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At Deadline

■ FULL SEASONS FOR ABC'S FRESHMAN SHOWS

ABC has ordered an additional nine episodes of its freshman sitcoms and two freshmen dramas, picking up all of them for a full season. Sitcoms *Hope & Faith*, *I'm With Her*, *It's All Relative*, and *Married to the Kellys*, and dramas *10-8* and *Threat Matrix* were all extended to 22 episodes. The lone freshman show to not get a full-season order is drama *Karen Sisco*, which has struggled in the ratings during the tough Wednesday 10 p.m. time period against NBC's *Law & Order*.

■ EX-ROSIE EDITOR CAVENDER RESISTS G+J

Among those testifying Oct. 31 at the Rosie O'Donnell-G+J USA Publishing trial in New York State Supreme Court was former Rosie editor in chief Catherine Cavender. In an effort to prove that O'Donnell's bad behavior ultimately led to the magazine's demise, a G+J attorney tried to get Cavender, who had been fired, to say O'Donnell had given her a hard time. But like creative editor Doug Turshen (who was also fired) the day before, Cavender refrained from saying so. On Nov. 3, former executive editor Jane Farrell will testify, and Cavender's successor, Susan Toepfer, will also be questioned.

■ FOX O&OS REUP WITH NIELSEN

Fox's 35-owned-and-operated TV stations have renewed a multi-year ratings deal with Nielsen Media Research. As part of that agreement, Fox TV stations in nine of the top 10 markets will sign on for Local People Meter service as it rolls out across the country. Also, Fox's Boston O&O WFXT-TV will sign up to LPM service in that market. LPM service in Boston was introduced in May 2002, and WFXT was one of only two stations in the market that still had not signed up (Tribune's WB outlet WLVI still hasn't signed). Nielsen parent company VNU also publishes *Mediaweek*.

■ NAACP: NETS DOING BETTER

The National Association for the Advancement of Colored People said last week that the Big Four broadcast networks have made "incremental" increases in the hiring of African Americans for on-air TV roles, but less progress has been made behind the camera. The group's annual TV Diversity Report stated that CBS employed a record high 99 minorities in recurring TV roles last season, and that Fox has the most on-air minorities with 121. ABC has more than doubled its on-air minorities in recurring roles since the 2000-'01 sea-

son, to 74, and NBC's total since 1999-2000 has risen from 35 to 81. But the NAACP reported that ABC employs just eight minority directors, CBS has 10 and Fox has 27.

■ PRIMEDIA ROLLS OUT ITS BEST


Primedia and partner Beststuff.com this week will publish a 100,000-circulation newsstand issue of *Best*, a shopping magazine for fortysomething men. The tech-focused title will carry 50 ad pages. Bill Gloede, former editor of *Mediaweek*, has been named editorial director; Beststuff.com founder John Lentz is editor in chief; Irwin Kornfeld, vp/group publisher of Primedia's Home Technology & Photography Group, will be *Best*'s publisher.

■ ADDENDA: MasterFoods USA

has launched a consolidation of its \$350 million media buying and planning account. Incumbent agencies include: MediaVest, Zenith Media, OMD; Mediaedge:cia, and MediaCom... **ESPN's** opening-night National Basketball Association telecast of the Cleveland Cavaliers vs. the Sacramento Kings, featuring the first regular-season pro game for LeBron James, earned a 2.8 household rating, higher than all but one of ESPN's 69 regular-season games last year...**The New York Times Magazine's** annual Hollywood issue, published Nov. 9, will carry 72 ad pages, up 36 percent over last year. Advertisers include Lions Gate Films and Warner Bros...Conservative comedian **Dennis Miller** has signed a multi-year contract to host a one-hour prime-time show for CNBC beginning in January...Bank of America signed on as exclusive sponsor of **CNN's *America Rocks the Vote***, the network's first youth-skewing forum surrounding a nationwide election...Spike TV's ***The Joe Schmo Show*** broke its ratings records by delivering 3.4 million viewers 2-plus during its final episode Oct. 28.

■ **CORRECTIONS:** In the Oct. 27 issue, a magazine story on the Audit Bureau of Circulations misidentified the Synapse Group subscription program that was disallowed by the auditor and then revamped and approved. The program was in fact a credit card program. Also, in the Oct. 20 Magazine Monitor monthlies chart, the year-to-date '03 figure for *Popular Science* should have read 661.20 pages, making the percent increase over '02 16.41 percent.

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MEDIaweek**



Cunningham changes CAB's mission to spur the flow of dough to cable Page 8

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Market Indicators

NATIONAL TV: RINGING

The major wireless phone companies have recently supplemented their fourth-quarter upfront buys on all networks with a spending blitz to promote phone number portability, which they can begin marketing on Nov. 24.

NET CABLE: BUILDING

Though still slow, there is a building influx of advertising dollars in fourth quarter, thanks to telecom and DVD promotions. The two categories are running neck-and-neck as the top scatter spenders. Retail is also heating up.

RADIO: SOFT

November activity picking up slightly towards the end of the month due to auto, movies, telecom and financial, but there is still plenty of inventory available. Retail still off.

NEWSPAPERS: HOPEFUL

The 7.2 percent G.D.P. growth rate in the third quarter has publishers optimistic they will reap the benefits in terms of increased retail ad spending—which hasn't kicked in yet—in fourth quarter.

MAGAZINES: MIXED

Electronics, packaged goods, telecom and high-tech slow in first quarter 2004 schedules after active buying in year-end books for holidays. Toiletries and cosmetics, and drugs and remedies categories spending to promote new products.

Media Wire

Ad-Supported Cable Earns Biggest Share for October

Ad-supported cable last week grew audience share to its highest-ever October levels. Cable's share rose 4.1 percent to 46.2; household delivery jumped 6.2 percent to 30.8 million, and its average aggregate rating grew 4.4 percent to 28.4, according to the Cabletelevision Advertising Bureau's analysis of Nielsen Media Research data. The news comes as the seven broadcast networks—except for Fox, which benefited from record ratings covering Major League Baseball's World Series—all fell in share. The seven nets dropped 4.3 percent to net a 51.7 share. Household delivery fell 2.6 percent to 34.3 million and ratings fell 4.2 percent to a 31.7.

ESPN and ESPN2 ratings rose, helped by the MLB division series and its *Playmakers* original series, as well as by coverage of the National Football League. The sports networks had their highest-rated October prime time ever. ESPN's delivery of households grew 37 percent to 2 million; ESPN2 rose 48 percent to 547,000. —Megan Larson

Hartenstein Confident of DirecTV-News Corp. Deal

As the Federal Communications Commission prepares to restart the clock on News Corp.'s bid to acquire DirecTV—and News Corp. CEO Rupert Murdoch pays a visit to the FCC to allay fears—Eddy Hartenstein, DirecTV chairman/CEO, said last week he is confident the deal will get done by the end of the year.

Speaking at the SkyForum summit in New York, Hartenstein said DirecTV will take advantage of News Corp.'s ownership by driving down the cost of set-top boxes through “best practice” relationships with sister News Corp. holdings. DirecTV will also benefit from News Corp.'s media sophistication and nimbleness. “There is a different mindset and speed to decision,” he said.

Hartenstein, along with EchoStar chairman/CEO Charlie Ergen and Cablevision Systems founder Charles Dolan—who now runs his company's new high-definition satellite service Voom—pointed (continued on page 6)

Wireless Calls In Scatter Windfall

Nets, cable hope for \$100 mil. in portability ads; buyers say dream on

THE MARKETPLACE By John Consoli and Megan Larson

Broadcast and cable networks are licking their lips anticipating a windfall of fourth-quarter scatter dollars from a host of wireless service providers—perhaps as much as \$100 million—that, if realized, could spill into 2004 scatter. There's only one hitch: Media buyers representing some of the biggest wireless companies—including Verizon Wireless, AT&T, Sprint PCS, T-Mobile, Cingular, and Nextel—say the amount of money flowing into the national TV scatter marketplace is easily less than half the amount sales executives are predicting. Their lowest estimate: \$20 million.

“There is speculation that [wireless companies] could increase spending, but we all have such big schedules running already,” said Rino Scanzoni, president of the broadcast division at Mediaedge:cia, which handles TV buying for AT&T. “There is such a big base already in place... Whatever the [network sales executives] were smoking when they came up with a number like [\$100 million], I would like some.”

Scanzoni did acknowledge that the wireless category is “a reactive business,” and that if one of the companies tried to corner the market by spending big supplemental scatter dollars, the others would have to spend commensurately to protect their customer bases.

What's driving the wireless service providers to throw more dollars into the ad marketplace is the Oct. 7 Federal Communications Commission mandate that, beginning Nov. 24, wireless companies must let customers keep their existing mobile phone numbers with no restrictions or barriers if they switch companies. This, in effect, will eliminate one of the biggest roadblocks for millions to switch service providers due to the hassle of changing phone numbers. The anticipated media ad war is considered vital

to the future pecking order of the category.

“Beginning Nov. 24, you will not be able to turn on your TV without seeing a spot from one or more of those companies in every show,” said one broadcast network sales exec, who declined to speak for attribution. “This is going to be a good old-fashioned marketing fight among these companies. And it is going to be bigger than the battle for long distance customers that AT&T, MCI and Sprint waged in the mid-'90s because there are even more companies involved this time. They are all worried that the company that makes the biggest noise will end up with the biggest share of new customers.”

“It's a turf war,” said Neil Baker, senior vp of ad sales for E! Networks. “Wireless has always been a very active category for us because of our young demographics and we have enjoyed working with [wireless companies], especially now with this change in their business.” Added Bruce Lefkowitz, executive vp of ad sales for Fox Cable Networks: “With all of the wireless services...this has the potential to be a huge TV category.”

The six major wireless companies spent a combined \$724 million on broadcast and



Can you hear me spend? Though Verizon insists its scatter budget is unchanged, TV sales execs say their phones are ringing.

cable in 2002 (excluding spot TV and syndication), and through August '03 spent \$544 million, according to Nielsen Monitor-Plus. But the fourth quarter is normally the wireless firms' biggest spending quarter because of the holiday season.

Buyers for the wireless providers also noted that they bought significant amounts of TV inventory during the upfront that were already earmarked for the fourth quarter, meaning any messages touting number portability could be worked into ad time previously bought.

The wireless companies themselves deny they are spending heavily in scatter. "Verizon Wireless has always been a leader in advertising spending, and we haven't changed that strategy," said company representative Brenda Raney. "Fourth quarter is holiday gift-giving season and we normally plan aggressive levels of advertising. But local number portability has no impact on that decision."

TV sales execs insist, however, they're seeing lots of activity. "There have been a lot of conversations about inventory availability in our big-ticket programs," said a top sales executive with Turner Entertainment Networks. "Wireless will continue to be the major growth category for us and we even anticipate that it could be the growth category for us down the line."

"All the wireless providers are watching to see what Verizon is doing," said one broadcast network exec. "Verizon is the barometer. And Verizon has been the leading spender of new scatter ad dollars. The others have followed suit. Scatter spending could approach \$100 million if everyone jumps in. I would bet when the quarter is over, it will be closer to that high number than to \$20 million."

The influx of wireless scatter dollars and the anticipation of more to come, along with Citigroup recently dropping close to \$100 million across the broadcast and cable networks, has tightened up the networks' ad inventory quite a bit. However, just how much is again a subject of disagreement. "Citigroup sat out of the upfront, so we knew at some point we would be getting this money in scatter," said one TV sales exec. "And with phone number portability, we always believed the government would issue its mandate and that would break the category wide open."

But media buyers believe that even the new influx of scatter dollars, along with the heavy makegoods situation the networks may be headed toward, will not be enough to tighten the fourth quarter enough to allow it to become a seller's market. "Even if the most aggressive estimates prove correct, it will not provide the networks with enough inventory to fill all their available time," said one buyer. ■

Flag to Be Finally Unfurled

FCC: Pending ratification of digital TV safeguard a key anti-piracy move

WASHINGTON By Todd Shields

Federal regulators last week moved toward approving a way to thwart computer-driven piracy of digital TV broadcasts, a step networks and Hollywood say is needed if high-value entertainment is to remain on free over-the-air TV.

The so-called "broadcast flag" uses digital coding embedded in broadcasts. Critics said the flag would prevent consumers from some permissible legal copying for home use. They also said the flag (which could be ratified by the Federal Communications Commission as early as this week) will be ineffective, since thieves still could capture digital shows with analog equipment—like VCRs that are in common use today—and use computers to re-digitize programming for swapping on the Internet.

Such arguments were making little headway at Chairman Michael Powell's FCC, which this fall has resumed pushing the transition from traditional analog TV to digital service, in a bid to offer improved picture quality and flexible programming.

In September, the FCC approved a standard to link digital TVs to cable outlets without a set-top box. After that, Powell set the end of October as the deadline for deciding the broadcast flag issue. All equipment that can receive digital TV broadcasts, including monitors, DVDs and VCRs, would be required to recognize the coding, which would prevent programs from being sent outside a limited home network.

Proponents said the system would let

viewers make as many physical copies as they like using DVD recorders. They conceded the flag does not offer a complete defense against piracy, but presented it as an essential first step.

"The perfect should not be the enemy of the good," Motion Picture Association president and CEO Jack Valenti wrote to Powell in a letter dated Oct. 22 urging quick adoption of the flag. "If free TV cannot protect high-value content from unauthorized digital redistribution, that content will be forced to migrate to subscription cable and satellite delivery systems."

Christopher Murray, legislative counsel for Consumers Union and a critic of the flag, said threats to withhold content

were empty. "There's no way they're going to give up huge broadcast audiences for niche cable audiences," said Murray. He called the flag a first step toward granting large companies greater control over consumer use of video recordings.

Meanwhile, the U.S. Court of Appeals in Washington, D.C. on Oct. 29 upheld the FCC's August 2002 decision to require digital tuners in all but the smallest TV sets by 2007. Set-makers had argued that the 85 percent of consumers who watch television via cable and satellite should not have to pay for over-the-air tuners. The court said it would not second-guess the FCC's judgment that the benefit of getting more digital equipment on the market outweighs additional costs estimated at \$50 to \$75 per each set. ■



Powell has pushed hard for broadcast flag adoption.

Midseason Waiting Game

With little to brag about this fall, networks hope early '04 will bring the hits

NETWORK TV By A.J. Frutkin

From sleeper hits like NBC's *Providence* to sure things like Fox's *Malcolm in the Middle*, launching shows at midseason has become increasingly significant to broadcasters. And with no breakout series emerging this fall, the networks' upcoming midseason launches may

take on even greater import.

The six networks combined already are down 8 percent from last year in delivery of adults 18-49. Without a midseason ratings bump, "That decline certainly won't narrow," said Steve Sternberg, senior vp/director of

Media Wire

to the importance of both HDTV and digital video recorders in growing subs to the 30 million mark from about 21 million today. —Jim Cooper

Turner's Bowen Named Head of TV One Ad Sales

Turner Broadcasting veteran Keith Bowen has been tapped as executive vp of ad sales and marketing for TV One, the new cable network targeting African Americans set to launch in January. As TV One readies itself to serve up a mix of comedic and dramatic entertainment, Bowen is aiming to educate advertisers on this demo's merits. "African Americans are increasingly influential and active consumers," he said. "The general marketplace isn't aware of the virtues of targeting this group."

Bowen, most recently senior vp of TNT and TBS, will join TV One today (Nov. 3) and will begin hiring 10 sales staffers in New York, Chicago and Los Angeles. TV One has yet to sign any distribution deals. A programming schedule is in place for January that will include CBS' *City of Angels* and *Under One Roof* in prime time. TV One is a joint venture between Radio One and Comcast. —ML

MTV's Graden Sheds Light On Teens at VNU Summit

Teens are not as trend-driven or brand-addicted as adults assume, and while they want to behave like adults, they are in no rush to grow up, said Brian Graden, president of entertainment for MTV Networks' MTV and VH1, at last week's What Teens Want conference in Santa Monica, Calif. The 300-plus attendees came to hear ideas about reaching and motivating this elusive, \$170 billion teen market. The event was sponsored by The WB and VNU Business Publications' *Adweek*, *Brandweek*, *Mediaweek*, *Billboard* and *The Hollywood Reporter*.

Bombarded with overtly sexual, political and violent images, teens are not overly anxious to become a part of the adult world. "They don't mind remaining a child or, rather, being young people who have their cell phones and drink coffee while holding on to their cartoons," said Graden. —Gregory Solman

audience analysis at Magna Global USA.

Among broadcasters' first-quarter scripted offerings are Stephen King's *Kingdom Hospital* on ABC, CBS' futuristic legal drama *Century City*, Fox's quirky *Wonderfalls* and family soap *Still Life*, *The Tracy Morgan Show* on NBC, UPN's animated *Game Over*, and the WB's *Fearless*.

ABC has ordered 15 hours of *Kingdom*



Kingdom Hospital, starring Kett Turton (foreground), will launch with a two-hour premiere.

Hospital. The series is set to launch Feb. 5 at 9 p.m. with a two-hour premiere. Although *Extreme Makeover* has performed admirably on Thursdays at 9 p.m., the time period remains one of the week's toughest. Several advertisers suggested moving the male-skewed *Hospital* to Mondays, where a movie is scheduled. "The network always loses male viewers after *Monday Night Football's* over," said Shari Anne Brill, vp/director of programming at Carat USA.

With Fox's Monday night lineup crumbling, and *Boston Public* faring poorly on Fridays, some buyers predicted a move back to Mondays at 9 p.m. for David E. Kelley's high school drama. But with Fox having tentatively scheduled *Wonderfalls* on Mondays at 8 p.m., those buyers questioned the audience flow of such a pairing. "In terms of *Boston Public's* heavy drama, *Still Life* may be a better partner for it," said Brian Hughes, research supervisor at Initiative.

It remains unclear where NBC will schedule *Tracy Morgan*, but sources suggested it could make air before the end of the year. Few buyers believe it will air in *Coupling's* Thursday 9:30 p.m. slot, because the series falls under the Family Friendly Programming script development initiative.

A likelier scenario might involve moving *Whoopi* to Thursdays at 9:30 p.m., with *Tracy Morgan* possibly taking over Tuesdays at 8 p.m. But some advertisers said pairing the two series also might make a strong programming block. "I think all the networks realize that having African American or ethnic sitcoms can work to their advantage," said Brad Adgate, senior vp/director of research at Horizon Media.

With CBS having picked up five of six new series, it would seem to have few places to launch *Century City* other than Wednesdays at 10 p.m. Programming against NBC's *Law & Order* may seem futile, but buyers agreed there are scant options. "A show can do well without beating *Law & Order*," Sternberg said. "So why not keep taking shots?" ■

The Sternberg Solution

Agency exec says running more shows targeting men 18-34 will grow demo

NETWORK TV By John Consoli

Though Nielsen Media Research often finds itself on the receiving end of criticism from network or agency researchers, the recent decline in young male viewers watching prime-time broadcast network television has nothing to do with Nielsen's data collection, said one leading agency research exec. Steve Sternberg, senior vp/director of audience analysis at Magna Global USA, suggests instead that networks simply aren't programming with men 18-34 in mind, and that in the rare instances when they do, the men show up.

"People don't watch television just because it is there, especially young viewers," said Sternberg. "Most of the new shows this season are going after women and older viewers, so why should the networks be surprised that

young men are not watching them?"

A closer look at Nielsen season-to-date data supports that thesis. Many of the new broadcast network shows this season are drawing older audiences than shows in the same time periods last season. On NBC, for example, new Sunday 10 p.m. drama *Lyon's Den*, starring Rob Lowe, has a median age audience of 51.6, more than three years older than *Boomtown* in that slot last season. *Lyon's Den* is also averaging a paltry 1.5 among men 18-34, nearly 50 percent lower than *Boomtown*. Over at CBS, new Monday 9:30 p.m. sitcom *Two and a Half Men* has a median age audience nearly three years older than last year's time-period occupant *Still Standing*. And while *Two and a Half Men* is an overall ratings success, it is drawing 15 percent

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fewer men 18-34 than *Still Standing*.

Overall, CBS' six new shows have a median age audience of 53.5; NBC's five new shows, 46.5; ABC's seven shows are also 46.5, dragged down by *Threat Matrix*, at 54.4.

Making matters worse, most returning network shows are drawing older audiences in the same time periods. CBS Monday hit *Everybody Loves Raymond* is up 2.6 years to 50.6; NBC's *Fear Factor* is 3 years older; WB's *Everwood* is



NBC's *Lyon's Den* attracts half the men 18-34 of last season's *Boomtown* in its timeslot.

JUSTIN LUBIN/WIREIMAGE.COM

up 4.3 years; and ABC's *Alias* up 3.2 years to 42.3. Even the big boys of prime time are graying a bit: NBC's *Friends*, *Will & Grace* and *ER*, as well as CBS' *Survivor*, *CSI* and *Without a Trace* have aged between one and three years.

"While it's always easy to blame Nielsen, we believe in this case the fault lies not in the measurement, but in the programming," Sternberg said, adding that he believes the nets can boost young male viewer numbers simply by programming to them. His logic seems sound when one looks at male-targeted shows on this season. Fox's veteran sitcom *That '70s Show*, which had a median age audience of 30.8 last season, drew a 5.7 rating among men 18-34 with its premiere last week, more than twice the rating in the demo than ABC's *My Wife & Kids* in the same time period (which, to be fair, seeks a more broad 18-49 audience). Fox's younger skewing freshman drama, *The O.C.*, returned from a six-week hiatus on Oct. 29 at 9 p.m. and recorded a 5.1 rating among men 18-34, second highest in that demo for the night (after *That '70s Show*). ■

CAB Morphs Its Mission

Bureau shifts focus to advertising, marketing from its trade-group roots

CABLE TV By Jim Cooper

In an effort to capitalize on the marketplace gains cable has made recently against the broadcast networks, the Cabletelevision Advertising Bureau is morphing from a pure information-based trade association into an advertising and marketing association.

As part of an initiative to transfer real dollars from the national network level down to individual cable systems, the CAB will put its annual conference in February on hiatus for one year while it assembles a three-pronged research report intended to emphasize the benefits of placing media with cable. CAB will continue with its local show next year.

"We're here to accelerate the redistribution of television advertising dollars from broadcast to cable," said Sean Cunningham, CAB president/CEO, who joined the group four months ago from Universal McCann in New York with a mandate to launch this initiative. "We're really migrating the CAB from an information-based association to become a advertising and marketing company."

Cunningham's efforts were given full approval last week by the bureau's board, which also approved the largest budget increase in the group's history. He also plans to add more staff in order to better deliver the message to the

marketplace. He declined to discuss the CAB's new budget or how many staffers will be added.

The CAB plans to concentrate on three research areas: refreshing all Nielsen data regarding cable's ratings and reach; analyzing consumers' TV-viewing habits to determine the attributes they ascribe to both broadcast and cable; and assessing the return on investment that cable offers advertisers.

As the industry scrutinizes the bottom line, "This is a critical junction and people are really looking at their investment returns," said Cunningham, who hopes to have all three studies completed in time for the upfront next year.

In preparing his report over the last four months, Cunningham was told by agency executives that they understand the quantitative arguments of cable's ratings and reach growth and also the position that broad-based cable can be a suitable replacement for broadcast. "Now we need more people to act on that in order to accelerate it," said Cunningham.

"This simply reflects the maturing of an organization and of a whole industry," said Lynn Picard, executive vp/general manager, Lifetime and a CAB board member. "You always have to reinvent and reinvigorate what the objectives are." ■

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local media

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SAN DIEGO TV/RADIO STATIONS

Fire Storm Forces Outlets to Share Reporting Resources

BY EILEEN DAVIS HUDSON

As southern California firefighters fight to save homes and lives, San Diego television stations covering the massive wildfires in their market have become part of the story.

Most of the local television stations in the San Diego market are located in an area known as Kearny Mesa, an industrial park filled with a mix of businesses. On Oct. 26, when one of several fires burning in the region moved within less than a mile of Kearny Mesa, police went door to door telling people to evacuate.

Midwest Broadcasting's CBS affiliate KFMB-TV and its KFMB-AM/FM radio outlets stayed put, as did San Diego Fox affiliate XETV, owned by Mexican company Grupo Televisa. Three other outlets in the same office park—KSWB-TV, Tribune Broadcasting's WB station, Entravision Communications' Univision affiliate KBNT, and the San Diego Clear Channel Communications radio group—did get out of the area when warned.

The evacuation notice did not affect NBC's owned-and-operated KNSD because it had moved to another area two years ago. KNSD, like most of the local TV stations, had wall-to-wall fire coverage on Oct. 26 and extensive coverage during the rest of the week. With its entire 75-person news staff dedicated to covering the state's worst fire disaster in recent memory, KNSD had to ask for help.

"We put the call out midday Sunday," says Greg Dawson, KNSD vp of news. "Within minutes, we had an outpouring of support." Crews from five sister NBC and Telemundo stations around the country arrived in San Diego to provide additional coverage. KNTV, the San Francisco NBC O&O sent two crews, one to help KNSD and another to report for all the NBC O&Os and NBC's Newschannel affiliate feed.

When the stations in Kearny Mesa got the order to evacuate, KSWB vp/gm Robert Ramsey says he didn't hesitate. But before packing up, Ramsey arranged for his station to carry KNSD's over-the-air feed. "My chief responsibility is for the safety of the employees," said Ramsey. As a television station, "our chief responsibility is to provide our viewers with up-to-date information. We were able to do both."

KSWB simulcast KNSD's fire coverage for the duration of the evacuation, which lasted for about two and a half hours the afternoon of the 26th. KNSD's Dawson said that while KSWB is a news competitor, as a journalist, he felt the top priority was to inform the public.

Ed Trimble, president/COO of the KFMB stations, said he spoke directly to police to

fortable, they could leave. Everyone stayed.

As of Oct. 30, the fast-moving wildfires had claimed at least 20 lives, including one firefighter, leveled more than 2,600 homes and scorched nearly 700,000 acres—about the size of Rhode Island. The state's biggest blaze, the Cedar Fire in San Diego county, has already destroyed at least 200 homes on the south side of the town of Julian. Entire communities have been wiped out. Unrelated wildfires are also burning in three other counties. The disaster cost is currently estimated at \$2 billion.

Dawson, Ramsey and Trimble all said they have employees who have been evacuated from their homes. They also praised the community for coming together. "You can always replace equipment and buildings," said Trimble, "But you can't replace people."

DALLAS NEWSPAPERS

New Free Daily on Deck

Jeremy Halbreich, who spent 24 years at Belo Corp.'s *The Dallas Morning News* before leaving to start his own newspaper chain five years ago, is putting his knowledge of the market back to work. Halbreich last week joined the free-distribution daily craze, announcing plans to launch a tab-sized paper for Dallas professionals on Nov. 12.

A.M. Journal Express would be similar to other big-city, quick-read freebies now available in New York, Washington, D.C., Boston and Philadelphia. With minority backing from two unnamed publishing and media companies, *A.M. Journal Express* would start with a distribution of 140,000 to 150,000. "Traditional daily papers, as we know them and love them, are still very viable news vehicles and economic generators," said Halbreich, who sees the paper competing for ad dollars mostly with drive-time radio, direct mail and alternative press, rather than his old employer. "But as people's lifestyles become stratified, there are going to be niche opportunities."

Halbreich said he began working on the idea 18 months ago after successfully distributing several free weeklies owned by his company, American Consolidated Media, which publishes 28 small papers in Texas and Oklahoma. "We asked ourselves, 'Wonder if this would work in a larger market?'" said Halbreich. He'll soon have his answer. —Lucia Moses ■



Burning issue: KNSD's meteorologist Joe Lizura (l.) and reporter Bernard Gonzales cover the fire storm at Scripps Ranch last week.

explain that the KFMB stations were a primary source of information and needed to stay on the air. "We were watching it closely and we were extremely cautious," said Trimble, who added that had the fire started moving south directly towards them, "we would have had to have made some very hard decisions." He also said workers were told that if they felt uncom-



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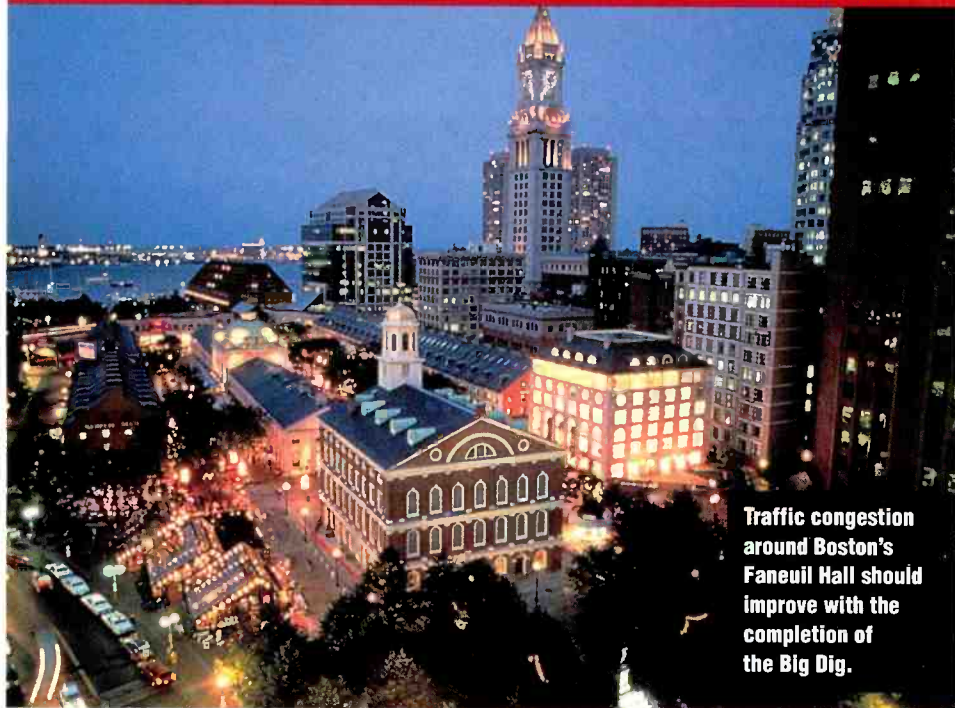
oh! YOU'RE
BIG

oh! What a future we have

*Source: Nielsen Media Research, Prime (Mon-Sun 8P-11P) W18-49 Ratings for 3Q 2002 vs. 3Q 2003. Qualifications available upon request.

market profile

BY EILEEN DAVIS HUDSON



Traffic congestion around Boston's Faneuil Hall should improve with the completion of the Big Dig.

GREATER BOSTON CONVENTION & VISITORS BUREAU

Boston

BEAN TOWN'S BIG DIG, THE AMBITIOUS EFFORT TO UNTIE BOSTON'S INFAMOUS TRAFFIC snarl, is scheduled to be completed in 2004. The largest and most costly roads project in U.S. history, the massive construction, which started in 1991, includes building the Charles River Bridge, the widest

cable suspension bridge in the world. Estimates for the dig's cost were originally around \$2.6 billion, but could soar well over \$10 billion.

Boston Red Sox legend Ted Williams, idolized by many baseball aficionados around the world, is attached by name to the project (the dig is formally known as the Central Artery/Ted Williams Tunnel). Sadly for the Red Sox nation, Williams' spirit could not carry Major League Baseball's Red Sox into the World Series, which the team hasn't won since 1918. However, the team did make it to the playoffs for the first time since 1999 and long-suffering Sox fans rooting for the home team during the regular season and the playoffs provided a welcome lift to local media outlets.

Viacom's Boston duopoly, CBS owned-and-operated WBZ-TV and UPN affiliate WSBK, this year

kicked off the first year of a new three-year deal to carry all locally produced over-the-air broadcasts of Sox games. New England Sports Network broadcasts the Sox and Boston Bruins National Hockey League games on cable.

Entercom Communication's Sports radio powerhouse WEEI-AM is the longtime flagship of the Red Sox and National Basketball Association's Celtics.

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / BOSTON

	Jan.-Dec. 2001	Jan.-Dec. 2002
Local Newspaper	\$371,944,650	\$423,067,020
Spot Radio	\$199,956,380	\$222,422,460
FSI Coupon	\$20,624,200	\$14,528,450
Local Sunday Supplement	\$9,667,690	\$8,026,900
Local Magazine	\$9,247,740	\$13,086,970
Total	\$1,165,111,757	\$1,243,506,703

Source: Nielsen Monitor-Plus

The Boston (Manchester, N.H.) television market ranks No. 6 in the country, with 2.39 million TV homes. Hearst-Argyle Television's ABC affiliate WCVB-TV is No. 1 in the market from 5 a.m. to 8 p.m. in households and in adults 25-54, says station president and general manager Paul LaCamera. A native of the Boston area and a 31-year WCVB veteran, LaCamera says his station is dominant throughout the day, but falls to second place in late news behind Sunbeam Television's NBC affiliate WHDH-TV, which gets a ratings boost for its late news from its strong NBC prime-time lead-ins, compared to the much weaker ABC prime-time lineup.

LaCamera hopes the success of WCVB's weekday morning news will mean viewers will tune in on the weekends when the station launches a new weekend morning news on Jan. 10. The Saturday and Sunday newscast will run from 6-8 a.m. The station already produces a half-hour noon news on the weekends. LaCamera says he is launching the newscast in January in anticipation of the network's announced plans to extend *Good Morning America* to weekends, which he hopes takes place as early as March.

WCVB launched *The Wayne Brady Show* at 10 a.m. in September and has also secured the rights to Jane Pauley's show for next fall. The station also continues to do well with its 21-year-old live nightly newsmagazine *Chronicle*, the first such locally produced show of its kind in the country.

LaCamera says overall, the Boston television market has begun to slowly rebound in the fourth quarter, after bottoming out earlier this year. The U.S. war in Iraq and the continued softness in the U.S. economy had advertisers curtailing media buying. The Boston market took in an estimated \$562.1 million in spot TV ad revenue in 2002, compared to \$553.6 million in 2001, according to Nielsen Monitor-Plus (see *Monitor-Plus chart on this page*).

Mike Carson, WHDH vp/gm, says the television market overall is down about 8 to 10 percent from a year ago, but is enjoying "a decent fourth quarter." Carson says he expects a blockbuster year for his station in 2004, thanks to an expected influx of dollars from political ad spending and the summer Olympics (which NBC is carrying).

WHDH is the latest station to sign up for Nielsen's local people

SCARBOROUGH PROFILE

Comparison of Boston

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Boston Composition %	Boston Index
DEMOGRAPHICS			
Age 18-34	31	31	100
Age 35-54	40	40	100
Age 55+	29	29	100
HHI \$75,000+	30	39	129
College Graduate	13	15	118
Any Postgraduate Work	11	14	133
Professional/Managerial	23	26	113
African American	13	5	37
Hispanic	14	7	48
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	54	65	119
Read Any Sunday Newspaper	63	66	105
Total Radio Morning Drive M-F	22	23	104
Total Radio Afternoon Drive M-F	18	18	100
Total TV Early News M-F	29	26	92
Total TV Prime Time M-Sun	39	37	96
Total Cable Prime Time M-Sun	14	14	100
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	73	81	111
Read Any Sunday Newspaper	76	78	103
Total Radio Morning Drive M-F	75	78	104
Total Radio Afternoon Drive M-F	73	75	102
Total TV Early News M-F	70	67	95
Total TV Prime Time M-Sun	92	89	97
Total Cable Prime Time M-Sun	61	62	102
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	65	109
HOME TECHNOLOGY			
Owns a Personal Computer	68	70	102
Purchase Using Internet Past 12 Months	41	47	114
HH Connected to Cable	67	81	120
HH Connected to Satellite/Microwave Dish	18	9	51
HH Uses Broadband Internet Connection	16	22	133

*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: 2003 Scarborough Research Top 50 Market Report (February 2002 - March 2003)

meters. In May 2002, Boston became the first market in the country to get the LPMs. At the time, all the major network affiliates initially balked at the service's cost and methodology.

"It was a long negotiation that stalled for several months," says Carson, who had been an outspoken critic of the service. "We just couldn't agree on the terms." Carson says the two sides reached an agreement on cost this summer and WHDH was on board by September. Carson declined to disclose the terms.

Two other stations have still not reached an agreement with Nielsen: Fox Television's owned-and-operated WFXT and WLVI, Tribune Broadcasting's WB affiliate. Both continue to sell ads without ratings. Executives at the two stations did not return phone calls seeking comment.

At 36 1/2 hours a week, WHDH produces more local news than any other station in the market, says Carson. It's the only Boston station that produces a full hour at noon weekdays and also has the market's lone 4 p.m. newscast. The station this summer introduced a new weekend anchor team, Christa Delcamp and Jeff Glor, at 6 and 11 p.m. Both had been hired as reporters and fill-in anchors before being promoted. WHDH's only programming change in September was the launch of *The Ellen DeGeneres Show* at 11 a.m.

As for Viacom's duopoly, WBZ expanded its Sunday morning news from 7-8 a.m. to 7-9 a.m. The station already produces news from 11-11:30 a.m. on Sundays and 7-8 a.m. Saturdays. On Oct. 25, WBZ hired Mike Hydeck as co-anchor of its weekday morning news. Hydeck comes from WLOS-TV, the ABC affiliate in Asheville, N.C.

In April, WBZ reunited veteran anchors Liz Walker and Jack Williams on the noon newscast. Lisa Hughes and Joe Shortsleeve, primary anchors at 6 and 11 p.m., added the 5 p.m. report to their duties in May. That month, the station also promoted reporter Paula Ebben to weekend evening anchor at 6 and 11 pm.


Sister station WSBK launched a new 10 p.m. weekday half hour of news April 1, and expanded it to an hour two weeks later. The station in September picked up the popular restaurant review show, *The Phantom Gourmet*, which defected from 24-hour regional cable news channel NECN (New England Cable News). The 11 a.m. weekend show is hosted by WBZ reporter David Robichaud.

On Sept. 22, Fox's WFXT's new three-hour morning news premiered at 6 a.m. The station

ARBITRON RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	1 AM, 4 FM	22.4	\$132.9	39.0%
Entercom Communications	2 AM, 2 FM	14.4	\$61.7	18.1%
Greater Media	5 FM	18.0	\$59.3	17.4%
Clear Channel Communications	1 AM, 2 FM	11.6	\$46.8	13.7%
Charles River Broadcasting	1 FM	3.8	\$8.0	2.3%
Radio One	1 AM, 1 FM	3.3	\$6.0	1.8%
Northwest Broadcasting	1 FM	0.8	\$4.5	1.3%
Salem Communications	2 AM	1.2	\$3.6	1.1%

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



HOUSE RULES:
WSJ publisher Karen Elliott House stirred some controversy when she got the job because she's married to the CEO of Dow Jones.

Breaking Through

Denise Palmer had been publisher of *The Sun* in Baltimore—her first publisher post—for less than a year last June when the Tribune Co. newspaper faced one of its toughest labor battles ever. For weeks leading up to the end of its last contract, the Washington-Baltimore Newspaper Guild made sure readers knew negotiations were not going well and made clear a strike would occur on June 24 when the previous agreement expired.

For Palmer, the ultimatum did not mean backing down on issues such as a wage freeze and a new merit raise system that she and the paper considered important. Instead, management made moves to bring in scab employees from other Tribune papers to publish during a likely walkout. Faced with such a counterattack, as well as fears that a strike could drag on and eventually kill the union, the guild voted 319 to 102 to accept a new four-year deal, even though Guild president Bill Salganik admitted he did not support it. “Nobody liked the contract,” Salganik said at the time. “But the message was, ‘Do what we say or you will be sorry.’”

Palmer, a 23-year Tribune Co. veteran and only the second female publisher in *The Sun's* 166-year history, said she approached the union issues with a fair but hard-line approach, knowing the paper needed certain concessions. “I suspect they thought I would be easier on them than a man would be,” Palmer, 46, says. “There is a natural tendency to think that, but I think they found it wasn’t true.”

Stereotypes and prejudices that have kept women out of the front office for years seem to be fading, according to statistics that show the percentage of females holding the publisher title at top papers more than doubling in the past three years. Although women still make up a small fraction of the publishers at the country’s highest-circulation papers (see chart on page 20), surveys and anecdotal information suggest they’re getting more opportunities at smaller

papers, as well as middle- and upper-management spots at bigger papers that are a prerequisite for promotion.

papers, as well as middle- and upper-management spots at bigger papers that are a prerequisite for promotion. Indeed, women are reaching publisher positions at a rate markedly higher than just a few years ago. Although women have held publisher spots at major newspapers—the most notable examples include Katharine Graham of *The Washington Post* and Dorothy Schiff of the *New York Post*—they had not taken the power positions in large numbers until recently.

Whether the increase is due to newspaper owners making a concerted effort to hire more women, as some execu-

tives contend, or the result of a long-running push by women to get to the top, women hold more sway over the publisher’s position than ever before. “The increase has been on the slow side, but I think it has been an effort on the part of newspaper companies to do it,” says John F. Sturm, president of the Newspaper Association of America.

According to a survey just completed by the Media Management Center at Northwestern University, which looked at all 137 daily newspapers with a circulation of more than 85,000, 18 percent of them now have female publishers, compared to 14 percent last year and just 8 percent in 2000. The female-publisher numbers are better than the percentage of women in Congress, which stands at 14 percent in the House and the Senate, but below the 21 percent of college presidents who are women, according to a recent study in *Fortune* magazine. That same review estimated that women make up only 8 percent of corporate top-level executive positions while revealing that just eight of the Fortune 500 CEOs are female.

While only four of the top 30 papers ranked by circulation have women publishers, all of those women were appointed since 1999, with two of them promoted within the last two years. So while the percentages remain low in the upper ranks, the speed with which they are improving indicates women are getting more of a chance at the top newspaper publishing posts.

“It is not surprising given that women have been in the workforce in this industry in considerable numbers for years,” says Karen Elliott House, who became publisher of *The Wall Street Journal* last year after nearly 30 years working at parent company Dow Jones and Co. “Women have earned the opportunity.”

But even with House’s considerable tenure at the *Jour-*

gh Some women newspaper publishers still encounter prejudice in the corner office. Others have been controversial choices for the job. But one fact is indisputable: There are more of them than ever before **BY JOE STRUPP**

nal, dating back to her start in the paper’s Washington bureau, her appointment to publisher did not come without some accusations of favoritism since her husband is Peter R. Kann, Dow Jones chairman/CEO.

Along with Palmer and House, the other female publishers at the top 30 newspapers include Linda Denny of the *Star-Ledger* of Newark, N.J., and Sue Clark Johnson of the *Arizona Republic*. Johnson is also one of more than two-dozen female publishers at Gannett Co., which boasts that 25 of its 94 papers are run by females. Known historically as one of the first companies to begin training

WOMEN IN CHARGE: A SAMPLE OF FEMALE PUBLISHERS



SARA BORTON
Hilton Head Island Packet

Boasting the best scorecard among McClatchy Co.'s numerous female publishers, Borton has grown circulation by nearly 4 percent a year in her 10 years as publisher, while ad revenue has grown by nearly 11 percent in the same period.



BARBARA HENRY
The Indianapolis Star

A 30-year veteran of Gannett Co., Henry is practically the poster child for the company's longstanding efforts to foster the growth of female publishers. She was the first woman publisher not only at the *Star* but also at *The Des Moines Register* and *The Great Falls (Mont.) Tribune*.



SUE CLARK JOHNSON
The Arizona Republic

Another Gannett veteran, Johnson is one of two-dozen female publishers at the company. And she is one of a select few women holding the post at the top 30 newspapers in the country (with 496,000 subscribers, the *Republic* claims to be the 13th largest).



DENISE PALMER
The (Baltimore) Sun

A 23-year veteran of the Tribune Co. daily, Palmer says dealing with a labor battle shortly after she took the reins helped dispel any notions in employees' minds that she would be easier to deal with than a man.

women for top newspaper executive positions as far back as 25 years ago, Gannett officials say allowing them to earn their way to the top is just good business.

"The key is to reinforce that you are expanding your talent pool," says Jose Berrios, Gannett vp for human resources and diversity. "We have a lot of talented women in our workforce." He also pointed out that four of Gannett's eight newspaper groups are headed by women, helping to keep equal opportunity a top priority.

Gannett's efforts to train women for top management began in the early 1980s, according to Berrios, when the company started placing women as "executive assistants" to publishers, a post that eventually led them to overseeing their own papers. "They basically showed them how to run a newspaper for a year or two and then they were assigned to a newspaper," he says. "That program no longer exists, but it has led to real management-development programs around the country that continue to train them for the role of publisher."

Several of today's Gannett publishers include women who have been with the company for decades—they credit the company's early diversity efforts with giving them a chance. "When I went to my first newspaper, I think there were only about 12 women publishers in the Gannett chain," says Nancy Monaghan, four-year publisher of Gannett's *The Daily Journal* in Vineland, N.J., who has also run Gannett papers in Huntington, W.V., and Chambersburg, Pa., during her 14 years with the company. "Women publishers are not such an odd thing here."

Barbara Henry, publisher of *The Indianapolis Star*, could be the poster child for Gannett diversity. Having been with the company for nearly 30 years, she made history as the first woman publisher at three Gannett papers—*The Star*, *The Des Moines Register* and *The Great Falls (Mont.) Tribune*. "We hardly talk about it anymore. It is not a big deal," insists Henry. "When I started at those papers, there was a reaction at first, but after that it was invisible."

At Tribune Co., which ranks second among major newspaper chains in percentage of publishers that are women, the numbers also have been climbing quickly. Among its 10 daily papers, four have women publishers—and all of them were appointed within the past three years.

In addition to Palmer, who took over in Baltimore a year ago, the company installed Susan Hunt at *The Morning Call* in Allentown, Pa., in 2001, and Kathy Waltz became the first female publisher at the *Orlando Sentinel* in 2000. Waltz had previously made history as the first woman publisher at Tribune's *Daily Press* in Newport News, Va., where she served from 1998 to 2000 before being replaced by another woman, Rondra Matthews, who still holds that post.

"If you let women rise, they rise," says Jack Fuller, president of Tribune's publishing arm. But Fuller stresses that newspaper companies have to make sure women are given the training and the lower-management experience needed to qualify for top publisher roles. "You have to have people who make these decisions who are open to moving women into those jobs," he explains. "All you have to do is let rational thinking lead you."

But none of these top company executives is about to give a woman a publisher job out of charity. Each is quick to say that no publisher, man or woman, is going to last very long if they are not doing well. "They have to be the best person for the job," says Gary Pruitt, CEO of the McClatchy Co., which is the only major newspaper chain with more women publishers than men. "There is no goal set out; they just happen to be the best people."

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Dish



At New York retailer Bergdorf Goodman to celebrate the launch of *Photography: No Particular Order*, a compilation of photographs from *Elle* magazine publication director Gilles Bensimon, the honoree posed with his new book and fashion designer Donna Karan.



Songstress Natalie Cole performed at the recent "QVC Presents FFANY Shoes on Sale" charity fundraiser at the American Museum of Natural History in New York. Net proceeds from the event benefit breast cancer research, education and awareness. (L. to r.) Doug Briggs, QVC president and CEO; Darlene Daggett, QVC president of U.S. commerce; Cole; and Joseph Moore, chairman, Fashion Footwear Charitable Foundation.



At the recent *GQ* Men of the Year Awards at the Regent Hotel in New York, (l. to r.) Albie Hecht, president of Spike TV, which aired the live awards show; Jim Nelson, editor in chief, *GQ*; Adrien Brody, winner of the MOY award for best actor; and Peter King Hunsinger, *GQ* vp/publisher



Volunteers from Meredith Corp. recently came out to the Bergen Family Center in Englewood, N.J., to participate in the company's partnership with urban-renewal group Rebuilding Together. On hand to clean and repair were (l. to r.) Bob Williams, president, Rebuilding Together; Mell Meredith, chairman, Meredith Corp. Foundation; Mitch Schonfeld, president/CEO, BFC; and Matt Petersen, executive director, integrated marketing, Meredith Corp.



At a recent breakfast for media buyers and advertisers at the Waldorf Astoria in New York, CNN served up its election team giving perspective on next year's presidential election. (l. to r.) Jim Walton, CNN president and general manager; Larry King, host of CNN's *Larry King Live*; Joe Uva, president of media buying agency OMD; and Greg D'Alba, COO of CNN advertising sales and marketing.

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inside media

and data. A slightly smaller percentage get long-distance phone service and high-speed data service from the same provider.

Bravo Readies New *Queer Eye* Episodes

Bravo will begin running new episodes of its male-makeover-themed reality hit *Queer Eye for the Straight Guy* on Nov. 18. The cornerstone of this *Queer Eye* season will be a Christmas special in which the series' "Fab Five" stylists follow up with makeover subjects from last season to see how they're holding up their end of the bargain. The *Queer Eye Holiday Special* will run on Dec. 16.

Local Radio Ad Sales Slowing

The radio ad market has been slower to recover than originally forecast, especially in the local markets, on which radio stations depend for 80 percent of their business. According to figures released recently by the Radio Advertising Bureau, local radio advertising fell 2 percent in August compared to a year ago. National radio advertising fared better, up 5 percent for August, a

slower pace than the double-digit growth of June and July. Total sales were flat for the month. Year to date, radio advertising is up only 1 percent, with national up 8 percent and local up 2 percent. RAB president Gary Fries forecast that September and October would be healthier, up 2.5 and 3 percent, respectively, but revised downward his earlier 2003 forecast.

ACNielsen to Expand Consumer Panel

ACNielsen plans to double the size of its consumer panel in the U.S. from 61,500 to 125,000 consumers between 2004 and 2005. A larger panel will enable the research company to provide more-detailed information across a wider variety of retail channels. In addition to ACNielsen services, information about consumer purchases and shopping behavior collected from the panel is integrated into other VNU-owned businesses, including Nielsen Media Research and Spectra Marketing. VNU is the parent company of *Mediaweek*.

SAG/AFTRA Approves Commercial Rates

By a voting margin of 94 percent to 6 percent, the membership of the Screen Actors Guild and the American Federation of Television and Radio Artists voted to approve the new three-year television and radio commercials contracts. The contracts set out fees paid to performers who appear in commercials.

Scarborough Launches Monthly Service

Scarborough Research, the research service that reports twice a year on consumer shopping and media behavior in local markets, has launched a new monthly report. The customized Consumer Tracker report, available to current subscribers either monthly or quarterly, is designed to help marketers gauge the effectiveness of their marketing dollars, providing information about changes in purchasing trends, market penetration, competitive fluctuations and product penetration. Scarborough is a joint venture of Arbitron and *Mediaweek* parent VNU.

HFM, Miramax Team for Lee SIP

Miramax Films has teamed up with Hachette Filipacchi Media to publish a one-shot *Woman's Day* special interest publication called *Sandra Lee Semi-Homemade Holidays*. Scheduled to hit newsstands Nov. 4, the 420,000-circ title will be based on lifestyle guru Sandra Lee's vision of affordable and creative suggestions for entertaining and

home decorating. The SIP comes on the heels of Lee's just-launched television show, *Semi-Homemade Cooking*, which airs on Food Network. Miramax produces the cable series and publishes Lee's books.

West Egg, B&N Shutter Book

Barnes & Noble has ended its foray into magazine publishing with the closure of *Book* magazine. The bimonthly of author profiles and book reviews was founded in 1998 and published by West Egg Communications, which received financial backing from co-owner Barnes & Noble. Last week the bookstore chain withdrew funding and let the staff go. The November/December issue will be the magazine's last.

Last Call for Radio's Dr. Mirkin

Dr. Gabe Mirkin, host of the daily radio Talk show *House Calls*, syndicated by Talk America Radio Networks on more than 100 stations, made his last house call Oct. 31. His show was first heard on WCAU-AM (now WPHT-AM, owned by Infinity Broadcasting) in Philadelphia in 1978. The 68-year-old doctor will continue his Washington, D.C., medical practice.

CBS Adds Affiliate in Texas

Through a long-term affiliation agreement with Virginia Beach, Va.-based Max Media, which is purchasing KLSB-TV in Nacogdoches, Texas, CBS is getting its first affiliate in Tyler-Longview-Lufkin-Nacogdoches, Texas, the 107th-largest TV market. The station will become a CBS affiliate sometime during first-quarter 2004, at which time it will end its current affiliation with NBC. Max Media is also working to relocate the station's current broadcast tower in order to cover the market better.

TWC Offers Free Trial of NBA TV

Time Warner Cable of New York and New Jersey is offering an 18-day free preview of NBA TV for its 600,000 digital customers. The cable system on Nov. 1 started airing 50 regular-season games in high-definition, along with other NBA TV programming. Following the free preview period, Time Warner will offer its New York and New Jersey subscribers a new sports tier for \$3.95 a month that will include NBA TV, Fuel (Fox's digital action-sports network), the Tennis Channel and Fox Sports Digital Networks (Atlantic, Central and Pacific), which pulls programming from Fox-owned regional sports channels.

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Mediaweek Magazine Monitor

WEEKLIES NOVEMBER 3, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	3-Nov	57.49	4-Nov	87.38	-34.21%	2,423.88	2,707.13	-10.46%
The Economist	25-Oct	60.00	26-Oct	51.00	17.65%	1,735.00	1,906.00	-8.97%
Newsweek ^E	3-Nov	62.80	4-Nov	42.29	48.50%	1,689.36	1,580.07	6.92%
The New Republic+	3-Nov	12.69	4-Nov	3.92	223.72%	293.91	315.99	-6.99%
Time ^E	3-Nov	84.19	4-Nov	79.12	6.41%	1,923.62	1,911.07	0.66%
U.S. News & World Report	3-Nov	31.70	4-Nov	27.54	15.11%	1,179.07	1,178.07	0.08%
The Weekly Standard	3-Nov	7.00	4-Nov	8.60	-18.60%	326.34	343.97	-5.13%
Category Total		315.87		299.85	5.34%	9,571.18	9,942.30	-3.73%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	3-Nov	28.06	4-Nov	32.33	-13.21%	1,016.50	1,006.07	1.04%
Entertainment Weekly	31-Oct	31.86	1-Nov	25.38	25.53%	1,524.51	1,513.55	0.72%
Golf World	31-Oct	20.33	1-Nov	24.00	-15.29%	847.44	1,197.21	-29.22%
New York*	3-Nov	38.40	4-Nov	25.10	52.99%	1,959.50	2,087.30	-6.12%
People	3-Nov	75.98	4-Nov	73.20	3.80%	3,068.20	2,975.39	3.12%
Sporting News	3-Nov	17.67	4-Nov	22.00	-19.68%	652.56	636.19	2.57%
Sports Illustrated [@]	3-Nov	44.27	4-Nov	51.90	-14.70%	1,915.43	2,077.17	-7.79%
The New Yorker	3-Nov	34.41	4-Nov	41.14	-16.36%	1,808.08	1,770.95	2.10%
Time Out New York ^S	29-Oct	59.75	30-Oct	63.31	-5.63%	3,032.20	2,971.02	2.06%
TV Guide	1-Nov	68.80	2-Nov	67.79	1.49%	2,054.04	2,022.44	1.56%
Us Weekly*	3-Nov	26.00	4-Nov	25.50	1.96%	1,055.89	861.17	22.61%
Category Total		445.53		451.65	-1.36%	18,934.35	19,118.46	-0.96%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	2-Nov	9.40	3-Nov	11.98	-21.54%	396.25	386.06	2.64%
Parade	2-Nov	14.75	3-Nov	18.89	-21.92%	561.49	547.53	2.55%
USA Weekend	2-Nov	14.32	3-Nov	8.37	71.09%	513.76	512.32	0.28%
Category Total		38.47		39.24	-1.96%	1,471.50	1,445.91	1.77%
TOTALS		779.87		790.74	1.15%	29,977.03	30,506.67	-1.74%

E=estimated page counts; S=YTDs include Eating & Drinking Guide special issue: 49 pages in 2003, 58 pages in 2002; +=one more issue in 2003 than in 2002; @=one fewer issue in 2003

BIWEEKLIES NOVEMBER 3, 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	10-Nov	75.48	11-Nov	83.40	-9.50%	1,315.07	1,248.90	5.30%
Forbes ^F	10-Nov	197.09	11-Nov	230.35	-14.44%	2,589.55	2,916.46	-11.21%
Fortune	10-Nov	149.75	18-Nov	130.32	14.91%	2,611.92	2,916.02	-10.43%
National Review	24-Nov	14.17	25-Nov	12.33	14.87%	325.73	332.61	-2.07%
Rolling Stone	13-Nov	83.90	14-Nov	61.02	37.50%	1,278.01	1,295.46	-1.35%
CATEGORY TOTAL		520.39		517.42	0.57%	8,120.28	8,709.45	-6.76%

F=includes FYI special: 57.76 pgs in 2003, 78.65 pgs in 2002

CHARTS COMPILED BY AIMEE DEEKEN

graphic Adventure. Wenner executives, however, say they will continue to compete with Hearst Magazines' *Esquire* and Condé Nast's *GQ* on the business side.

"Their attempt at being more *Esquire*-like wasn't being executed well," observes Pam McNeely, Dailey & Associates senior vp, group media director. "So now they are returning to their core positioning—adventure/travel—in an effort to clear some real estate and not have to duke it out with the other lifestyle books."



Wenner: Life is an adventure.

"We are refocusing the magazine," concedes Wenner. "We are adjusting the balance, but we are not repositioning. It is a general-interest magazine. We

don't construe adventure as just climbing a mountain. Adventure is a way of life—how you stay healthy, how you travel, how you dress. Every men's magazine covers a variation of those subjects."

Wenner says pictures of "babes" are being taken out, as are movies and CD reviews. Instead, he would like more adventure, service and solid journalism.

The refocusing comes as ad pages through November dipped 4.6 percent to 789 over the prior year, according to the *Mediaweek* Monitor. *MJ* publisher Carlos Lamadrid has met with media buyers to clarify the magazine's positioning. "What's happened in the last two years is that the magazine hasn't been very well positioned or explained to the media community and we have suffered," says Lamadrid, who joined in April. "There is a misperception of what the magazine is in the marketplace."

Wallace also insists the magazine never

strayed from its adventure heritage. "I can't speak to the advertising side, but it was certainly not my intention to be like *GQ* or *Esquire*," insists Wallace. "The intention was to be a lifestyle magazine for men, with an emphasis on the active guy, which is what the magazine has always been."

The throat-clearing at 11-year old *Men's Journal* is nothing new. The title has gone from adventure to general interest and back again under four editors (and four publishers) since 2000. Asked whether Wallace's job was safe, Wenner replied, "Yes." —LG

Us Against Them

Wenner bolts DSI for COMAG

As Wenner works out how to proceed with *Men's Journal*, the company has terminated its 12-year distribution relationship with American Media Inc. Wenner last week signed a magazine distribution deal with COMAG Marketing Group, the partnership between Hearst Magazines and Condé Nast.

Until now, AMI's Distribution Services Inc. distributed Wenner's *Us Weekly* to supermarket racks across the country. But tension between the two companies mounted this summer after AMI chairman/CEO and president David Pecker hired *Us* editor in chief Bonnie Fuller as editorial director and charged her with upgrading the *Star* from a tabloid to a glossy. The *Star* is now going head-to-head against *Us*, as well as Bauer Publishing's *In Touch*.

DSI handles *In Touch*, and those titles published by G+J USA Publishing, including *Family Circle* and the celebrity-centric *Gala* (if it launches next year.) G+J and Bauer reupped with DSI.

Kent Brownridge, Wenner senior vp and general manager, waves off the notion of a Fuller feud. "This has to do with business," insists Brownridge. "This is about moving up and onwards." He adds that the goal with COMAG will be to increase the number of racks to 200,000, in contrast to DSI which provided *Us Weekly* with only 165,000.

Pecker thinks otherwise. "We met more than what they were looking for in the pocket penetration. We got over what [Wenner] wanted for less money," says Pecker. "I honestly believe that the reason [Wenner] left had nothing to do with performance on the distribution company's part. It was based on Bonnie coming over here and launching the *Star*. It's all personal. It's not business." —LG

As Jean-Pierre altered her hemline, Anna paused from practicing her speech to ponder just how much the post award revenue would alter her take



Last year alone 4,025 entertainment awards were handed out in 564 separate ceremonies. And while it may appear the industry just can't seem to congratulate itself enough, award nominations and wins are increasingly serious business. How do they affect a star's marketability? Or post-nomination revenue? Only one source provides industry leaders with the fuel for thought they need to win. *The Hollywood Reporter*.

THE HOLLYWOOD REPORTER

Fuel for thought

media person

BY LEWIS GROSSBERGER



Ms. Buzz Is Back

WHEN LAST MEDIA PERSON LOOKED IN ON TINA BROWN, THE WORLD'S MOST famous magazine editor was interring *Talk*, her love child by Miramogul Harvey Weinstein, amid the usual clamor from a vast throng of amused, annoyed, admiring, disgusted, fascinated, repelled,

charmed and/or smugly pleased spectators.

Needless to say, in the interval since, Tina has not fled her reserved seating at the white-hot epicenter of media civilization to spend a few years wandering the Gobi desert in search of spiritual enlightenment. Instead, she has started a TV talk show and a newspaper column and is still better connected than anyone but Kevin Bacon. In short, she is still *Tina Brown*. And you're still not.

Her first weekly column for the *Washington Post's* Style section immediately engendered controversy, not exactly a stunning development, since everything Tina Brown does immediately engenders controversy. The *Romenesko* Web site reported that some *Post* staffers were snickering over the inaugural piece, which surveyed the issue—hardly of great concern to the average citizen—of whether Hollywood studios should send out freebie tapes and CDs to industry insiders and critics, and then kept rambling off to side issues and glimpses of the privileged Brownian lifestyle.

Media Person found it a fascinating distillation of the Tina universe.

First on view is her undeniable talent. By all accounts, Brown is a first-rate editor, in the sense of actual, you know, editing: the tedious task of improving articles. And she's not bad at writing journalism herself. Unlike many newspaper folk, she has a lively style and a knack for grabbing your attention.

What was revealing to Media Person was how, in the very first paragraphs of that column, her instinct for good journalism—a

form that must contain a healthy disrespect for power, wealth and celebrity—immediately comes into conflict with her greatest failing: the need (indeed, the desperate craving) to idolize power, wealth and celebrity, not to mention grabbing some of it for herself.

Ah, the ambiguity of it all. It's almost Shakespearean!

She leads: "The Hollywood awards season may have been plunged into chaos by the Motion Picture Association's ban on video viewing, but there have also been grave repercussions for members of the Manhattan buzzocracy."

Buzzocracy! A splendid neologism to kick a sentence with. A word that pokes fun at a self-important species of Manhattan fauna. Or does it? No one has been more associated with "buzz" than Tina Brown herself. (Indeed, in an online chat with *Post* readers after her column debuted, she claimed she's been called the Erstwhile Queen of Buzz so many times in the media that she now signs her correspondence EQB.) At all her magazines, Tina was always obsessed with who and what was hot, in the old sense of that word. Had Tina come to realize the absurdity of the Buzzocracy? Has she really erstwhiled? Is the term "grave repercussions" meant ironically? Or is she actually sympathetic to her poor little put-upon Buzzkins, suddenly deprived of

their precious DVDs by Hollywood grinch Jack Valenti?

Well. Tina goes on to explain to the buzzless yokels of D.C. the workings of the "A-list screening rooms—plush little mini-theaters tucked away in corporate suites or nondescript Times Square office buildings, where you can savor a movie in a tykes 'n' teens-free zone with no crunching Twix bars and no high-fives after scenes of sex and violence." She tells the rubes that with no more free DVDs, the flacks whose job it is to whip up buzz for new movies now must lure the buzzocrats to these filmic oases by inveigling a "boldface name" to host a "celebrity screening."

Again, this would be nice stuff, nicely described, if the writer was working up some satirical riff on the silliness of all these silly buzzybodies. But then comes an extraordinary passage wherein Tina is "sitting in a pleasant reverie at my desk when the phone explodes with a call from Peggy Siegal, New York's publicity diva." Siegal is flacking the new Russell Crowe flick and needs Tina's help. What does Tina do? She pitches right in, rummaging through her Rolodex for boldface names.

This just stopped Media Person cold. Why was Tina Brown, ostensible journalist, spending her valuable time flacking for the movie business? No satisfying answer was ever given to this question. The one that leaps to mind is that, like a gambling addict, Tina needs the action. It's not enough for her to just observe and report on the buzz, she has to be helping to make the buzz, too.

Her second column, about how New York is suddenly lacking in "icons" was better. Still, it featured Tina watching the World Series (where have you gone, Derek Jeter?) from—where else?—George Steinbrenner's family box. And sounding suspiciously sympathetic to the odious owner. So goes the struggle for Tina's soul. Deep down she knows she should be mocking these people. But deeper down, she *is* these people. ■

Deep down she knows she should be mocking these people. But deeper down, she is these people.

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