.63 | -2.05% | 37.84 | 38.63 | -2.05% |
| Stuff | 1,100,000 | 1,170,555 | 44.33 | 44.30 | 0.07% | 44.33 | 44.30 | 0.07% |
| **Category Total** | | | **483.44** | **462.39** | **4.55%** | **483.44** | **462.39** | **4.55%** |
| **OUTDOORS** | | | | | | | | |
| Field & Stream[11/1] | 1,500,000 | 1,519,280 | NO ISSUE | 20.81 | N.A. | 0.00 | 20.81 | N.A. |
| Nat'l. Geographic Adventure[10] | 375,000 | 381,148 | NO ISSUE | 37.42 | N.A. | 0.00 | 37.42 | N.A. |
| Outdoor Life[10] | 900,000 | 1,149,876 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Outside | 625,000 | 649,420 | 47.78 | 35.49 | 34.63% | 47.78 | 35.49 | 34.63% |
| **Category Total** | | | **47.78** | **93.72** | **-49.02%** | **47.78** | **93.72** | **-49.02%** |
| **PARENTING/FAMILY** | | | | | | | | |
| American Baby | 2,000,000 | 2,002,010[B] | 47.79 | 44.76 | 6.77% | 47.79 | 44.76 | 6.77% |
| Baby Talk[10] | 2,000,000 | 2,001,113[B] | | NO ISSUE | | 0.00 | 0.00 | N.A |
| Child[10] | 1,020,000 | 942,193 | | NO ISSUE | | 0.00 | 0.00 | N.A |
| FamilyFun[10] | 1,550,000 | 1,482,788 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Parenting[10] | 2,150,000 | 2,039,462 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Parents | 2,200,000 | 2,092,443 | 84.92 | 74.37 | 14.19% | 84.92 | 74.37 | 14.19% |
| **Category Total** | | | **132.71** | **119.13** | **11.40%** | **132.71** | **119.13** | **11.40%** |
| **PERSONAL FINANCE** | | | | | | | | |
| Bloomberg Personal Finance[10] | 400,000 | 410,303 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Kiplinger's Personal Finance | 1,000,000 | 1,072,471 | 39.46 | 40.00 | -1.35% | 39.46 | 40.00 | -1.35% |
| Money | 1,900,000 | 1,945,265 | 62.30 | 43.06 | 44.68% | 62.30 | 43.06 | 44.68% |
| SmartMoney | 800,000 | 822,436 | 51.98 | 39.68 | 31.00% | 51.98 | 39.68 | 31.00% |
| Worth[10] | 500,000 | 509,010 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| **Category Total** | | | **153.74** | **122.74** | **25.26%** | **153.74** | **122.74** | **25.26%** |
| **SCIENCE** | | | | | | | | |
| Discover | 1,000,000 | 1,054,788 | 22.33 | 18.50 | 20.70% | 22.33 | 18.50 | 20.70% |
| Natural History[10] | 225,000 | 249,745 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Scientific American | 665,000[Q] | 681,122 | 17.17 | 12.83 | 33.83% | 17.17 | 12.83 | 33.83% |
| Spectrum, IEEE | None | 339,264 | 46.89 | 45.78 | 2.42% | 46.89 | 45.78 | 2.42% |
| **Category Total** | | | **86.39** | **77.11** | **12.03%** | **86.39** | **77.11** | **12.03%** |
| **SHELTER** | | | | | | | | |
| Architectural Digest | 800,000 | 828,730 | 93.93 | 109.02 | -13.84% | 93.93 | 109.02 | -13.84% |
| Country Home[10] | 1,100,000 | 1,101,234 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Country Living | 1,700,000 | 1,711,449 | 45.92 | 48.29 | -4.91% | 45.92 | 48.29 | -4.91% |
| The Family Handyman[10] | 1,100,000 | 1,152,187 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Home[10] | 1,000,000 | 1,010,623 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| House Beautiful | 850,000 | 901,880 | 45.86 | 43.98 | 4.27% | 45.86 | 43.98 | 4.27% |
| House & Garden | 775,000[Q] | 882,611 | 48.91 | 47.53 | 2.90% | 48.91 | 47.53 | 2.90% |
| Southern Living[13] | 2,500,000 | 2,546,471 | 90.67 | 73.96 | 22.59% | 90.67 | 73.96 | 22.59% |
| Sunset | 1,425,000 | 1,446,911 | 51.94 | 47.57 | 9.19% | 51.94 | 47.57 | 9.19% |
| This Old House[10/D] | 925,000 | 974,052 | 55.31 | 58.25 | -5.05% | 55.31 | 58.25 | -5.05% |
| **Category Total** | | | **432.54** | **428.60** | **0.92%** | **432.54** | **428.60** | **0.92%** |
| **TEEN** | | | | | | | | |
| CosmoGirl![10] | 750,000 | 1,054,638 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Seventeen | 2,350,000 | 2,431,943 | 52.19 | 44.41 | 17.53% | 52.19 | 44.41 | 17.53% |
| Teen People[10] | 1,600,000 | 1,651,723 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| YM+ | 2,200,000 | 2,262,574 | 32.92 | NO ISSUE | N.A. | 32.92 | 0.00 | N.A. |
| **Category Total** | | | **85.11** | **44.41** | **91.65%** | **85.11** | **44.41** | **91.65%** |
| **TRAVEL** | | | | | | | | |
| A. Frommer's Budget Travel[0/A] | 400,000 | 517,100[B] | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Condé Nast Traveler | 750,000 | 780,051 | 136.11 | 86.31 | 57.70% | 136.11 | 86.31 | 57.70% |
| Travel + Leisure | 925,000 | 960,779 | 92.67 | 54.58 | 69.79% | 92.67 | 54.58 | 69.79% |
| Travel Holiday[10] | 650,000 | 657,883 | 89.00 | 0.00 | N.A. | 89.00 | 0.00 | N.A. |
| **Category Total** | | | **317.78** | **140.89** | **125.55%** | **317.78** | **140.89** | **125.55%** |
| **WEALTH** | | | | | | | | |
| Robb Report | None | 105,842 | 73.50 | 88.50 | -16.95% | 73.50 | 88.50 | -16.95% |
| Town & Country | 425,000 | 431,491 | 63.73 | 60.96 | 4.54% | 63.73 | 60.96 | 4.54% |
| **Category Total** | | | **137.23** | **149.46** | **-8.18%** | **137.23** | **149.46** | **-8.18%** |
| **WOMEN'S LIFESTYLE** | | | | | | | | |
| Heart & Soul[10] | 350,000 | 359,215 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Martha Stewart Living | 2,270,000 | 2,323,129 | 50.68 | 70.89 | -28.51% | 50.68 | 70.89 | -28.51% |
| More[10/E] | 700,000 | 723,066 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| O, The Oprah Magazine | 2,000,000 | 2,275,599 | 51.43 | 49.44 | 4.02% | 51.43 | 49.44 | 4.02% |
| Real Simple[10] | 900,000 | 1,047,796 | | NO ISSUE | | 0.00 | 0.00 | N.A. |
| Victoria | 950,000 | 957,638 | 19.15 | 17.12 | 11.86% | 19.15 | 17.12 | 11.86% |
| **Category Total** | | | **121.26** | **137.45** | **-11.78%** | **121.26** | **137.45** | **-11.78%** |
| **WOMEN'S SERVICE** | | | | | | | | |
| Better Homes and Gardens | 7,600,000 | 7,602,575 | 79.49 | 63.54 | 25.10% | 79.49 | 63.54 | 25.10% |
| Family Circle[15] | 4,600,000 | 4,671,052 | 56.09 | 53.11 | 5.61% | 56.09 | 53.11 | 5.61% |
| Good Housekeeping | 4,600,000 | 4,708,964 | 97.37 | 103.85 | -6.24% | 97.37 | 103.85 | -6.24% |
| Ladies' Home Journal | 4,100,000 | 4,101,280 | 51.64 | 38.51 | 34.10% | 51.64 | 38.51 | 34.10% |
| Redbook | 2,350,000 | 2,380,410 | 65.23 | 54.33 | 20.06% | 65.23 | 54.33 | 20.06% |
| Woman's Day[17] | 4,050,000 | 4,167,933 | 57.49 | 45.56 | 26.19% | 57.49 | 45.56 | 26.19% |
| **Category Total** | | | **407.31** | **358.90** | **13.49%** | **407.31** | **358.90** | **13.49%** |
| **MEDIAWEEK MONITOR TOTALS** | | | **6,210.63** | **5,727.54** | **8.43%** | **6,210.63** | **5,727.54** | **8.43%** |

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2002, except: B=audited by BPA International and X=did not file audit by deadline; A=frequency changed from bimonthly to monthly in Sept. 2002; D=double Jan./Feb. issue; E=estimate M=moved from biweekly to monthly in Nov. 2001; Q=raised rate base during period; Y=publishes four specials annually; 1=publishes one fewer issue in 2003 then in 2002; 9=publishes 9 times yearly; 10=publishes 10 times; 11=publishes 11 times, 13=publishes 13 times;15=publishes 15 times; 17=publishes 17 times; +=publishes one more issue in 2003 than in 2002

# Magazines

Logan: Shrinkage costs must be shared.

simply need to reach an equitable solution as to how this unavoidable cost burden [of shrinkage] can be shared fairly," Don Logan, chairman of AOL Time Warner's media and communications group, said at the ABC meeting. "In the spirit of working together that we are fostering, I think we can get there." *—LG, with Whitney Joiner*

## Home Work

### Two shelter titles get tweaks

Following changes at the top of their mastheads last summer, two leading home-decor magazines are ready to show off some renovations. In January, Hearst Magazines' *House Beautiful* will get a new look and a new logo under the direction of editor in chief Mark Mayfield, who moved to *HB* from Meredith Corp.'s *Traditional Home*. At *Traditional Home*, Mayfield's successor, Ann Maine (previously editor of Meredith's *Renovation Style*), has some changes in store for the March issue, when the eight-times-yearly title will raise its circulation rate base from 850,000 to 925,000.

The bigger changes are taking place at 106-year-old *HB*, where the redesign is being introduced just two years after Hearst tapped Marion McEvoy to overhaul the monthly. McEvoy, a veteran of Hachette Filipacchi Magazines' edgy, fashion-oriented *Elle Decor*, focused on lush, upscale lifestyles, an approach that did not connect well with *House Beautiful*'s mainstream readers and advertisers. Hearst recruited Mayfield to bring the title back down to earth. "My challenge is [to return] the magazine to the elegance it once had," he says.


The monthly will sport a new logo in January.

*HB*'s circulation numbers actually had begun to rise by the time McEvoy was ousted; the title's paid circ increased 4.1 percent in the first half of this year compared to 2001, to 901,880, according to the Audit Bureau of Circulations. Meanwhile at Mayfield's *Traditional Home*, paid circ was flat at 832,787 and newsstand sales tumbled 21.3 percent through June this year.

"We're disappointed that our newsstand went down," says Joe Lagani, Meredith vp and publishing director. "I won't say it was exactly Mark Mayfield's problem. But newsstand sales is one of the things editors are tested by."

*House Beautiful*'s January issue will have a more simplified layout, with new typefaces and enlarged photography. But the most striking difference will be the logo. Instead of the current logo (installed by McEvoy in February 2001), which is all lower-case letters with different colors for both words, the new single-color logo takes up more space, with elongated letters. "We felt like we needed a logo that represented the history and power of *House Beautiful*," says Mayfield. "I wanted a more elegant logo, but I also wanted something that would stand up to the 21st century." Among other changes, Mayfield will revive the Thoughts of Home column, which McEvoy had retired.

At *Traditional Home*, Maine will continue to stress practicality. "We show pretty homes done by well-known designers," she says. "But they are real homes, for real people." Early next year, *Traditional Home* will add the new tagline "Classic Taste, Modern Life." Maine says she will change the front-of-book Marketplace department into "a newsworthy, idea-filled section." She also plans to increase coverage of second and weekend homes. —*WJ* ■

## WEEKLIES December 16, 2002

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|---|---|---|---|---|---|---|---|---|
| **NEWS/BUSINESS** | | | | | | | | |
| BusinessWeek[X] | 16-Dec | 86.99 | 17-Dec | 94.58 | -8.02% | 3,200.09 | 3,668.17 | -12.76% |
| The Economist | 7-Dec | 66.00 | 8-Dec | 50.00 | 32.00% | 2,217.00 | 2,499.50 | -11.30% |
| Newsweek[E/X] | 16-Dec | 47.86 | 17-Dec | 38.41 | 24.60% | 1,896.51 | 1,784.41 | 6.28% |
| The New Republic[5] | 16-Dec | 4.33 | 17-Dec | 7.87 | -44.98% | 343.50 | 450.48 | -23.75% |
| Time[E/X] | 16-Dec | 58.11 | 17-Dec | 42.63 | 36.31% | 2,234.40 | 2,289.47 | -2.41% |
| U.S. News & World Report | 16-Dec | 19.29 | 17-Dec | 10.29 | 87.46% | 1,384.15 | 1,339.30 | 3.35% |
| The Weekly Standard | 23-Dec | 8.66 | 24-Dec | 7.00 | 23.71% | 437.44 | 445.35 | -1.78% |
| **Category Total** | | **291.24** | | **250.78** | **16.13%** | **11,713.09** | **12,476.68** | **-6.12%** |
| **SPORTS/ENTERTAINMENT/LEISURE** | | | | | | | | |
| AutoWeek | 16-Dec | 32.09 | 17-Dec | 31.67 | 1.33% | 1,164.17 | 1,386.92 | -16.06% |
| Entertainment Weekly[+] | 13-Dec | 47.24 | 14-Dec | 37.20 | 26.99% | 1,820.13 | 1,783.72 | 2.04% |
| Golf World[1] | 13-Dec | 20.67 | 14-Dec | 38.81 | -46.74% | 1,254.88 | 1,123.48 | 11.70% |
| New York[4] | 16-Dec | 38.40 | 17-Dec | 48.20 | -20.33% | 2,426.40 | 2,660.40 | -8.80% |
| People[X/2] | 16-Dec | 93.74 | 17-Dec | 65.82 | 42.42% | 3,564.34 | 3,507.93 | 1.61% |
| The Sporting News | 16-Dec | 15.00 | 17-Dec | 15.67 | -4.28% | 725.44 | 602.60 | 20.38% |
| Sports Illustrated | 16-Dec | 96.64 | 17-Dec | 84.55 | 14.30% | 2,445.72 | 2,351.06 | 4.03% |
| The New Yorker | 16-Dec | 40.00 | 17-Dec | 34.76 | 15.07% | 2,152.77 | 2,062.34 | 4.38% |
| Time Out New York[+/D] | 11-Dec | 122.00 | 12-Dec | 110.52 | 10.39% | 3,510.66 | 3,404.95 | 3.10% |
| TV Guide | 14-Dec | 50.16 | 15-Dec | 40.59 | 23.58% | 2,399.03 | 2,713.22 | -11.58% |
| Us Weekly[3] | 16-Dec | 32.99 | 17-Dec | 24.00 | 37.46% | 1,021.45 | 934.92 | 9.26% |
| **Category Total** | | **588.93** | | **531.79** | **10.75%** | **22,484.99** | **22,531.54** | **-0.21%** |
| **SUNDAY MAGAZINES** | | | | | | | | |
| American Profile | 15-Dec | 8.00 | 16-Dec | 9.55 | -16.23% | 444.59 | 421.19 | 5.56% |
| Parade | 15-Dec | 17.28 | 16-Dec | 9.55 | 80.94% | 648.79 | 609.28 | 6.48% |
| USA Weekend | 15-Dec | 12.92 | 16-Dec | 9.61 | 34.44% | 605.02 | 558.96 | 8.24% |
| **Category Total** | | **38.20** | | **28.71** | **33.05%** | **1,698.40** | **1,589.43** | **6.86%** |
| **TOTALS** | | **918.37** | | **811.28** | **13.20%** | **35,896.48** | **36,597.65** | **-1.92%** |

D=double issue; E=estimated page counts; X=YTD 2001 includes an out-of-cycle issue; 1=one fewer issue in 2002 than in 2001; 2=two fewer issues in 2002; 3=three fewer issues in 2002; 4=four fewer issues in 2002; 5=five fewer issues in 2002; +=one more issue in 2002

## BIWEEKLIES December 16, 2002

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|---|---|---|---|---|---|---|---|---|
| **BUSINESS/ENTERTAINMENT** | | | | | | | | |
| ESPN The Magazine | 23-Dec | 68.96 | 24-Dec | 51.58 | 33.70% | 1,455.59 | 1,297.70 | 12.17% |
| Forbes[3/F] | 9-Dec | 136.32 | 10-Dec | 131.75 | 3.47% | 3,254.13 | 3,664.07 | -11.19% |
| Fortune | 9-Dec | 142.60 | 10-Dec | 174.50 | -18.28% | 3,190.05 | 3,905.69 | -18.32% |
| National Review | 31-Dec | 11.50 | 31-Dec | 6.50 | 76.93% | 367.69 | 463.41 | -20.66% |
| Rolling Stone | | | NO ISSUE | | | 1,443.96 | 1,452.24 | -0.57% |
| **CATEGORY TOTAL** | | **359.38** | | **364.33** | **-1.36%** | **9,711.42** | **10,783.11** | **-9.94%** |

F=also published 12/3/01 issue of 69.83 pgs; 3=three fewer issues in 2002 than in 2001 CHARTS COMPILED BY AIMEE DEEKEN

# Media Person

BY LEWIS GROSSBERGER

## Did You Get *Taken*?

**MEDIA PERSON HAS THE EERIE FEELING THAT HE IS THE ONLY** person in America who watched *Steven Spielberg's Taken* on the Sci Fi Channel. No one else seems to be talking about this giant mothership of a series that journeyed across two lightweeks of videospace at the incredible rate of two hours per night.

Maybe people are afraid to say they saw it. Maybe they fear no one will believe them and they will be scorned and jeered at and then, after being held up to unbearable ridicule by friends, family and co-workers, they'll be tracked down and killed by a sinister secret government agency that doesn't want the truth to get out.

Hey, it's possible. This series has definitely been causing weird things to happen. For instance, every time Media Person tried to log on to the official *Steven Spielberg's Taken* Web site, his computer froze.

Do you really believe that's mere coincidence?

Now Media Person knows what you're thinking (owing to a strange new power he acquired while watching *Steven Spielberg's Taken* that enables him to know what you're thinking), and it is this: "What's the big deal about yet another Little-Green-Men drama? We've seen zillions of 'em in movies, TV shows, comic books, supermarket tabloids and bubblegum wrappers, including several from *Steven Spielberg's Taken*'s Steven Spielberg himself. So what has this thing got to engage my limited attention span other than its Proustian length?"

MP will tell you what. This was the definitive Little-Green-Men drama, the one that grabbed up every rumor, every myth, legend, secret, fabrication and factoid that anyone's ever heard of regarding UFO sightings, landings, abductions and invasions, and regurgitated them into one seamless plot, reaching from 1944 to the present, that explained everything. Why they came. What they're doing here. Who they're doing it to. And how they've kept it a secret from everyone but the U.S. Air Force, which is so busy keeping it a secret from the rest of us that they've forgotten why.

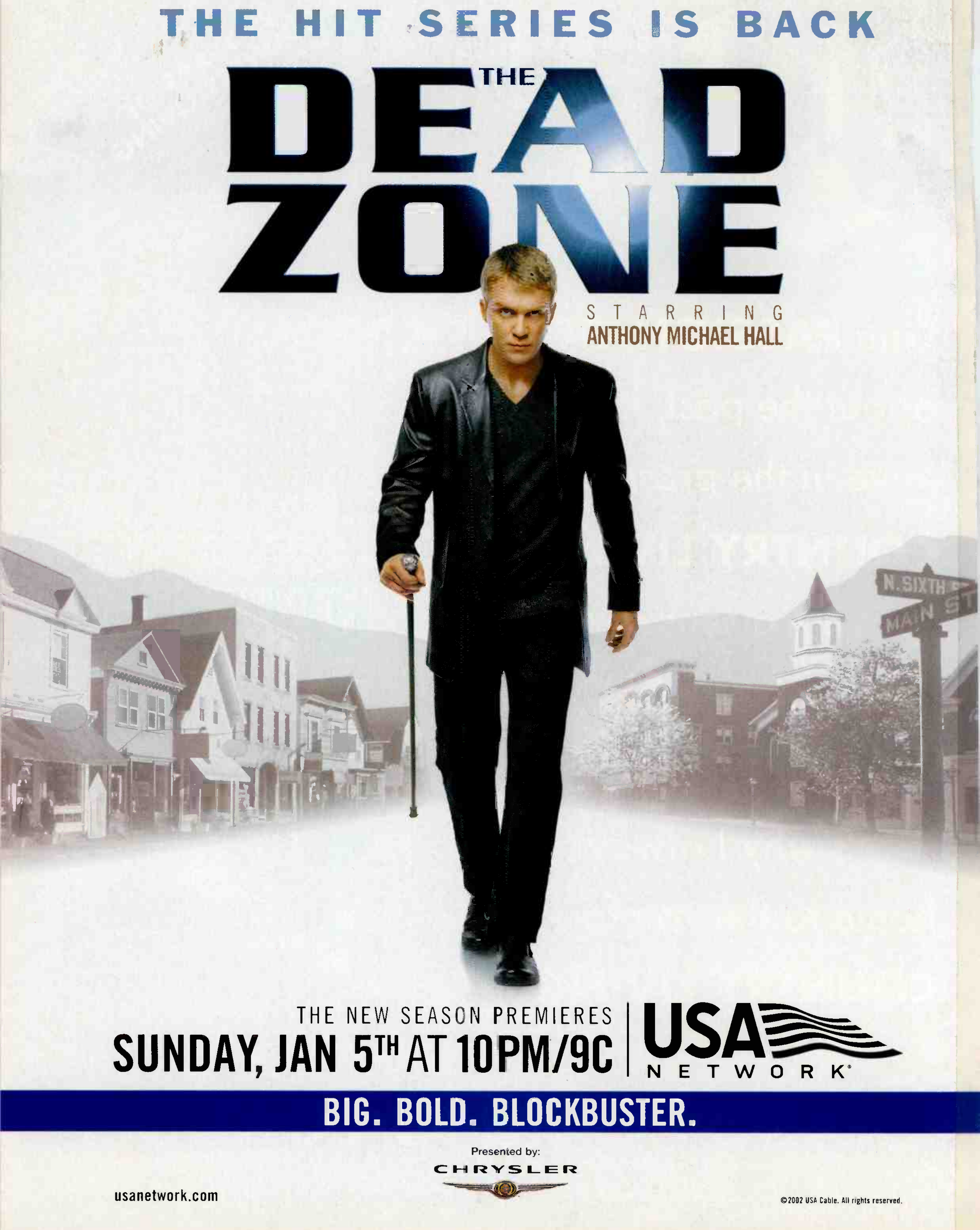
Media Person suspects that some potential viewers were put off by the narrator of the series, an angelic-looking 9-year-old girl with the creepiest voice since Tiny Tim's. The creepy girl herself didn't show up until Week 2, but her voiceover was there from the start, probably causing many easily startled viewers to hit the channel-switching button. These people weren't around long enough to find out that the creepy girl was the product of two generations and four decades' worth of illegal breeding experiments by those meddlesome aliens and thus was smarter than everyone else on earth, even Tommy Mottola, who has somehow fooled those credulous earthlings into believing that Jennifer Lopez and Mariah Carey are big stars.

**_Taken_ forces us to ponder the Big Question, Why are so many people eager to believe in beings from space?**

The creepy girl is certainly smarter than all the adults in the series, though this is a standard Spielberg conceit, along with the evil military/science establishment. She's constantly telling people what their dead relatives have been feeling about them lately, and as if that weren't annoying enough, she has this preternatural calm, even in the most dire and bizarre circumstances imaginable. Finally, you want someone to step on her and squash her like a cockroach from outer space, but the closest anyone came to this was putting an iron mask over her head so she couldn't signal her telepathic alien pals in the ever-looming flying saucer, which, by the way, looked exactly like the ones in *Close Encounters of the Third Kind* and several other movies one could name. You envision it sitting in a Hollywood garage somewhere in-between assignments until its agent calls on his cell phone, ordering it to hover over this set at 9 a.m. and then go shoot laser rays at that one at 11:30.

But in the final analysis, you ask, was *Steven Spielberg's Taken* any good? Actually, it was pretty entertaining for a clichéd premise that went on about a week longer than forever, although Media Person can't be certain because at the time he wrote this comprehensive appraisal, he actually had two episodes to go. It did manage to work up a modicum of suspense and also brought back the ever-peculiar Matt Frewer (Remember Max Headroom?) as the world's most eccentric science bureaucrat, one who seemed to find every crisis unleashed by the aliens to be hilariously entertaining, and also his own sex scene with a female science bureaucrat.

Ultimately, though, *Steven Spielberg's Taken* forces us to ponder the Big Question, which is, of course, Why are so many people eager to believe in beings from space? Media Person suggests the answer is: Who cares? Most people are so bored and disappointed with their quotidian existence, they'll glom onto anything that comes along that promises amusement. This pretty much explains everything from religion to eating truffles to Elvis worship to collecting rare conch shells to running for the presidency to illicit sex to saying nice things about Strom Thurmond. The fact is, there are no saucers or alien kidnappings because a civilization that advanced would have such great television they'd never have any need to leave their homes, let alone their planet. ■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