

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

Nets Hold Strong Hand for Upfront

Solid 1st Q for top TV advertisers, market-share battles expected to fuel spending PAGE 4

CABLE TV

Sales Execs Run With the Bulls

Tight b'cast upfront could bump cable CPMs 7% PAGE 5

TV PROGRAMMING

Networks Focus On the Nefarious

Crime dramas dominate the pilot perp walk PAGE 6

THE MARKETPLACE

Kids Upfront May Buck Up 10%

Packaged goods will be busy; inventory tightening PAGE 10

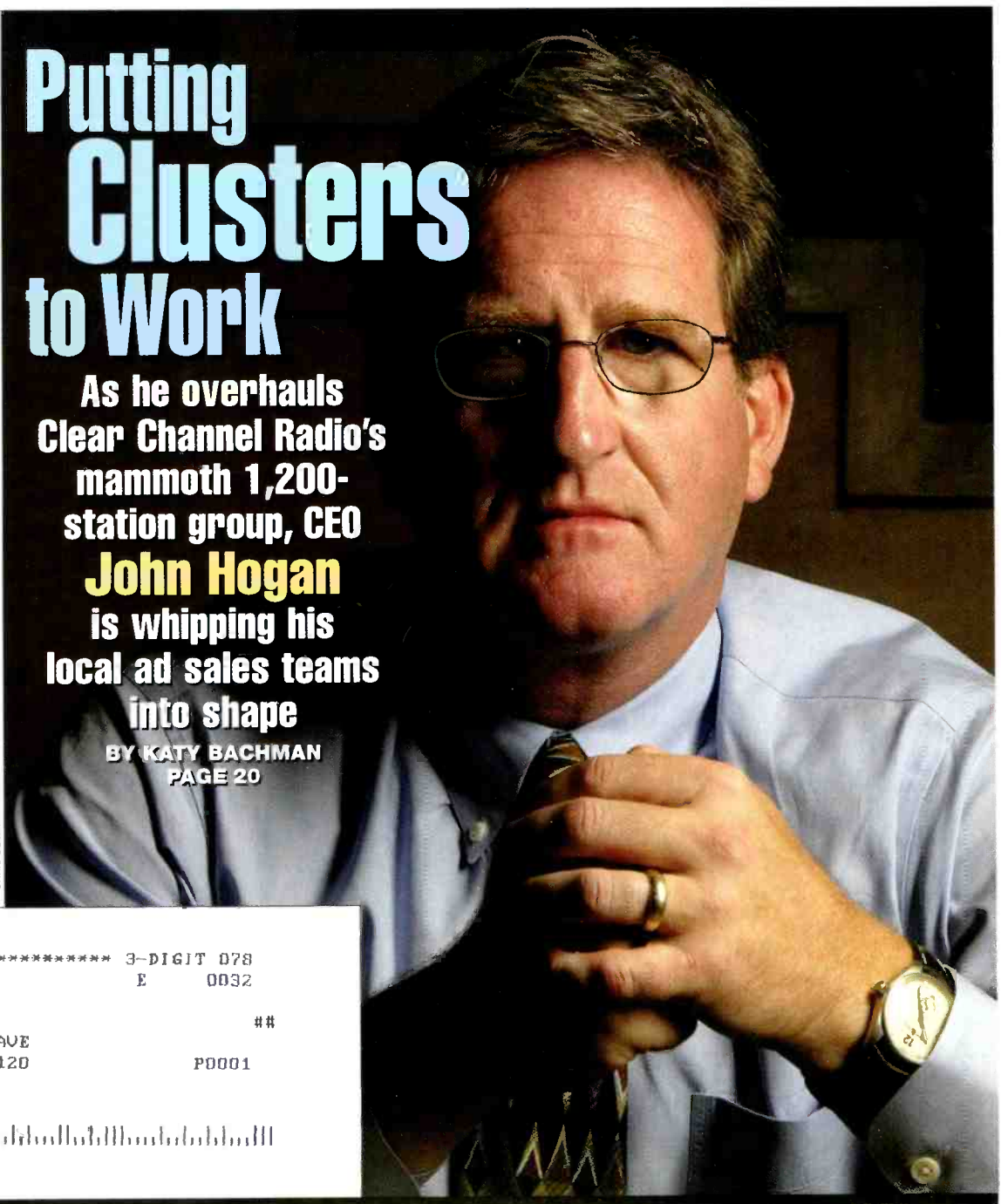
Putting Clusters to Work

As he overhauls Clear Channel Radio's mammoth 1,200-station group, CEO

John Hogan is whipping his local ad sales teams into shape

BY KATY BACHMAN PAGE 20

CHRIS COVATTA



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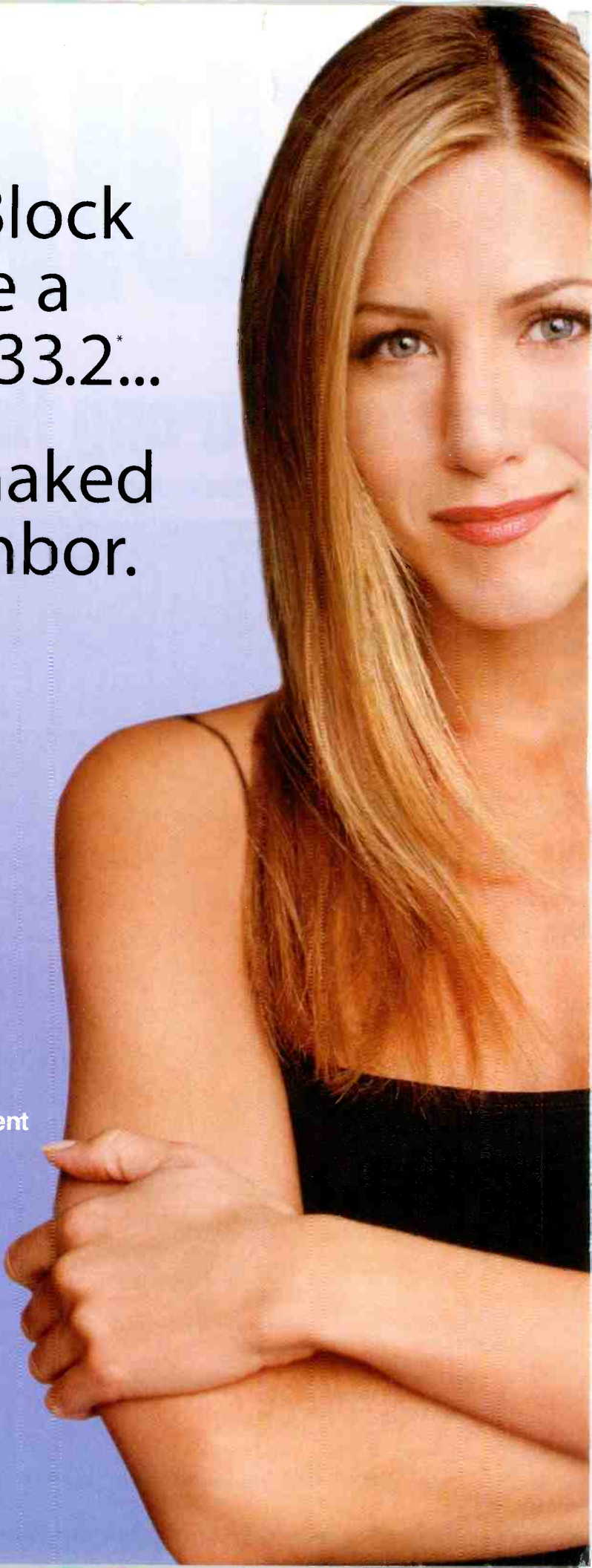
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| TBSsuperstation.com | AOL Keyword: TBS

*Source: Nielsen Media Research TBSC data (10/1/02-3/23/03), based on P2+.
Non-Stop Comedy Block programming (M-F 4:30-8p). Qualifications available upon request.

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At Deadline

PRIMEDIA'S CROW STEPS DOWN

Elizabeth Crow, executive vp and editorial director of Primedia's consumer magazine group, left the company last week after just 10 months in the post. A veteran editor, Crow was poached from Rodale, where she had been vp/editorial director of its Women's Health Group, to pump up the editorial quality of Primedia's 150 consumer titles. Factors in her exit included Primedia's recent decision to prune its bigger-name consumer titles, including the recent sale of *Seventeen* to Hearst Magazines. Meanwhile, Primedia interim chairman Dean Nelson stated last week that the board views interim CEO Charlie McCurdy, who recently replaced the departed Tom Rogers, as a "strong candidate" to replace Rogers on a permanent basis.

FOX, NBC IN SWEEPS DEADLOCK

Fox and NBC were deadlocked for the lead in viewers 18-49 and CBS was ahead in households and total viewers after the first full week of the May sweeps, according to Nielsen Media Research. Fox and NBC both recorded a 4.4 rating/13 share in adults 18-49, followed by CBS at 3.5/10, ABC with a 3.2/9, the WB at 1.8/5 and UPN at 1.5/4. In households, CBS recorded an 8.6/14, followed by NBC at 7.6/13, Fox with a 6.1/10 and ABC with a 5.8/10. CBS also led in viewers with 13.3 million, followed by NBC at 13 million, Fox at 9.9 million and ABC at 8.8 million. Only Fox and the WB showed increases across the board compared to last year's May sweeps. The other four networks were down across the board.

TRAVEL'S CHESKIN TAKES A HIKE

The search is on for a new head of Discovery Communications' Travel Channel after executive vp/general manager Steve Cheskin resigned last week after 18 years with the company. Discovery Networks president Billy Campbell is seeking to strengthen the brand by adding more personality-driven shows like TLC's *Trading Spaces* and by bringing in more sponsorships. Cheskin opted not to renew his contract, which expired last week.

SORKIN LEAVES STRUGGLING WEST WING

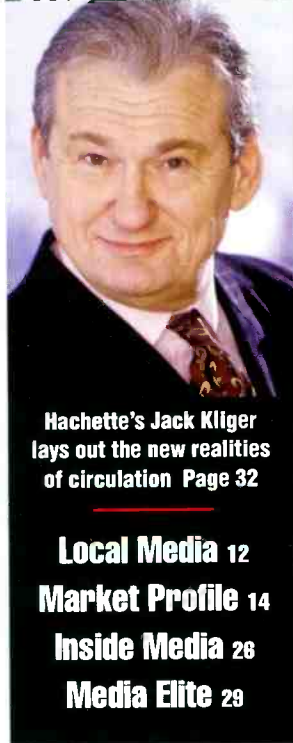
Aaron Sorkin, creator of *The West Wing*, and executive producer Thomas Schlamme said late last week they are exiting the NBC series. Executive producer John Wells, who also oversees NBC's *ER* and *Third Watch*, will take over the show's production. The award-winning

series, produced by Warner Bros. Television, has struggled in the ratings this season, especially against ABC's reality hit *The Bachelor*.

UNIVISION BUYS TWO STATIONS

Univision Communications is adding distribution for both its Univision and Telefutera networks with the purchase of two TV stations. In Sacramento, Calif., the 15th-largest Hispanic TV market, Univision has agreed to purchase KFTL-TV from Family Stations, giving the company a duopoly in the market (Univision currently owns KUVS in Sacramento). Once the deal closes in the third quarter, Independent KFTL will become a Telefutera outlet. In Raleigh-Durham, N.C., the 44th-largest Hispanic TV market, Univision has bought WKFT from Bahakel Communications. On June 1, the independent outlet will become WUVC and carry Univision programming, giving North Carolina its first full-power Spanish-language TV station.

INSIDE MEDIaweek



Hachette's Jack Kilger lays out the new realities of circulation Page 32

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PETER FRIED

ADDENDA: Greg Gutfeld, editor in chief of Dennis Publishing's *Stuff*, has been promoted to the new position of director of brand development for the young men's monthly. In his new role, Gutfeld will focus on translating the *Stuff* brand to television, helping to create shows with Viacom's male-targeted cable network, Spike TV. Succeeding Gutfeld is Mike Hammer, most recently executive editor of *Stuff* sibling *Maxim*... Dan Weiss last week was named executive vp of worldwide marketing for Universal Domestic and International TV. Weiss comes from the Carsey-Werner-Mandabach Co., where he was senior vp of marketing and creative services... Craig Moon, executive vp of Gannett Co.'s newspaper division, will replace Tom Curley as president/publisher of the company's *USA Today* as of June 1, when Curley takes over

as president/CEO of the Associated Press... ABC closed its purchase of WEVD-AM in New York. The station, which became an ESPN Radio affiliate in late 2001, has changed its call letters to WEPN.

CORRECTIONS: A story in the April 28 issue's Magazines department misstated the total number of pages running in *Maxim Goes to the Movies*. There are a total of 140 pages, of which 47 are ads. In the same issue, a Media Elite item about a recent *Gourmet* party incorrectly identified the advertiser toasted at the event. It was Bombay Sapphire gin.

Market Indicators

NATIONAL TV: CALM

One week before the networks unveil their prime-time schedules for next season, agency executives are poring over advertiser budgets to determine strategies for the upfront.

NET CABLE: STEADY

Some nets are close to wrapping second-quarter scatter deals as business starts to trickle in for third quarter. Sales execs wait on budgets, but most categories are expected to be up in the upfront. Foreign automakers should balance out any shortfalls in domestic auto spending.

SPOT TV: ACTIVE

Auto, banks, financial services and telecom are putting some pressure on inventory in the largest markets. But TV stations are still pricing aggressively to draw a larger share of local advertising budgets going into June.

RADIO: SLOW

May is still pacing behind last year, but sluggish conditions are starting to ease a bit. Local is seeing activity from auto, retail, telecom and cable and TV tune-ins for the May sweeps. Many dollars are still being placed very close to air dates.

MAGAZINES: MIXED

Publishers note a slow-down in travel and hotel business, balanced by strong interest from the packaged goods, pharmaceuticals and automotive categories.

NBC's Yudkovitz Joins TiVo To Sell Nets on Ad Benefits

Marty Yudkovitz, who last week left NBC after nearly 20 years to become president of personal video recorder manufacturer TiVo, said his plan is to convince cable operators, the TV networks and advertisers that TiVo can be a moneymaker for them rather than a threat to their business.

"TiVo is so much more than a PVR and an ad-zapper," Yudkovitz said. "We have to convince [networks and advertisers] that our goal is to make money by working with them rather than competing with them. We have to show them how we offer new revenue streams. We are independent—we do not own any programming services. It makes us a nice Switzerland."

Yudkovitz said he hopes to sell cable operators on the benefits of installing TiVo services into their set-top boxes; show the networks how they can drive more advertisers into TV because of the device's addressable capabilities; and show advertisers how they can use tailored ads and other marketing tools through TiVo to reach viewers.

TiVo can measure second-by-second viewing patterns, allows advertisers to deliver commercial messages beyond 30-second spots (such as movie trailers), and can offer research that can be used by advertisers and TV networks to better buy and sell advertising, said Yudkovitz, most recently executive vp in charge of NBC's digital media unit.

Advertisers and networks "can all share in the [TiVo] pie," he said. "The burden of proof is on us to show them how we can do it." —John Consoli

Nielsen Test to Measure 'Extended Home' Viewing

With financial support from AOL Time Warner, Viacom, and Fox Broadcasting, Nielsen Media Research will begin a pilot program to measure TV viewing in "extended homes" to gauge how much viewing takes place in second or vacation homes and in college dormitories. The year-long test to begin this fall will explore whether viewing in extended homes should be (continued on page 6)

Upfront to Jump, But How High?

Strong 1st-Q results for top spenders, share wars give nets good hand to play

NETWORK TV By John Consoli

With one week to go before the broadcast TV networks unveil their fall prime-time schedules, all indications show advertisers are ready to spend in a big way in this year's upfront. Fears about the Iraq war's long-term impact on advertising have largely dissipated. And with strong first-quarter financial results from several top TV advertisers in the books, broadcast network sales executives are confident that clients will not only increase their upfront budgets over last year but will also reallocate into this year's upfront sizable budgets that were held back last year for scatter buys.

"With the exception of travel, most categories seem to be on the upswing," said Bill Morningstar, sales president for the WB. "There is a ton of competition, new product launches and the need to show Wall Street increased sales figures. That all seems to be driving the TV ad market."

Added another bullish broadcast-network sales executive: "The temptation to overbuy in the upfront will be there."

Media buyers agree that broadcast TV upfront spending will be up over last year's \$8.2 billion total, but naturally they are less optimistic than their sales counterparts.

"There's no question that there is a lot of money out there this year," said Mike Drexler, CEO of Optimedia, which handles buying for major TV spenders including BMW, Nestle, GlaxoSmithKline and Hewlett Packard. "But for advertisers [the decision] will be how much to spend in the upfront and how much to hold back for scatter."

Drexler said he expects the broadcast nets to take in 5 percent to 7 percent more than last

year, or \$8.6-\$8.8 billion. Most network executives are projecting an increase of 10 percent to 12 percent, to \$9-\$9.2 billion.

Tim Spengler, executive vp and director of national broadcast for Initiative Media, said that spending will be up, "but not to the degree that the networks have been posturing." Spengler and other buyers said a good number of client budgets are still tentative. "We should have a better handle this week," he said.

The networks' negotiating position is based in large part on the extremely high cost of scatter inventory this season, when spots sold for 40 percent to 80 percent above last spring's upfront prices. Advertisers' reluctance to repeat that experience will drive a sizable portion of dollars back into upfront buys, the nets believe. If that shift occurs, it could add as much as \$400-\$600 million to the networks' upfront take this year.

"It would behoove clients to move some of their money from scatter into the upfront,



Retailers are expected to spend heavily in this year's broadcast upfront.

based on what happened this season," said Andy Donchin, senior vp and director of national broadcast for Carat North America.

Also motivating upfront spending this year are fierce market-share battles in most of the categories that drive the prime-time marketplace—auto, retail, pharmaceuticals, fast food,

movies and telecommunications/wireless.

"Advertisers today are aware that if they cut their ad budgets, even in a down economy, they run the risk of losing their share of the business," Drexler said.

Retail is a particularly competitive category this year, with home improvement chain Lowe's planning to make a big TV push for selling major appliances, taking aim at Sears and its Kenmore line. No letup is anticipated in the battle between hefty prime-time spenders Wal-Mart and Target, while Kohl's is also expected to become a bigger player in this upfront as it steps up its competition with JC Penney.

In pharmaceuticals, the Federal Trade Commission over the next year is expected to approve the release of as many as 20 new prescription drugs, setting off a fresh round of broadcast-network spending by drug companies. One prescription drug expected to get a heavy prime-time TV push is Levitra, Glaxo-SmithKline's new impotence drug that will try to wrest market share from Viagra.

In the auto category, U.S. carmakers this season have faced a tremendous network TV barrage from foreign competitors Nissan, Mitsubishi, Hyundai/Kia, Toyota and Volkswagen. The domestic Big Three are not expected to cut back and risk losing more market share.

Nissan recently reported record profits for 2002, and the company is planning to introduce 10 new models in the next year. Not to be outdone, Ford recently reported a profitable first quarter in which it increased market share, and vice chairman Allan Gilmour pledged to continue an aggressive strategy to grow sales.

In soft drinks, heavy prime-time advertisers Coca-Cola and Pepsi will be continuing their battle via TV commercials and with product placements in prime-time reality shows.

In fast foods, McDonald's, one of the top prime-time advertisers, reported a 29 percent increase in first-quarter income, and chairman Jim Cantalupo vowed to take steps to boost sales at the chain's 31,000 outlets.

Telecom advertisers are also expected to be active, with AT&T, Verizon, T-Mobile and Sprint battling for wireless customers. Verizon reported a gain of more than 800,000 new wireless subs in the first quarter, on the heels of an aggressive prime-time TV campaign.

As far as the take of the individual networks, sales executives who see their \$9.2 billion dream coming true break it down this way: NBC, \$2.8 billion; CBS, \$2.1 billion; ABC, \$1.6 billion; Fox, \$1.6 billion; the WB, \$850 million; and UPN, \$250 million.

"Everyone agrees this will be a good upfront for the networks," said Jon Nesvig, president of sales for Fox Broadcasting. "The question is how good." ■

Cable: No Way to Go But Up

After tough upfronts in '01 and '02, sales execs see average 7% CPM hikes

CABLE TV By Megan Larson

With the broadcast networks predicting a strong marketplace for this year's upfront, cable networks are also expecting a very good year, thanks to strong advertiser demand heading into the annual buying frenzy.

Having suffered an average 18 percent decline in cost-per-thousand rates between 2000 and 2002 to \$4.05, according to a Kagan World Media analysis, cable can probably look forward to regaining ground on pricing during this year's upfront. As advertisers begin to commit their 2003-04 TV budgets later this month, CPM gains are expected to fluctuate from flat to 10 percent and higher, averaging around 7 percent, according to a canvass of cable sales executives and media buyers.

The tone of this year's cable upfront is much mellow than it has been the last three years, when blood was shed in either the buyers' camp (2000) or the sellers' camp (2001 and 2002). But no one denies this is a seller's market. Demand for scatter inventory this year, due in part to limited avails on broadcast, has driven rates on some networks as high as 40 percent above last year's upfront. This money is expected to roll over to the upfront in addition to the cash already reserved for it because advertisers do not want a repeat of the last two quarters. "People do not want to be left holding money," said Jeff Lucas, president of sales for Universal Television Group, which includes USA Networks.

Also, with broadcasters bullishly predicting double-digit CPM increases, cable sales executives expect media buyers to shift some money in cable to cut more efficient deals. "It has come to a point when you can price yourself out of the market and there is enough value in cable such that the tipping point is closer than the broadcast networks think," said Charlie Collier, executive vp of ad sales at Court TV.

Media buyers point out there may not be as much money in advertisers' coffers as the networks like to think, but they admit there is more money than last year. Packaged goods companies, retail outlets, wireless technologies and fast food restaurants are expected to increase budgets as a whole. There is also talk that movie studios, which typically reserve most of their ad budgets for scatter, may buy more in the upfront to avoid getting burned by price hikes in scatter. Some of that money could be earmarked for DVD sales, which are

now marketed as much as new theater releases, noted Hallmark Channel executive vp of ad sales Bill Abbott.

As usual, the networks with limited inventory that skew younger—such as E! Networks, Comedy Central and MTV—will land the highest CPMs. TLC is also expected to do well because of its runaway hit *Trading Spaces*, as other series of its ilk also try to cash in. The broader general entertainment networks will experience more modest growth. "The larger nets like Discovery can bundle in their upstarts and still get good pricing, but it's a tough sale for the smaller independents," said Kagan analyst Derek Baine.

Meanwhile, USA Network and its sister network Sci Fi Channel are in the unusual predicament of being up for sale on the cusp of the upfront. Hypothetically, the two nets, traditionally sold together in the upfront, could find themselves split up—or the programming they sell this year could be wiped off the slate under new owners. One potential buyer, Viacom, has long been interested in Sci Fi because of the Paramount library, which includes *Star Trek*, but is not as keen on USA, analysts said. Lucas insisted, though, that the ownership question has not been an issue, mostly because parent company Vivendi Universal "would never sell us apart."

Another factor in cable's favor is the amount of original product being developed by networks including MTV, VH1, FX and TNT, all of which are spending hundreds of millions of dollars on new programming. USA will have a total of five scripted series on the air next season, including new entries *Peacemaker* (with Tom Berenger), *The Bionic Woman* and *Point Deception*, as well as two reality series and two miniseries.

"The state of the economy has not been good, and TV has flown in the face of that," summed up Hank Close, executive vp of sales for Comedy Central. "Whether you spend money in scatter or the upfront, the TV business is up." ■



UNI'S LUCAS: No worries on new owner

included as part of Nielsen's national people meter ratings service.

TV and cable networks expect that the initiative could lift the ratings of younger-skewing TV shows, sports programming and daytime soap operas.

Buyers are less certain it will result in a better measure of the audiences they are trying to reach. "I'm not sure what the value of the audience will be. There will be more viewers, but how attentive are they?" asked Brad Adgate, Horizon Media senior vp/director of research.

To gather the data, Nielsen plans to recruit extended homes from the households in its current national sample.

Only Nielsen clients providing financial backing will have access to the test data. Before Nielsen includes the data as part of the ratings service, all clients will have the opportunity to review the results and plan for the new estimates. —*Katy Bachman*

Arbitron Unveils Initiatives To Boost Response Rates

In response to the radio industry's clarification call to boost sliding listener diary response rates, Arbitron has announced a list of initiatives designed to enhance the quality of its radio ratings service.

Despite the research company's efforts to encourage more people to participate in its radio surveys, Arbitron response rates have slipped over the past three years. For the company's Winter 2003 survey, response rates fell to 33.9 percent compared to 36.2 percent a year earlier.

Arbitron's new initiatives, presented to representatives of several industry organizations including the Media Ratings Council, span three years, with short-term measures aimed at slowing or stopping the decline. Later this year, Arbitron plans to open a second interviewing center in the southwestern U.S. Longer-term initiatives call for innovative ways to use the Internet, making it easier for households to participate in surveys.

"Arbitron knows what they need to do to stop the bleeding. I was happy they responded with the speed they did," said Len (continued on page 8)

Copps, Rockers Sound Off

Doubters challenge FCC chief Powell's timetable for media ownership rules

WASHINGTON By Todd Shields

Despite noisy opposition and some messy intracommission politics last week over the review of media ownership rules, Federal Communications Commission chairman Michael Powell said the agency is progressing "quite well," with an overall aim of moderate reform. Powell's assessment came as he begins to look beyond the June 2 ownership decision to address digital TV and other broadcast issues.

Powell, part of the agency's Republican-led majority, on May 1 lauded work on the ownership rules by three of the agency's other four commissioners. His praise conspicuously omitted commissioner Michael Copps, a Democrat, who wants to delay the rule-making.

Copps reacted sharply to the omission. "It defies credibility to imply that I've been absent from this proceeding," the commissioner told *Mediaweek*. "I have never turned down a briefing" about the proposed changes to rules limiting mergers in TV, radio and newspapers. He added that FCC staffers have told him that of 18,000 comments filed by individuals, "they have not found one that supports relaxing our protections."

Copps was not the only person upset with Powell last week. Jim Goodman, CEO of the five-TV station Capitol Broadcasting, wrote the FCC chief to say he was disturbed by Belo Corp.'s suggestion that companies be allowed to own TV stations reaching 45 percent of the country, up from the current limit of 35 percent.

In return, said Belo president/CEO Robert Decherd, the FCC should help boost affiliates' leverage against the networks.

Goodman said stakes are too large for horse trading. "This debate should not take place with deal-making and concessions between a few major media companies and a government agency with appointed, not elected, officials," he wrote in an April 24 letter to Powell.

Goodman's letter was followed by one from more than 30 musicians, including Billy Joel and Don Henley, demanding public scrutiny of whatever changes the FCC proposes. Persistent critics Sen. Olympia Snowe (R-Maine) and Sen. Russ Feingold (D-Wis.) said they backed the musicians' challenge.

Powell was unmoved. "It's a tough proceeding, and it's not like wine—it doesn't improve with age," he said at a press briefing, adding the emerging rules are aimed at a "moderate result" that would attract bipartisan support. Powell declined to divulge specifics, but an FCC source said the chairman is lobbying for a 45 percent national TV ownership cap.

Once finished with the ownership issue, Powell said, the FCC will take on network-affiliate relations and the digital TV transition. In a letter last week to congressional leaders, the chairman said he wants to know if broadcasters are letting their digital spectrum "lie fallow" and whether cable systems are passing through the digital broadcasts they should. ■

Crime-Time TV Expands

Majority of drama pilots key on skulduggery, as other genres fail to intrigue


TV PROGRAMMING By A.J. Frutkin

The success this season of CBS' *CSI: Miami* and *Without a Trace*, combined with the continued strength of NBC's *Law & Order* franchise, has made crime shows the dominant drama genre on network TV. And following the failures this season of courtroom series *Girls Club* and *Queens Supreme* and the medical shows *MDs* and *Presidio Med*, the roster of crime shows on the networks is likely to grow this fall.

"Telling relationship and character stories just isn't enough to get the audience's juices flowing for an hour," said Tom Sherman, senior



10-8 stars Danny Nucci (left) and Ernie Hudson.



DESPITE THE ECONOMY'S UPS & DOWNS B-to-B MEDIA DELIVERS

Some people may think this a perplexing time. A perplexing time to be advertising. A perplexing time to be selling.

While nobody knows with absolute certainty which direction the economy is heading, this important fact is undeniable: *Advertising in business-to-business media can significantly benefit businesses, especially during periods of economic uncertainty.*

Recent studies, including one by Yankelovich/Harris, have revealed such significant information as the following:

- Industry leaders rank B-to-B media — this includes magazines, web sites, and trade shows — top in importance for influencing purchase decisions. Way ahead of newspapers, television business networks, and even general business magazines*.
- Using B-to-B media in combination generates even more sales than using any one medium alone — a significant 56% more**.
- An overwhelming majority of American executives — 86% — agree that companies that advertise in an uncertain economy stay more top-of-mind when purchase decisions are being made, and create more positive impressions about their commitment to their products and services*.

For a free copy of the Yankelovich/Harris Report, or for valuable advice on how to put B-to-B media to work for your business, call Michelle Kahn at 212-661-6360. Or visit www.americanbusinessmedia.com.

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*Yankelovich/Harris **Fairfield Research

Media Wire

Klatt, senior vp and director of research for Premiere Radio Networks and chairman of the Network Radio Research Council, one of the industry organizations that heard the proposals. "This plan shows they're serious." —Katy Bachman

Turner Re-Ups *Seinfeld*, Distances TNT from TBS

During a theatrical upfront presentation last week, Turner Broadcasting tried its best to differentiate TBS Superstation as a younger, prankster/frat-boy brother of the more professional and serious-minded TNT. Little new programming was unveiled in the first major presentation since Mark Lazarus was named Turner president of entertainment and Steve Koonin was given oversight of both networks. But a hefty \$350 million investment in original programming over the next few years was announced.

The biggest news: Turner has re-upped its reruns of *Seinfeld* through 2011 for about \$800 million. *Seinfeld*, in addition to other popular sitcoms aired by the network, has helped lower TBS' average viewer age by four years to 33.2, according to Turner's analysis of Nielsen Media Research data.

TNT's upcoming schedule boasts several original films including remakes of Stephen King's *Salem's Lot* and Neil Simon's *The Goodbye Girl*. "Two years ago, we made a promise that we know drama," said Koonin. "And now we are No. 1."

Also last week, E! Entertainment Television announced more than 12 news series for the 2003-04 season. New offerings will include *Hollywood Wives*, following ladies who lunch in tinseltown, and *It's Good To Be*, which looks at how celebs burn cash on clothes and entertaining.

"Everyone is programming 52 weeks a year, and with such a crowded marketplace, we felt the need to be out there, all the time, with new programming," said Mark Sonnenberg, E! executive vp of programming.

In addition, E! has renewed *Star Dates* and *The Michael Essany Show* and will produce a second edition of *Nearly Famous*. —Megan Larson

vp of drama series at ABC. "Crime shows give TV a compelling structure on which to hang those characters and relationships."

Six of ABC's 12 drama pilots are crime shows, including *10-8*, about rookie cops in the Los Angeles sheriff's department; *Alaska*, about state troopers investigating crime; and *Karen Sisco*, based on Jennifer Lopez' character from the 1998 film *Out of Sight*. Nine of CBS' 10 drama pilots are crime-themed, including *Cold Cases* (from Jerry Bruckheimer). And four of NBC's eight drama pilots are crime shows, including an untitled *Crossing Jordan* spinoff.

For the networks, crime shows' procedural elements offer close-ended stories that have proven to repeat well. What's more, if viewers skip an episode, they can return the following week without having missed a crucial element in a serialized storyline.

Producers and network executives note that crime shows also offer audiences a black-and-white view of the world that pits heroes against villains and that serves up a weekly dose of justice that can seem comforting in

troubled times. But with most crime show plots hinging on murder and sex, some suppliers say that viewers also have exhibited an appetite for sensationalism.

"We're a tabloid society, and people are interested in other people's dirty laundry," said Jonathan Littman, executive producer of *CSI: Crime Scene Investigation* and *CSI: Miami*. Littman traces the origins of the crime genre's prime-time proliferation back to the O.J. Simpson murder trial in 1994. "That blew the top off" this subject matter, Littman said.

Theoretically, a glut of new crime shows next season could dampen viewer interest. But several advertisers said the genre is so varied that the odds of a down cycle setting in are slim.

Steve Sternberg, senior vp/director of audience analysis at Magna Global USA, said rather than cannibalizing itself, the genre's proliferation has improved the performance of other crime shows. "People have different viewing habits, so if someone sees *CSI: Miami* or *Law & Order: Criminal Intent*, it can lead those viewers back to the originals," Sternberg said. ■

NBA Playoffs Up on Cable

Turner and ESPN hit guarantees; longer series boosts available inventory

TV SPORTS By John Consoli

Household ratings for the first round of National Basketball Association playoff telecasts on Turner Broadcasting's TNT and TBS were up 9 percent over last season to an average 2.4 through the first 27 games. Ratings for eight playoff telecasts on ESPN, which did not carry the NBA last season, averaged a 2.2.

Trish Frohman, Turner Sports Sales senior vp, expects ratings to bump up in the second round, when TNT will have exclusivity, with no local sports networks airing the games simultaneously. ESPN does not have exclusivity.

Playoff ratings to date have met levels guaranteed to advertisers. And since most of the best-of-seven playoff series have been extended to at least six games, the networks have had even more inventory to sell. With guarantees being met, Frohman said inventory held back for makegoods is now being sold.

"The broadcast network scatter market is so tight now that it is hard to

get into prime time to reach a significant number of young men, so the NBA playoffs on cable is a good place to be," said Larry Kravitz, group director at Carat North America.

Meanwhile, two NBA playoff games on ABC averaged a 4.5 in households, down 4 percent from two comparable first-round telecasts in the same time periods on NBC last season.

Ed Erhardt, president of ESPN/ABC Sports Customer Marketing and Sales, said NBA playoff inventory on ESPN and ABC is 90 percent sold, with the NBA Finals on ABC about 80

percent sold out. He said about five units remain available for the first game of the finals on June 4.

Erhardt would not comment on pricing, but several media buyers confirmed that 30-second units for the finals on ABC are selling for about \$400,000.

Erhardt said a new advertiser, Suave for Men, will be the presenting sponsor of the NBA draft on ESPN in late June. ■

Big bucks: The Nets-Bucks series helped boost TNT's ratings and sales.



Sticks like glue.



Our audience is glued to your commercials more than any other network's.

#2 RETENTION

Court TV retains **95%** of its audience through commercial breaks. #2 in basic cable.¹

#2 LENGTH OF TUNE

Our viewers stay tuned an avg. of **23 min.** before switching channels, 59% higher than the cable avg. and #2 in basic cable.²

#2 ATTENTION

Court TV is #2 among viewers who pay attention to television.³

#1 ENVIRONMENT

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Source: 1. Nielsen NPower, A18-49, Prg mins vs. mins containing commercials/promos, Wk of 10/14/02, M-Su 8-11p, Sun 10/20/02 is excluded for BET due to no commercial activity. Among cable nets with 50+MM subs, plus a 4 Broadcast net average (analysis, Court TV). 2. Nielsen NPower, Jan 03, A18-49, M-Su 8p-12m. Among cable nets with 50+MM subs. 3. 2002 MRI Doublebase A18-49 among cable nets with 50+MM subs. Qualifications available upon request.

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NIelsen LENGTH OF TUNE*
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A18-49	# Min/Tune-in
LIF	24.9
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HALL	22.7
TVL	22.0
SCIFI	21.2
TOON	20.4
TNT	20.2
GAME	19.5
USA	19.3
NICK	18.9
TBS	18.5
TLC	18.3
FX	17.4
TNN	15.7
APL	15.6
CABLE AVG.	14.3

*TOP 15 RANKED NETWORKS

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Source: Nielsen NPower Jan 03 A18-49 M-Su 8p-12m. Top 15 ranked cable networks with 50+MM subs
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Kids Upfront to Grow 10%

Packaged goods to spend more on less inventory; dollars will grow 10%

THE MARKETPLACE By Eric Schmuckler

The kids upfront market began in earnest last week, with early program and marketing deals already cemented, budgets being registered and negotiations picking up steam. Sellers report that Starcom was pushing to wrap up its business, but others were in no great rush. Both sides described a healthy market—as much as 10 percent in dollars over last year—

ey's coming from our competitors who are down." Most buyers agreed Nick will gain dollars, but a rival seller noted it's tough to raise share of budget and CPMs at the same time.

Some buyers complain Nick is not as good a promotional partner as Cartoon. "Nick gives you a couple billboards in a special and it's a big deal," one buyer beefed. "They'll be surprised how loyal people are to Cartoon because of it." Perry said he'd heard that song before: "We have a less cluttered environment, and the promos we do are that much more effective. Our marketing partners keep coming back. I don't think it's hurting us at all."

Buyers continue to support Cartoon with dollars equal to last year, now that its eight-month ratings slide appears to be over. "Every one of our key players has said, 'Hey, you're a great place to be, and we're in it for the long run,'" reported Kim McQuilken, executive vp, sales and marketing. Of course, Cartoon remains much cheaper than Nick—on average, a \$6 CPM in kids 2-11 versus Nick's \$10.

Cartoon is overseeing upfront sales for Kids WB, but buyers said the combo has little leverage: Cartoon will be lucky to hold its own this year, and Kids WB—which has aggressively sought plus-10 in some cases—needs lots of dollars to fill up its rising ratings, and these are hard to come by since its CPMs are so high.

Disney has waded in with its multiple platforms. "We see it as a plus market; we're not looking for flat," said Kerry Hughes, vp of kids sales and marketing. Buyers said ABC Kids will get average market increases and some speculative money will flow to Toon Disney, but not enough to move the market.

Buyers were dubious about 4Kids' Fox Box block—"Most people are going to run away from them," said one. 4Kids suffered ratings losses of some 40 percent this season, though that narrowed to less than 20 percent in April. "Relative to WB, we're still a good buy," said executive vp of sales Dan Barnathan. "We're adding to our lineup, and the Ninja Turtles merchandise hits in August. People see significant upside in our stuff." A rival disagrees: "People who bought 'em last year won't put the same money down, and those who didn't buy 'em feel they read it right."

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"We see it as a double-digit market. The budgets being registered are very strong. Supply's down and demand is up. Money's coming from our competitors." JIM PERRY

with CPM increases expected to range from low-single digits for year-round advertisers to high-singles and even some doubles for those who need the "hard eight" weeks before Christmas and Easter.

"It's certainly not the soft market it has been for the last few years," said John Wagner, Starcom's media director and kids negotiator. "I don't blame vendors for being aggressive, but I remain skeptical. It's a different market, but still not a seller's market." Wagner wouldn't comment on specific deals.

Demand appears to be rising. After years of decline, toys will at least be flat and maybe even up a bit, said sources on both sides. Packaged goods have been red-hot and may soon equal toys in spending. In entertainment, buyers see fewer blockbuster titles in the pipeline and thus little or no budget growth. Video games have been healthy, but the business is shaking out. Meanwhile, there are 8 percent fewer salable kids GRPs, largely due to gains at commercial-free Disney Channel.

Market leader Nickelodeon, which has gained in share of viewers, is said to be asking for a 15 percent CPM bump from some accounts. "We do see it as a double-digit market," said Jim Perry, Nick's senior vp of ad sales. "The budgets being registered are very strong. Supply's down and demand's up, and we've distanced ourselves from the No. 2 player. Mon-

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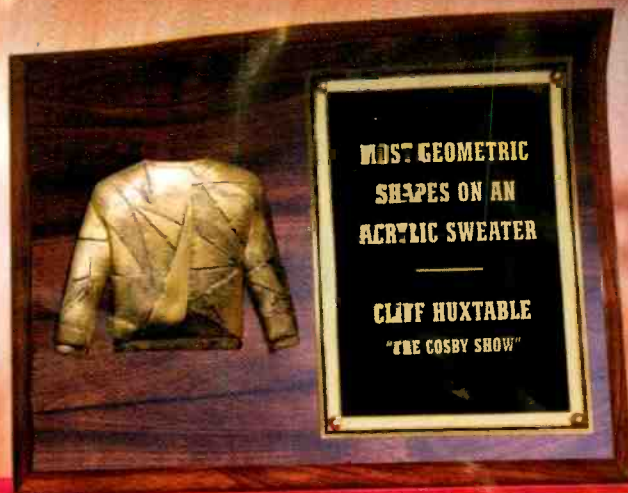
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local media

TV STATIONS | RADIO STATIONS | CABLE | NEWSPAPERS | MAGAZINES | OUTDOOR

TV STATIONS

Political Dollars Fueled 9.6% Revenue Gain in '02, BIA Says

BY KATY BACHMAN

Boosted by a strong prime-time network lineup and the Winter Olympics, NBC's owned-and-operated flagship WNBC in New York held on to its position as the country's top-billing TV station in 2002. According to a BIA Financial Network analysis released last week, WNBC, which has been No. 1 since 1996, billed \$340 million last year, a 6.3 percent gain over 2001.

Other NBC outlets also fared well. No. 3-ranked KNBC, NBC's Los Angeles O&O, posted the largest revenue growth among the top 10 billers, up 8.4 percent to \$261 million. And for the first time, KXAS, NBC's O&O in Dallas, made the top 25, landing at No. 18, up from No. 29 with \$135.8 million in billings, a 23.5 percent gain.

Overall, revenue for the 900-plus TV stations in Nielsen Media Research markets was up 9.6 percent last year over 2001, in large part due to heavy political advertising, said Mark Fratrack, vp of BIA. The top 10 stations posted smaller revenue gains, up 4.4 percent compared to 2001. For '03, Fratrack has forecast overall revenue will be up 2.7 percent.

"There were months of the year that are normally wide open, such as July and August, which were sold out last year, due to political," said Mike Carson, vp and general manager of WHDH, Sunbeam's NBC affiliate in Boston.

Even though NBC's stations credit the network's performance with helping to lift sales, its executives also point to the strength of their local programming and local newscasts. "We have a very local focus—that's the one thing we can control," said Frank Comerford, WNBC president and gm.

ABC stations also benefited from strong local news last year. Despite the challenges of a

weaker prime-time lineup, four ABC O&Os ranked among the top 10 billers. For the second year in a row, WABC in New York was the second-highest biller, while ABC's Philadelphia news powerhouse WPVI was No. 9, followed by ABC's WLS in Chicago.

WPIX, Tribune Broadcasting's WB affiliate in New York, moved up from sixth place to

fifth. At the beginning of 2002, WPIX signed a two-year deal to carry 50 New York Mets baseball games for '02 and '03. The station last year also expanded its *WB 11 Morning News* by one hour per day; the show has scored higher household ratings than CBS' *The Early Show* for 31 consecutive weeks.

WNYW in New York, one of two Fox Television O&Os to rank among the top 10, also expanded its news by adding a 5 p.m. newscast to its lineup last year.

CBS' O&Os trailed the competition in the top three markets. WCBS in New York, at No. 7, was the only CBS station in the top 10.

Of the top 25 billers, only two posted revenue declines. WNYW slipped 2.2 percent and dropped in rank from fifth to sixth place.

And in its first year as an Independent after relinquishing its NBC affiliation, KRON, Young Broadcasting's station in San Francisco, slipped to No. 22 from No. 13. The station, down 4 percent in revenue to \$135 million, was the only Independent to make the top 25.

Absent from the top 10 were Spanish-language stations, still struggling to achieve revenue parity with their English-language peers. At No. 16, KMEX, Univision's O&O in L.A., was the only Hispanic station in the top 25. ■

Top 10 TV Stations in Billings, 2002

STATION ('01 RANK)	MARKET	OWNER	REVENUE (MIL.)	CHANGE FROM '01
1. WNBC (1)	NEW YORK	NBC	\$340	+6.3%
2. WABC (2)	NEW YORK	ABC	\$275	+1.9%
3. KNBC (4)	LOS ANGELES	NBC	\$261	+8.4%
4. KABC (3)	LOS ANGELES	ABC	\$248	+1.5%
5. WPIX (6)	NEW YORK	TRIBUNE CO.	\$230	+4.5%
6. WNYW (5)	NEW YORK	FOX	\$220	-2.2%
7. WCBS (7)	NEW YORK	CBS	\$210	+5.0%
8. KTTV (8)	LOS ANGELES	FOX	\$190	+3.4%
9. WPVI (9)	PHILADELPHIA	ABC	\$177	+5.0%
10. WLS (10)	CHICAGO	ABC	\$172	+6.5%

SOURCE: BIA FINANCIAL NETWORK

SAN FRANCISCO MAGAZINES

7X7 Names a New Editor and Boosts Frequency



7x7 has national ad clients such as Puma and Aveda.

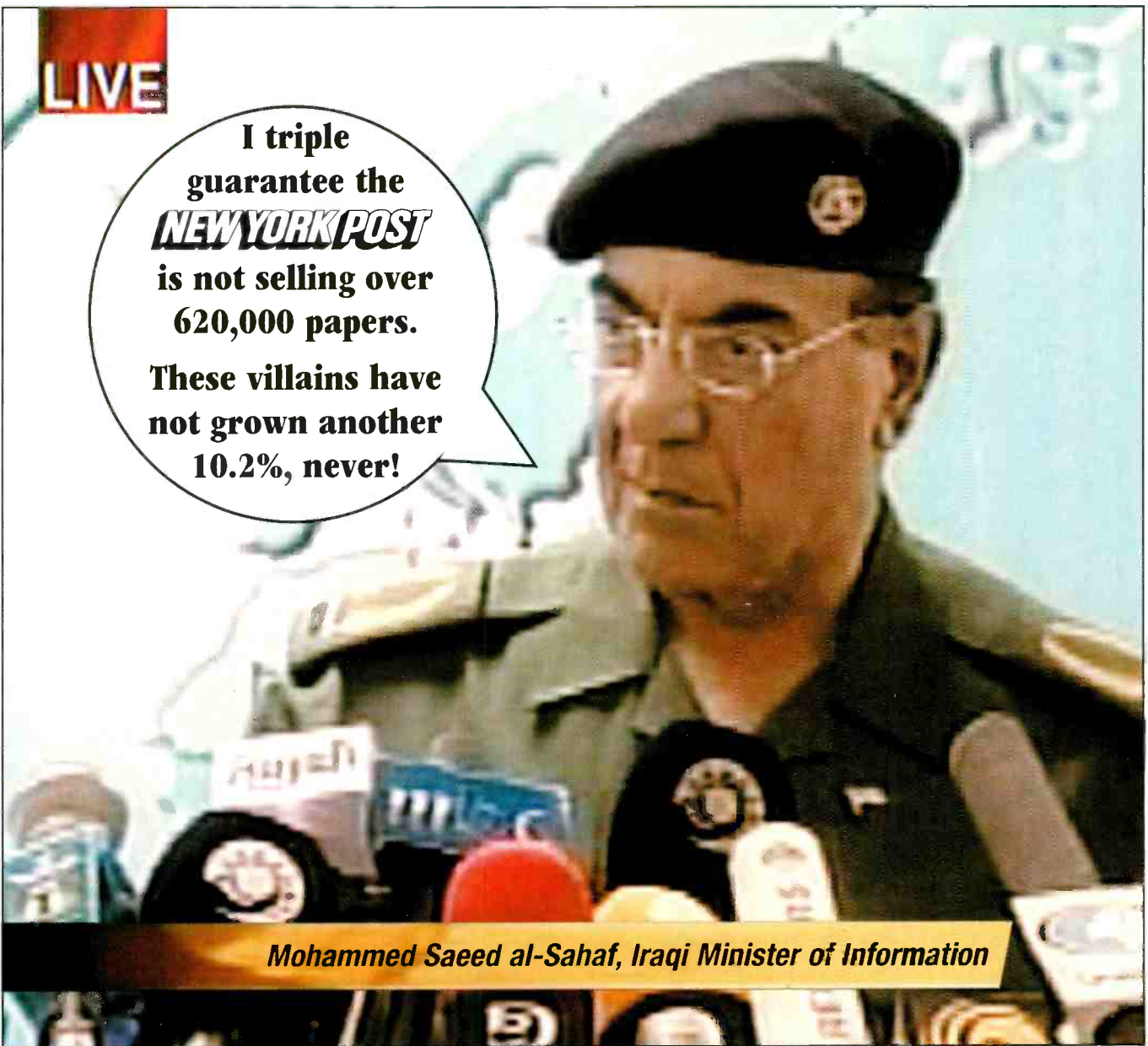
San Francisco's independently owned 7X7 Magazine, which in early April saw its editor in chief Richard Pérez-Feria poached by Time Inc. for *People en Espanol*, is forging ahead with an in-house replacement editor and an increase in frequency.

Heather and Tom Hartle, the husband/wife co-owners of 7X7 publisher Hartle Media, tapped Irene Ricasio, previously senior articles editor, as executive editor. Ricasio began managing the magazine's day-to-day operations on April 28.

The local lifestyle glossy covers fashion, food and local celebrities. Launched one week before Sept. 11, 2001, 7X7 published seven times in its first year. Of its 45,000 circulation, 32,000 copies are polybagged with the *San Francisco Chronicle* and delivered to select upscale subscribers to the newspaper. The remaining copies go to newsstands, subscriptions and upscale area hotels. Now, thanks to growing advertiser interest, the title will boost its frequency to 10 times annually starting with the September issue. —Aimee Deeken

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10.2%, never!



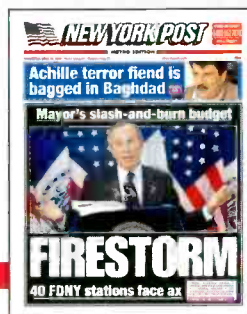
Mohammed Saeed al-Sahaf, Iraqi Minister of Information

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NEW YORK POST

AMERICA'S FASTEST GROWING NEWSPAPER

AGAIN



Source: ABC Period Ending March 31, 2003, subject to audit

market profile

BY EILEEN DAVIS HUDSON



Downtown San Diego is the heart of an economically diverse region largely resistant to recession woes.

STONAGEITY IMAGES

San Diego

A CULTURALLY AND RACIALLY DIVERSE CITY BORDERED BY THE PACIFIC OCEAN AND Mexico, San Diego is not only one of the top West Coast tourist meccas but also an area in which people are choosing to live and work in increasing numbers. "San Diego has developed over the past decade

into a very diverse economy, with telecommunications, software, biotechnology and biomed," says Jim Fitzpatrick, owner and publisher of *San Diego Magazine*.

Thanks to this economic diversification, San Diego has largely been shielded from the economic slumps experienced by many other markets around the country. Manufacturing, defense, tourism and agriculture are the top four industries in San Diego. The region's growing profile as a high-tech hub has boosted local tech firms' job-recruiting efforts.

The busy San Diego Convention Center has also helped fuel business development in the market. According to the San Diego Convention Center Corp., events at the facility directly contributed \$883 million to the local economy in the most recent fiscal year, including

about \$17.5 million in hotel-room taxes. (The SDCCC manages and operates the convention center, the San Diego Concourse and the Civic Theatre.) The convention center doubled in size last year, adding 864,000 sq. ft. in a \$216 million expansion. The facility is expected to contribute \$981 million in economic benefits to the region in the current fiscal year.

The local residential real estate market is

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / SAN DIEGO

	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$297,472,830	\$337,819,835
Local Newspapers	\$173,818,500	\$178,904,320
Outdoor	\$13,873,500	\$13,183,380
Local Magazines	\$9,556,240	\$9,140,680
FSI Coupon	\$8,732,970	\$6,736,330
Total	\$503,454,040	\$545,784,545

Source: Nielsen Monitor-Plus

also humming, with more than a half-dozen luxury high-rise condominium projects currently under construction downtown.

Another major downtown project is the construction of Petco Park, the new home of Major League Baseball's San Diego Padres that is scheduled to open in spring 2004. The Padres' ambitious plans for commercial and residential development around the new stadium have caused some friction with residents and businesses in the East Village neighborhood and with city officials, who last month asked the team to scale down its plans.

As home to several U.S. military installations, San Diego suffered some setbacks in the first quarter with the deployment of troops from the area to the war in Iraq. The war also cut into revenue at local media outlets, particularly broadcast stations, as advertisers jittery about their bottom lines cut back on spending.

San Diego, the 26th-largest TV market in the country with about 1 million TV households, is unusual in that it consists of only a single county. San Diego County is the fourth-largest in the U.S. in terms of population.

NBC's KNSD-TV is the only network owned-and-operated station in the market. KNSD has made significant ratings strides in the last year, which president and general manager Phyllis Schwartz attributes to the station's new multimillion-dollar digs downtown. The first station in the market to be based downtown, the new facility mimics that of the network's *Today* show, including an outdoor plaza where the station's morning-show hosts can mingle with the masses. The morning show, a key element in the new street-side studio, got a new team in the last year and a half. Marianne Kushi was promoted from station reporter to co-host with Bill Menish.

"We were nowhere before—now we're No. 1 [in the mornings]," says Schwartz. "We not only see it in the ratings, we see it in the revenue." The station—which has adopted the new

tagline "San Diego's Hometown Station"—airs local news from 5 to 7 a.m., along with a new 10 a.m. news that follows the third hour of the *Today* show. The new facility has helped the station foster closer ties with the community. It's also the first totally tapeless, all-digital facility in the market. Signal transmission is hubbed out of Los Angeles, while graphic arts just in the last few weeks began coming out of a facility in



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SCARBOROUGH PROFILE

Comparison of San Diego

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	San Diego Composition %	San Diego Index
DEMOGRAPHICS			
Age 18-34	31	37	118
Age 35-54	41	38	94
Age 55+	28	25	89
HHI \$75,000+	29	27	94
College Graduate	13	12	99
Any Postgraduate Work	11	12	111
Professional/Managerial	23	25	108
African American	13	7	51
Hispanic	13	24	183
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	50	90
Read Any Sunday Newspaper	64	59	93
Total Radio Morning Drive M-F	22	21	96
Total Radio Afternoon Drive M-F	18	17	93
Total TV Early News M-F	29	31	106
Total TV Prime Time M-Sun	39	36	92
Total Cable Prime Time M-Sun	13	13	101
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	75	69	92
Read Any Sunday Newspaper	77	74	96
Total Radio Morning Drive M-F	76	75	99
Total Radio Afternoon Drive M-F	73	73	99
Total TV Early News M-F	70	71	102
Total TV Prime Time M-Sun	91	89	97
Total Cable Prime Time M-Sun	59	59	100
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	65	108
HOME TECHNOLOGY			
Own a Personal Computer	69	74	107
Purchase Using Internet Past 12 Months	38	42	112
HH Connected to Cable	69	79	115
HH Connected to Satellite/Microwave Dish	16	9	53

*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.

Source: 2002 Scarborough Research Top 50 Market Report (February 2001-March 2002)

Dallas (all the NBC stations will eventually be hubbed out of a central location).

KNSSD changed its main female anchor for its 6 and 11 p.m. news, hiring Anne State at the end of December. State had been a weekend anchor at KMOV-TV in St. Louis.

Independent KUSI-TV, owned by local broadcaster Michael McKinnon, went on the air in 1982. Despite a relatively short history, the station has made its presence felt as one of the stronger outlets in the market. KUSI produces a lot of news, including a 10-year-old

long morning show from 5:30 to 9 a.m. weekdays. Its weekend morning show is three hours, from 7 to 10 a.m. The station also produces an hour-long noon newscast, a 6 p.m. evening news hour and an hour-long 10 p.m. late news. In the spring of 2002, KUSI expanded its 6 p.m. newscast from a half hour to an hour. In December 2002, KUSI hired Kimberly Hunt as its main anchor at 6 and 10 p.m. Hunt had been at KGTV, McGraw Hill Broadcasting's ABC affiliate for 15 years, and is viewed as the market's leading female anchor.

KUSI is building its own broadcast facility downtown. The station will occupy the first six floors of the 30-story building, with a five-star hotel occupying the remaining floors. The building, slated to be completed in 2005, will be situated directly across the street from the convention center.

As for entertainment offerings, KUSI is planning some spring changes. "We have six of the top eight shows in daytime," says McKinnon, including *The Maury Povich Show*, *Live! With Regis & Kelly* and *The Jerry Spring Show*. The station just acquired *Judge Judy*, which had been airing on KGTV. KUSI will air the court show at 5 p.m. as the lead-in to its evening news. It replaces *The Wayne Brady Show*, which will move to 2 p.m. this month.

Home of the National Football League's San Diego Chargers, the market hosted Super Bowl XXXVII this past January. KFMB-TV, the CBS affiliate owned by Midwest Television, is the home of the Chargers' preseason games. Cox Communications' local cable Channel 4 holds the broadcast TV and cable rights to the Padres baseball games. Cox farms out 25 of its regular-season Padres games to KUSI, although Cox sells the ad inventory for those games.

Entravision Communications owns KBNT, the market's Univision affiliate and leading Spanish-language station. The company also operates three stations in the market under local management agreements—Telemundo affiliate XHAS and UPN affiliate XUPN, both owned by Televisa Alco, and Fox affiliate XETV, owned by Grupo Televisa. Both Televisa Alco and Grupo Televisa are based in Mexico. XETV eliminated its noon news 18 months ago, but expanded its 10 p.m. late news to a full hour and extended its morning show to 6-9 a.m. one year ago, says Richard Jones, XETV and XUPN vp/gm. XETV also produces a local music show, *Fox Rox*, which airs Thursday at midnight and Sunday at 11:30 p.m. on XETV and Saturdays at 7 p.m. on XUPN.

Alberto Mier y Terán, KBNT gm, says his station's 4-11 p.m. programming is dominant among Hispanic viewers and ranks highly in younger demos among the general market stations. In February, KBNT added weekend news, with half hours at 6 and 11 p.m. (the same as weekdays). It's the first and only Spanish-language weekend news in San Diego. "There was a need. Our viewers were asking us for more news because we are the voice of the Hispanic community," says Mier y Terán.

There is no Telefutera outlet in San Diego, but Mier y Terán says Entravision is looking at the possibility of launching one. San Diego is the nation's 12th-largest Hispanic market,



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market profile

according to Nielsen Media Research.

San Diego has three competitors with a 10 p.m. late news, unusual for a market its size. Along with KUSI and XETV, which both have hour-long late newscasts, KSWB-TV, Tribune Broadcasting's WB affiliate, has a half-hour newscast at 10. "I think all three of us have an idea of who our audience is and what we're after," says Ramsey. "Our news is a little bit younger-skewed, since we're a WB affiliate."

KSWB welcomed Bob Ramsey as its new gm in March 2002. He most recently served as

station manager at WGN, the WB station in Chicago. Last October, KSWB lured Lynda Martin from her post as XETV's main female anchor for the same spot on KSWB's late news.

Cable penetration in the San Diego DMA is 79 percent, according to Scarborough Research (see *Scarborough chart on page 16*), well above the national top 50 market average of 69 percent. With cable penetration so high, the percentage of homes connected to satellite or microwave dish is just 9 percent, far below the top 50 market average of 16 per-

cent, according to Scarborough.

Cox Communications, the dominant cable provider in the market, serves approximately 580,000 homes. Cox's ad sales division, which was renamed in February from Cox CableRep to Cox Media, also represents Adelphia Cable's 66,000 subs, giving it control over 75 percent of the cable market, says Cox Media-San Diego vp/gm Michael Miller. Miller, a 20-year Cox veteran, took over his current post last July, having most recently held the same position with Cox's Omaha, Neb., office. Cox Media inserts ads on 54 networks, including 4 it just added to its digital tier in the market.

Cox's geographical coverage area in San Diego is the northern, southern and eastern corners; Adelphia is in North County (which includes communities like Oceanside and San Marcos). Cox also has a partnership with KGTV to operate a 24-hour cable news network, called San Diego's News Channel. The channel simulcasts KGTV's live newscasts, then rebroadcasts the most recent version until the next one begins. The station does produce some original news programming, however, airing an hour-long, 9 p.m. live newscast Monday to Friday and an hour-long Saturday-morning newscast at 9. "There were two gaps in the market we felt we could fill," says Miller.

Behind Cox, Time Warner Cable is the second-largest MSO in the market, with about 200,000 subscribers. TWC's coverage area is the center of the DMA, with Cox essentially encircling its territory.

Clear Channel Communications is the dominant radio broadcaster in the No. 17 radio market. The company owns eight stations (one station does not have enough listeners to crack into Arbitron's survey). Clear Channel's remaining outlets garnered a collective 23.1 average quarter-hour share in the Winter 2003 Arbitrons. The stations generated a combined \$48.1 million in ad revenue last year, according to BIA Financial Network.

Jefferson-Pilot Communications, Mexico-based XETRA and Midwest Television all have about the same market share, with Infinity Broadcasting just behind them.

Midwest Television is a local media powerhouse, as it owns two market-leading radio stations—KFMB-FM, an Adult Contemporary Hit Radio station, and Talk-formatted KFMB-AM, the Chargers' flagship outlet. Chargers can also be heard in Spanish on XETRA's Spanish Sports/Talk XTRA-AM. KOGO-AM, Clear Channel's Talk/News/Sports property, is the radio home of the Padres.

Reflecting the market's diversity, 3 of the market's top 10 stations (*continued on page 19*)

NEWSPAPERS: THE ABCs

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
San Diego County: 1,022,716 Households*				
<i>The San Diego Union-Tribune</i>	350,162	426,664	34.2%	41.7%
<i>North County Times</i>	76,488	76,753	7.5%	7.5%
<i>Los Angeles Times</i>	20,203	22,578	2.0%	2.2%
<i>La Opinion</i> (Los Angeles)	3,069	2,251	2.5%	1.8%

*San Diego is a one-county DMA. Data is based on audited numbers published in the Audit Bureau of Circulations' Oct. 3, 2002 County Penetration Report.

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 5 FM	23.1	\$48.1	29.2%
Midwest TV Inc.	1 AM, 1 FM	7.4	\$22.5	13.6%
XETRA	1 AM, 3 FM	11.6	\$21.6	13.1%
Jefferson-Pilot Communications	3 FM	11.2	\$21.5	13.0%
Infinity Broadcasting	2 FM	6.9	\$16.6	10.1%
Hispanic Broadcasting	2 FM	6.7	\$13.0	7.9%
Compass Radio	1 FM	1.8	\$2.6	1.6%
Astor Broadcast Group	1 FM	1.4	\$2.6	1.6%
Salem Communications	2 AM	1.9	\$3.5	2.1%
Hi-Favor Broadcasting	2 AM	0.9	\$2.2	1.3%

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

RADIO LISTENERSHIP / SAN DIEGO

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KFMB-FM	Adult Contemporary Hit Radio	7.8	3.9
KOGO-AM	Talk/News/Sports	5.6	5.1
KLNV-FM	Mexican	5.2	3.7
KIOZ-FM	Album-Oriented Rock	5.2	3.1
KGB-FM	Classic Rock	4.9	2.3
XHTZ-FM	Rhythmic Contemporary Hit Radio	4.4	5.7
KSON-FM	Country	4.2	4.5
KYXY-FM	Soft Adult Contemporary	3.9	4.8
KIFM-FM	Jazz	3.9	4.5
KHTS-FM	Top 40	3.4	5.7

Source: Arbitron Winter 2003 Radio Market Report

SPECIAL ADVERTISING SECTION



Family Friendly Programming Forum

AN INITIATIVE OF AMERICAN ADVERTISERS TO
ENCOURAGE MORE TV PROGRAMS THAT
PARENTS AND CHILDREN CAN ENJOY TOGETHER

SUCCESS STORIES

24 Hallmark Originals in 24 months bring men, women and families to Hallmark Channel for great stories they know they can trust. In 2002, Hallmark Channel ranked:

#1 in Total Day W25-54 Impressions Growth (+84%)

#1 in Total Day A25-54 Impressions Growth (+78%)

#1 in Total Day HH Impressions Growth (96%)



TERI POLO ANDREW MCCARTHY

STRAIGHT from the HEART



hallmarkchannel.com

For information on how to put the Hallmark brand to work for you, contact
Bill Abbott, EVP, Advertising Sales:
(212) 930-1942


Hallmark
CHANNEL

HALLMARK
ENTERTAINMENT

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Source: Nielsen Media Research, Galaxy Explorer, 2002 (12/31/01-12/29/02) vs. 2001 (11/01-12/30/01).
Percent change based on impressions. Hallmark total day excludes non-commercial programming.
Ranked against ad-supported cable networks. Subject to qualifications made available upon request.

Where great *stories* come to life



Five years ago a unique group of 10 advertisers came together with a common goal that skeptics in the industry thought we would not—nor should even attempt to—accomplish. That goal was to have the networks air more family-friendly television programs between the prime family viewing hours of 8-10 p.m. We were told that this defied conventional wisdom, that families are fragmented and don't watch television together and that there was no need for multigenerational programming.

Well, we are proud to say that five years later, because of the commitment and dedication of Family Friendly Programming Forum members, now almost 50 strong, and the support of the advertising and television community, we are at the forefront of a strong and powerful movement.

Our direct efforts have resulted in six family-friendly shows (five of which are still on the air) that were funded from our script-development initiative, along with the industry realization that there was a need to air and develop family-friendly fare. We have received thousands of letters from consumers strongly endorsing our achievements. We have funded 19 scholarships for university students enrolled in a script-writing curriculum. And we produced and sponsored four Family Television Award television shows, the only awards for which the honorees are nominated and voted on by advertisers, all members of the Association of National Advertisers.

As we proudly celebrate our fifth anniversary, we invite your participation in the Family Friendly Programming Forum. Celebrate with us at the fifth annual Family Television Awards this summer in Los Angeles. If you are an advertiser, join the Forum and help us accomplish even more.



Andrea Alstrup
Andrea Alstrup,
 CORPORATE VICE
 PRESIDENT OF ADVERTISING,
 JOHNSON & JOHNSON



Brad Simmons
Brad Simmons,
 VICE PRESIDENT OF
 MEDIA SERVICES
 FOR UNILEVER

EXECUTIVE COMMITTEE

Andrea Alstrup, CORPORATE VICE PRESIDENT OF ADVERTISING, JOHNSON & JOHNSON

Barbara Bacci Mirque, SENIOR VICE PRESIDENT, ASSOCIATION OF NATIONAL ADVERTISERS

Bill Cella, CHAIRMAN, MAGNA GLOBAL, USA

Marc Goldstein, PRESIDENT/CEO, MINDSHARE NORTH AMERICA

Kaki Hinton, VICE PRESIDENT OF ADVERTISING SERVICES, PFIZER CONSUMER GROUP

William McCarron, VICE PRESIDENT, MEDIA AND SPONSORSHIPS, VERIZON COMMUNICATIONS

Greg Ross, US DIRECTOR OF MEDIA & MARKETING SERVICES, PROCTER & GAMBLE

Brad Simmons, VICE PRESIDENT OF MEDIA SERVICES FOR UNILEVER

MEMBER COMPANIES

Ace Hardware Corporation
 The Anschutz Corporation
 AT&T Corporation
 The Coca-Cola Company
 Eastman Kodak Company
 Fedex Corporation
 Ford Motor Company
 General Mills, Inc.
 General Motors Corporation
 The Gillette Company
 GlaxoSmithKline
 H&R Block, Inc.
 Hallmark Cards, Inc.
 General Motors Corporation
 The J.M. Smucker Co.
 Johnson & Johnson
 Kellogg Company
 KFC Corporation
 Kraft Foods
 Liberty Mutual
 The Lowe's Cos., Inc.
 Masterfoods Incorporated (M&M Mars)
 McCormick & Company, Inc.
 McDonald's Corporation
 Merck & Company, Inc.
 Nationwide Insurance and Financial Services
 Nestle, USA Inc.
 Novartis
 Pepsico, Inc.
 Pfizer, Inc.
 The Procter & Gamble Company
 Schering-Plough Corporation
 Sears, Roebuck & Co.
 Sprint Communications
 State Farm Insurance Companies
 Tyson Foods, Inc.
 Unilever United States, Inc.
 Verizon Communications
 Wal-Mart Stores, Inc.
 Welch Foods, Inc.
 Wellpoint Health Networks
 Wendy's International, Inc.



Family Definitely Matters

Reality programs might be dominating today's broadcast schedules, but the reality is that thanks in part to the Family Friendly Programming Forum, programming that families can enjoy together is alive and considerably well.

Created in June 1998 by Johnson & Johnson and now comprised of more than 40 other national advertisers, the Family Friendly Programming Forum aims to find and nurture the types of programs that are relevant, interesting and appropriate to a broad family audience, with a focus on regularly scheduled series, movies, documentaries and informational programs that air within the 8-10 p.m. programming block.

To accomplish this, the Forum has a number of innovative initiatives in place, including a yearly awards program, the Family Television awards, which recognize the best in family-friendly programming; a fund to financially support the creation of family-friendly scripts; and a scholarship program for students enrolled in a script-writing curriculum to work on family-friendly projects.

The result? In just a few short years since the Forum's formation, there has been renewed interest from networks and viewers alike in programs that families can watch together.

"I think what this group is doing is of tremendous value to this industry," said Les Moonves, president and chief executive officer of CBS Television. "Although any prime-time schedule is a potpourri of genres, by emphasizing family values and supporting the concept within the advertising community, we are seeing more of this programming."

Other network executives also have recognized the benefits that family-friendly programming can bring.

According to Jed Petrick, president and chief operating officer at the WB, whose 3-year-

old drama *Gilmore Girls* was developed using the Forum's script fund, working with the Forum is a win-win for broadcasters. "Because they provide us with funds above and beyond our programming needs, it gives us added incentive to go out and find more family-friendly projects," he explained.

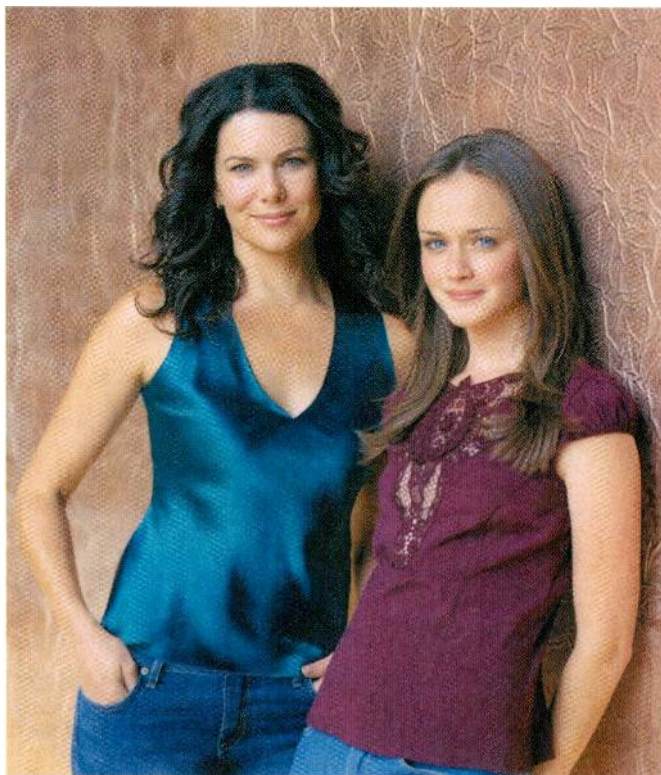
Jeff Zucker, president of entertainment at NBC, agrees. "One of the criticisms we have faced in recent years is the lack of shows featuring families," Zucker said. "Having the support of the advertising community from the get-go is a definite bonus for any network, and I'm looking forward to doing more projects with them."

Through the years, family-oriented programming had been a staple in prime time.



Bledel, who plays 16-year-old Rory Gilmore on the WB's critically acclaimed *Gilmore Girls*, was the honored actress at the 4th annual Family Television Awards held last July in Beverly Hills.

The 1952 introduction of *The Adventures of Ozzie & Harriet* opened the floodgates to comedies like *Father Knows Best*, *Leave It to Beaver* and *The Donna Reed Show*. In the '70s, sitcoms like *The Brady Bunch* and *The Partridge Family* stressed family values, and hit series *The Waltons* paved the way to *Little House on the Prairie*, *Eight Is Enough* and other dramatic vehicles.



GILMORE GIRLS

Lauren Graham as Lorelai Gilmore, Alexis Bledel as Rory Gilmore

More recent sitcoms such as *The Cosby Show*, *Family Ties* and *Dr. Quinn, Medicine Woman* have carried family-friendly messages, but lately such programs have been less visible on the prime-time landscape.

"In the mid- to late 1990s, I became concerned about a lot of the content I was seeing in the early evening," said Family Friendly Programming Forum founder Andrea Alstrup, corporate vp, advertising, Johnson & Johnson. "The only way that we as advertisers could address the problem was to pull our ads out. It was a losing proposition for everyone."

In an effort to rectify the situation and challenge the creative community, Alstrup took action, announcing in a speech at an Advertising Women of New York function in June 1998 that Johnson & Johnson would underwrite the creation of a programming forum stressing family.

"The message for the creative community was to give us programs that families could

watch together and we as advertisers would respond," said Alstrup. "[It's] four years later, and we have proved that we're in this for the long run. Family-friendly is family enjoyment—that's our motto."

While there is still much to accomplish, the Forum's multi-faceted efforts have helped increase the attention paid to programs families can watch together while providing a financial incentive to develop family programming.

One cornerstone of the Forum's efforts is the annual Family Television Awards. Broadcast for the past three years on network television, the Family Television Awards recognize the best in family programming. This year's award recipients include CBS' *The Rosa Parks Story* (Best TV Movie), ABC's *My Wife and Kids* (Best Comedy), and actress Alexis Bledel from the WB's *Gilmore Girls*, who won for Best Actress (see sidebar listing of previous honorees).

"Since so much focus gets put

TRUSTED STORIES



TIM MATHESON

SEAN YOUNG

KRISTEN BELL

EDWARD ASNER

The
King and Queen
of Moonlight Bay

Viewers trust Hallmark Channel and they're more likely to trust your advertising message.¹ There's no better advertising environment on television. Myers Media Brand Tracker ranked Hallmark Channel:

- #1 Among Adults
- #1 Among Women
- #1 Among HH \$75,000+

Viewers come for our programs and stay for your message. The average Hallmark Channel viewer watches 92 minutes per week during primetime, more than 47 other ad-supported cable networks.²

For information on how to put the Hallmark brand to work for you, contact
Bill Abbott, EVP, Advertising Sales:
(212) 930-1942



Where great *stories* come to life

HALLMARK CHANNEL: QUALITY STORIES THE



“Family-friendly programming has to be compelling and relevant to people’s lives.”

Dave Kenin
Executive Vice President, Programming

“Hallmark Channel was launched in August 2001 on the premise that there was an unmet need in this country for engaging, contemporary family-friendly entertainment,” says Dave Kenin. “The network’s #1 ratings performance in 2002 – and continuing into 2003 – proves that assumption was right.” He adds that Hallmark brand’s reputation for quality defined the network early on as a welcome alternative.

Mr. Kenin believes that Hallmark Channel’s appeal is based on three types of programming: world premiere original movies; great films from the Hallmark Hall of Fame Collection and the Hallmark Entertainment library of over 4,000 films; and the kind of enduring series and branded blocks that build loyalty.

“The original movies are the nose-cone programming that – with the help of marketing – brings in a whole new, upscale audience to the channel,” Mr. Kenin says. “That’s exactly why we have committed to producing 24 original movies in 24 months. Rounding out our schedule is programming that we know viewers gravitate to – quality series like ‘Touched By An Angel’ and ‘MASH’ (coming this fall).”

Viewers came for the original movies – and stayed! Hallmark Channel ratings hit an all-time high in December, then eclipsed that in January. February was even better as the network broke into the top 20 cable channels in audience delivery. The network is quickly becoming a destination for movies that celebrate the holidays and the always-popular genres of westerns and mysteries.

“One thing I’m sure of,” Dave Kenin states, “you can’t bore people into watching. There’s an audience for family-friendly programming, but it has to be compelling and relevant to people’s lives. That’s what Hallmark Channel is giving them.”

Hallmark as a brand has always stood for the holidays, special times for families to come together. So it wasn’t surprising for Hallmark Channel to join in that celebration. In November and December the network offered six consecutive weeks of fresh, original programming that was appropriate for the entire family. What’s more, Hallmark Channel joined with Hallmark’s 4,500 Gold Crown® Stores in an unprecedented national promotion.

“Today, successful marketing must be ‘experiential.’ It must touch the consumer in many different ways,” said Chris Moseley. “For our holiday partnerships, each brand in the powerful Hallmark family contributed to a 360-degree, experience-driven communication. These integrated partnerships created value not only for our viewers, but for advertisers and affiliates as well.”



“Today, successful marketing must be ‘experiential.’ It must touch the consumer in many different ways.”

Chris Moseley
Executive Vice President,
Worldwide Marketing & Brand Strategy

Hallmark Entertainment, the world’s largest producer of television movies, created the original programming. Hallmark Gold Crown® Stores provided the hands-on experience and distributed game pieces for the sweepstakes, as did eBay®, another important partner. (All told, 145 million game pieces were distributed!) Hallmark Channel was responsible for the multi-media advertising campaign that raised awareness and drove viewership.

“We focused on the special events – original movies like ‘A Christmas Visitor,’ ‘Santa Jr.’ and ‘Silent Night.’ All of these were programs the entire family could enjoy watching together. All underscored Hallmark Channel’s positioning as the place ‘where great stories come to life.’ As Hallmark Channel continues to celebrate holidays year-round with special programming, ‘Hallmark for the Holidays’ will add a whole new dimension to family-friendly programming.”

AT DELIVER RESULTS



“Family-friendly advertisers will find unmatched opportunities on Hallmark Channel.”

Bill Abbott
Executive Vice President,
National Advertising Sales

“Hallmark Channel offers advertisers opportunities they simply can’t find anywhere else on television,” Bill Abbott states. “The network is the newest success story in the powerful Hallmark brand family. We were the #1 cable channel in ratings growth in 2002 – up 50% in total Day HH ratings. Our December ratings reached an all-time high, which we have since exceeded in January and February with two Hallmark Channel originals. ‘The Last Cowboy’ with a 1.3HH and ‘Straight From The Heart’ averaged a 1.9HH and peaked at a 2.1HH. We predict momentum and continued growth in the year ahead.”

Mr. Abbott points out that advertisers seeking a family-friendly environment will find none better than Hallmark Channel. The strong original programming drives ratings that are comparable to or even higher than those of long-established networks. Further, Hallmark Channel is the only place on television where advertisers can be associated with the Hallmark Hall of Fame Collection and other award-winning Hallmark Entertainment productions.

“Without question, Hallmark Channel offers advertisers the most trusted environment on television,” Mr. Abbott adds. “Viewers pay more attention to the message, they are more likely to trust the advertising, and they feel more positive about a company, product or service because it advertises on Hallmark Channel.”

Finally, the network offers unique integrated partnerships that give advertisers the opportunity to leverage the Hallmark family of brands, which builds brand loyalty. “Family-friendly advertisers will find unmatched opportunities on Hallmark Channel,” Mr. Abbott concludes.

“We belong to one of the most successful family of brands there is,” Mr. Evans concludes. “We are the newest member of the Hallmark family. Each is a leader in their specific industry. Hallmark Gold Crown® Stores, one of the largest retailers in America. Hallmark Entertainment, the largest television movie production company in the world, the company other networks turn to, with 8 out of the top 10 highest rated broadcast events in the last decade. Hallmark.com, the e-greeting site that consumers turn to. And now, Hallmark Channel.”

David Evans describes his vision for Hallmark Channel, “a commitment to bring this entertainment channel...this family-friendly programming to every home in America that has cable television.”

“Great television brings people together, with great stories that are meaningful and relevant to their lives today. I am always struck by how similar people’s needs and attitudes are. A father in Atlanta, a grandfather in Los Angeles, a working mother in New Jersey all want the same thing from television: quality entertainment they can watch together as a family.”



“We are committed to bringing this entertainment channel (Hallmark Channel)... to every home in America that has cable television.”

David Evans
President & CEO

“From the moment Hallmark Channel was launched, we knew we were headed for success, headed for a place among the top ten networks. Right now, we’re on our way!”



Where great *stories* come to life



on shows that push the envelope like *The Sopranos*, we also want to ensure that family-oriented programs are not lost in the shuffle," noted Forum co-chair Brad Simmons, vp, media services, Unilever North America. "Our mission remains focused on bringing more programs to prime time that are suitable to families and appropriate for our advertising needs."

To nurture the development of additional family-focused programming, the Forum created its scriptwriting fund. Funded by 18 of the Forum's members, the fund provides seed money to participating networks to create family-friendly scripts. If the script becomes a pilot, the network reimburses the Fund, and the money is redeployed to seed more scripts.

For participating advertisers, including Unilever, Sears, Roebuck & Co., Wendy's, Procter & Gamble, Pfizer, Kellogg Company and Verizon Communications, creating a fund to promote family programming values sends out a message of positive concern to the buying community. For a network looking for its next hit, a family-friendly, universally appealing show that advertisers would have no objection to is the ideal acquisition. And for buyers recommending programming to advertisers, something parents and children can enjoy together is a definite bonus.

"The fact that there is a group that will support the 8 p.m. to 10 p.m. programming block is nothing but a positive," said ABC Entertainment president Susan Lyne. "We put in the ideas early in the development season, they sign off on concepts they feel meet their credentials, we hire a writer to create the scripts, and they fund the projects. If the script becomes a pilot, we reimburse the fund."

The WB's *Gilmore Girls* is a great example of how the script-development fund works. The mother-daughter drama was the first script funded by the Forum and has proved so successful that the network is planning a

spinoff series for next season.

"I had no idea of the Family Friendly Programming Forum's endorsement of our show when I first wrote the pilot script," noted *Gilmore Girls* creator Amy Sherman-Palladino. "And what a pleasant surprise it was to learn that a foundation like this was behind us despite the premise of a 32-year-old single woman raising her 16-year-old daughter alone. It's proof positive that the definition of family is changing."

Bill Cella, chairman of agency Magna Global USA, whose clients include Coca Cola, Johnson & Johnson, Wendy's and Sprint, applauds the Family Friendly Programming Forum for its ongoing efforts.

"Awareness of family-friendly programming is certainly up because of this organization," noted Cella. "And because one of the things they provide is a scholarship fund, it gives young writers and producers more incentive to create this kind of programming. It's a smart way to plan for the future."

Andy Donchin, director of national broadcast television buying at agency Carat U.S.A., which places more than \$1 billion

in ads in the United States for clients such as Pfizer and Texas Instruments, gives the Family Friendly Programming Forum brownie points for supporting script development while not getting involved creatively.

"This is a positive, proactive organization that encourages family-friendly programming by not censoring any potential ideas or options," said Donchin. "One look at the current list of programs and it's obvious that



John Ritter presented an award in the Best Actor category to Simon Baker, star of CBS' *The Guardian*, at last year's Family Television Awards ceremony.

their impact in prime time is growing."

In addition to *Gilmore Girls*, three other series this season—a comedy and two dramas—owe their roots to the Family Friendly Programming Forum. On the comedy front is ABC's *8 Simple Rules for Dating My Teenage Daughter*, the John Ritter/Katey Sagal sitcom which Susan Lyne refers to as a key building block in ABC's future. In the drama department there's NBC's *American Dreams*, which takes a nostalgic look at life in the 1960s; and recently introduced adventure series *Veritas: the Quest*, also on ABC.

Ritter, whom few people remember as the understanding Reverend Matthew Fordwick on drama *The Waltons* prior to his classic stint as girl-crazy Jack Tripper on *Three's Company*, has returned to his family friendly roots as the loving but frustrated father of three teenagers on *8 Simple Rules*.

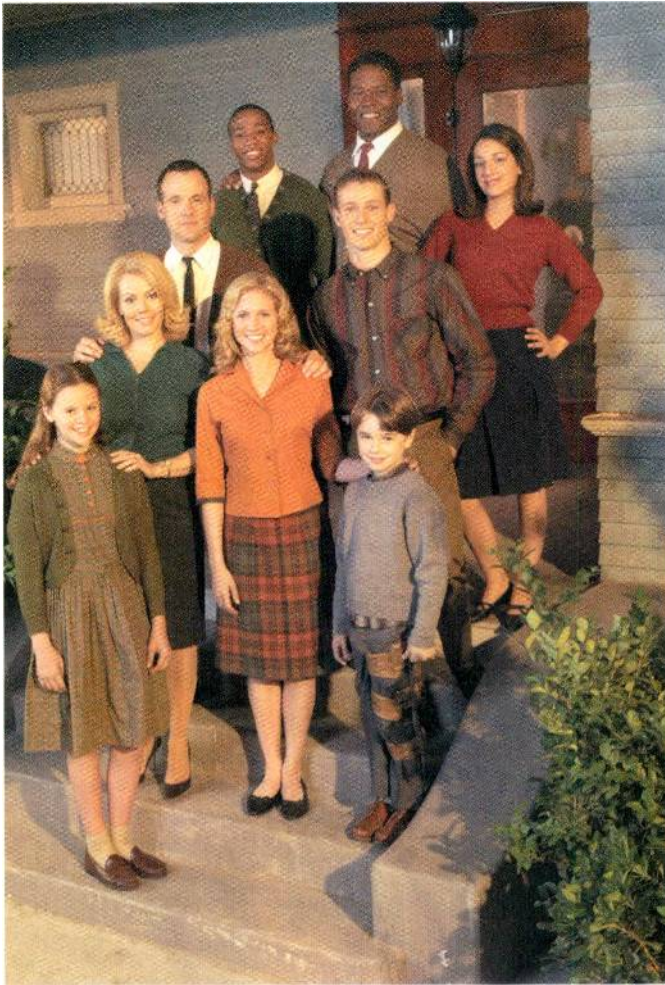
"Obviously, I am grateful to the Family Friendly Programming Forum for supporting our series," said Ritter. "In today's tumultuous times, I think family oriented programming is more important than ever before. Whether we're talking, arguing, cooperating or listening on *8 Simple Rules*, it's of great value to see a family communicating as a unit. Any organization that supports this kind of programming should be commended."

"The advantage family-type shows have that other genres don't is the ability to bring everyone to the set," added Floyd Suarez, executive producer of *8 Simple Rules*. "And we wanted this to be a show you wouldn't have to worry about having your kids watch." NBC, who hasn't had a successful feel-good family drama since the demise of Michael Landon's *Highway to Heaven* in 1989, considers *American Dreams* a stepping stone to other family-friendly projects.

"At this stage of my career, I wanted to be in the kind of show that my niece and nephew could watch together," said Gail



8 SIMPLE RULES FOR DATING MY TEENAGE DAUGHTER
Kaley Cuoco, Amy Davidson, Ritter, Martin Spanjers and Katey Sagal



AMERICAN DREAMS

(clockwise from bottom right) Ethan Dampf as Will Pryor, Brittany Snow as Meg Pryor, Sarah Ramos as Patty Pryor, Gail O'Grady as Helen Pryor, Tom Verica as Jack Pryor, Arlen Escarpeta as Sam Walker, Jonathan Adams as Henry Walker, Vanessa Lengies as Roxanne Bojarski, Will Estes as JJ Pryor

O'Grady, who plays matriarch Helen Pryor on *Dreams*. "Because we air at 8 p.m., we're able to reach a wide range of viewers, which is a positive for any actor. To know that an organization like the Family Friendly Programming Forum is behind your product makes it even more worthwhile."

Thanks to this organization, advertisers looking to reach a family audience now have a greater variety of programs to choose from in the early evening.

"It is important for Pfizer to put our brand communication in programs between 8 p.m. and 10 p.m. that inform and entertain responsibly," said Kaki

Hinton, vp of advertising for the Pfizer Consumer Group. "And because of our efforts, there are now more programs that fit within these parameters."

"In today's environment, where reality seems to be everywhere, I think the message we are sending about the type of shows we want to advertise in is more critical than ever before," noted Bill McCarron, vp, media and sponsorships at Verizon. "And the networks are really beginning to respond. If anything, our goal should be to make sure that shows of this nature are visible every night of the week."

In addition to the increase of family-friendly programming on

the broadcast networks, cable's Hallmark Channel remains devoted to the family-oriented concept. With a potpourri of original titles, including the recent ratings record-breaker *Straight From the Heart*, movies and miniseries; CBS' soon-to-conclude *Touched by an Angel*; a Western programming block on Saturday; a mystery block on Sunday afternoons; and repeats of regularly scheduled classics like *The Waltons*, *Dr. Quinn* and *Bonanza*, Hallmark is synonymous with family. Add to the mix a recent agreement with Buena Vista Television for the exclusive domestic cable television rights to a package of films from Disney's extensive collection and the growing cable network is poised for more momentum.

"What we offer is consistent with the Forum's mission, which is a timeless collection of programs any adult would be comfortable allowing their family to watch together," said Bill Abbott, executive vp, ad sales at the Hallmark Channel. "We provide the kind of programming the Forum is looking to endorse, and many of the advertisers within the Forum are clients of ours. We are proud to be in partnership with them. Their impact within our business continues to grow."

Stephen Collins, who plays family patriarch on the WB's

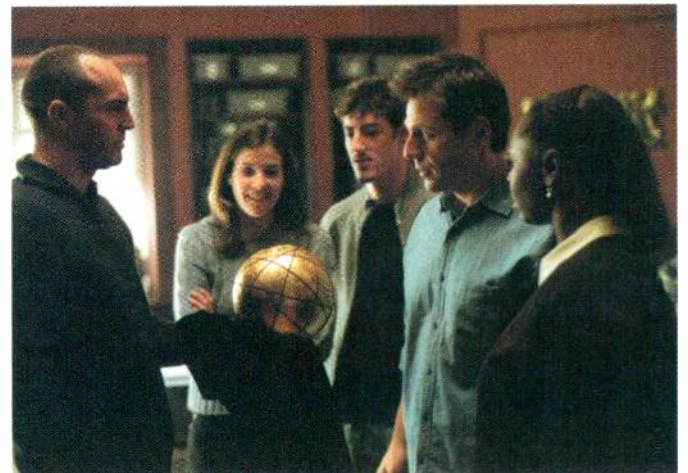
7th Heaven, which has been honored twice by the Family Television Awards, further acknowledges the impact of the Forum.

"Those of us who make *7th Heaven* were thrilled that the Family Friendly Programming Forum named our show as Best Drama," said Collins. "Family shows don't get a lot



7th Heaven, the WB series about a minister and his wife and seven kids, took top honors in the Drama category. Cast members Beverly Mitchell (Lucy) and Stephen Collins (Eric, the father) accepted for the show.

of recognition in the media, which tends to be a heat-seeking missile when it comes to writing about TV. But thanks to this organization, we are beginning to see more options like these. The Family Friendly Programming Forum comes from people who really understand the difficulties, pitfalls and importance of family programming. Their efforts and impact have been significant."



VERITAS: THE QUEST

Arnold Vosloo as Vincent Siminou, Cobie Smulders as Juliet Droil, Eric Balfour as Calvin Banks, Alex Carter as Solomon Zond and Cynthia Martells as Maggie



AND THE HONOREES ARE...
 Family Friendly Programming Forum Awards

To reinforce the importance of family-oriented programming in prime time, the Family Friendly Programming Forum created its own individual awards show. The Family Television Awards, launched at a luncheon on September 9, 1999, recognize the best in television at an annual gathering funded and produced by the participating advertisers. Each year, the Family Friendly Programming Forum strives to educate consumers about the importance of supporting family-friendly shows through this now televised event.

"Recognition from this organization is a real coup," said ABC Entertainment president Susan Lyne. "It shows the advertising and broadcasting community that you care about family-oriented programming. That's an important message to send out."

In a walk down memory lane, here are the honorees of the Family Television Awards from the first four years:

September 9, 1999:

- 7TH HEAVEN DRAMA (WB)
- ABC'S FRIDAY-NIGHT TGIF COMEDY LINEUP
- TOUCHED BY AN ANGEL (CBS)
- THE DISCOVERY CHANNEL
- LIFETIME ACHIEVEMENT - The Cosby Show (NBC)

August 10, 2000:

- COMEDY - Everybody Loves Raymond (CBS)
- DRAMA - The West Wing (NBC)
- MOVIES/MINISERIES/SPECIALS - Oprah Winfrey Presents: Tuesdays With Morrie (ABC)
- INSPIRING STORIES/PRIDE IN OUR HERITAGE - A&E Biography (A&E)
- REALITY PROGRAMMING - National Geographic Explorer (CNBC)
- ALTERNATIVE PROGRAMMING - Who Wants to Be a Millionaire (ABC)
- ACTOR - Michael J. Fox
- ACTRESS - Della Reese
- LIFETIME ACHIEVEMENT - The Wonderful World of Disney (ABC)

August 2, 2001:

- COMEDY - Malcolm in the Middle (Fox)
- DRAMA - The West Wing (NBC)
- MOVIES/MINISERIES/SPECIALS - The Miracle Worker (ABC)
- NEW SERIES - Gilmore Girls (WB)
- REALITY/ALTERNATIVE PROGRAMMING - Survivor (CBS)
- ACTOR - Tom Cavanagh: Ed (NBC)
- ACTRESS - Lauren Graham: Gilmore Girls (WB), Jane Kaczmarek: Malcolm in the Middle (Fox)
- LIFETIME ACHIEVEMENT - Hallmark Hall of Fame (CBS)

August 1, 2002:

- COMEDY - My Wife and Kids (ABC)
- DRAMA - 7th Heaven (WB)
- MOVIE - The Rosa Parks Story (CBS)
- NEW SERIES - The Guardian (CBS)
- SPECIAL SERIES - American Family (PBS)
- ANIMATED SPECIAL - Dinotopia (ABC)
- ACTOR - Simon Baker: The Guardian (CBS)
- ACTRESS - Alexis Bledel: Gilmore Girls (WB)



Members of the Forum's executive committee gathered at the Awards event: (standing, left to right) Greg Ross (Procter & Gamble); Bill Cella (MAGNA Global USA); Brad Simmons (Unilever United States), Forum co-chair; Irwin Gottlieb (MindShare Worldwide); Marc Goldstein (MindShare Worldwide); (seated, left to right) Barbara Bacci Mirque (Association of National Advertisers); Andrea Alstrup (Johnson & Johnson), Forum co-chair; Kaki Hinton (Pfizer Inc., Pfizer Consumer Group); Perianne Grignon (Sears, Roebuck & Co.).



Brad Simmons (Unilever United States) with Marion Ross (*Happy Days*)



Dabney Coleman (*The Guardian*) with Andrea Alstrup (Johnson & Johnson), Kaki Hinton (Pfizer Inc.) and Alan Rosenberg (*The Guardian, Cybil*)



Jack Powers, Peggy Kelly (McCann Erickson), Dawn Jacobs (Johnson & Johnson), Greg Ross (Procter & Gamble)



Kay Durkin (MindShare), Perianne Grignon (Sears), Christine Kubisztal (Sears) and Michael Clark (MindShare)



Cynthia Ponce (ABC Television), Stephen Black (AT&T), John Caruso (ABC Television)



Scott Patterson (*Gilmore Girls*) with Andrea Alstrup (Johnson & Johnson) and Dawn Jacobs (Johnson & Johnson)



Kevin Holowicki (GlaxoSmithKline), Anne Elkins, Jane Cowden (GlaxoSmithKline)



Jean Smart Carol Kane

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PROGRAMMING FORUM
AND YOUR ONGOING
SUCCESS STORY.

WE'RE PROUD
TO BE ONE OF
THE FAMILY.



Where great *stories* come to life

market profile

NIELSEN RATINGS / SAN DIEGO

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	CBS	KFMB	4.8	11
4:30-5 p.m.	CBS	KFMB	4.8	11
5-5:30 p.m.	ABC	KGTV	6.3	12
	CBS	KFMB	5.6	11
	NBC	KNSD	3.9	8
	WB	KSWB*	1.9	4
	Univision	KBNT*	1.8	3
	Fox	XETV*	1.5	3
	UPN	XUPN*	1.3	2
	Telemundo	XHAS*	1.1	2
	Independent	KUSI*	1.1	2
	5:30-6 p.m.	ABC	KGTV	6.3
6-6:30 p.m.	ABC	KGTV**	8.2	14
	CBS	KFMB	6.0	10
	Fox	XETV*	5.1	9
	NBC	KNSD	4.3	7
	WB	KSWB*	4.0	7
	UPN	XUPN*	2.1	3
	Independent	KUSI*	1.9	3
	Univision	KBNT*	1.6	3
	Telemundo	XHAS	0.7	1
	6:30-7 p.m.	ABC	KGTV	7.0
CBS	KFMB	6.5	11	
Independent	KUSI	2.3	4	

Late News

10-10:30 p.m.	Independent	KUSI	4.4	7
	WB	KSWB	2.7	4
	Fox	XETV	2.5	4
10:30-11 p.m.	Independent	KUSI	4.4	7
	Fox	XETV	2.5	4
	WB	KSWB*	1.7	3
11-11:30 p.m.	NBC	KNSD	6.6	14
	CBS	KFMB	5.9	13
	ABC	KGTV	5.5	12
	WB	KSWB*	3.0	7
	Fox	XETV*	2.2	5
	Independent	KUSI*	2.0	4
	Univision	KBNT	1.4	3
	UPN	XUPN*	0.7	1
	Telemundo	XHAS**	0.3	1

*Non-news programming **Network newscast Source: Nielsen Media Research, February 2003

(continued from page 18) overall have an ethnic focus, including the No. 1 overall outlet, XHTZ-FM, XETRA's Rhythmic CHR outlet. Hispanic Broadcasting's Mexican Ranchera outlet KLNK-FM is ranked third overall, and BiNational Broadcasting's XHRM-FM, a Urban Oldies station, ranks No. 9.

The San Diego Union-Tribune is the market's lone daily newspaper. It is also one of the few remaining family-owned metro dailies in the country. The Copley family has owned the paper since 1928 when there were two dailies serving the city, the morning *Union* and the afternoon *Tribune*. The two dailies were merged

as a single entity in 1992, The *Union-Tribune* remains the largest holding of parent company The Copley Press, which is headquartered in the La Jolla section of San Diego. Besides the *U-T*, Copley owns eight other daily newspapers in California, Illinois and Ohio, as well as the Copley News Service.

The *U-T*'s Monday-through-Wednesday total average paid circulation for the six months ended Sept. 30, 2002 was 342,447, according to the Audit Bureau of Circulations. Its Thursday-through-Saturday circ for the same period was 373,344. No comparison data is available for the prior year due to a change in reporting to

the ABC. Its Sunday circ for the six-month period was 438,848, reflecting a gain of 1.2 percent compared to the same period in 2001.

Among recent changes, the *U-T* in January overhauled its Friday entertainment pages into a full-fledged weekend section.

Although the *U-T* is San Diego's only daily, it does face some competition, including the *Los Angeles Times*, which has a 2 percent daily penetration in San Diego County and 2.2 percent Sunday penetration (see *Newspapers chart on page 18*).

However, the *U-T* faces perhaps its stiffest competition from the *North County Times*, a daily owned by Oceanside, Calif.-based Howard Publications. *North County Times* had a daily circ of 92,490 and a Sunday circ of 93,337 for the six months ended last Sept. 30. The *U-T* began publishing zoned editions aimed at attracting readers and advertisers in the North Coast area and Inland North County two years ago.

The *North County Times* has nine zones serving various communities in North County. Its two largest zoned editions serve its home turf of Oceanside, along with Escondido. The paper also serves nearby communities including Carlsbad, Vista and Santa Marcos.

With an approximately 50,000 paid circulation, *San Diego Magazine* targets the market's most "influential and affluent" residents, says Fitzpatrick. The median net worth of the magazine's readers is \$880,000; the median annual income of its readers is \$144,000, Fitzpatrick says. Founded in 1948, the glossy title claims to be the first independent city mag in the country. The regional title focuses on happenings in San Diego, from the city's best restaurants to hot night spots, along with local economic and political stories and investigative reports.

Clear Channel Outdoor, Viacom Outdoor and Lamar Advertising are the dominant providers of the city's outdoor inventory. Clear Channel and Viacom are about even in terms of market share, although Viacom has a wider variety of products to offer. All three companies offer traditional 14-foot-by-48-foot bulletins. Clear Channel and Viacom are the only ones offering 30-sheet poster panels in the market; Lamar offers bulletins only.

In addition to its approximately 130 bulletins and 530 30-sheets, Viacom also offers transit shelter advertising, mall advertising and advertising on North County buses. Viacom's coverage area stretches from the Tijuana border up through the communities of San Marcos and Vista in North County. The main interstates for bulletins in the market are I-15, I-8, I-163, I-94 and I-805. ■

Fighting Through the Static

As Washington ramps up its scrutiny of Clear Channel Communications, radio division CEO **John Hogan** is reorganizing the unit's 1,200 stations in hopes of creating a first-class sales medium for advertisers

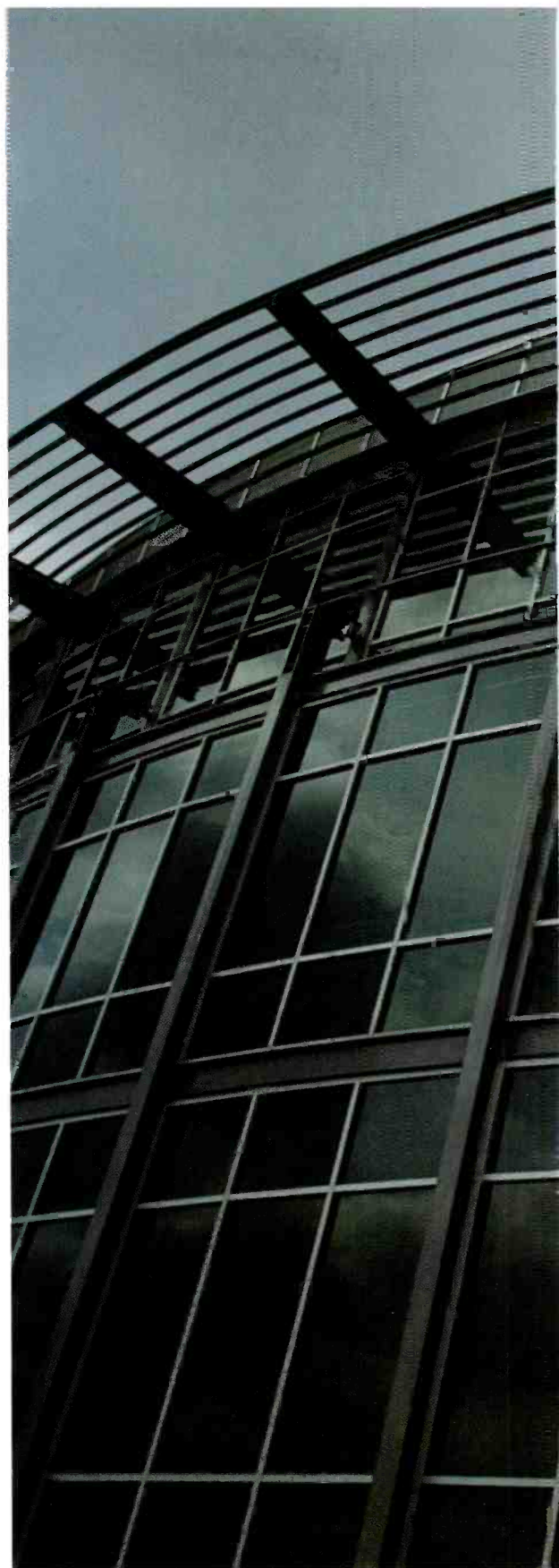
BY KATY BACHMAN

On the same day in late February that Clear Channel Communications' chairman, Lowry Mays, is fielding questions about the company's music-promotion practices before a hostile Senate Commerce Committee, its radio group is busy winding up a two-day sales meeting in New Orleans. From the looks on the faces of several hundred Clear Channel sales managers, you'd never know that the largest radio company in the world is being roasted on the Hill.

There are no whispers in the hallway, no side discussions about regulatory storm clouds over Clear Channel, no worries. At lunch preceding the final session, sales executives carry on animated conversations. Customized cereal boxes on each table carry competition-stoking slogans such as "Frosted Face-Offs."

These are local station sales managers, intent on making their commissions and rallying their troops in the 292 Clear Channel markets around the U.S. As they walk into the general session, Tulane University cheerleaders whip up the crowd with cheers and acrobatics. Little plastic billboards on the tables feature outdoor ads for the stations and on-air personalities such as Rick Dees, morning man on Los Angeles' KIIS-FM, one of the most profitable and best known of Clear Channel's 1,200 radio outlets.

Presiding over the 350-person gathering is John Hogan, CEO of the radio division. Hogan follows the cheerleaders and grabs the mike. "We need more sellers, more calls and more dollars," he implores. "You need to hit your budget, beat the market





and be better than the competition. After 20 years of being a secondary or third-choice medium, we have the opportunity to change that.”

No mention that 1,100 miles away the company is once again in the political cross hairs in Washington, D.C. A few legislators, such as Sen. Russ Feingold (D-Wis.), who has introduced a bill curbing radio promotion practices with independent promoters, have painted Clear Channel as the embodiment of unfettered media consolidation. Even FCC chairman Michael Powell has expressed his concern over radio ownership rules that have allowed companies like Clear Channel to

outlets in mostly midsize markets. The company purchased SFX Entertainment, the largest collection of live entertainment venues in the U.S. The capping moment for Clear Channel's growth spurt came in summer 2000, when Clear Channel swallowed up radio station owner and programmer AMFM for \$23.5 billion in the largest deal in radio's history. Critics of consolidation had found their whipping boy.

Here are just a few of the accusations leveled at Clear Channel. It uses its monstrous clout to force music acts to do business only with Clear Channel radio stations. It's crossed the line in dealing with independent promoters, accepting as much as \$15 million annually from independent record promoters who are paying Clear Channel to get music on the air, reminiscent of the old payola scandals of the '60s. Clear Channel is killing local radio by replacing on-air talent with "voice-tracked" talent in other markets, raising the ire of unions and local communities. It censors music all the time, whether it was after the terrorist attacks of Sept. 11, 2001 or during the recent war with Iraq. Some believe Clear Channel has been using its radio-programming muscle to support the agenda of President George W. Bush by coercing talent to hold pro-troop rallies. Clear Channel also shirks its public-interest obligations, such as in Minot, N.D., in early 2002 when that community didn't find out about a hazardous chemical spill, because Clear Channel—which owns six of the seven stations there—had one person manning the stations who didn't answer the phone.

Hogan calmly takes it all in stride. "We've become a big target, and we helped paint that target," he says. "We weren't aware of our impact on the press. We were prepared as broadcasters, but not as managers of the press. Our very best intentions are interpreted negatively. Before 1996, you couldn't pay *The New York Times* to write about radio."

Leave it to a man who is one of 10 children to figure out how to play nice with the rest of the industry, the politicians, and the public. Hogan understands listeners are worried that Clear Channel might be replacing their friendly radio station with a programmed jukebox, but he doesn't believe that's happening. "There's a big disconnect between radio now and what people think it is. People have a personal connection with radio, and many are fearful of losing that," he explains.

The Mays family believes that the way they've set up the company won't allow listeners' fears to become realized. "The key to our success is decentralized operations and centralized financial control," says Mark Mays, to whom all six divisions of the company (TV, radio, outdoor, entertainment, international outdoor and international radio) report. "John has a tremendous amount of leeway. He has many strengths, but the first thing I'd put at the top is that he is a leader. He has an uncanny ability to organize and set priorities."

"There's a saying at Clear Channel, 'Your bat, your ball, your butt,'" echoes Hogan. "Managers have autonomy. Our job is to challenge our managers, make sure they've thought it through, and find out what resources they need. We try to keep them from jumping over a cliff. But at the end of the day, this is a very decentralized company."

A sales guy who came up through the ranks of Jacor Communications (which eventually merged with Clear Channel), Hogan's first moves were in sales. After he was named COO in August 2001, he added 500 new sales executives in two months. And he's still looking to increase the company's sales force 5 percent by this June.

Hogan also helped execute a sweeping reorganization of the company's

Clear Channel: Colossus at a Glance

- 1,184 radio stations
- 34 TV stations
- 144,097 U.S. outdoor displays
- 571,942 international outdoor displays
- 76 U.S. live entertainment venues
- 26 international live entertainment venues
- Premiere Radio Networks, syndicators of more than 100 radio shows and services
- Katz Media Group, a TV, cable and radio rep firm
- Clear Channel Spectacolor, operator of 50 ad displays in New York's Times Square
- SFX Sports Group, talent agency for athletes
- SFX Media, talent agency for broadcast personalities



Lowry Mays founded the company in '74.

amass such control over smaller markets. It's one reason the company recently set up its first lobbyist to work the halls of Capitol Hill.

Ironically, the political heat has been turned up under Clear Channel despite the sudden removal of Hogan's predecessor, Randy Michaels, from the top radio spot to the company's "technology think tank." Michaels and Hogan couldn't be more different. Where Michaels was outrageous and over the top—one radio exec quipped that Clear Channel didn't have a chief exec, it had a morning man—Hogan is more steady and level-headed. Michaels was the architect, Hogan is the contractor.

"Clear Channel is still suffering from the residual effects of Randy Michaels' shenanigans," said one radio group CEO, who requested anonymity. "Michaels was bellicose, and he took advantage of the platform. Now they've got senators gunning for them."

Lowry Mays and his two sons, chief operating officer Mark and chief financial officer Randall, weren't the only ones who wanted Hogan, 46, to succeed Michaels—so did Michaels, who once said Hogan is "the salesman I'll never be."

No media company has ever owned so many radio stations, and there's no road map for how to go about it. In 2002, Clear Channel reported \$8.4 billion revenue, of which \$3.7 billion was radio. Viacom's Infinity Broadcasting, which owns 183 stations, is the second largest with more than \$2.5 billion annual revenue. So far this year, Clear Channel's radio revenue is pretty flat. Including Clear Channel's programming arm, Premiere Radio Networks, first-quarter radio revenue was up 1.6 percent to \$795 million, but most of the increase came from the addition of four stations acquired from the Ackerley Group last June.

Founded in 1974 by the elder Mays, an investment banker, Clear Channel only started to boom when the Telecommunications Act of 1996 unleashed radio-merger mania. Based in San Antonio, Texas, Clear Channel also began snapping up outdoor properties to form the largest outdoor company in the world. Its TV station group was expanded to 34



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radio assets—which had just doubled in size—into eight geographical regions and more than 40 subregions the company calls “trading areas,” which allow sellers to match radio stations to a retailer’s store locations. This strategy was one of the reasons Clear Channel insisted that Arbitron devise a flexible way to access radio ratings across markets and geographies without the limitations of specific market definitions.

“The biggest issue for radio is getting parity,” insists Hogan. “That’s a benefit from consolidation. When you look at packaging together stations, we can rival any other medium’s reach out there.”

Clear Channel’s ability to “package,” whether in one market, across markets, or across its various local media, has drawn fire from its competitors, who often find themselves cut out of an advertising deal. Yet Hogan says that despite training sales people to encourage advertisers to buy more stations, billboards or a concert-promotion sponsorship, most of Clear Channel’s stations have a dedicated sales staff.

The practice of clustering sales has its detractors among media buyers. “It’s one of the fundamental issues within the company that needs to be corrected,” argues Rich Russo, director of broadcast sales for JL Media. “Instead of having a radio guy try and sell you stations you don’t want, a billboard or a concert promotion, they should have each station sell on its own merit and not worry about share. These people get big dollar signs in their head, and it takes away from radio. But I think Hogan is bright enough to figure it out. He’s got good people and a good base as long as everyone can get out of this cluster thing.”

Others find it a convenience. “The manpower and overhead needed to buy radio is horrific, and it’s a lot easier to get business done quickly and efficiently,” says Karen Agresti, Hill Holliday’s senior vp/director of local broadcast and a proponent of radio consolidation. But she cautions sellers not to continue pushing buys that don’t make sense for the client. “That’s when you get in trouble.”

Besides having rolled out to most CC stations an inventory-management system that lets station managers look at inventory, see what is sold and make better decisions about pricing and packaging based on

ries they otherwise wouldn’t be able to afford.

But it’s up to the managers to make the decisions and hit the financial goals set by corporate. And it’s corporate’s goal to help provide resources. Tom Owens, senior vp of programming, and Sean Compton, vp and national programming coordinator, the two corporate programming chiefs who recently moved into headquarters, say they don’t have time to monitor play lists or dictate marketing and promotions. “We get involved in a lot of format launches. There have been 9 since the beginning of the year and about 40 since last June,” says Owens. “We made cuts wisely, we made sure to protect the integrity of the brand. This isn’t checkers, it’s chess.”

One of the most controversial ways the company leverages its programming resources, is through voice-tracking, a practice employed at about 15 percent of its radio stations. Voice-tracking saves station programming expenses by using personalities in one market to “voice-track” on-air in another market as if the personality were in as many as six markets at once. The American Federation of Television and Radio Artists, which represents on-air talent in New York, made it a top issue in its drawn-out negotiations with several Clear Channel stations even though voice-tracking was used in only one daypart (10 p.m. to 1 a.m.) on WKTU-FM. The practice nearly led to a strike of Clear Channel personalities until the two parties quietly settled last month.

Hogan admits the company probably rolled out voice-tracking before the bugs in the technology were worked out. But he also defends voice-tracking as a way to bring quality talent to smaller markets that otherwise couldn’t afford it. “It’s a different world today. Done correctly, you can’t tell the difference,” he says. It’s also less likely to be used in large markets. And when it hasn’t worked, the company has been quick to chuck it, such as in Chicago on Contemporary Hit Radio WKSC-FM. The morning show, which imported a Los Angeles personality, didn’t bump up share and was quickly replaced by a new local personality.

Hogan recently made the decision to end Clear Channel’s direct business with independent record promoters. When the contracts expire this summer, Clear Channel will work directly with the recording industry on groupwide contests, promotions and marketing opportunities through several format liaison teams. “One of my priorities was to improve strained relationships between Clear Channel and the music business,” he says. “I have spent the last several months talking with labels, artists and with legislators. The former system didn’t work for the labels, and it doesn’t work for the artists, who feel disenfranchised. And it doesn’t work for the legislators because of the appearance of improprieties,” says Hogan.

But Sen. Feingold, who reintroduced his “Competition in Radio and Concert Industries Act” in January, isn’t completely buying Clear Channel’s latest move as a panacea for what he thinks is fundamentally wrong with a consolidated radio industry. “It’s a step in the right direction,” he said days after Clear Channel made the announcement last month. But Feingold, who has been able to secure only one co-sponsor for the bill, is still skeptical. “There is a need for the FCC to assemble a more complete record and conduct a thorough public examination of the radio industry before moving forward on proposals to allow further concentration in the industry.”

For Clear Channel and Hogan, it’s going to be a long road before the critics will be satisfied. But for a man who embraces change, it’s all part of the job. “Change is good because it creates opportunity,” he says. “I get a rush dealing with things that are new.”

Considering the changes he is putting Clear Channel through, John Hogan’s head must be spinning. ■



“The key to our success is decentralized operations and centralized financial control. Hogan has a tremendous amount of leeway. He has an uncanny ability to organize and set priorities.” MARK MAYS

market conditions, Hogan’s also looking to bring electronic invoicing to the stations, by investing \$3.5 million this year alone. “The concern about accountability in radio is valid and real,” he says. “We’re trying to inject some honesty into the process. For too long, account execs have focused on the sale rather than getting it right. It’s why radio doesn’t have the credibility it should have.”

While sales might be bundled together, programming decisions are made at the local level, not in San Antonio, explains Hogan. There is no master playlist, no dictates about what songs stations should play or not play. Managers and programmers do share ideas, though. For example, during the recent U.S. war with Iraq, Clear Channel put to use its newly created news network, which leverages the resources of 450 reporters in 175 bureaus, giving stations access to big news sto-

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VP of Marketing
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NEWS OF THE MARKET

Fullam Exits Infinity Radio Unit

After less than a year as president and COO of Viacom's Infinity Broadcasting unit, John Fullam has resigned. Fullam, a longtime radio vet, was named to the No. 2 spot last August, reporting to John Sykes, who was named CEO of Infinity in March 2002. Fullam's resignation comes just a few days after Mel Karmazin, COO of Viacom, called the radio division's first-quarter results "disappointing." While Sykes seeks Fullam's successor, the three regional operations managers—Kenny O'Keefe, executive vp for the eastern region; Brian Ongaro, senior vp for the central region; and Clancy Woods, senior vp for the western region—will report to Sykes.

BusinessWeek Redesign in the Works

BusinessWeek, published by McGraw-Hill Cos., will introduce a redesign in September, including enhancements to the cover and new typography. The new look follows previous efforts that included revamping the Investor section last fall and enlarging the logo in 2001. *BusinessWeek's* paid circulation in last year's second half grew 1.6 percent to 987,369, according to the Audit Bureau of Circulations. Newsstand sales dropped 12.6 percent to 31,358.

Lifetime Commits to More Original Series

Lifetime has decided on two pilots that will be adapted into series this summer. *Wild Card* and *1 800 Missing* were chosen out of four shows that were previously announced to be under consideration. *Wild Card*, about

an ex-blackjack dealer who becomes guardian to her sister's children, and *1 800 Missing*, chronicling a detective and a clairvoyant who track missing people, will launch in August. Lifetime will open up another night for original programming (in addition to Sunday) to accommodate the two new shows, but it has yet to decide which night. The network has put in a 13-episode order for each series.

Spike TV to Air GQ Men of the Year Awards

In the first programming announcement since MTV Networks renamed TNN Spike TV, executives at the cable channel for men said the network is partnering with Condé Nast monthly *GQ* to air the magazine's franchise "Men of the Year" awards. The eighth annual award show, which recognizes accomplished men of from various arenas including sports, journalism and film, will be presented on Oct. 21. The 86 million-subscriber Spike TV was officially rebranded April 15 to include topical programming that targets men 18-34, with fare featuring cars, health, finances and sports entertainment.

Worth Said to Be in Talks for Sale

Worth magazine, which last month announced it would cut frequency to eight issues from 10 beginning with a combined April/May issue, has scrapped that plan and suspended publication as owner Randy Jones negotiates a sale with an unnamed publishing company. Talks are said to be ongoing, and if a deal is reached, the 501,000-circ personal finance title could

Calendar

Mediaweek and sister VNU magazine *Editor & Publisher* will present the **Interactive Media Conference & Trade Show** May 7-9 at the Paradise Point Resort in San Diego. Topics to be covered include converged media and interactive advertising. Contact: 888-536-8536.

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

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

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

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

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

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

Oxygen Readies Fall Slate Aimed at Younger Women

Oxygen last week announced it will kick off the 2003-04 season with its first original film, *A Tale of Two Wives*, starring Peter Gallagher and Cheryl Hines, which will premiere this fall. In addition to returning original series including *Conversations on the Edge With Carrie Fisher*, *Oprah After the Show* and the cult favorite *Talk Sex With Sue Johanson*,



Comedies like the animated *Hey Monie* figure prominently in the new lineup.

Oxygen is launching six new comedies. Among the new projects are *Hey Monie*, an animated tale about an African-American professional and her wacky neighbors; game show *Can You Tell?*; and *Sexual Anthropology*, a half-hour dramedy about a young woman looking for love. In addition, eight new original episodes of *Absolutely Fabulous*, a coproduction with the BBC, will premiere in early 2004. Debby Beece, president of programming for Oxygen, says the channel's goal is "to create a new voice aimed at younger, active women."



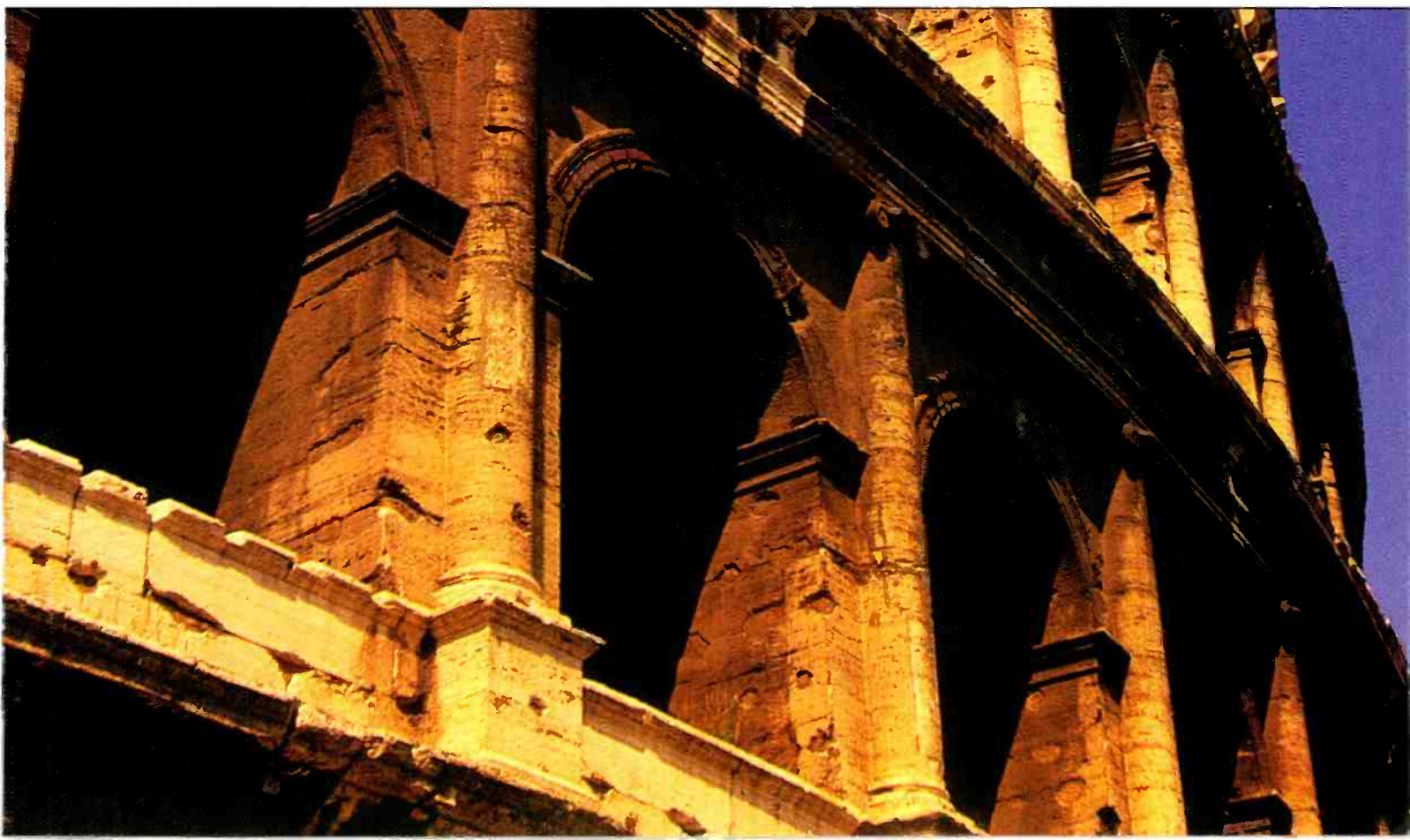
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10:30 PM

11:00 PM

Tonight on the History Channel: Broadcast buyers who didn't read Mediaweek.

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resume publishing in the fall.

Fisher Makes Cuts to Focus on B'casting

Fisher Communications has taken several steps to improve its balance sheet. The owner of 12 TV stations and 28 radio stations in the Northwest said it will eliminate several executive positions, including Warren Spector, COO, and Christopher Wheeler, chief communications officer. The Seattle-based company also plans to sell its telecommunications and real estate businesses by the summer in order to concentrate on its broadcasting operations.

Yahoo Signs With Arbitron

Launch, the Internet music destination on Yahoo, has subscribed to Arbitron's Internet Webcast ratings service, which is transitioning to a subscription-based model. Launchcast, which allows Internet radio listeners to customize their own radio channel or select among Launch's more than 50 pre-programmed channels, will be included in Arbitron's Webcast ratings report for the week of April 14 and reported on May 1.

Chevy Trucks Present USA's Eco-Challenge

The presenting sponsor of USA Network's *Eco-Challenge* this week is Chevy Trucks. Secondary sponsors include Kodak Max disposable waterproof cameras, New Smirnoff Ice Triple Black, Yahoo, Verizon Wireless, Schick Extreme 3 and Mad River. Under terms of the agreement, all the sponsors will receive in-show exposure during the five-hour coverage of the expedition race. For example, Chevy gets product placement by shuttling teams to and fro in Avalanche and Tahoe model vehicles.

Filmed in Fiji last October, the *Eco-Challenge* will air at 10 p.m. on three nights, May 5-7, to be followed by a two-hour finale at 9 p.m. on May 8. This is the third year the event has aired on USA.

CC, AFTRA Settle Voice-Tracking Rift

Clear Channel Radio and the American Federation of Television and Radio Artists have reached an agreement in a dispute over whether the company may use voice tracking at four New York City stations. Neither side announced details of the agreement. The deal affects practices at FM stations WLTW, WKTU, WAXQ and WWPR. Critics say voice tracking, or piping in distant programming, undermines radio's local role. Clear Channel says it uses voice tracking for 15 percent of its programming across the 1,200 stations that make it the country's largest radio owner.

XM Introduces PC Radio Receiver

XM Satellite Radio has introduced the first satellite radio receiver designed for personal computers. Available from online retailer PC Connection, the XM PCR retails at \$69.95. It allow subscribers to the 100-channel service to surf the Web while listening to XM.

King World Taps Stornello for Dev'ment

After cutting its entire programming department last year, King World Productions has promoted veteran sales executive Mike Stornello to oversee development at the CBS-owned company. As senior vp of development, Stornello will relocate to Los Angeles from Chicago, where he has headed up King World's Midwest sales efforts as senior vp of sales. Stornello helped develop

the syndicator's new morning talk strip, *Living It Up! With Ali and Jack*, which has been cleared for a fall launch in 87 percent of the country.

Westwood to Broadcast NFL in Spanish

Westwood One, the exclusive radio network for broadcasts of the National Football League, is extending its franchise to Hispanic audiences with NFL Futbol Americano for the 2003-04 NFL season. The network plans to broadcast 30 games, including *Monday Night Football* matchups, Thanksgiving Day games, the NFL playoffs, the AFC and NFC championships, and the Super Bowl. Coverage begins Sept. 4 with the Washington Redskins against the New York Jets.

CMR Signs Up Broadcasters

TNS Media Intelligence/CMR, which tracks advertising expenditures across 15 media, has signed five-year renewal agreements with NBC covering the TV network, stations, and cable channels; Fox Television stations; and Cox Broadcasting's TV stations. The New York-based researcher has also signed agreements with Discovery Communications and *The New York Times* for a broad range of market information and media-analysis services.

NBC Radio Reaches 300-Station Milestone

Just one month after its launch, NBC News Radio, distributed by Westwood One, has signed carriage deals with more than 300 stations, including 10 in the top 10 markets. NBC News Radio has distinguished its hourly news reports with an all-star anchor lineup from its TV counterpart, including Tom Brokaw and Brian Williams. Managed by Viacom's Infinity Broadcasting, Westwood also distributes several other news networks, including CBS Radio News and CNNRadio News.

Philly's WPEN Adds Rizzo to Lineup

Philadelphia's two-term councilman-at-large, Frank Rizzo, has been added to the weekend lineup on WPEN-AM, Greater Media's Talk/Standards station. In *Rizzo to the Rescue*, airing Saturdays 4-6 p.m., Rizzo interviews high-profile guests and takes listeners' calls to help them find answers to their problems. Rizzo's last foray on Philly radio was on Beasley Broadcast Group's WWDB-FM before the station dropped its Talk format for '80s music and changed its call letters to WPTP-FM.



MARC'S MENAGERIE: Martha Stewart Living Omnimedia will produce 22 episodes of *Pet-keeping With Marc Morrone*, a weekly half-hour TV series with pet expert Morrone and his menagerie. Syndicated through Hearst Entertainment for September launch, the program will consist of segments from Morrone's appearances on *Martha Stewart Living*.

EAST

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Culture Trends

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- 1 **X-MEN 2**
- 2 **HOLES**
- 3 **THE MATRIX RELOADED**
- 4 **THE LIZZIE MCGUIRE MOVIE**
- 5 **BEND IT LIKE BECKHAM**
- 6 **IDENTITY**
- 7 **WHAT A GIRL WANTS**
- 8 **ANGER MANAGEMENT**
- 9 **CONFIDENCE**
- 10 **A MIGHTY WIND**

TOP 10 TV SEARCHES

- 1 **THE SIMPSONS**
- 2 **FRIENDS**
- 3 **AMERICAN IDOL**
- 4 **SURVIVOR: THE AMAZON**
- 5 **BUFFY THE VAMPIRE SLAYER**
- 6 **ANGEL**
- 7 **THE BACHELOR**
- 8 **SPONGEBOB SQUAREPANTS**
- 9 **SMALLVILLE**
- 10 **SOUTH PARK**

Source: Ask Jeeves

THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	NEW	IDENTITY	16,225,263	3	16,225,263
2	1	ANGER MANAGEMENT	15,006,174	17	103,524,440
3	2	HOLES	12,552,722	10	36,378,174
4	3	MALIBU'S MOST WANTED	7,337,473	10	23,840,528
5	NEW	CONFIDENCE	4,563,588	3	4,563,588
6	4	BULLETPROOF MONK	4,402,635	12	18,957,471
7	6	WHAT A GIRL WANTS	3,235,190	24	32,853,869
8	5	PHONEBOOTH	3,007,474	24	40,173,290
9	NEW	IT RUNS IN THE FAMILY	2,804,441	3	2,804,441
10	NEW	THE REAL CANCUN	2,108,796	3	2,108,796

For weekend ending April 20, 2003

Source: Hollywood Reporter

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Movers

NETWORK TV

Jim McClintock was promoted to senior vp, network media, for ABC, from vp, network media. McClintock manages ABC's on-air marketing assets, including network marketing, corporate media strategy and integrated on-air programs for network sales. Prior to joining ABC in 2000, he was with TBWA/Chiat/Day as a media director and partner.

MAGAZINES

Newsweek has named **Ann Zacarian** as director of worldwide marketing, a new position. Zacarian most recently served as leading sales representative in the custom publishing division of AOL Time Warner. Prior to that, she served in corporate sales and marketing positions at Time Inc., Sony and BMW...**Andrew Sippel** has been promoted to senior vp of sales and marketing for espn.com, *ESPN The Magazine* and the company's emerging media and data services. Formerly vp of marketing for the Web site and biweekly, Sippel's expanded duties include broadband and wireless development and the editorial operations of SportsTicker...**Sue Geramian**, director of corporate communications for Gruner + Jahr USA, has been promoted to the new position of vp, corporate communications.

RADIO

At Westwood One, **Peter Kosann** was promoted from executive vp of sales to president of sales. And **Paul Gregrey** was promoted from senior vp of advertising sales to executive vp and director of sales...**Val Maki** has been promoted to vp of radio at Emmis Communications, adding responsibilities for soon-to-be-acquired stations in Austin, Texas, to her responsibilities for the company's stations in Los Angeles. She was formerly senior vp and Los Angeles market manager. **Jeff Federman** was promoted to vp and director of sales for Emmis in Los Angeles, from director of sales... New York public radio station WFUV-FM has named **Shari Rosen Ascher** as corporate underwriting representative. Most recently a co-founder and partner of Share Goals, a consulting company specializing in job sharing, Ascher also served as vp of sales at Interop Radio from 1995 to 2000.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

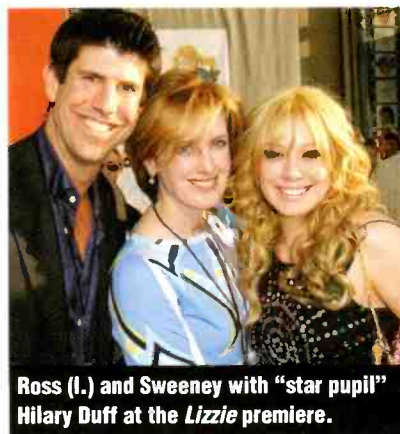
RICH ROSS, PRESIDENT OF ENTERTAINMENT for the Disney Channel, and **Anne Sweeney**, president of ABC Cable Networks Group, acted like proud parents at the Walt Disney Studios Hollywood premiere of *The Lizzie McGuire Movie*,

the theatrical spinoff from the hit Disney Channel series they've been shepherding for more than two years. "It really does feel like a graduation ceremony," said Ross. "The tuition is paid in full, the next class is ready at the gate, and we held back multiple [new] episodes [to air through spring 2004]!" *Lizzie* hit the big screen—last Friday...A flood of media planners swept into the trendy Splashlight Studios in New York for the Weather Channel's recent upfront bash. The decor included atmospheric effects, aromatherapy, and heavy precipitation (pink martinis) flowing from a luge-like ice sculpture. Other highlights included a performance by Grammy winner Michelle Branch and TWC Cos. president **Bill Burke** quipping about his occupational hazards. "In my job, I am always having to laugh at lame weather jokes, especially from clients," said Burke. "But no one's jokes are as bad as Joe Uva's!" Uva, Turner Entertainment president, of group sales and marketing, wasn't there to defend himself...The Tennis Channel aced its opening shot, with the help of U.S. pro Venus Williams. For the first point ever telecast on the 24-hour cable network, Williams served an ace to the Czech Republic's Daja Bedanova in first-round action in the

International Tennis Federation's prestigious Fed Cup April 26 at the Tsongas Arena in Lowell, Mass. Tennis Channel president **Steve Bellamy** called it a weird coincidence: He'd seen the elder Williams sister on the

court—even hit around with her briefly—when she was about 10, at a Pacific Palisades, Calif., tennis facility where he was working and coaching at the time. "It's the coolest thing in the world that Venus struck the first ball ever on The Tennis Channel air, and it was an ace," he said. The Fed Cup coverage kicked off TTC's 19-day "sneak preview" that precedes its official

launch May 15...The founder of the Radio and Television News Directors Foundation, **Col. Barney Oldfield**, USAF (retired), died last week in Los Angeles at 93. A tribute to the former broadcaster at the recent NAB convention in Las Vegas featured boxing champ George Foreman, who has called Oldfield his best friend. Oldfield helped launch Foreman's career, and as a result of their friendship, Foreman established a journalism scholarship through RTNDA at the University of Texas...In the past year, 10 *Real Simple* staffers have added a baby to their lives, and by summer's end there will be another three *RS*-staffer dependents. In a nod to Mother's Day, the May issue features a picture of the 10 babies—nine girls and one boy—all upright and looking cheerful. But the photo shoot was a far cry (cry being the operative word) from real simple. "Thank goodness for Photoshop," says photo editor **Jean Herr**. ■



Ross (l.) and Sweeney with "star pupil" Hilary Duff at the *Lizzie* premiere.



Baby sitters: *RS* posed staffers' recent offspring in a nod to Mother's Day.

Dish



Glamour editor Cindi Leive interviewed Trisha Meili, the Central Park jogger, at the Lotos Club in New York for the magazine's "Glamour Hero of the Month" story for June. (L. to r.) **Glamour** publisher Suzanne Grimes, Leive and Meili.



At **Newsweek's** reception before the White House Correspondents Dinner in Washington, **Newsweek** Worldwide publisher Greg Osberg (r.) with guest Gen. Richard Myers, chairman of the Joint Chiefs of Staff



At Barolo Restaurant in New York recently to celebrate the syndicated ad sales deal between The Heritage Networks and Paramount Domestic Television for UPN hit series *The Parkers*. (l. to r.) Frank Mercado Valdes, president/CEO, THN, with *The Parkers* cast members Mo'Nique and Dorian Wilson



Leading partners in "The Times Square Project: Stop Violence Against Women" posed in front of the NASDAQ supersign promoting their cause. (L. to r.) Mary Dixon, vp, public affairs, Lifetime Television; Don McPherson, executive director, Sports Leadership Institute; Meredith Wagner, executive vp, Lifetime; David Weild, vice chair, NASDAQ; singer Michael Bolton; Paul Charron, CEO, Liz Claiborne; Commissioner Yolanda Jimenez, NYC Office to Combat Domestic Violence; Sheryl Cates, executive director, National Domestic Violence Hotline; Wick Simmons, NASDAQ chairman; and Rita Smith, executive director, National Coalition Against Domestic Violence.



Park East High School in New York recently opened the doors to its new library, thanks in part to *Lucky* vp/publisher Sandy Golinkin. When Golinkin served as Principal for a Day there last year, she saw the dire need for library books and proceeded to raise about \$18,000 for that purpose. (L. to r.) Principal Nick Mazarella, librarian Ann Hanin, students Melissa Rodriguez and Octavia Green, and Golinkin.

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Circ and Rescue

Some publishers are trimming circulation rate bases to winnow low-quality readers and wow advertisers

WITH MAGAZINE ADVERTISING STILL SLUGGISH, A GROWING NUMBER OF PUBLISHERS are opting to shed marginal readers that for years have artificially pumped up the circulations of their magazines. Several major publica-

tions are reducing their rate bases (the circulation guaranteed to adver-

tisers) as well as their advertising rate cards and are talking up media buyers with buzzwords like "quality readers" and "wantedness." So far this year, nearly a dozen titles have either announced rate base cuts or are working on reduction plans. In January, Primedia's *Soap Opera Digest* slashed its rate base in half, to 500,000. A few weeks later, Hachette Filipacchi Media's *Premiere* trimmed its rate base

"We've seen that achieving the right level of circulation at a more profitable mix and the right pricing builds a stronger company and serves both readers and advertisers better. It used to be health and growth were equated with circulation increases, regardless of how profitable that circulation was, because advertising was basically subsidizing it. Times have changed. It was a good strategy, when it worked."

12 per year (that average has already been nearly matched in the first four months of this year). In addition, 30 titles elected to stop claiming rate bases in the five-year period, in many cases because the magazines were having difficulty hitting their numbers. (On the upside, 47 percent of the audited titles grew their circulations between '97 and '02.)

For the most part, media buyers are applauding this year's rate base reductions. Once considered a black mark on a title's performance, circulation trims are increasingly being viewed as prudent, though buyers add that publishers should have managed their circs more efficiently along the way.

The wave of cuts "should have happened earlier. I wouldn't be surprised to see more," says Karen Jacobs, director of print at Starcom. "As there has been more industry focus on quality and return on investment, the magazines that focused on eyeballs, to the exclusion of delivering a quality-involved audience, are having to re-evaluate their strategies."

"The advertising community is ideally looking for an involved audience," adds Lee Doyle, managing partner, director of client services for Mediaedge: cia. Yet Doyle notes that rate base cuts still "raise a red flag that [advertisers] need to take a hard look" at the magazine.

Buyers are also growing increasingly distressed about publishers pushing up their ad rates while keeping subscription costs relatively low. Publishers fear losing readers if they raise sub prices, but buyers say that higher costs for readers demonstrate a magazine's "wantedness." For advertisers these days, less is more.

"Lower the rate base and charge consumers more, because the ones that truly want [the magazine] will pay," says Robin Steinberg, Carat USA vp/print director. "The circ will be more pure. Publishers will save money on paper, printing and postage costs, and I would be willing to pay a slightly higher CPM (cost-per-thousand)." —LG

Betts Bet

Fashionista to helm *Time Style*

Kate Betts, a former editor in chief of *Harp-er's Bazaar* and most recently an editorial consultant at Time Inc., last week was named editor of the biannual *Time Style & Design*.

The *Time* spinoff launched in February with a 48-page issue and distribution of 1 million.

The Cutting Crew

MAGAZINES REDUCING CIRCULATION RATE BASES

TITLE	2002 RATE BASE	NEW RATE BASE	% CHANGE	EFFECTIVE DATE
DISCOVER	1 MILLION	850,000	-15%	JANUARY 2003
SOAP OPERA DIGEST	1 MILLION	500,000	-50%	JANUARY 2003
PREMIERE	600,000	500,000	-17%	FEBRUARY 2003
SEVENTEEN	2.35 MILLION	2.1 MILLION*	-11%	2ND QUARTER 2003
YM	2.2 MILLION	2 MILLION	-9%	OCTOBER 2003
READER'S DIGEST	11 MILLION	10 MILLION	-9%	JANUARY 2004

*ESTIMATE

17 percent to 500,000, reduced its publishing frequency from monthly to 10 times yearly and raised its cover price from \$3.50 to \$3.99. G+J USA Publishing's *YM* has said that it will cut its circ in October by 9 percent, to 2 million. Last month, Reader's Digest Association said it will trim its flagship monthly's rate base by 9 percent to 10 million next January in conjunction with the ending of its sweepstakes mailings.

And upon completing its acquisition of Primedia's *Seventeen*, expected shortly, Hearst Magazines is planning to reduce the teen monthly's circ from 2.35 million to 2.1 million, according to sources familiar with the company's plans. Hearst officials declined comment.

Why all the cutbacks? "It's back to reality," says Jack Klinger, Hachette president/CEO.

Like *Premiere*, Disney Publishing Worldwide's monthly *Discover* has eliminated some marginal circ by lowering its rate base and raising subscription prices. In January, *Discover* dropped to 850,000 from 1 million and bumped up its sub price from \$19.95 to \$24.95.

"We decided to give up third-party sources and concentrate on direct-to-publisher [subscription] business, which is far more profitable," says Glenn Rosenbloom, senior vp/group publishing director for Disney's consumer magazines.

The flurry of reductions this year is unusual, says Dan Capell, editor of *Capell's Circulation Report*. Capell's five-year (1997-2002) review of Audit Bureau of Circulations publisher statements, to be published May 12, shows that 62 titles reduced rate bases, or an average of about

Mediaweek Magazine Monitor

WEEKLIES May 5, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	5-May	49.08	6-May	64.61	-24.04%	887.98	999.64	-11.17%
The Economist	26-Apr	29.00	27-Apr	47.00	-38.30%	673.00	834.00	-19.30%
Newsweek ^E	5-May	30.40	6-May	42.21	-27.98%	632.81	639.35	-1.02%
The New Republic ⁺	5-May	7.32	6-May	23.50	-68.85%	108.75	137.92	-21.15%
Time ^E	5-May	51.98	6-May	43.32	19.99%	755.48	765.13	-1.26%
U.S. News & World Report	5-May	31.42	6-May	31.82	-1.26%	437.49	441.89	-1.00%
The Weekly Standard	12-May	9.66	13-May	11.80	-18.14%	152.79	163.55	-6.58%
Category Total		208.86		264.26	-20.96%	3,648.30	3,981.48	-8.37%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	5-May	20.72	6-May	17.36	19.35%	396.72	400.62	-0.97%
Entertainment Weekly	2-May	27.20	3-May	38.73	-29.77%	578.44	556.07	4.02%
Golf World	2-May	25.28	3-May	25.01	1.08%	412.06	567.55	-27.40%
New York	5-May	41.10	6-May	55.50	-25.95%	784.70	903.30	-13.13%
People ^N	5-May	88.46	6-May	99.57	-11.16%	1,205.12	1,163.53	3.57%
Sporting News	5-May	15.92	6-May	11.50	38.43%	244.83	249.47	-1.86%
Sports Illustrated [†]	5-May	26.35	6-May	43.06	-38.81%	769.93	840.46	-8.39%
The New Yorker	5-May	38.64	6-May	69.44	-44.35%	689.13	695.30	-0.89%
Time Out New York	30-Apr	74.50	1-May	69.25	7.58%	1,201.55	1,106.25	8.62%
TV Guide	3-May	51.53	4-May	79.36	-35.07%	868.38	894.23	-2.89%
Us Weekly	5-May	16.82	NO ISSUE		N.A.	429.60	326.67	31.51%
Category Total		426.52		508.78	-16.17%	7,580.46	7,703.45	-1.60%

SUNDAY MAGAZINES

American Profile	4-May	8.75	5-May	8.38	4.42%	160.50	152.98	4.92%
Parade	4-May	16.83	5-May	16.83	0.00%	253.25	236.22	7.21%
USA Weekend	4-May	12.28	5-May	18.05	-31.97%	222.78	228.45	-2.48%
Category Total		37.86		43.26	-12.48%	636.53	617.65	3.06%
TOTALS		673.24		816.30	-17.53%	11,865.29	12,302.58	-3.55%

E=estimated page counts; N=current issue includes *American Idol* newsstand special, 4.47 pages; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003 than in 2002

BIWEEKLIES May 5, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	12-May	50.90	13-May	49.82	2.17%	494.49	462.12	7.00%
Forbes ^{E/F}	12-May	93.49	13-May	163.87	-42.95%	962.43	997.66	-3.53%
Fortune	12-May	103.67	29-Apr	115.72	-10.41%	1,012.31	1,068.38	-5.25%
National Review	19-May	23.08	20-May	21.41	7.79%	146.40	129.39	13.15%
Rolling Stone	15-May	95.02	9-May	47.75	98.99%	453.16	462.46	-2.01%
CATEGORY TOTAL		366.16		398.57	-8.13%	3,068.79	3,120.01	-1.64%

E=estimate; F=2002 issue included FYI, 30.81 pages

CHARTS COMPILED BY AIMEE DEEKIN



Second act:
The news-weekly's style spinoff will return this fall under Betts, a former editor of Harper's Bazaar.

Some 600,000 copies were polybagged with *Time* to high-income U.S. subscribers of the newsweekly; the issue was also handed out during spring Fashion Week in New York. Belinda Luscombe, who oversaw the launch, is now arts editor of *Time*. The next issue of *Time Style & Design* will be published in September to coincide with fall Fashion Week.

Betts, who plans to tap a new art director for the fall edition, says the design will change and the content will reflect her interests. "It will be definitely what I like to do, which is to put fashion, news and business in a cultural context," Betts says. "It will be a little bit 'insider-y,' but not too much, because it's *Time*." The title will also run fashion spreads.

Betts will continue her work on a women's lifestyle magazine concept for Time Inc. called *Haven*, along with other development projects for the company. She will also continue to write for *Time*.

On the advertising front, *Time* associate publisher Taylor Gray, who is managing *Style & Design* sales, expects a bigger issue and a more diverse mix of advertisers in the fall edition. The spring issue carried 13 ad pages primarily from fashion clients, including Christian Dior, Gucci and Todd's. For the second issue, Gray expects *S&D* will total at least 60 pages and is on track to double the number of ad pages carried in the first issue. Business will include retail, beauty, luxury, liquor and home furnishings, Gray says. —LG

Honey Bunch

Vanguard taps insider Davis

Given the fashion background of *Honey's* new editor in chief, it should come as little surprise that Michaela Angela Davis' first major move will be to add more fashion coverage to the urban women's magazine.



Davis will add more fashion to the mix.

Davis, most recently *Honey's* fashion director, was promoted last week to helm the Vanguard Media title following the departure of Amy Du Bois Barnett, who this week joins Time Inc.'s *Teen People* as managing editor.

"The fashion and beauty elements will get bigger," Davis says.

"And in general, it's time for us to grow up a bit—to be more sophisticated in how the magazine reads and looks."

Beginning this summer, *Honey's* cover subjects will be incorporated into fashion spreads

(the spreads now largely feature either models or up-and-coming music artists). In the August issue, for example, stylist to the stars Phillip Bloch will dress up actress Nia Long, both for the cover and for a fashion layout inside. The celebrity fashion spread will be "another place for fashion to live, particularly higher-end designer names," says Davis.

One area where Davis could be challenged is scoring big stars for *Honey* covers, one of Barnett's key talents. But Davis does have some impressive connections, having worked independently as a stylist for artists including Prince, Macy Gray, Mary J. Blige and Alicia Keys.

Davis will also be working to keep up the magazine's momentum. *Honey's* paid circulation grew 23.1 percent to 352,327 in the second half of last year, according to ABC. —LG

media person

BY LEWIS GROSSBERGER



Kick This Sick Shtick

HAVE YOU CAUGHT SARS YET? NO? TOO BAD. YOU COULD GET YOUR PICTURE IN THE paper and be interviewed by Paula Zahn, maybe even get yelled at by Bill O'Reilly ("Why didn't you wear a mask if you were eating Chinese take-out?" he'd shout.) You would be famous because hardly anyone in this

country has the dread disease, so you'd be big news. You might die, but at least you'd get your name in *The New York Times*. Of course, it's not that easy to get SARS. It would take a lot of time and money.

Yes, Media Person is making fun of SARS. Is that all right with you? Media Person doesn't care, so don't bother sending him any angry letters or IMs. The correspondence would only go something like this:

You: Don't you realize that people have DIED, you impudent jackal?

MP: Oh, shut up.

We've all been played for SARS suckers. The media have gone slightly crazy over the thing and are now hurriedly trying to put on the brakes. They're starting to chastise themselves for helping to spread panic over something that's not really panic-worthy. (OK, if you live in China you can panic but not in the U.S.) Media Person always loves this cycle of the media going overboard, then punishing itself.

Time and *Newsweek* had embarrassingly similar covers...for about the 8,000th time. They both had a huge face (of a beautiful Occidental female model, of course) wearing a white mask. (The *Newsweek* model's eyes were wide with fear. *Time*'s just looked sexy.) They both had the word SARS emblazoned across the mask. The two weeklies had converged, simultaneously reaching a peak of inanity. What message were these alarmist images supposed to convey? Americans, except for the contestants on *Mr. Personality*, weren't wearing masks. There was no SARS to speak of here, or anywhere, except

China and Toronto, and the problem in Toronto seemed under control. Media Person will tell you what the message was: "BOOOGA BOOOGA! GET SCARED! FOR NO PARTICULAR REASON!"

New York's Chinatown was empty of visitors. Everywhere, people were shunning Chinese restaurants and canceling Asian vacations. Like you're going to get SARS from a pupu platter on the Upper West Side or a bike trip to Angkor Wat. Isn't it lovely when people start behaving like witch burners in the Dark Ages? A few scary headlines and we suddenly lose our 700 years of rationality indoctrination, the voodoo dolls come out of the closet, and next thing you know we're all smearing ourselves with animal blood and dancing naked by torchlight. What a ridiculous species we are. What a bunch of morons. Frankly, Media Person is disgusted with us. He can't take it anymore. He wants to find a new planet.

Finally, the op-ed pages started running pieces pointing out how out of proportion the SARS lunacy was. *The New York Times* had a spectacular poster titled "The Epidemic Scorecard," showing how old, familiar diseases like TB, malaria, Hepatitis B, AIDS, measles, etc. take millions and millions

and millions of lives every year as opposed to that little punk SARS with its ridiculously low death rate of 353 out of 5,462 cases. Three fifty-three!?! This is the big bad virus we're so scared of? Pathetic. We probably lose more people to lightning on the golf course and spilled hot coffee.

The Wall Street Journal had an op-ed piece on SARS and the media by Media Person's new hero, David Baltimore, whose existence MP was previously unaware of, which is slightly shameful since the guy is a Nobel Prize-winning virologist and biology superstar, not to mention president of Caltech, which is apparently what they now call the California Institute of Technology.

It wasn't just the *Journal* piece that wowed Media Person but an interview Baltimore gave the *Los Angeles Times*. To be exact, it was the very last paragraph of that interview (which MP never would've noticed except for Jim Rome-sko flagging it on his invaluable Poynter Web site). Here it is. Memorize it. Write it on walls.

"The media believe, and I can't say they're wrong, that people just enjoy being scared," Baltimore said. "And because their readers and viewers enjoy it, the media play to it."

Does that ever nail it. We enjoy being scared. We love it. And so our media take these new diseases that keep popping up and turn them into horror reality shows. People pore over these How-the-Virus-Spreads articles and thrill to the chilling possibilities.

D'ja see this? Says here it could mutate into an even more lethal germ! Omigod, says here that three victims who died from it are still walking around sneezing on people! Oh, no! Says here that someone died from just watching a TV documentary

on SARS! Good Lord! Says here you can catch SARS from someone with AIDS!

It's enough to make you sick. ■

This is the big bad virus we're so scared of? Pathetic. We probably lose more people to lightning on the golf course and spilled hot coffee.

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