MEDIAWEEK

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LOCAL TV

Detroit Slams Brakes on Spot

With auto spending off 18%, station execs will call on Motown for biz

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NBC Set to Get Nascar Keys

Buyers expect ratings to remain strong as races move from Fox

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New York Tab War Heats Up

The *Post* and *Daily News* get tough in scrap for circ and ads

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THE UPFRONT: -4%

CPMs slide as network anxiety mounts

With about 65% of the broadcast market done, only CBS is holding out for better pricing Page 6

MARKET INDICATORS

NATIONAL TV: BUSY
About 65 percent of prime-time upfront buying was completed last week, with about $4.6 billion taken in by the networks. CBS was the least active, refusing to write any negative-CPM business.

NET CABLE: STALLED
A handful of deals have been cut, but most negotiations were put aside as agencies hunkered down with broadcast nets last week. Auto and financial category dollars are down.

SPOT TV: FLAT
Stations are struggling to fill the national advertising falloff with local business. While strong local economies are helping a few top 40 markets, the picture is generally bleak.

RADIO: MOVING
Business is active, but rates are negotiable in most markets. Telecom and local auto dealers are kicking in for July, the first month when comparisons to 2000's dot-com bonanza start to ease.

MAGAZINES: WEAK
Telecom advertisers cut more from their mag budgets as they transfer spending to local markets to support wireless.

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CBS O&Os Pick Up Syndicated *Millionaire*

The syndicated version of *Who Wants to Be a Millionaire* has been cleared on CBS–owned stations in New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Dallas, Pittsburgh and Salt Lake City, Buena Vista Television officials said last Friday. The syndie version of the show will launch in fall 2002.

Court Holds Satellite to Must-Carry Rules

Satellite TV operators plan to appeal a ruling last week by a federal court in Alexandria, Va., to uphold must-carry provisions for "local-into-local" service in the Satellite Home Viewer Improvement Act. The court ruled that, in effect, DirecTV and EchoStar must carry all broadcast stations in a market if they carry any. In New York, for example, it is the difference between carrying the 6 network flagship outlets and the market's total 23 stations. Satellite providers filed suit last year challenging must-carry as unconstitutional. The suit argued that their systems lack the bandwidth to carry all stations in large markets and still roll out services in smaller areas.

Igiel to Retire After Upfront

Bob Igiel, president of broadcast for the Media Edge, last week said that he plans to retire upon completion of this year's TV upfront buying season. Igiel said he will continue to consult for the media buying agency, and that his successor has not yet been determined.

Grammer Hits $1.6M for *Frasier*

Frasier star Kelsey Grammer agreed last week to remain with the veteran NBC series through 2004, at a record fee that is reportedly higher than $1.6 million per episode. The deal follows NBC's agreement three months ago with Paramount Network Television to keep the comedy on the air for about $5.2 million per episode.

New Line Knocks Out *Hard Knox*

New Line Television said last week that it will not launch the weekly action hour *Hard Knox* into syndication this fall. New Line had cleared the martial arts series, co-starring Lee Majors, in 92 percent of the country, but failed to line up the international distribution channels necessary to cover production costs.

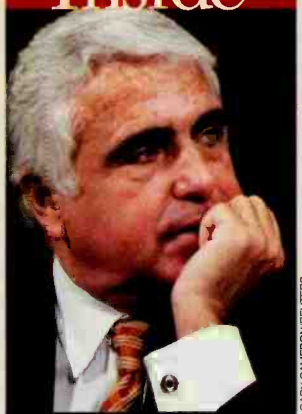
Carat Wins $600M Philips Account

Philips Electronics last week consolidated its $600 million global media account with London–based Carat, beating out Initiative Media and MediaVest. Both MediaVest and Carat had managed portions of the media account for Philips. Carat handled buying and planning for Philips in Europe as well as its B2B account, while MediaVest handled buying in the U.S. and Latin America, which it will continue to handle until the transition is completed. In the U.S., Carat will be responsible for media strategy, planning and buying. Philips spent $112.5 million in the U.S. last year, according to Competitive Media Reporting. Separately, Charlie Rutman, executive vp and managing director of Carat in New York, has been named president of Carat USA.

Media Edge Takes Media Plan Prize

The Media Edge, New York, took the $10,000 grand prize in *Mediaweek*'s Media Plan of the Year Awards, which were presented during a luncheon in New York on June 20. The award was sponsored by *Guideposts* magazine.

Inside



GARY CAMERON/REUTERS

Mel Karmazin tells his CBS sales staff to hold the line on upfront CPMs Page 6

Top Market Clearances for *Link*

NBC Enterprises Domestic Distribution is asking Los Angeles TV stations for about $100,000 in weekly license fees to carry the syndicated version of *The Weakest Link*, according to station officials. NBC Enterprises is selling the show to the highest bidder in major markets, as opposed to offering NBC outlets right of first refusal. Last Friday, NBC–owned WMAQ-TV in Chicago cleared the show, after CBS flagship WCBS-TV in New York and CBS outlets in San Francisco and Baltimore signed to carry *Link*, which premieres in January.

Addenda: A federal appeals court last week granted **Sinclair Broadcasting Group** a stay that allows the station owner to keep four local marketing agreements in place until the court rules next year on Sinclair's lawsuit against the Federal Communications Commission challenging its duopoly rules...***US Weekly*** last week laid off five editorial staffers. Also, movie editor Liza Ghorbani and book editor Janet Steen have shifted to contributing editor status...**Gail Collins**, a columnist for *The New York Times*' op-ed page, was named editorial page editor, succeeding Howell Raines, who will become executive editor of the *Times* in September...Sunbeam Television–owned NBC affiliate **WHDH-TV** in Boston named Edward Kosowski news director, succeeding Nancy Nydam...The Ackerley Group, owner of 18 TV stations around the country, has named **John Dresel** president of its TV division.

Correction: A Local Media story in the June 4 issue incorrectly reported the number of households by which Young Broadcasting's San Francisco NBC affiliate KRON-TV won the 6 p.m. May sweeps race. The station won by 972 households.

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MediaWire

Moore, Klingensmith, Haire Upped in Time Inc. Changes

In a major management realignment, Time Inc. chairman/CEO Don Logan on Friday elevated several top executives to fill the void left by retiring executive vice presidents Lisa Long, David Long and Jim Nelson. Ann Moore, Michael Klingensmith and Jack Haire all were promoted to executive vp and will continue to report to Logan.

Moore, the president of the People/In Style Group who also oversees the Parenting Group, adds the Time division and consumer marketing to her portfolio. Time group president Bruce Hallett and Jeremy Koch, Time Inc. president of consumer marketing, will report to Moore. Klingensmith, the president of the Sports Illustrated division who also oversees Time4 Media, adds American Express Publishing, the Entertainment Weekly division and Time Inc.'s legal department to his duties. AmEx president/CEO Ed Kelly, EW president John Squires and legal's Bob McCarthy will report to Klingensmith. Jack Haire, the president of the Fortune Group who also runs the Personal Finance Group, adds to his purview the corporate media sales and marketing division. Haire also will be Time Inc.'s representative on the AOL Time Warner advertising council. Also, Tom Angelillo, president/CEO of Southern Progress, will oversee Time Life Inc. —*Lisa Granatstein*

Hollings Sets His Sights On Station Ownership Cap

When the Senate majority switched from Republican to Democrat last month, the telecommunications community and its Wall Street investors, which had been anticipating a deregulatory atmosphere in Washington, wondered aloud, "How much trouble can Fritz Hollings cause?" Hollings (D-S.C.) had just become chairman of the Senate Commerce Committee, which oversees telecom legislation.

Last week, Hollings gave his answer in an op-ed piece in *The Washington Post* titled "Your Local Station, Signing Off." In the article, co-written by Sen. Byron Dorgan (D-N.D.), Hollings denounced efforts to raise the *(continued on page 8)*

Upfront Moves At Lower CPMs

Business slow for CBS, which has not budged on pricing strategy

THE MARKETPLACE By John Consoli

Advertisers put down about $4.6 billion at buyer-friendly prices in the broadcast prime-time upfront last week, but it was the dollars they did *not* spend that had the business buzzing as the week ended. CBS, which has steadfastly refused to write any upfront business at lower cost-per-thousand rates than last year despite the economy's slowdown, effectively left about $1 billion in limbo when the network rebuffed advertisers' offers to buy its inventory at decreased prices.

Some buyers, frustrated by CBS' hard line on upfront rates, threatened to take some client dollars originally targeted for the network's prime-time schedule to rival nets. Others said they planned to get on the phone early this week to implore Mel Karmazin, president of CBS parent Viacom, to accept at least part of their business at lower prices.

While last week's upfront business for the five other major broadcast networks was done at CPM rates that cumulatively averaged 4 percent less than last year, CBS' ad sales staff was ordered by Karmazin to uphold the no-decreases pledge he made several months ago.

Advertiser spending at week's end totaled about 65 percent of the anticipated $7.3 billion that will be put down with the broadcast nets in this year's upfront. But buyers noted that if CBS continues to hold out a substantial portion of its inventory until the fall season begins, the network could cost itself $400-$600 million in the upfront and reduce the networks' overall upfront take to about $6.7 billion. Last year, the networks took in $8.1 billion in upfront orders; after cancellations, they ended up with $7.7 billion.

With the WB writing business at CPM increases averaging 5 percent, according to buyers, and Fox making deals at flat-to-minus 1 percent, NBC decided to move the market in a big way early last week by making deals at CPMs averaging 6 percent less than last year. ABC then jumped in and made deals at CPMs averaging 7 percent less than last year.

CBS sales executives held firm, writing only about $500 million in business at flat CPM rates. Some CBS execs told buyers to expect calls from Karmazin, who would attempt to make his case to them personally.

"Mel should know better—he has a background in sales," said one buyer who controls a significant amount of upfront dollars. "This year's marketplace can't be a surprise to him. CBS could be in trouble—it's a flawed strategy."

Karmazin and CBS sales execs were not available for comment. Dana McClintock, a CBS representative, reiterated Karmazin's position—that based on this past season's ratings gains in prime time, the network's programming is worth the prices asked. "We had the No. 1 show in *Survivor* and the No.1 new show in *CSI*," McClintock said. "Our younger demos were up, and our new shows for next season have been praised by the critics."

A CBS executive, speaking on condition of anonymity, noted the network's CPM rate

HEADING SOUTH

UPFRONT BUSINESS IS FLAT TO DOWN FOR 4 OF THE BIG 6 NETWORKS

Network	Prime-Time Upfront Sales (as of last week)	CPMs vs. 2000	Projected Upfront Total	% Change From '00
NBC	$1.5 billion	–6%	$2.1 billion	–8%
ABC	$1.2 billion	–7%	$1.7 billion	–29%
Fox	$1.0 billion	–1%	$1.3 billion	flat
CBS	$500 million	flat	$1.2–$1.6 billion	–25% to flat
WB	$400 million	+5%	$450 million	+5%
UPN	$30 million	not available	$180 million	+16%

bases are much lower than NBC's and ABC's, which both "had hit their plateau and had room to come down. We can't make our bases much lower." The CBS exec added: "We've made a decision to hold out. We'll write the business next week or next month—or in scatter."

In addition to its earlier Viacom Plus deal with Procter & Gamble, through which CBS took in about $150 million in prime-time upfront spending, buyers said that only two major agencies, Starcom and Zenith, wrote business with CBS last week.

NBC's strategy, according to buyers, was to take in as many dollars as it could, even if the network had to concede a few points in negative CPMs. With 12 weeks of presold XFL prime-time telecasts not returning to the network, NBC has about 1,000 additional 30-second spots to move on Saturday nights next season. "They have a ton of time to sell, and their strategy was to take in as many dollars as they could, as soon as they could," said one buyer.

After NBC moved, ABC decided to follow the same strategy and go after ad volume rather than battle advertisers over rates.

Fox wrote upfront deals at the same CPMs as last year, but the network was said to be offering discounts of minus 1 or 2 percent if advertisers were willing to add baseball inventory to their packages.

The WB added more than 30 new advertisers to its roster, according to Bill Morningstar, the network's ad sales president. He would not name the new spenders, but said their categories include automotive, electronics and appliance retailers and health & beauty aids.

UPN, which had only about $30 million in upfront business done by last Friday, was expected to complete most of its deals after buyers are wrapped with the other networks.

Strong-spending categories in this year's upfront so far include foreign automakers *(see related story at right)*; retailers; telecoms; and packaged goods. Among the softer categories are domestic auto, financial institutions and movie studios.

With the long-delayed broadcast upfront finally in gear, several buyers said they were eager to wrap business as soon as possible and move on to cable and syndication. Buyers reiterated their posturing that syndication will suffer a substantial hit in this year's upfront.

Howard Levy, executive vp of ad sales for Buena Vista Television (distributor of *Regis & Kelly*), said that while no syndie upfront business is being negotiated now, he believes syndication will move ahead of cable. "We know a few agency people who plan on doing business with us next," Levy said. "We're more perishable than cable, and we will run out of inventory if they wait." *—with Daniel Frankel* ■

Auto Category in Gridlock

TV execs to visit Detroit with pleas to reverse 18% tumble in spot spending

LOCAL TV **By Jeremy Murphy**

Alarmed by an 18 percent drop in spot spending by the automotive category in the first quarter, executives from the Television Bureau of Advertising and several local TV station managers will be traveling to Detroit in July in hopes of convincing the three biggest auto spenders—Ford, General Motors and DaimlerChrysler—to put more dollars into spot television.

"It's a big problem for spot because the Big Three are so far off in the first quarter," said Chris Rohrs, president of the TVB.

Last year, automakers spent $928 million in the first quarter on spot, according to Competitive Media Research data. This year, CMR estimates automakers spent just $759 million in the first quarter. March and April were especially weak, according to one station group executive, although May and June have seen slight improvements.

As domestic auto companies have cut back on ad spending, foreign makers such as Toyota are bumping up TV budgets.

The Big Three domestic automakers account for most of the drop. DaimlerChrysler, which spent $226.5 million in spot in the first quarter of last year, slashed its spending to $155 million—a 36 percent decline, according to CMR. GM cut its spot spending by 21 percent, to $122 million from $155 million. And Ford cut its spot buying 18 percent, to $157 million from $192 million. "No one foresaw the auto category becoming so soft," Rohrs said.

In network TV, first-quarter spending was up 2 percent, to $620 million. Chrysler led the way with a 21 percent increase, while GM was down 14 percent and Ford was off 29 percent.

Automotive media buyers acknowledge they have made some cuts but insist they're still spending serious money.

"My clients spend over a billion dollars on the local level ... how do you say someone who is spending over a billion dollars is not doing the job?," said one major automotive buyer, who added that stations need to work more closely with buyers during the planning and budgeting stages if they want to continue landing spot dollars. Regarding the TVB's pilgrimage to Detroit to get automakers to spend more money: "Good luck," the buyer said.

While domestic manufacturers may be pulling back their ad dollars, foreign automakers are filling some of the void, said many station execs. Nissan, Toyota, Mitsubishi and Hyundai have all spent heavily on spot in the first quarter, according to CMR, while BMW, Mercedes and Lexus have increased spending in the second quarter, station execs report.

"It's made the difference from automotive being significantly down to being slightly down," said Bill Fine, vp/gm of Hearst-Argyle's WBAL-TV (NBC) in Baltimore.

Nissan's spending was up 9 percent in the first quarter, to $57 million, according to CMR. Toyota was up 4 percent, to $114 million. Mitsubishi increased its spending to $9 million, a 7.6 percent increase.

One station group sales executive noted that foreign automakers are using the opportunity to increase their market share, just like they did in 1991—the last time domestic makers slashed budgets.

"[Foreign automakers] are taking advantage of the market environment," said Rob Holtzer, general sales manager of WSVN-TV, Sunbeam Television's Fox affiliate in Miami. "They know that in a tough economic climate, they have to advertise even more. It's a good move."

But station execs aren't kidding themselves—domestic dollars are still their lifeblood, and getting the Big Three to keep spending in a tough economy is crucial. Beyond meeting more frequently with local buyers, some station reps are going straight to the domestic auto manufacturers to make the case for spot.

"Automakers have many choices," said Holtzer, who has sent sales reps to Detroit. "It's up to us at the local level to make sure we have relationships with the key decision makers at the buying agencies and manufacturers." ■

MediaWire

35 percent U.S. broadcast coverage cap on TV-station ownership. "Do we want broadcast decisions about local news in Fargo, N.D. and Columbia, S.C. to be determined by media giants in Manhattan and Los Angeles, whose primary interest is in maximizing ad revenue?" said the article, which read like a valentine to the National Association of Broadcasters, a staunch opponent of raising the cap. —*Alicia Mundy*

MSG to Hand Over Yankees' TV Rights to YankeeNets

YankeeNets, which controls the New York Yankees, New Jersey Nets and New Jersey Devils, said last week it will launch its own regional cable sports network. The move came after YankeeNets agreed to pay Madison Square Garden $30 million for the exclusive TV rights to the Yankees beginning next season.

Losing the Yankees will be a major concern to MSG parent Cablevision, creating a huge gap in local programming next year. In addition to picking up the Yankees, YankeeNets said it will begin airing Nets games in March 2002 after the team's deal with Cablevision's Fox Sports New York expires.

"MSG Network and Fox Sports Net will both continue providing compelling and exciting programming," insisted Seth Abraham, MSG/Radio City Entertainment president. —*Megan Larson*

Cohen Eyes AOL TW Role

Having spent the past 10 years growing the Cartoon Network, departing president Betty Cohen is looking ahead to new challenges at parent AOL Time Warner—creating multi-platform programming for young adults.

Cohen, who will report to Jamie Kellner, chairman/CEO of AOL's Turner Broadcasting System, will create entertainment and information programming for Turner's TNT and TBS and for the WB network. Cohen's reach will also extend to Turner Web sites, as well as AOL. "Nobody has done a great job yet of pulling together programs and services aimed at [young adults]," said Cohen.

Brad Siegel, president of general entertainment for TBS, is assuming Cohen's responsibilties at Cartoon. —*ML*

Response Rate Drop Stopped

Nielsen reports slight uptick in participation, with help from cash incentives

TV RESEARCH By Katy Bachman

After sinking millions of dollars into its local market TV ratings service, Nielsen Media Research released data last week showing it has finally stopped sliding response rates, and has even increased them slightly. Nielsen began tackling response rates two years ago when local response rates dipped to below 20 percent in some markets, causing an outcry in the industry.

Clients assign much of the credit for the improvement to Harry Stecker, general manager of local services at Nielsen, who joined the TV ratings firm just as rates had hit bottom. "Harry has been a breath of fresh air," said Peter Maroney, vp/general manager of KOIN-TV, Emmis Communications' CBS affiliate in Portland, Ore.

In May, rates inched up to 32.3 percent from 29.3 percent a year ago. For the May survey, Nielsen sent $5 to every diary respondent in which head of the household was no older than 50. In the 36 markets where meter homes are recruited by phone, the average response rate was 23.9 percent, compared to 20.1 in 1999. In the other 15 markets where Nielsen recruits households in person, the average response rate rose slightly, from 33 to 33.6 percent.

"They're putting their money where their mouth is," said George Ivie, executive director of the Media Rating Council. In July, Nielsen will begin mailing diaries in specially-designed priority mail envelopes, a technique to lure younger, harder-to-survey respondents.

So are declining response rates a thing of the past? Said TV consultant Norman Hecht of Norman Hecht Research: "They haven't solved the problem, but they've changed the course. They've stopped making excuses." ■

Nascar Preps Network Shift

Buyers think ratings will hold up as NBC and Turner take over for 2nd half

TV SPORTS By John Consoli

Media buyers believe that Nascar's transition from five months on Fox to NBC and Turner Sports for the rest of the racing season will be smooth, with no dropoff in audience expected. They also think on-air production—a joint operation between NBC and Turner—will meet the standard set by Fox in the first half of the Nascar season.

The first Winston Cup series race on NBC will be the Pepsi 400, slated for July 7. The first Winston Cup race on Turner's TBS Superstation will air July 22.

It's invariably harder to generate viewers in the second half of the Nascar season since it airs during the summer months when TV viewing is traditionally lower. Worse, the fall portion of the racing season goes head-to-head with NFL coverage on Fox and CBS for 12 Sundays.

But Dave Martin, head of DaimlerChrysler buying unit PentaCom, believes Nascar viewers are unique viewers of the sport and will seamlessly move to NBC and TBS. "We're not worried about a ratings falloff," he said. "The viewers that watch Nascar will find it, and most

NASCAR

NBC and Turner plan to cover Nascar using many of the same production elements Fox employed.

of its audience are not the NFL audience."

One potential problem NBC and Turner could face is the dearth of ad dollars in the marketplace, especially with all the ad time there is to sell on Nascar 's three-hour plus telecasts each Sunday. Fox faced a similar problem in the first half. NBC and Turner said they have jointly sold 85 percent of the race sponsorships, which includes spots on the race

telecasts. They are splitting the ad revenue 50-50, according to a Turner representative.

The audience base that NBC and Turner will be inheriting is sizable. Fox's coverage generated a 20 percent household ratings increase over the average network rating last year, to a 6.7, according to Nielsen Media Research. Among men 18-34 and 18-49, ratings grew 21 percent and 25 percent, respectively, to a 5.1 and a 6.6. And the June 10 telecast of the Michigan 400 on Fox's cable unit, FX, recorded a 4.8 universe rating, the highest in the network's history.

NBC has been promoting its upcoming Nascar coverage since last fall's Summer Olympic telecasts. Sam Flood, who will produce the joint coverage on NBC and Turner, said telecasts on both networks will share a common look 95 percent of the time. Each will use similar graphics, only the network logos will be replaced. "We want to build on what Fox did," Flood said. "Every technology Fox used, we have. We may use it a little differently." In one twist, NBC will air its pre-race coverage from behind "pit row" on the race track rather than from a studio.

In a related development, once Fox finalizes its acquisition of Speedvision in August, it plans to program the cable network heavily with Nascar content, and is even contemplating working Nascar into the network's name. Fox cable execs are also talking about creating a unified sales team to sell Nascar across FX, Fox Sports Net and Speedvision, rather than having each unit's sales team sell against one another. "We're still pondering what we're going to do," said David Hill, chairman and CEO of Fox Sports. ■

Cable's Summer Traffic Jam

Scheduling of big-budget original series and movies getting more complicated

TV PROGRAMMING **By Alan James Frutkin**

When TNT launches the two-part original film *The Mists of Avalon* on July 15, its greatest competition may come not from the broadcast networks, but from Lifetime. That same night, the women's cable network airs season premieres of *Strong Medicine* and *Any Day Now*, as well as the season finale of *The Division*.

For years, cable networks have steered clear of broadcasters by launching signature programming during the summer. But now, as cable production continues to rise, cable networks are finding it increasingly difficult to steer clear of each other.

TNT's *Mists of Avalon*, starring Julianna Margulies, will do battle with Lifetime's originals.

ERIK HEINILA/TNT

"This is the beginning of cannibalization," said Stacey Lynn Koerner, vp of broadcast research for TN Media. With *Avalon*'s obvious female appeal (the movie focuses on the women behind the Arthurian legend), Koerner said the two cable networks are likely to split their similarly targeted audience. "They would have done much better, had they aired on different nights," she added.

Executives at both cable networks are confident that their programming will draw big numbers. "We're the one to beat," said Tim Brooks, Lifetime's senior vp of research, who added that the network's three series have developed loyal followings.

Meanwhile, *Avalon*'s marquee-name cast (Joan Allen, Anjelica Huston, Julianna Margulies) is likely to draw a substantial audience as well. What's more, the network hopes *Avalon*'s action sequences draw its traditionally male-targeted audience, said Steve Koonin, TNT's executive vp and gm.

Despite posturing, executives at both networks express concern for the increased competition they face from their cable brethren. "We're all watching each other, particularly the largest networks, more closely than we used to," said Brooks. So are buyers. "TV should be about expanding your audience, not splitting it," said Guy McCarter, director of entertainment at OMD/USA. "Ultimately, this is not good for business." ■

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figures for the six months ended March 31, the *Post's* weekday sales grew a whopping 11.6 percent, to 487,219 copies, and Sunday circ gained 2.8 percent, to 368,636, compared with a year earlier. Meanwhile, the *News* dipped 2 percent weekdays, to 716,095, while Sunday sales were level at 821,080. "*Post* Soars! *News* Snores!" the *Post* bragged in house ads for days following the ABC report—naturally, without mentioning its price cut.

This wasn't the first time the *Post* had spiked its circ by playing the giveaway game (remember Wingo?) at the newsstand, even as the tab has lost truckloads of cash—believed to be as much as $20 million or $30 million a year—since Murdoch's second coming. Nobody knows for sure how much the paper is gushing, but one has to wonder: How wise can such deep discounting be when a paper is bleeding millions, especially in the midst of a crushing ad downturn?

"Sure, it costs money," *Post* Publisher Ken Chandler admits. "But we believe it's the most effective promotion. You're giving the reader more value for their money. It's a great sampling technique," he maintains.

"A lot of business is gone for good—but there's still some business to be had." —CHANDLER

Not surprisingly, execs at the *News* have a different take on Murdoch's business tactics. "We're here to make money. The *Post* has a different agenda," says Les Goodstein, president and chief operating officer of the *News*. Goodstein insists the *News* will not match its rival's price. "The market leader doesn't chase after the competitor," he sniffs. "Once you do that, you fall into a trap." *News* spokesman Ken Frydman says of the *Post's* circ growth: "They bought it; they didn't earn it."

But *News* Editor in Chief Kosner—who, as editor of *New York* magazine, called Murdoch boss for more than a decade—offers an even more blunt assessment of his competition's financial machinations: "The *Post* is not run as a business—it is a vanity publication. The *Post* is [Murdoch's] mouthpiece in New York, both for political and for media purposes. Whether they lose 10 million or 15 million or 30 million a year doesn't really matter that much in the scheme of News Corp." Kosner predicts the *Post's* circulation fortunes "will melt away like an ice cube on a stove" once the paper hikes its price.

"The economics of [the *Post's* 25-cent price] defies me," pipes in analyst Atorino. "Murdoch obviously has infinitely deep pockets. The *Daily News* has a more serious financial issue—I don't know how deep their pockets are, but certainly nothing like News Corp.'s."

Not everyone sees the *Post's* pricing strategy as misguided. "I'd like to see more papers do it," says Miles Groves, chief economist of the Maryland-based Barry Group, a newspaper adviser, noting that other big-circulation papers are economically priced—including *The Washington Post*, which also goes for a quarter.

Even though the *Post* has made great circulation strides, the *News* remains the city's dominant tab in terms of reach, and has made some downright bold business moves of late under Goodstein, Zuckerman, and CEO and Co-Publisher Fred Drasner.

It launched a successful free evening daily, the *Daily News Express*, targeting commuters and giving advertisers a fresh print platform in the city. While other papers have scaled back their distribution, the *News* is aggressively expanding to Long Island to compete against Tribune Co.'s firmly entrenched *Newsday*—this, as *Newsday* continues to make gains in the borough of Queens, where the *News* has long been top dog but has lost ground. In an unusual marriage, the *News* has teamed with its former owner and present-day competitor Tribune to sell national advertising across major categories.

All hasn't been rosy for the *News*. The ad falloff forced the paper to slice 2 percent of its staff, just as the *Post* and most all newspapers have cut back. And, like the *Post*, the *News* has witnessed some disruption in its highest ranks. The week of the *Post* bloodletting, *News* sunday editor and former *George* magazine editor Frank Lalli abruptly resigned after less than three months. It was widely reported that Lalli wanted to return to the magazine world—but the editor was said to be at odds with other top *News* editors, and Lalli also complained about limited resources making it "difficult to get things done."

While the *Post* is enjoying significant circulation gains and is breathing new life into the tabloid format, it has faltered elsewhere. As the *News'* free commuter paper has thrived, the *Post* pulled the plug on its 10-month-old sports weekly, *New York Post Sports Week*. The *News* also recently beat the *Post* to the punch in sponsoring the first debate between Democratic candidates for New York mayor.

Retail advertising, long newspapers' strongest segment, is evaporating with industry consolidations—the closure of the Stern's department-store chain is but one example—and slackening retail sales. Goodstein says retail, which used to account for over one-half of the *News'* ad business, now represents only one-third.

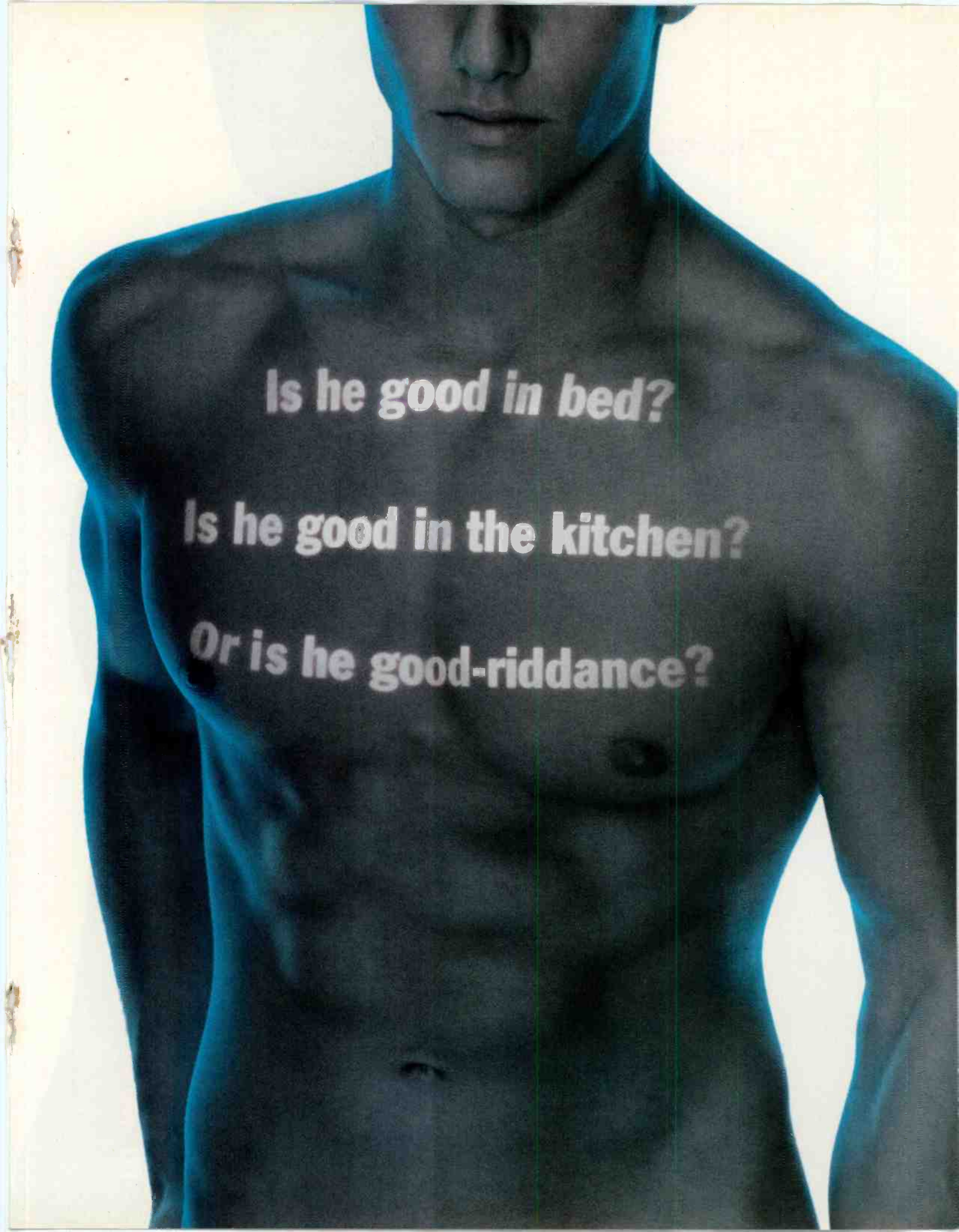
The *News'* financial condition was dire enough in the spring of 1999 that Zuckerman threatened to shut the paper when its 400-plus drivers won a ruling from an arbitrator that awarded hefty pay raises plus back wages exceeding a staggering $18 million. Luckily for Zuckerman, a federal judge in the fall of that year overturned the arbitrator's decision, asserting that it "jeopardized" the paper's very existence. Zuckerman later told reporters the judge's ruling was "essential" to the *News'* prospects.

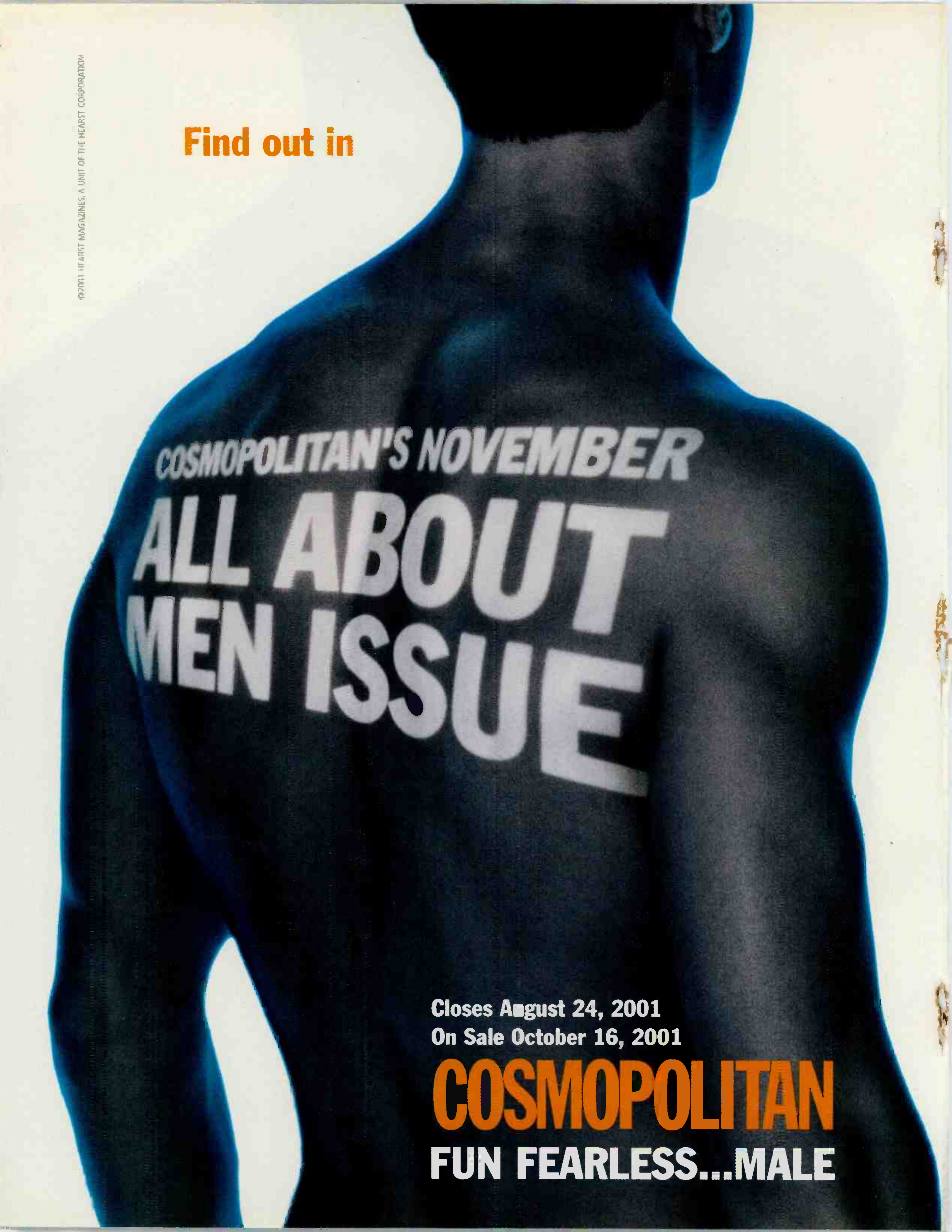
The *Post's* Chandler points out, "A lot of business is gone for good—but there's still some business to be had out there." The publisher notes that by beefing up its business section, the *Post* managed to score several upmarket accounts of late, including the high-end department store Henri Bendel and Manhattan's Mercedes-Benz dealer.

National advertisers have not flocked to the tabs, with their largely working-class appeal, as they have other large dailies, including the *Times*. Goodstein is banking that the nascent News/Tribune Co. national ad effort will create a bonanza for both those publishers. "They've [Tribune] got Long Island, Chicago, and Los Angeles—the one piece of the puzzle they didn't have was New York," he explains. "It's not really so strange [an arrangement] when you take it apart—we're not competing for national ads; we're competing with magazines and broadcast for those dollars."

The *Post* hopes advertisers and readers will give it a second look once it fully cranks up its state-of-the-art, color printing facility in the Bronx—a development that promises to give the old gray tab a brighter, cleaner look. On the news side, Allan and company keep turning up the volume—mid-June brought titillating Page One stories on a yuppie sex club and Mayor Giuliani's financial troubles.

Chandler hints that the *Post* intends to win this war. "We are really focused on growing this paper, on improving the editorial product—and, obviously, on the ad front we're going to be super aggressive in attracting new business," the publisher says. "We're building a foundation for the future here." ■


Is he good in bed?
Is he good in the kitchen?
Or is he good-riddance?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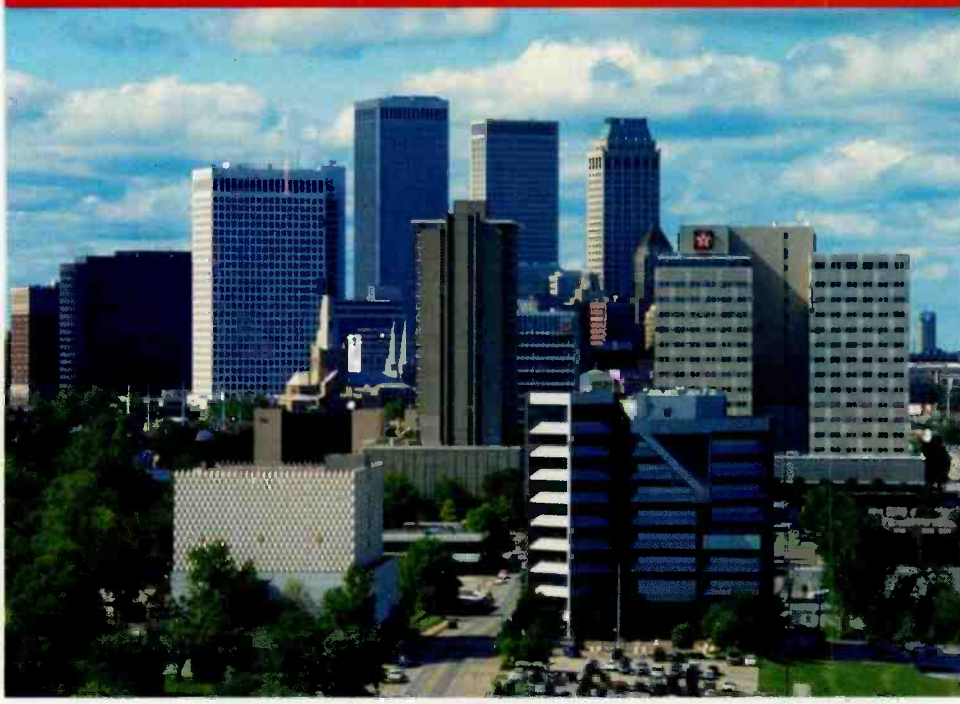
Market Profile

BY EILEEN DAVIS HUDSON



DON SIBLEY

Tulsa, Okla.

LOCAL MEDIA OUTLETS IN TULSA, OKLA., ARE TALLYING UP THE GAINS FROM THEIR coverage earlier this month of the U.S. Open golf tournament, which ran overtime into a fifth-day playoff on June 18. Tiger Woods' unsuccessful attempt to win his fifth consecutive major championship at Southern Hills Country Club in Tulsa generated an estimated $75 million for the local economy, including incremental ad revenue for local television stations and extra newsstand sales for newspapers.

Golf has been very good to Tulsa this year. In September, the market will play host to the Williams Championship, an event on the women's LPGA Tour sponsored by Tulsa-based Williams Cos.

The biggest benefactor of the U.S. Open's visit to Tulsa was KJRH-TV, Scripps Howard Broadcasting's NBC affiliate. In addition to airing NBC's coverage of the tournament, KJRH aired half-hour local specials on nine days before and during the event. Bill Sevenoaks, the station's general sales manager, says the additional revenue from Open programming nearly doubled what the station took in when NBC last carried the Super Bowl in 1997.

KJRH bumped its ad rates up about 25 percent for its live Open specials, which preempted syndicated reruns of *Friends* at 6:30-7 p.m. on weeknights, following the station's evening newscast, Sevenoaks said. On weekends, the specials aired live at 10:30 p.m. following the late news. Advertisers, all of which were new to KJRH, included Merrill Lynch, Williams and three local golf courses. The specials, promoted as "golf lifestyle shows," included segments on where the visiting Open pros stayed and dined while in the Tulsa area. KJRH co-anchor Karen Larson also showcased the fruits of her three months' worth of golf lessons.

KJRH was counting on its connection to the biggest sports event to hit the market in years to help boost its profile in Tulsa, the country's 59th-largest television market with 490,160 TV households, according to Nielsen Media Research. For years, KJRH has run a distant third in the local TV news ratings. Michael Kronley, the outlet's general manager, arrived three months ago from Scripps Howard's WXYZ-TV, the NBC affiliate in Detroit, where he served as station manager. Kronley says his immediate goal is to make KJRH's newscasts "more relevant and more responsive to the public." Kronley quickly put together a committee of staff members to address areas of concern. Several changes have taken place already on the newscasts, including the addition of more live remote reports, a faster-paced presentation and new graphics.

"This is a marathon, not a sprint," Kronley says. "We're not going to be No. 1 in the next [ratings] book—we've been No. 3 for quite a while."

Allbritton Communications' ABC affiliate, KTUL-TV, is the established news leader in the market. For the past 10 Nielsen books, KTUL's 10 p.m. news has been the top-performing late newscast among all ABC affiliates. During other news time periods, particularly at 5 and 6 p.m., KTUL is in a ratings dogfight with KOTV-TV, Griffin Television's CBS affiliate *(see Nielsen chart on page 22)*.

Pat Baldwin, KTUL vp and general manager, notes that his outlet has stability on its side. The station's news, weather and sports anchors have all been on the staff between a dozen and 20 years, and several KTUL reporters have worked in the market for many years. "We have a lot of experience in the market—that's what we hang our hats on," Baldwin says.

When breaking news takes place, a majority of Tulsa area viewers turn to KTUL, Baldwin says. In 1999, when a severe tornado ripped through Oklahoma City (about an hour and a half away) and began tracking toward Tulsa, KTUL provided continuing coverage throughout the evening. Following its 10 p.m. news, the station bumped a syndicated rerun of *Frasier* and stayed with the tornado story. At midnight, the station registered a whopping 25 rating and 65 share, Baldwin says. "Weather is king here," he adds. (In fact, play was suspended on the first day of the U.S. Open because of severe lighting; a tornado warning was also in effect).

Last November, KTUL completed a station build-out that added 15,000 sq. ft. of space, mostly for the newsroom. The station now covers about 44,000 sq. ft. and is one of the largest local broadcast facili-

AD SPENDING BY MEDIA/TULSA
ALL DOLLARS ARE IN THOUSANDS (000)

	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	$72,514.81	$78,253.58
National Spot Radio	$4,977.47	$5,161.68
Total	$77,492.27	$83,415.26

Source: CMR, a Taylor Nelson Sofres company

ties in the country. KTUL also boasts the strongest broadcast signal of any station in the Tulsa market.

In non-news programming, KTUL earns solid ratings with syndicated repeats of *Frasier*, which the outlet double-runs in late fringe from 10:30 to 11:30 p.m. KTUL also has rights to Big 12 Conference football games featuring the University of Oklahoma and Oklahoma State University. "Friday-night football is big here," Baldwin says. When the University of Oklahoma Sooners won their seventh national title last season, KTUL aired seven of the team's games, including ABC's network coverage of Oklahoma's triumph over Florida State in the Orange Bowl. KJRH also has rights to Big 12 basketball, airing about 20 regular-season games and another eight playoff contests.

Oklahoma City–based Griffin acquired KOTV last December from Belo Corp. KOTV executives did not return phone calls.

Clear Channel Communications is a dominating player in Tulsa's local media. The company owns both the Fox and UPN affiliates in the market, along with six radio stations and Eller Media, its outdoor advertising business. Clear Channel last December created Tulsa's first TV duopoly by acquiring UPN affiliate KTFO-TV to go along with its Fox affiliate, KOKI-TV. Neither outlet carries local news programming. Executives at the two stations could not be reached for comment.

In an effort to promote its various media brands in the market, Clear Channel this month staged the first annual Clear Channel Riverfest, a two-day event on the banks of the Arkansas River, which runs through Tulsa. Hanson, the boy band of brothers who hail from Tulsa, headlined the Riverfest, which attracted an estimated 15,000 people.

Tulsa's WB affiliate, KWBT-TV, was acquired this past February by Cascade Broadcasting. The station averages ratings in the 2s sign-on-to-sign-off, in the same range as UPN affiliate KTFO.

Another broadcast outlet in the market is KDOR-TV, which was acquired in June 2000 by Christian Trinity Broadcasting Network. In addition to its primary signal on Channel 17 in Tulsa, KDOR also has two translator signals for nearby Muskogee, Okla., and Independence, Kan. KDOR produces a local half-hour public affairs program on Fridays at noon called *Join Our Town*. Another locally produced program, *Praise the Lord*, airs for 90 minutes on Fridays.

KDOR's primary competitor is LeSea Broadcasting's KWHB-TV, another Christian outlet in the market. Many area residents are are Christians, and Oral Roberts University, the well-known Christian liberal college, is located in Tulsa.

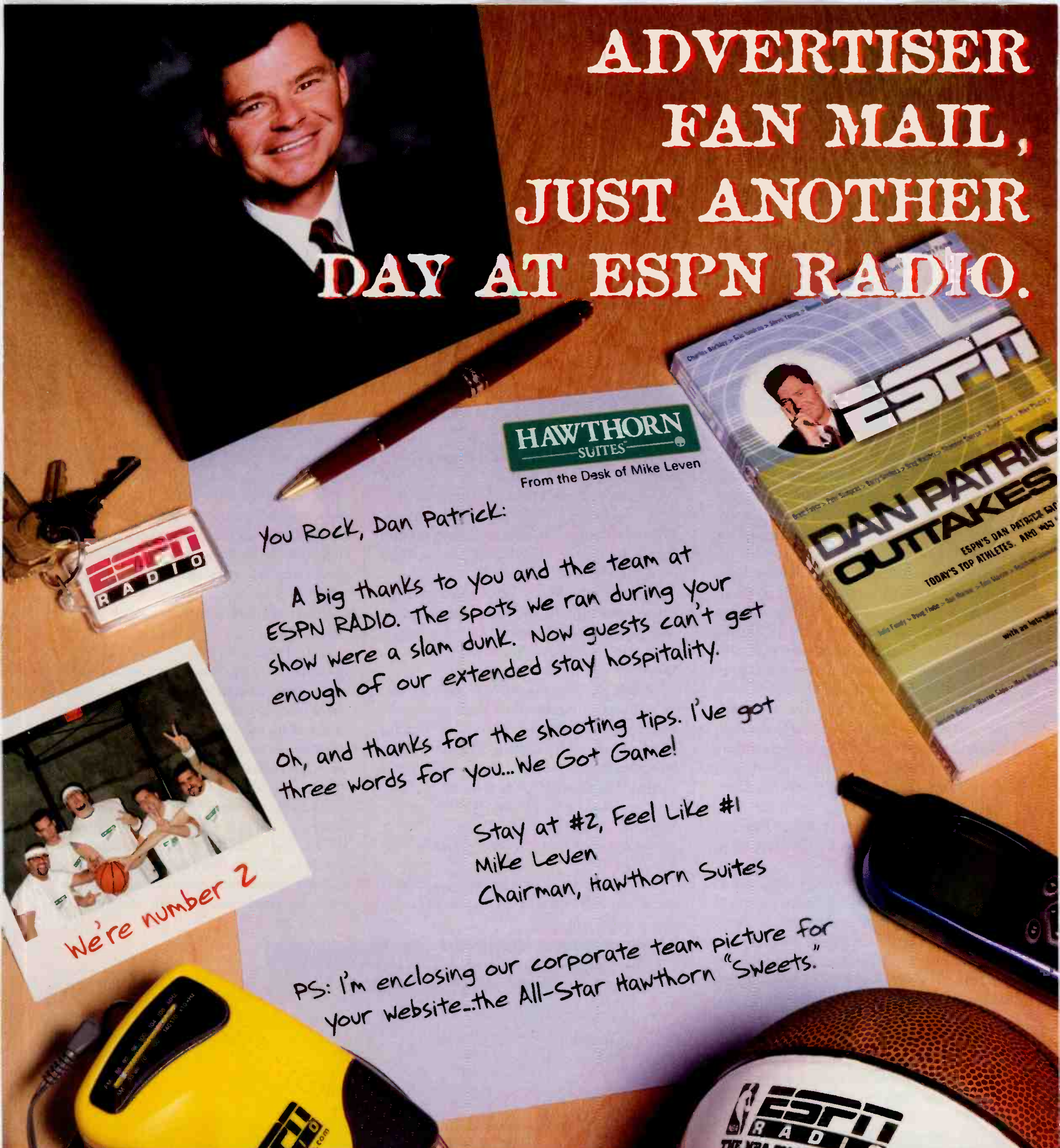
Tulsa's only daily newspaper is the fam-

SCARBOROUGH PROFILE

Comparison of Tulsa
TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Tulsa Composition %	Tulsa Index
DEMOGRAPHICS			
Age 18-34	31	28	88
Age 35-54	41	41	100
Age 55+	28	31	112
HHI $75,000+	25	14	54
College Graduate	12	10	83
Any Postgraduate Work	10	8	77
Professional/Managerial	23	20	88
African American	13	6	46
Hispanic	12	3	27
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	50	94
Read Any Sunday Newspaper	64	63	99
Total Radio Morning Drive M-F	22	20	91
Total Radio Evening Drive M-F	18	17	93
Total TV Early Evening M-F	30	36	120
Total TV Prime Time M-Sun	39	41	107
Total Cable Prime Time M-Sun	13	14	110
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	72	68	95
Read Any Sunday Newspaper	77	76	99
Total Radio Morning Drive M-F	75	71	95
Total Radio Evening Drive M-F	73	71	96
Total TV Early Evening M-F	71	74	105
Total TV Prime Time M-Sun	91	91	100
Total Cable Prime Time M-Sun	58	57	98
MEDIA USAGE - OTHER			
Access Internet/WWW	39	27	70
HOME TECHNOLOGY			
Own a Personal Computer	64	59	92
Shop Using Online Services/Internet	27	24	90
Connected to Cable	73	63	87
Connected to Satellite/Microwave Dish	14	25	174

*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: 2000 Scarborough Research Top 50 Market Report (August 1999–September 2000)


ADVERTISER FAN MAIL, JUST ANOTHER DAY AT ESPN RADIO.
HAWTHORN SUITES
From the Desk of Mike Leven
You Rock, Dan Patrick:
A big thanks to you and the team at ESPN RADIO. The spots we ran during your show were a slam dunk. Now guests can't get enough of our extended stay hospitality.
Oh, and thanks for the shooting tips. I've got three words for you...We Got Game!
Stay at #2, Feel Like #1
Mike Leven
Chairman, Hawthorn Suites
PS: I'm enclosing our corporate team picture for your website...the All-Star Hawthorn "Sweets."
We're number 2
ESPN RADIO
ESPN
DAN PATRICK OUTTAKES
ESPN RADIO

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	1 AM, 4 FM	28.4	$13.9	31.9%
Clear Channel Communications	1 AM, 4 FM	18.7	$8.6	19.7%
Renda Broadcasting	2 FM	12.5	$6.7	15.5%
Journal Broadcast Group	1 AM, 2 FM	13.5	$6.4	14.7%
Shamrock Communications	2 FM	6.9	$3.3	7.6%
Perry Broadcasting	1 AM, 1 FM	5.0	$1.8	4.1%
Stephens Family LP	1 FM	5.0	$1.6	3.7%

Includes only stations with significant registration in Arbitron diary returns and licensed in Tulsa or immediate area. Ratings from Arbitron Winter 2001 book; revenue and owner information provided by BIA Financial Network.

ily-owned *Tulsa World*. The *World*'s circulation averaged 143,582 during the six months ended in March, a decline of 6.1 percent, according to the Audit Bureau of Circulations. The paper's Sunday circulation was 206,801, a drop of 3.3 percent.

Like most other media outlets in Tulsa, the *World* made the most of the U.S. Open. On June 10, the paper included a 96-page, full-color Open preview with its Sunday edition. The special section generated more than $1 million in revenue, says *World* president Robert E. Lorton III.

Then starting on June 13, the day before the tournament began, the *World* ran daily special sections on the Open; the sections ran a miniumum of 14 pages, including advertising. The paper also ran an Open story on Page 1 every day during the event and featured related stories in its Business and Living sections, says Joe Worley, *World* executive editor.

The paper's advertising department began developing strategies for tieing in with the Open a year in advance. In April, the *World* published a special 28-page section on golf in Oklahoma, featuring information about every public and private course in the state.

While the 96-page Open magazine was the *World*'s largest and most elaborate special section to date, the paper has published several other special sections. Last year, the daily ran a section on capital punishment in connection with the debate over the execution of convicted Oklahoma City bomber Timothy McVeigh. The section included a thumbnail profile of every inmate on death row in Oklahoma and examined residents' opinions on the death penalty. The 12-page *World* section won a first-place award for public service from the Oklahoma Associated Press.

Following the release of the U.S. Census Bureau's 2000 data, the *World* published a special six-page section with detailed information about Oklahoma's population. The *World* also publishes Satellite, an occasional department within its Living section that is written, designed and produced by local high school students.

The *World* markets itself as a statewide paper, with national and international news. The paper publishes five zoned editions each day: Midtown, Southside, Eastside, Westside and Broken Arrow.

While the *World* is the only daily in Tulsa, it does face competition from some suburban papers. In Bartlesville, about 50 miles north of the city, Donrey Media Group publishes the *Bartlesville Examiner-Enterprise* (daily circulation 10,986; Sunday 13,438). And in Muskogee, about 50 miles south, Gannett Co. publishes the *Muskogee Phoenix & Times-Democrat* (daily circ 19,088; Sunday 20,078).

In local cable, Cox Communications is the dominant operator in the market. Cox provides local advertising insertions on the eight cable systems it controls in the DMA through its advertising arm, CableRep. Cox also has agreements with two other MSOs, Wehco and Charter Communications, to handle ad insertions on their smaller systems on the eastern side of the market, says Vic Bailey, gm of CableRep-Tulsa. Altogether, CableRep can insert commercials on systems that serve a total of 216,000 subscribers. In the Tulsa metro area, Cox next month will expand the number of cable channels it inserts ads on to 40, up from the current 36.

Cox controls about 60 percent of the cable households in the DMA. Overall cable penetration in Tulsa is just 63 percent, well below the average of 73 percent in the country's top 50 markets, according to Scarborough Research. Some 25 percent of the market's residents are connected to satellite TV services, almost double the national average *(see Scarborough chart on page 20)*.

The Tulsa radio market is ranked No. 64 in the country by Arbitron. Cox Radio's five outlets in Tulsa have a combined listener share of 28.4 and control nearly 32 percent of the radio advertising dollars spent in the market, according to BIA Financial Network *(see Radio Ownership chart above)*. Atlanta-based Cox acquired nearly all of its Tulsa radio properties in 1996. In 1999, the company added Classic Country stick KTFX-FM. Cox changed that station's call letters to KRTQ-FM and flipped its format to Rock. Rock is one of the dominant formats in Tulsa, along with Country and

NIELSEN RATINGS CHART
EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KTUL	10	28
	CBS	KOTV	9	25
	NBC	KJRH	3	9
6-6:30 p.m	ABC	KTUL	12	27
	CBS	KOTV	9	21
	NBC	KJRH	4	8

Evening News

Time	Network	Station	Rating	Share
10-10:30 p.m.	ABC	KTUL	17	32
	CBS	KOTV	12	23
	NBC	KJRH	7	13

Includes local news programs only. All household rating and share numbers are estimates, compiled from diary returns. Source: Nielsen Media Research, May 2001

RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share Morning Drive, 12+	Evening Drive, 12+
KRMG-AM	News/Talk	12.7	9.2
KMOD-FM	Album-Oriented Rock	8.7	7.0
KHTT-FM	Top 40	6.6	6.8
KWEN-FM	Country	6.4	6.0
KBEZ-FM	Adult Contemporary	6.1	5.1
KVOO-FM	Country	6.0	4.6
KVOO-AM	Country	5.3	4.6
KXOJ-FM	Christian Contemporary	4.8	5.5
KQLL-FM	Oldies	4.5	5.4
KRAV-FM	Adult Contemporary	4.3	4.7

Source: Arbitron Winter 2001 Radio Market Report

News/Talk.

Cox owns two Rock properties. KRTQ-FM plays mostly '90s fare from the likes of Korn and Creed, with a sprinkling of some older hits thrown in. Sister outlet KJSR-FM offers Classic Rock. KRTQ skews toward young male listeners, while KJSR targets listeners in the 35-45 range and has about a 45 percent female skew.

Clear Channel owns six stations in the market, with a combined listener share of 18.7 and revenue share of 19.7 percent, according to BIA. CC's KAKC-AM "La Bonita," which flipped from News/Talk/Sports to Spanish a few years ago, is not included in the listener/revenue totals because the outlet does not attract enough listeners to register in the Arbitron Radio Market Report. Rick Cohn, vp and market manager for Clear Channel's radio holdings in Tulsa, says he has maintained the Spanish format on KAKC because the market's Hispanic population, although small (about 3 percent, according to Scarborough), "is underserved by radio."

Clear Channel's Album-Oriented Rock station KMOD-FM has been on the scene for nearly 30 years and has led the market in total adult 25-54 listeners for about the past 15 years, Cohn says. Competitor Cox's efforts to "bookend" KMOD, reaching younger and older demos in the Rock format with KRTQ-FM and KJSR-FM, has failed to overtake KMOD, Cohn says.

In February, Clear Channel changed the call letters of its Sports/Talk station KQLL-AM to KTBZ-AM "The Buzz." CC replaced the syndicated morning show *One on One Sports* from ESPN Radio with local host Michael Del Giorno, who also serves as director of programming for all six Clear Channel stations in Tulsa. Del Giorno previously was program director and afternoon-drive host at KRMG-AM, Cox's powerhouse News/Talk station in the market. KTBZ is the only Sports outlet in the market.

Also in February, Clear Channel flipped the format of its struggling Alternative outlet KMRX-FM to Christian Contemporary. KMRX competes with locally owned Christian Contemporary station KXOJ-FM (controlled by Stephens Family LP); KMRX has a Rock edge, while KXOJ is more Christian Adult Contemporary. Cohn says he decided to make the programming switch with KMRX because the station was not performing well with the Alternative format and because Tulsa has a strong Christian youth movement.

Renda Broadcasting has two solid stations in Tulsa—Adult Contemporary KBEZ-FM and Top 40 KHTT-FM. Shamrock Communications also has two FMs in the market, Alternative KMYZ-FM and KTSO-FM. in January, Shamrock gave up on the market's only Classical-formatted outlet, switching KTSO to a "Soft Oldies" playlist. KTSO competes with KQLL-FM, Clear Channel's Oldies property.

Journal Broadcast Group owns three Country stations in Tulsa—KVOO-AM and -FM and KCKI-FM. Mike DeMarco, vp/general manger of the three outlets, says each station targets a different audience. KVOO-FM is an older-skewing Classic Country station, with an emphasis on news and information. KCKI-FM plays a Hot Country format, targeting younger listeners. KVOO-AM has more of a mainstream listenership. The outlet, celebrating its 75th anniversary this year, is the oldest commercial station in Oklahoma and was the launching pad for Bob Wills and the Texas Playboys, considered the fathers of Western swing music.

Perry Broadcasting's two FM outlets serve Tulsa's African American community, which accounts for an estimated 6 percent of the market's population, according to Scarborough. Perry owns Urban stick KJMM-FM. Late last month, the company acquired KGTO-AM from Cox. Perry, which had operated KGTO since February via a local marketing agreement, changed the station's format from Adult Standards to Rhythmic Oldies.

The dominant player in Tulsa's outdoor market is Clear Channel's Eller Media. Eller controls more than than 1,000 facings on standard-size permanent and rotary bulletins. ■

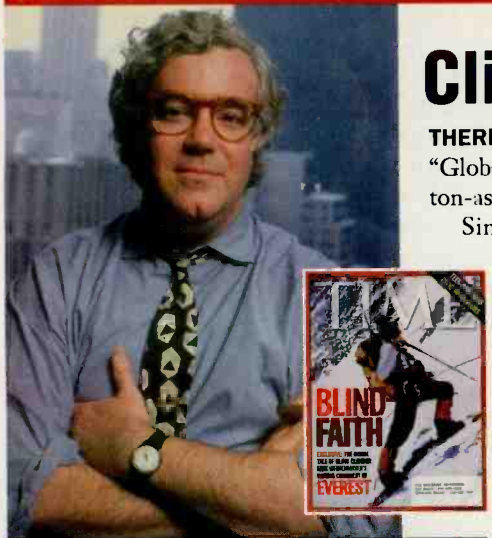
NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Tulsa County: 226,697 Households				
Tulsa World	99,878	139,289	44.1%	61.4%
Wagoner County: 21,104 Households				
Muskogee Phoenix-Time Democrat	1,528	1,488	7.2%	7.1%
Tulsa World	5,574	8,673	26.4%	41.1%
Creek County: 25,841 Households				
Tulsa World	7,011	10,813	27.1%	41.8%
Mayes County: 14,967 Households				
Tulsa World	2,911	4,632	19.4%	30.9%
Osage County: 15,821 Households				
Bartlesville Examiner-Enterprise	491	587	3.1%	3.7%
The Daily Oklahoman	272	243	1.7%	1.5%
The Ponca City News	364	452	2.3%	2.9%
Tulsa World	3,359	4,482	21.2%	28.3%
Rogers County: 27,115 Households				
Tulsa World	6,216	9,655	22.9%	35.6%

Source: Audit Bureau of Circulations

Media Elite

EDITED BY ANNE TORPEY-KEMPH



M.E. Kelly never had a cover subject show up in his office unexpectedly—until recently.

Climb *Time*

THERE WAS THE "AIDS in Africa" cover story. The "Global Warming" cover story. The Christy Turlington-as-the-face-of-yoga cover story.

Since taking over from longtime m.e. Walter Isaacson in January, Jim Kelly has presided over some 25 issues of stalwart newsweekly *Time*, some provoking more reader reaction than others. But the one that most moved Kelly himself was the recent "Blind Faith" cover story, chronicling the amazing feat of Erik Weihenmayer, who scaled Mount Everest without the aid of sight. When Kelly saw the dramatic photos from the climb, he made the decision to go with Weihenmayer as the cover story, even though the king and queen of Nepal were killed by their own son the same week.

Then a funny thing happened the day the "Blind Faith" issue hit stands: The cover subject and his father popped into Kelly's office on short notice, thanking him for the coverage. Meeting the climber in person left Kelly nothing short of inspired. "As corny as it sounds, it was definitely the most compelling, inspirational, dramatic story I've experienced" since becoming m.e., says Kelly. "Rarely does such a wonderful story fall off a mountain."

Spotlight On...


DARRYL ESTRINE/HBO

Lou DiBella CEO and Founder, DiBella Entertainment

Lou DiBella says that during his tenure in the 1990s as head of all boxing televised on HBO, he was "the most important buyer of boxing matches in the world." Under his leadership, the cable network and its pay-per-view unit put together and televised some of the biggest boxing matches in the history of the sport, including the Riddick Bowe–Evander Holyfield series.

Now the boxing shoe is on the other foot. It's DiBella, the promoter, trying to get his fights aired by HBO. After 11 years at HBO, DiBella felt he had accomplished as much as he could as a TV matchmaker. He'd always been interested in the other side of the sport—managing boxers—so in May 2000, he quit his HBO executive post and started his own sports and entertainment company.

"Now I'm dealing with the same people at HBO that used to work for me, and I'm kissing their butts with impunity," he jokes. One of those former colleagues, Kerry Davis, was hired by DiBella and became his successor.

On July 7, HBO's *Boxing After Dark* series, which was created by DiBella in his days at the cable network, will televise a fight co-promoted by DiBella in Coney Island—the first match held at that Brooklyn, N.Y., location in 50 years.

DiBella has done well in his new profession. Last December, he signed six Olympic-veteran fighters to long-term contracts, among them Ricardo Williams Jr. and Germain Taylor. In January they made their pro debuts on the same night on a boxing card televised on HBO's *KO Nation* series.

DiBella says in his years negotiating matches, he always felt for the boxers. "I always believed the fighters should know everything about their finances and not be kept in the dark," DiBella says. "The fighters are my clients—I work for them, they don't work for me." —*John Consoli*

Movers

NETWORK TV

CBS News has promoted three vice presidents to senior vps. **Marcy McGinnis**, who joined CBS News in 1970 and has been vp of news coverage since 1997, was upped to senior vp. She oversees CBS News' worldwide news-gathering. **John Frazee**, vp of news services since 1989, was also promoted to senior vp, as was **Betsy West**, who since 1998 has been vp of prime-time news, including *60 Minutes*, *60 Minutes II* and *48 Hours*....ABC has promoted **Spencer Neumann** from executive vp/CFO of the Walt Disney Internet Group to executive vp of the TV network, where he will work with Alex Wallau, ABC Television president, on a range of policy, programming and operations issues. He will continue to be based in Los Angeles.

MAGAZINES

Julian Lowin, former publisher of G+J USA's *Fast Company*, has joined New Economy biweekly *Red Herring* as publisher...**Virginia Campbell** will leave *Movieline* later this week after 12 years as editor to return to the literary field. Executive editor **Heidi Parker** will serve as acting editor in chief until a permanent replacement is named...**Ronni Faust**, former vp of communications for BBC Worldwide Americas and communications veteran for the media industry, has joined the Magazine Publishers of America as vp of communications... **Randi MacColl**, executive director of marketing and creative services for Condé Nast's *Architectural Digest*, has been promoted to associate publisher, marketing.

RADIO

Julie Talbott was named senior vp of integrated marketing solutions for Premiere Radio Networks, the programming subsidiary of Clear Channel Communications. She had been COO for MJI, a syndication company owned by Premiere...**George Mier** was named program director of Spanish Broadcasting System's WSKQ-FM in New York, replacing Gino Reyes. Mier comes to SBS from Q Broadcasting, where he was vp of programming for the company's stations in Orlando and West Palm Beach, Fla., and Chicago.

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Media Dish

Parents magazine celebrated its new fatherhood columnist, Al Roker, at a recent luncheon at Shelly's New York. (L. to r.) Mary Jo Romeo, publisher of *Parents*; Roker; and Pam Gentile, advertising director for Cotton Inc.

CHRIS HOLLO

Backstage at the Country Music Hall of Fame in Nashville, Dolly Parton chatted up VH1 and CMT chief John Sykes and COO Ann Sarnoff before Parton's recent appearance on Country Music Television's new show, *CMT Most Wanted Live.*

Alan Taylor, host of the syndicated *Motor Trend Radio* programs, interviewed Jamie Lee Curtis in New York recently as she discussed her Kid Care Identification Program by Ford Motor Co.

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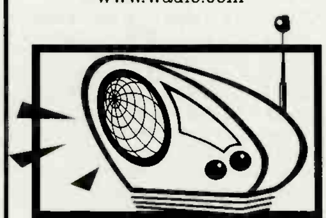

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Calendar

The **Television Critics Association** will hold its summer press tour July 9-27 at the Ritz-Carlton Huntington Hotel in Pasadena, Calif. Sessions will be as follows: syndication, July 9; cable, July 10-14; the WB, July 15; UPN, July 16; Fox, July 17-18; CBS, July 19-20; TCA Day, July 21; ABC, July 22-23; NBC, July 24-25; and PBS, July 26-27. Contact: 626-568-3900 for hotel reservations. The tour is open only to TCA members.

The **Media Buying Academy**'s 2001 city tour will come to New York July 9-12 at the Best Western Hotel, covering buying basics as well as intensive sessions on radio, TV, print and outdoor. Pre-registration is required. Contact: 800-622-2893.

American Business Media will present the **ABM/WPA Fast Track Media Management Program,** July 10 at the Los Angeles Airport Marriott. Contact: 212-661-6360 or www.americanbusinessmedia.org.

Myers Forums will present a **retreat for media and ad industry executives** July 10 at the Roosevelt Hotel in New York. The session will include an upfront update, interactive TV case studies, 2002 ad spending forecasts and new models for media buyingand selling online. Contact: 212-764-5566, ext. 228, or www.-myers.com.

The **Outdoor Advertising Association of America** will present its **annual sales training seminar** July 17-18 at the Marquette Hotel in Minneapolis. Contact: 202-833-5566 or www.oaaa.org.

The Poynter Institute will present a five-day **seminar on producing television newscasts** Aug. 5-10 at the Institute's St. Petersburg, Fla., offices. Contact: www.poynter.org or 727-821-9494.

The **Radio and Television News Directors Association** will present a **news decision-making workshop** Aug. 17-18 at the Doubletree Hotel in Philadelphia. Ramon Escobar, MSNBC executive producer, and Al Tompkins, broadcast/online group leader for the Poynter Institute, will be featured speakers. Cost: $50 per station. Contact: 202-467-5252.

Inside Media

NEWS OF THE MARKET

Premiere Syndicates L.A.'s Seacrest

Popular Los Angeles TV personality and KYSR-FM afternoon-drive host Ryan Seacrest is going national July 31 with his weekly radio show, *Live From the Lounge With Ryan Seacrest*. Syndicated by Premiere Radio Networks, the programming subsidiary of Clear Channel Communications, the 90-minute show will air Tuesdays 11:30 p.m. to 1 a.m. ET. Part of the programming lineup at the Clear Channel–owned Hot Adult Contemporary station for the past five years, the show has developed a reputation for attracting top rock and pop talent, who often give live performances and take listener calls. The syndicated show's first guests will be Sugar Ray and Uncle Kracker.

CurtCo Buys *Robb, Showcase*

CurtCo Media Labs, run by niche magazine publisher Bill Curtis, last week purchased luxury magazines *Robb Report* and *Showcase* from Luxury Media Corp. It was the first deal for CurtCo and its new partner, TD Capital Communications Partners. With the acquisition, Curtis formed a new company, CurtCo Robb Media LLC. The price was estimated at $25 million. Brett Anderson, CurtCo's vp of editorial, has been named senior vp of editorial for the new company. Also, Paul Dean, editor and publisher of *Robb Report* and *Showcase*, will serve as editor at large.

A&E Launches Online Radio Station

AETN Interactive, a division of A&E Television Networks, is getting into the radio business, online. Last week, AandE.com launched AandE.com radio, an online music radio service featuring three ad-supported radio stations: A&E Soft Rock, A&E Classic Rock and A&E Smooth Jazz. Some of the DJs recruited to host the programming include renowned trombone player Rocky Borden, who has performed with Mel Torme, The Temptations and the Buddy Rich Orchestra; and Dale Dorman, former on-air personality in Boston. A&E's radio stations were developed by San Francisco–based RadioCentral.

XM to Create CNET Channel

CNET, the Internet technology and computer-information site that has extended its brand to radio and TV as a news source for technology and the digital economy, will be getting a channel on satellite radio through a content deal with Washington-based XM Satellite Radio. The channel will feature much of the same programming that airs on the Internet and on Clear Channel's CNET outlet, KNEW-AM in San Francisco, such as *The Morning Show With Brian Cooley*. XM and competitor Sirius Satellite Radio plan to launch subscription radio services later this year.

Clear Channel Returns to Webcasting

Clear Channel will begin streaming its stations on the Web in July following a deal announced last week with HiWire, a company that provides targeted ad-insertion services to Webcasters. Like other major radio groups exploring Internet radio, Clear Channel temporarily stopped streaming its signals in April when the American Federation of Television and Radio Artists said it would charge advertisers and agencies a fee if ads

Jewel of a July Issue

Cover coup: Design by George Lois

Metropolis magazine scored two coups for its July issue: an exclusive interview with designer Florence Knoll Bassett and a cover designed by George Lois, creator of the famous *Esquire* covers of 1960s. Paul Makovsky, senior editor of the independent monthly, landed a phone interview with the media-shy Bassett through several of her friends. "She liked the way I proposed the feature—it's very visual," he said. The nine-page feature includes a Q&A with Bassett and five pages of highlights from her archives. For the cover, Lois' first newsstand effort in 20 years—the designer chose Bassett's favorite color and typeface (Helvetica), and incorporated a list of designers she influenced.


PAUL DRINKWATER/NBC

The *Access* hosts have a new distributor.

NBC Gets *Access* Rights

NBC Enterprises Domestic Syndication has acquired the distribution rights to the syndicated entertainment newsmagazine *Access Hollywood* from Warner Bros. Domestic TV Distribution. The deal puts the 5-year-old strip, hosted by Nancy O'Dell and Pat O'Brien and produced by NBC Studios, fully under the NBC banner. Warner Bros. will continue to sell the barter advertising for the show. NBC also announced last week that its owned-and-operated stations have renewed the entertainment newsmag strip *Extra*, which is produced by WBDTV sibling Telepictures Productions. The deal runs through the 2004-05 season.

ran on the Internet. The revenue-sharing deal between HiWire and Clear Channel, the largest ad-insertion commitment to date, calls for Clear Channel to roll out HiWire's ad-insertion technology for the Web streams of 250 radio stations in the top 50 markets. With HiWire's technology, Clear Channel stations can replace broadcast ads with streamed audio ads.

Maxim Plans "Best of" Issue in October

Dennis Publishing will put out a special "The Best of *Maxim*" extra issue in October. The oversized collectors' issue will feature the best articles in the men's monthly's four-year history. It will also give an inside look at the creation of the publication. The newsstand-only issue will have a rate base of 100,000 and it will be available until the end of the year.

Country Home to Up Rate Base, Freq'y

Country Home, published by Meredith Corp., will raise its rate base by 10 percent, to 1.1 million from 1 million, in 2002. The shelter mag is also increasing its frequency to nine times a year in 2002 and to 10 times a year in 2003, up from the current eight issues a year. *CH* is also building a country show house in New York's Grand Central Station, scheduled to open to the public for free for three weeks beginning Sept. 10.

Bride's Luxe Contest Gets *Early* Boost

Bride's will host a wedding contest entitled "Love in Luxe Vegas," which will be covered on CBS' *The Early Show*. Nina Lawrence, publisher of the Condé Nast title, gave details last week on the morning show, explaining that five competing brides will have the task of finding their husbands in hidden locations in Las Vegas. Couples are invited to enter by Aug. 20 and finalists will be announced in September. On Oct. 17, *The Early Show* will televise the hunt, as well as the complimentary weddings each contestant will receive.

Tour de France Cycles Through Outlets

Every day from July 7-29, Outdoor Life Network will air Tour de France coverage from 9:30-11:30 in the morning, as well as a repeat of the events from 3-5 p.m. and an hour of analysis at 9 p.m. CBS Sports has the rights to the Sunday telecast of the premiere cycling event, but OLN will continue to offer analysis in prime time. Handling play-by-play will be Phil Liggett, Tour de France veteran; Paul Sherwen; Bob Varsha; Bob Roll; Jessica Grieco; Kathleen Murphy; and Lance Armstrong's coach, Chris Carmichael. Meanwhile, Fox Sports Net will air 15 half-hour weekday highlight specials. OLN's integrated Web site, OLNTV.com, will serve as the official English-language Internet partner with the event's official site, LeTour.com.

Studios USA Signs Development Deals

Studios USA Programming has signed a multiyear comedy development deal with Steve Koren, a former co-producer on *Seinfeld*. Studios USA also announced multiyear development deals with producers Danielle Stokdyk and Jennifer Gwartz. Stokdyk and Gwarts served together as co-heads of drama development at Columbia TriStar Television.

Odiorne Wilde Gets Lucky

Lucky Brand Dungarees, the Los Angeles-based manufacturer and retailer, has named San Francisco agency Odiorne Wilde Narraway & Partners to handle its broadcast account. Responsibilities include creative, production, and media planning and buying. Lucky Brand has 30 retail stores in 13 states and its line of denim, sportswear, fragrance and accessories for men, women and children are carried at upscale department stores.

Veteran Broadcast Exec Rose Retires

After more than 30 years in broadcasting, John Rose, vp/general manager of Meredith Broadcasting's Kansas City CBS affiliate, KCTV, is calling it a day. Rose, who plans to leave on June 30, took advantage of Meredith's special early retirement package. Rose began his broadcasting career with Taft Broadcasting's WDAF-TV in Kansas City in 1970 as a local account executive. He became sales manager in 1974 and in 1979 became vp/gm of Taft's WTAF in Philadelphia. He also served as vp/gm of Taft stations in Washington and Cincinnati before joining Meredith Corp. in 1989. Meredith has yet to name a successor.

Metropolis to Target NYC Boroughs

Online magazine Ironminds.com and InvisibleRadio.com are planning a late-August launch for a new alternative weekly, *New York Metropolis*, targeting New York City's outer boroughs. The first issue is due out the end of August with a rate base of 50,000. The venture is headed by Ironminds contributor Erin Franzman, Ironminds executive editor James Morrow and InvisibleRadio.com founder Mike Vago.

Cohen Leaves Cartoon on High Note

A week after Cartoon Network president Betty Cohen announced she is leaving, the cable channel moved into the No. 1 spot in total-day ratings, tieing with Nickelodeon in households. During the week of June 6-11, the net increased ratings over last year by 8 percent to a 1.3 and grew its delivery by 27 percent, to 966,000. The net has also seen audience gains in specific demos, with kids 2-11 increasing 16 percent and kids 6-11 growing 32 percent.

Sci Fi Plans Film of Bradbury Short Story

Sci Fi Channel is developing a two-hour film version of Ray Bradbury's short story *The Illustrated Man* based on the author's script. Like last year's epic miniseries *Dune* and this fall's *Firestarter: Rekindled*, the film, about a carnival player whose tattoos tell the stories of his life's encounters, continues the network's efforts to create original productions based on sci-fi literature. The project is produced by Columbia Tristar Television.

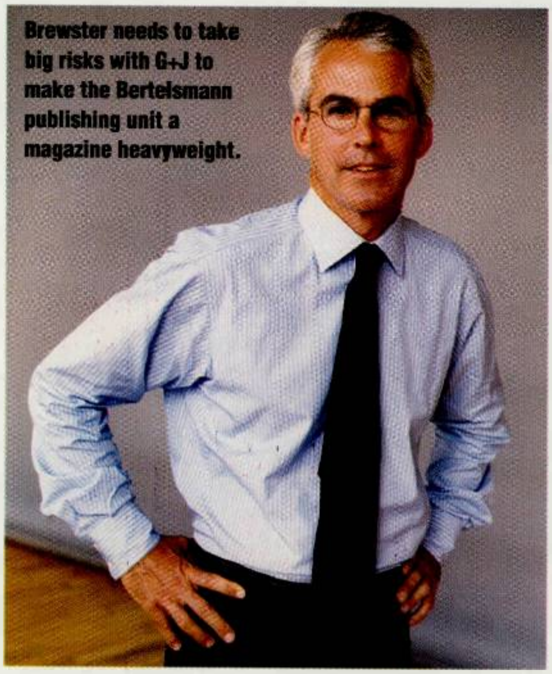
Brewster's Millions

After investing almost $600 million to expand G+J, CEO Dan Brewster must deliver the goods

UPON HIS ARRIVAL A YEAR AGO FROM AMERICAN EXPRESS PUBLISHING, G+J USA CHIEF executive Daniel Brewster pledged to transform a company adrift into a publishing player. In doing so, Brewster promised to broaden G+J into new publishing categories and to give its tired titles an upscale and stylish spin. Armed with a major investment from Bertelsmann, Brewster went on a buying and hiring binge, snapping up *Inc.* and *Fast Company*, and tapping top executives, including Time Inc.'s Dan Rubin as vp/new business development, Rodale veteran Ken Wallace as senior vp/president of sales and marketing and former *New Yorker* publisher David Carey, now president/CEO of the Business Innovators Group. Brewster also used $20 million to relaunch and redesign several publications, including a high-profile makeover (with Rosie O'Donnell) of the fading *McCall's* into *Rosie, The Magazine*, as well as overhauls of *YM*, *Family Circle* and *Fitness*.

Having laid the groundwork, Brewster's ambitious plans now must deliver results for the company—all during an economic slowdown. Though promising preliminary results have begun to trickle in, Brewster, like all publishers, has had to make some tough calls this year. In growing and repositioning G+J, Brewster has had to cut rate bases, fold magazines and lay off staffers. "For the next six months, we'll be focused primarily internally," says Brewster. "Given the current environment and given our commitment to strengthening our existing properties, I want to make sure we have all the necessary resources both in talent and capital to ensure the success of what we've got."

To date, Brewster's biggest gamble has been the creation of G+J's business group. Joining *Inc.* last December was Mort Zuckerman's *Fast Company*, for which G+J paid $360 million, along with future payments based on ad revenues paid to Zuckerman. The move came just as the tech wave had crested and came crashing down soon after. New Economy and business books have been particularly hurt by plunging ad pages. Recently, Future Network sold onetime New Economy darling *Business 2.0* to Time Inc. for a paltry $68 million (plus a percentage of future profits). "On the side of advertiser demand, had *Fast Company* been available and had the ad market been weaker, could we have negotiated a lower price? Perhaps," Brewster acknowledges. But he adds that he has no regrets, particularly given its fast-growing 680,000 circ.



Brewster needs to take big risks with G+J to make the Bertelsmann publishing unit a magazine heavyweight.

Among G+J's boldest moves this spring was the relaunch of *McCall's* as *Rosie*. While media buyers continue to debate whether *Rosie* should move farther away from its service past to join the new breed of books such as *Martha Stewart Living* or *O, The Oprah Magazine*, (published by Hearst Magazines and Oprah Winfrey), readers are lapping it up, according to G+J. The debut May issue sold more than 900,000 copies on newsstand, double the projected 450,000; preliminary numbers for the second issue are an estimated 600,000; and July's staph-infected Rosie cover is "selling as well or better than the first issue," says Brewster. He also crows that a recent week-long subscription test on AOL yielded 21,274 orders. And *Rosie* has helped to bring Mattel back into the G+J fold after a hiatus (the toymaker is also appearing in *Child* and *Parents*). Still, ad pages for July have sunk to an estimated 56 compared to June's 64 pages and May's 146 pages.

One publication on the rebound is the redesigned *YM*, which through July has seen ads jump by 40.4 percent to 350 pages, reports *Mediaweek* Monitor. The faltering *Inc.* hopes it will regain some ground (the title, which G+J bought for $200 million, is down 44.5 percent through June), thanks to a splashy redesign slated for September.

With higher quality products, and escalating production costs, G+J has raised the price of five titles, including *Parents* and *Child*, which in July will jump to $3.50 from $2.95. Three titles have also cut rate bases: Beginning with the Aug. 7 issue, *Family Circle* will drop 8 percent to 4.6 million; *Rosie* fell 16.7 percent to 3.5 million in May, and *Homestyle* fell 15 percent in January to 850,000.

G+J has also had to tighten its belt. In mid-June, *Family Circle* ceased publication of its 15 special interest titles, and nine staffers were let go. Brewster says he expects up to 50 staffers will be laid off by year-end, going as high as Sally Koslow, the company's corporate editor of new business development. Koslow had been working on *Friday*, a modern women's magazine, but Brewster says "tests didn't support a launch." More enticing, he notes, is a general interest magazine skewed largely toward women that is in the works. A test mailing will kick off in December and a decision on its launch will be made sometime in first quarter.

Media buyers credit Brewster with making the necessary moves, but say there's still a long way to go. "This was not a restaging," says David Verklin, CEO of Carat North

America. "This was a demolition and remodeling effort. And I'm extremely impressed...If he has a dream of being a player, he has to take these kind of risks." *—Lisa Granatstein*

NFL Handoff?

Insider talking to Dennis, *SI*

NFL Properties may soon bench licensing partner Emap USA, publisher of the 1 million-circ *NFL Insider*. The NFL is currently in talks to hand over publishing duties to either Time Inc.'s *Sports Illustrated* or Dennis Publishing, home to *Maxim* and *Stuff*.

Having only completed half of its four-year deal with Emap, NFL Properties is said to be unhappy with *Insider*'s performance. The uncertain future of Emap USA may be another factor; the company is expected to be sold. (Bids were due last Friday; prospective buyers include Primedia, American Media and leveraged buyout firm Texas Pacific Group.)

The NFL wants to ramp *Insider* up to a monthly.

"We still have a contract," says Marcus Rich, Emap Metro president. "We are closing the season-preview issue and recently closed the *In Stadium* [program.]" An NFL spokesman declined comment.

Emap this year has decided to scale back *NFL Insider*'s publishing schedule to four times, from seven in 2000. "We're just focusing more on the profitable issues," says Rich. "It's prudent with the advertising cutbacks across the industry." *NFL Insider* is sold on newsstands for $3.99 and through DirecTV subscriptions.

Emap's decision to do fewer issues comes as *NFL Insider* is looking to ramp up to monthly frequency. Adding a football book to *SI* would be a natural fit, given that Time4 Media, a specialty sports publisher, falls under *SI*. "We may want to do a deal on the right terms," says a Time Inc. executive.

But Dennis cannot be ruled out. The *Maxim* publisher is seeking to branch out into custom publishing, and the *NFL Insider* would be a perfect entrée. "We have been approached by several companies about custom publishing opportunities, which we are presently exploring," says Dennis president Stephen Colvin, who declined to elaborate. — *LG*

Mediaweek Magazine Monitor

Weeklies June 25, 2001

Golf World*, whose ad pages have slipped 20.79 percent so far this year, has been crippled by softness in its endemic category. The Advance Publications weekly took a big hit in April, when equipment companies, whose sales have been hurt by bad weather and the soft economy, slashed their ad budgets, says Peter Gross, *GW* vp/sales and marketing. Golf gear accounts for 95 percent of *GW*'s business. —*LL

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	25-Jun	70.21	26-Jun	154.65	-54.60%	1,893.27	2,981.20	-36.49%
The Economist	16-Jun	46.00	17-Jun	61.00	-24.59%	1,403.00	1,516.00	-7.45%
The Industry Standard	25-Jun	29.00	26-Jun	169.00	-82.84%	1,087.00	4,164.00	-73.90%
Newsweek[E/R]	25-Jun	55.46	26-Jun	40.85	35.76%	867.66	1,125.95	-22.94%
The New Republic	25-Jun	8.16	26-Jun	5.27	54.84%	224.69	226.43	-0.77%
Time[E/@/R]	25-Jun	49.85	26-Jun	37.59	32.62%	1,147.58	1,445.99	-20.64%
US News & World Report	25-Jun	36.18	26-Jun	35.93	0.70%	664.77	840.80	-20.94%
The Weekly Standard[D]	2-Jul	11.20	3-Jul	9.40	19.15%	249.00	236.00	5.51%
Category Total		306.06		513.69	-40.42%	7,536.97	12,536.37	-39.88%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	25-Jun	26.20	26-Jun	27.32	-4.10%	722.57	768.34	-5.96%
Entertainment Weekly	22-Jun	37.77	23-Jun	42.13	-10.35%	822.63	922.23	-10.80%
Golf World	22-Jun	34.00	23-Jun	55.83	-39.10%	653.59	825.15	-20.79%
New York[1]	25-Jun	115.50	26-May	109.70	5.29%	1,386.30	1,287.70	7.66%
People	25-Jun	70.08	26-Jun	74.05	-5.36%	1,781.35	1,937.61	-8.06%
The Sporting News	25-Jun	4.70	26-Jun	10.40	-54.81%	250.80	301.50	-16.82%
Sports Illustrated	25-Jun	66.07	26-Jun	61.24	7.89%	1,146.60	1,300.84	-11.86%
The New Yorker			NO ISSUE			1,100.71	1,154.17	-4.63%
Time Out New York	20-Jun	59.31	21-Jun	62.44	-5.01%	1,644.45	1,814.06	-9.35%
TV Guide[X]	23-Jun	49.91	24-Jun	48.87	2.13%	1,440.01	1,667.98	-13.67%
US Weekly[6]	25-Jun	27.33	26-Jun	24.83	10.07%	459.98	437.88	5.05%
Category Total		490.87		516.81	-5.02%	11,408.99	12,417.46	-8.12%
SUNDAY MAGAZINES								
Parade[X]	24-Jun	10.06	25-Jun	12.12	-17.00%	306.92	314.66	-2.46%
USA Weekend[X]	24-Jun	14.01	25-Jun	10.84	29.24%	290.59	292.80	-0.75%
Category Total		24.07		22.96	4.83%	597.51	607.46	-1.64%
TOTALS		821.00		1,053.46	-22.07%	19,543.47	25,561.29	-23.54%

E=estimated page counts; X=YTD included an extra issue in 2000; 1=one more issue in 2001; 6=six more issues in 2001; @=one fewer issue in 2001; D=double issue; R=revision

Smart Savings

Finance monthly trims size

In an effort to recoup the loss of ad revenue and boost its slumping newsstand sales, *SmartMoney* will reduce its trim size in September by half an inch in width. The monthly will save an estimated $500,000 this year, and upwards of $800,000 on an annual basis, according to *SM* insiders.

"A drop in advertising coupled with the rising postal rates has made it a very tough year," says Christopher Lambiase, *SmartMoney* president/CEO. "The size reduction will help us save a little in this very tough year."

SmartMoney's ads slipped 26.02 percent to 514 pages through July, according to *Mediaweek* Monitor.

Launched in 1992 by Hearst Magazines and Dow Jones & Co. as the only oversized personal finance monthly, the reduction (though still slightly oversized) will move *SmartMoney* closer in line with rivals *Money*, published by Time Inc., and *Kiplinger's Personal Finance*.

Also, the new size may help the 763,000-circ *SM* with its slumping single-copy sales, which have dropped 15.9 percent in the second half of 2000 versus the prior year, according to the Audit Bureau of Circulations. "The new size will allow us to fit better into small pockets, which has been an ongoing struggle," acknowledges Lambiase. "And we'll be able to get better distribution."

Despite the changes, ad rates will remain as they are for now. Lambiase says that he plans to adjust *SmartMoney*'s CPM downward next year to reflect the change in trim size.

Media buyers applaud *SmartMoney*'s move. "It's a very fiscal and smart thing to do. It's clearly a cost-controlling measure," says Mike McHale, group media director at Optimedia International. "They decided to [make their own cuts] rather than raising the ad rates and passing the higher cost of postal and paper off onto advertisers." *—Lori Lefevre* ■


QUESTIONS. ANSWERS.
COFFEE AND TIME TO THINK.
BEFORE THE RAT RACE BEGINS.
DAILY NEWS ON THE NET.
Photo by Pierre Freeman
www.mediaweek.com
MEDIAWEEKONLINE

Media Person

BY LEWIS GROSSBERGER

Gothamite@aol.com

Eat the Press

THERE ISN'T MUCH SIMILARITY BETWEEN THE *SAN FRANCISCO CHRONICLE* and the *New York Post*, unless you consider the fact that both are pretty feeble excuses for newspapers. But for some odd reason, both have been subjected in the last few weeks to frightening rampages by out-of-control carnivores.

The *Chronicle*'s tragedy has been luridly covered in the national media, so you are by now familiar with the fate of executive editor Phil Bronstein. This hapless journalist was set upon by a deranged Komodo dragon at the Los Angeles Zoo, where he had been treated to a VIP tour by his wife, Sharon Stone, as a Father's Day present. The arrogant reptile (the dragon, MP means), apparently not comprehending its subordinate status in the presence of celebrities, went for the editor's big toe, inflicting pain and suffering that will no doubt cost the zoo's managers plenty once the power couple's lawyers access the nearest courthouse.

Media Person thought it a disgrace that certain figures in the print and broadcast media used Bronstein's agony as an excuse to make a lot of cheap jokes at his expense. A typical example of this deplorable practice was David Letterman's Top Ten List for June 14, which was titled "Top Ten Greeting Cards Received by the Guy Bitten by a Giant Lizard." It contained such "greetings" as "I know that you'll come out of this a better, stronger person for having been bitten by a giant lizard" and "How many people will be bitten by a giant lizard before Congress does something?" This routine was an outrage.

OK, just a couple more so you can see the depths of insensitivity to which some irresponsible people will go: "Your insurance claim was very entertaining. Your friends at Allstate." And finally: "You have sex with Sharon Stone and I'm sending you a 'cheer up' card?"

For her part, Mrs. Bronstein was admirably supportive in her husband's hour of need, proving she is not the typical shallow movie star who stands by her mate only during the good times. She proudly told *The Washington Post*, "Thank God he's a macho guy. He wouldn't have been able to save himself if he wasn't. I think it's all those years he spent in war zones."

Reading between the lines, you can plainly see what's coming here: A big-screen epic dramatizing Phil's heroic escape from Jurassic Zoo, pursued by snarling monsters. (Possible title: *Bronstein vs. Brontosaurus.*) If you have one iota of Hollywood savvy, you know that's what Sharon's thinking. It's a fine idea, too, but Media Person just prays she's not deluded enough to covet the female lead because she's just a little too, um, you know, mature for the part. The casting directors will be thinking more Kate Hudson or Heather Graham, though there could be a part for Sharon as the mother.

THE INESCAPABLE IRONY WAS THAT THE RAVENOUS BEAST CHEWING ON THE STAFF'S LEG WAS ITS OWN NEW EDITOR.

Anyway, enough with the Bronsteins. The *New York Post* was subjected to an even worse carnivore attack, and the inescapable irony was that the ravenous beast chewing on the staff's leg was its own new editor.

But first a bit of back story. In its long, dreary bondage under Rupert Murdoch, the *Post* has succeeded in grabbing New York's crucial 11-to-67-year-old Neanderthal demographic, whose unwavering support has allowed it to lose money year in and year out. Normally, Murdoch doesn't mind because the *Post*'s political clout and the immense prestige of being Steve Dunleavy's boss more than make up for the money drain.

But every decade or so, when Neptune and Pluto are in retrograde, the Rupester rears up, emits an agonized roar, plucks a hairy sasquatch from the Australian Outback and tosses him into the *Post* newsroom to spread terror. The latest is named Col Allan, a man who is famous in Australia for urinating in his office sink. Allan promptly fired six *Post* staffers, including the paper's only liberal columnist, Jack Newfield, and the paper's only black editorial employee, a woman Allan had barely met.

And he hired Victoria Gotti.

Her first claim to fame is being the daughter of America's best-known mobster, her second is writing trashy novels and she is now the *Post*'s newest columnist.

Sadly, Media Person missed her first effort, an interview with 'N Sync. But he caught her second, which emitted a glorious effluvium. Never mind the run-on first sentence; after all, what copy editor is going to touch her stuff? There next came a breathless celebrity gush over Diana Ross and her dress designer, Bob Mackie, clichés galore ("the crowd went wild"..."waited with bated breath"), a bit about the columnist's problems getting through traffic to her place in the Hamptons and finally a heart-rending Father's Day tribute to her beloved dad, though no mention of his current federally subsidized whereabouts.

"I think about the tough lessons in Life 101 he forced me to take. How he convinced me 'to hold your tears, only the weak cry.'"

Of course, Victoria didn't need to cry. With a father like hers, whoever made her feel like crying was the one who was going to cry. ■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