

**NATIONAL
MAGAZINE AWARDS
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MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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Fall schedule will feature safe-harbor hours to prop up upfront sales **PAGE 6**

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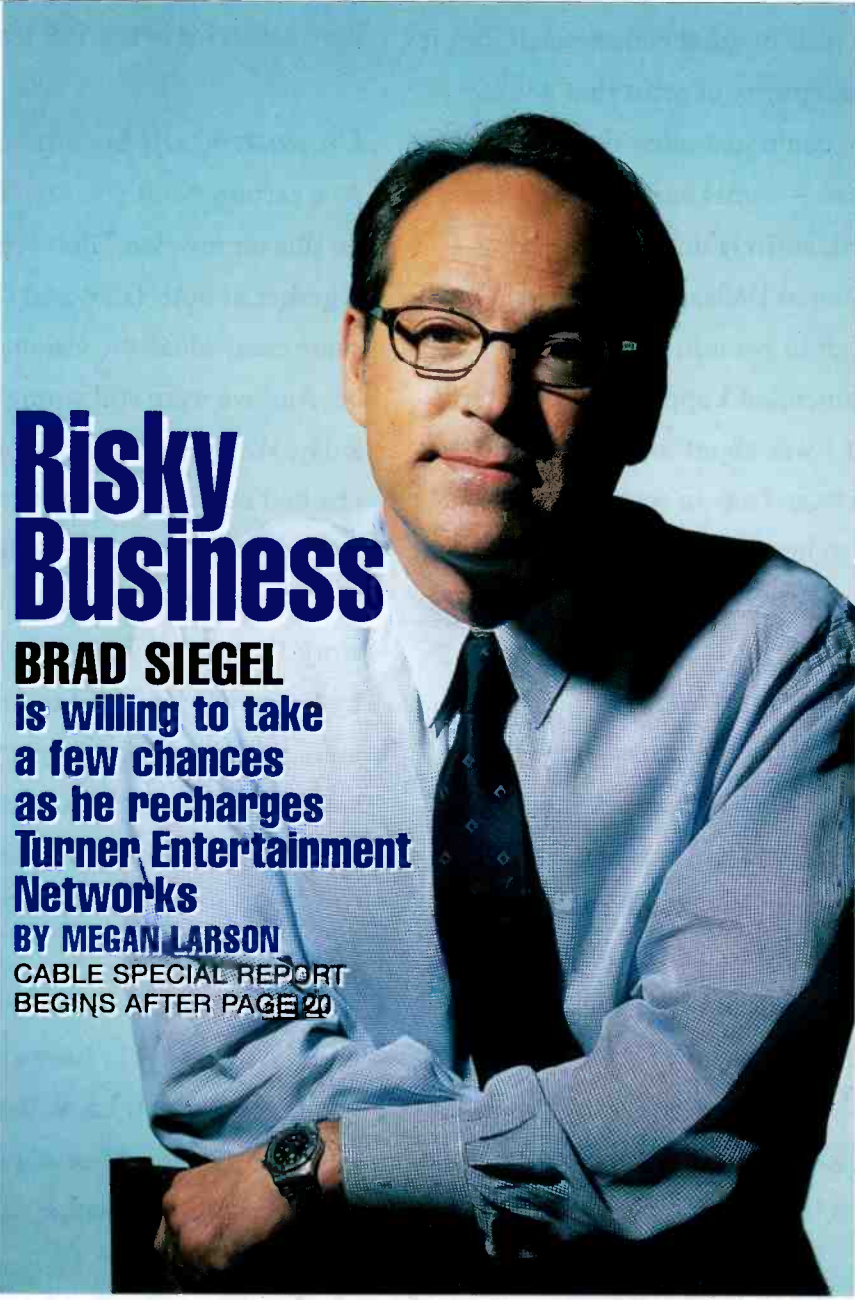
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Interracial Pilots May Fly This Fall

Network development slates offer up diversity

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Risky Business

BRAD SIEGEL is willing to take a few chances as he recharges Turner Entertainment Networks

BY MEGAN LARSON
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MARKET INDICATORS

NATIONAL TV: CALM
Buyers are busy organizing final 2002-03 upfront budgets, so third-quarter scatter buying is on hold. Movies, autos, fast food, pharmaceuticals and telecoms continue to crive prime time.

NET CABLE: TIGHT
Second-quarter scatter is moving quickly, and some targeted networks report they are sold out. The traditionally soft third quarter should be tighter than expected.

SPOT TV: ACTIVE
June is looking better than May. Inventory is beginning to tighten for top stations, driven by spending from auto, movies, home improvement and politicals.

RADIO: BUILDING
Demand is increasing, with May pacing up in high single-digits and June in low single-digits. Inventory tightness in key dayparts is causing some advertisers to move into June.

MAGAZINES: MOVING
Second and third quarters are getting a boost from a burgeoning category—law firms. Business and news titles say they have ads from many firms seeking more global clients.



ANN STATES CORBIS/SABA

Mr. Goldsmith

Raised in Dallas and trained in Pasadena, Gary Goldsmith arrived in New York in the winter of 1981, determined to create great advertising. Now the chairman &

On words and pictures.

In my last semester of college, needing to fill a hole in my schedule, I took a class given by a former Y&R art director who'd come to Austin to flee the rat race. He showed us reels of great commercials, but it was the discipline and purity of print that got me hooked, the way you could juxtapose the two things that interest me most — words and pictures — to come up with a third, entirely different meaning. I graduated, went home to Dallas, put together a book and was lucky enough to get it in front of Stan Richards. He recommended I apply to Art Center in Pasadena. I thought I was about to get a job. He was telling me I needed to go back to school. It was the last thing I wanted to hear, but it was a turning point in my life.

On rubbing shoulders with giants.

I went to Pasadena, and for two years and eight months I worked like a dog. It was very intense. When people ask what Art Center is like, I tell them it's medical school without the blood. Just before graduation, we were asked to list the 10 places we most wanted to work. I wrote Doyle Dane Bernbach 10 times. They told me I was only setting myself up for disappointment. I flew to New York anyway, and the day after I arrived was hired by Roy Grace. That was 1981, back when the legends still roamed the

halls. Bill Bernbach was there. Roy was the creative director. Bob Gage and Helmut Krone were still doing campaigns. All had different styles and personalities, and all lived for the work. You couldn't have asked for better influences.

On putting up his shingle.

At a certain point you say, "OK, I want to go out and do this on my own." Bob Jeffrey and I had worked together at both DDB and Chiat and shared the same crazy idealistic vision of what an agency could be. And we were still young enough to work 24 hours a day. We opened in April of '87. The stock market crashed in October, but if anything the hard times gave clients a rationale to take a chance with us over the big guys. Over the next 10 years we did a lot of work I'm still very proud of. In '96, we were acquired by Lowe, but I've tried to maintain the mentality of an entrepreneur and forget that I'm in a big agency surrounded by all these resources. I remind myself to stay close to the work, take chances, be bold.

On tough love.

Creating anything new is tortuous. The only way to end the torture is to have an idea. You want it to be good, because you know that means the torture will be over. My job is to send people back into the torture chamber to come up with something better,

Goes to Manhattan

chief creative officer of Lowe/USA, he has earned the respect of his peers as much with the quality of his character as his lean, thoughtful, provocative work.

something with the right combination of logic and magic. Without the logic, no one will be persuaded. Without the magic, no one will care.

On building a culture.

About eight years ago, a lot of creatives went freelance. Others began bouncing from shop to shop. People wrote it off as the nature of the business — they said you couldn't build a place where creatives felt loyalty toward each other and the place they worked. It's a myth. You show loyalty toward others, they'll return it. I think now, more than

ever, people are looking for a place they can believe in and call home.

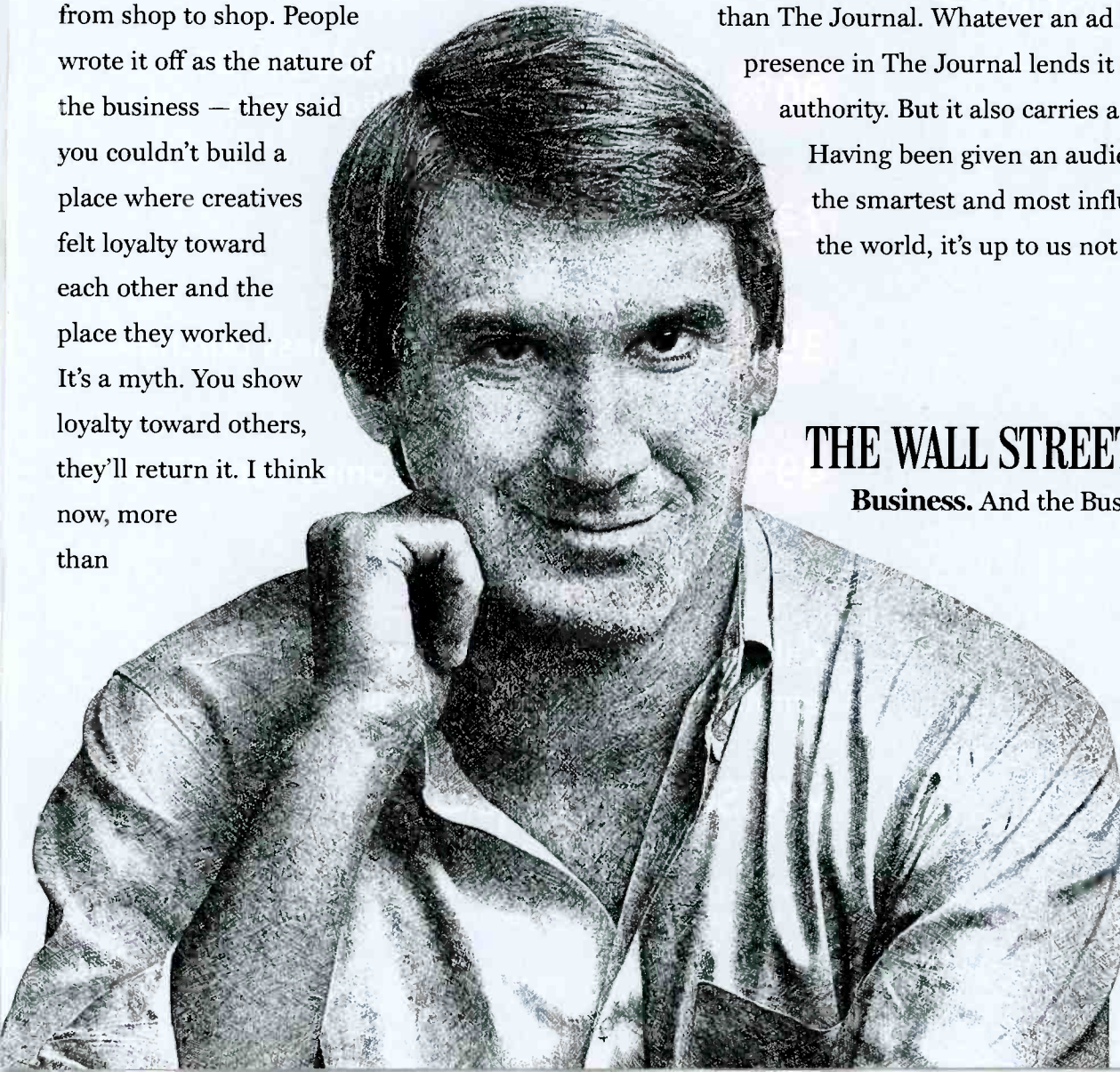
On The Wall Street Journal.

I always remind our creatives to be aware of the context in which their work will run, and no media offers a more supportive and challenging context than The Journal. Whatever an ad may say, its mere presence in The Journal lends it credibility and authority. But it also carries a challenge.

Having been given an audience with many of the smartest and most influential people in the world, it's up to us not to blow it.

THE WALL STREET JOURNAL.

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National Audience

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High-income Earners

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of our users are outside the DC area
(and we reach 5 million users in the US).

73%

are college graduates.

39%

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Los Angeles 310.274.2550 Washington DC 703.469.2500

Sources: @Plan, Spring 2002; Nielsen//Netratings, February 2002; WPNI log files

At Deadline

Laura K. Jones MAY 09 2002

■ ALLEN SELLS STAKE IN USA NETWORKS INC

Microsoft Corp. co-founder and Vulcan Ventures chief Paul Allen sold his stake in USA Networks Inc. last week for \$568.6 million. Allen reportedly sold his share in the content assets to focus more on his cable properties and interactive television. The USA Networks assets will be folded into a joint venture with Vivendi Universal called Vivendi Universal Entertainment.

■ NBC PLANS SUMMER PUSH BEHIND *SCRUBS*

NBC may be searching for new hit comedies, but it isn't giving up yet on its current crop of half hours. In fact, sources close to the show said the network is planning a major push for *Scrubs* this summer. Past promotional campaigns have included West Wing nights and *Will & Grace* marathons. What form a possible *Scrubs*-athon might take remains uncertain. But the sources added that the network is mulling airing a night of episodes, or airing episodes on several different nights, including Tuesdays (its regular night) and Thursdays. As it did earlier this season, NBC may again test out *Scrubs* in the post-*Friends* slot for part of the summer. NBC declined to comment on any scheduling changes.

■ YES SWINGS SUIT AT CABLEVISION

In the latest round of the Cablevision Systems-YES Network fight, the new regional sports channel sued the Bethpage, N.Y.-based cable operator for trying to run it out of business by refusing to negotiate for carriage. According to Cablevision's earnings report last week, the operator lost 5,400 subscribers as a result of the dispute, though YES chairman Leo Hindery claims that thousands more have flocked to DirecTV from Cablevision in order to watch Yankees games. The suit was filed in the U.S. District Court of Manhattan on April 29.

■ DAILY EDITORS CHANGE POSTS

The *Denver Post* editor Glenn Guzzo last week revealed he would leave his position in 30 days after coming to a mutual agreement with publisher William Dean Singleton over his resignation. "We had a frank conversation about my future at the *Post*, and it became clear that this was the way to go," said Guzzo. Also last week, Joycelyn Winnecke and Bill Ade—who are husband and wife—announced they would leave editing jobs at the *Chicago Sun-Times* to take similar posts at the *Chicago Tribune*. Winnecke will become associate managing editor for

national news, and Ade will take the job of sports editor. Finally, Stephen P. Engelberg, investigative editor of *The New York Times*, announced he would become managing editor for enterprise of *The Oregonian* in Portland, Ore.

■ OMD CLOSSES SWEET DEAL WITH HERSHEY

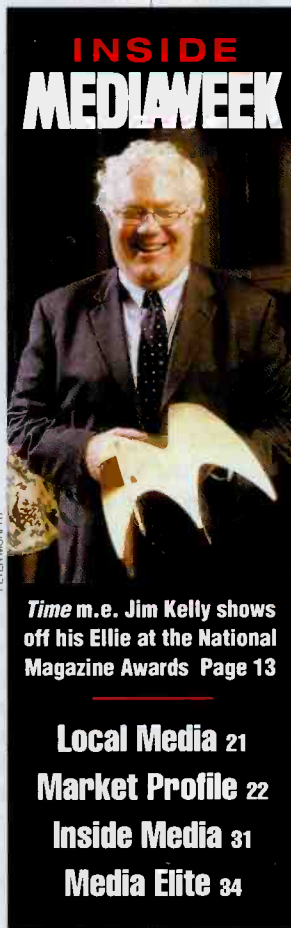
Omnicom's OMD won the \$175 million Hershey Foods media buying account, besting incumbent agency MindShare and Initiative Media North America. Planning will remain split between Hershey creative agencies DDB and Ogilvy & Mather. In another account assignment, Initiative Media was awarded the \$75 million media buying account for Bayer's new sexual dysfunction remedy, Bardenafil, while media planning was assigned to Mediaedge:cia.

■ NEW NBA NET NEEDS CABLE DEALS

While the AOL Time Warner-owned sports cable network CNN/SI will go dark on May 15, deals have not yet been reached with any of the cable operators to carry its replacement, a still-unnamed professional basketball network co-owned by AOL Time Warner and the NBA. According to an AOL Time Warner executive, NBA commissioner David Stern has been charged with signing up the major cable operators, including Charter Communications (which owns the Portland Trailblazers) and Comcast (owner of the Philadelphia 76ers). AOL Time Warner, which owns the Atlanta Hawks, will commit once the others do, the executive said. The business plan calls for MSOs to pay a fee of 50 cents per subscriber and keep the net as part of their basic packages. "The deal says David will get the distribution and we will run the network," the executive said, adding that deals need to be in place by July at the latest for the network to premiere in October.

■ LAUER RE-UPS WITH *TODAY*

NBC *Today* show co-anchor Matt Lauer signed a new contract keeping him on board through 2005 and doubling his annual salary from \$4 million to \$8 million. Even with his raise, he is earning only a bit more than half his co-anchor Katie Couric, who recently signed a new deal for \$14 million a year that will keep her on through 2006. Meanwhile, NBC chairman Bob Wright confirmed that the network is having discussions with former President Bill Clinton about doing some type of "programming" for the network. "I would like for it to happen, but I'm not sure it will happen," Wright (*continued on page 36*)



Time m.e. Jim Kelly shows off his Ellie at the National Magazine Awards Page 13

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Sweeps Week 1: CBS, NBC Close in Total Viewers

CBS and NBC were neck-and-neck in total households and viewers, and NBC had a comfortable lead in the adult 18-49 demographic, after the first week of the May sweeps (April 25-May 1).

CBS averaged an 8.7 rating and 14 share in households, down 1 percent over the same period last year, while NBC recorded an 8.6/14, up 2 percent. ABC was next with a 6.1/10, down 16 percent, followed by Fox at 4.9/8, also down 16 percent. The WB was next in households with a 2.6/4, up 13 percent over last year's first May sweeps week, followed by UPN at 2.5/4, up 4 percent.

In the 18-49 demo, NBC averaged a 5.0/14, flat over last season, followed by CBS at 4.1/11, up 14 percent. ABC and Fox were tied at 3.6/10, down 5 percent and 16 percent respectively. UPN and the WB were tied with a 1.7/5, each up 13 percent.

NBC was bolstered by *ER*, the week's top-rated show with a 15.9/26 in households, and two *Friends* episodes (14.4/23 and 12.0/18). CBS was helped by *CSI: Crime Scene Investigation*, which recorded a 14.5/22. —John Consoli

Worth Loses Two Editors Over Magazine's Direction

John Koten, editor of *Worth* for the past nine years, stepped down last week, as did executive editor Jane Berentsen. The parting was amicable; both will be contributing editors to the magazine.

The exits came after Randy Jones became the majority owner of *Worth* Media earlier this year, buying out the stake held by Greenwich Street Capital Partners. At the time, Jones, *Worth* Media CEO, added the title of editor in chief.

Now reporting to Jones will be Gary Walther, most recently editor of Ziff Davis Media's defunct *Expedia Travels*, who joined *Worth* in April as the monthly's creative director.

In leaving, Koten said he had become increasingly uncomfortable with *Worth's* direction. "I see myself as the editor of a financial magazine," he said. "And I think (continued on page 8)

ABC Will Bet On Family Business

Net hopes to stem losses in upfront by slating safe-harbor hours

THE FALL SEASON By John Consoli

ABC is developing a family-friendly fall programming strategy it will introduce at its upfront presentation on May 14, in hopes of minimizing the advertiser defections that will result from the network's 26 percent drop in prime-time household ratings this season.

While ABC brass acknowledge some advertisers will pull their upfront dollars from the network regardless of its programming plans, they maintain that ABC can bring in about \$1.5 billion in prime-time upfront sales for next season, which would represent a drop of only \$200 million from last year, rather than the \$500 million decline projected by many analysts.

"We are going to be optimistic, but we understand that we are not going to be able to turn things around in one year," said an ABC executive, who spoke on the condition of anonymity. "What we are going to try to do is offer some new programming that an entire family of kids, teens and parents can watch together, charge a reasonable [cost-per-thousand] ad rate for it so that we don't underdeliver like we have this year, and hope the audience responds. If we overdeliver, that's OK."

The ABC executive added that the network doesn't plan to "give away" its ad inventory just to get a higher percentage of sell-out, adding, "There's a possibility that our 8 [p.m.] to 9 [p.m.] family hour could command a bit of a premium, depending on the interest."

The plan is to create so-called safe-harbor blocks on its schedule on Monday through Thursday from 8 p.m. to 9 p.m., and on Friday from 8 p.m. to 10 p.m., with family-friendly programming. "We hope to draw interest from the advertisers in the Family Friendly Programming Forum, who are looking to invest their ad dollars to support this type of programming," the executive said. "We lost a segment of these advertisers' dollars when we stopped our Friday-night 'TGIF' block two years ago, and we want to get that back."



Eight Simple Rules, starring Amy Davidson and Ritter, is a pilot that would fit well into ABC's family-friendly fall.

ABC believes the upcoming season could be the right time to make its move toward more family-friendly programming. "NBC has said it has just about abandoned this type of programming, CBS doesn't have much of it, Fox has a few shows like *Malcolm in the Middle*, but most of its shows are more risqué," the executive said. "The opportunity for us is there."

ABC is taking its "Back to the Future" strategy so seriously that onetime network entertainment president Fred Silverman—who programmed the network in the mid-1970s with family-friendly comedy hits like *Laverne and Shirley*—was brought in about a month ago as a consultant by Disney chairman Michael Eisner to offer his programming advice to entertainment president Susan Lyne. Silverman was ABC entertainment president from 1975 to 1978, when Eisner was senior vp of prime-time programming and development.

Among the new shows that could be slotted between 8 and 9 o'clock are sitcoms *Eight Simple Rules for Dating My Daughter*, starring former *Three's Company* co-star John Ritter (coincidentally, a show created under Silverman's former tenure), and *The Funkhausers*, about a dysfunctional family, produced by Danny DeVito. A TV version of the family-oriented movie *Legally Blonde* is another possi-

bility, perhaps targeted for Friday night. The network also will have a number of backup pilots of the same family-oriented genre, which can be tweaked and developed to replace any of the new shows that do not work.

Media buyers are intrigued but said the new shows will have to be well done and be priced right in order for them to invest. "It will really depend on what we see at their upfront presentation," said one media buyer. "If the buying community feels there is a glimmer of hope, ABC could do OK, but it will still lose some share of dollars. The issue will be how they price the shows."

Another buyer acknowledged that the strategy seems sound because more advertisers are expressing an interest in family-friendly shows, but wondered whether audiences will have an appetite for the genre on a regular basis. "There are a lot of ad categories that would support family-friendly shows, but will they get the ratings?" the buyer wondered. "ABC tried to do this in the early 1990s, and then NBC put on *Friends* and *Mad About You* and stole its audience." However, the buyer conceded that "some clients will give ABC an extra look."

Entertainment executives stayed busy putting the finishing touches on next season's prime-time schedule, despite the sudden resignation last week of Steve Bornstein as president of ABC Television. While a network representative said there are no current plans to replace Bornstein, who left to "pursue other interests," she added that there will "ultimately be a restructuring." Until then, ABC network president Alex Wallau is expected to assume some of Bornstein's duties.

How ABC restructures management was the subject of much speculation last week. It was rumored that ABC entertainment chairman Lloyd Braun might be departing or taking on a different role, but an ABC representative said he will keep his current job.

Lifetime president/CEO Carole Black's name has surfaced as a potential replacement for Bornstein. Black has not signed a new contract (which expired in March) at the cable network. She also enjoys a strong relationship with Eisner, who holds her in high regard for her role at Disney in the late '80s and early '90s, during which time she helped build up the home video division, launched Disney's afternoon network kids block and sold *Home Improvement* into syndication. Since joining Lifetime, she has taken the network from sixth place in cable ratings to No. 1 in households. ABC's Lyne also sits on the board of Lifetime. Black was not available for comment.

However well Black would appear to fit, an ABC rep insisted that "Carole is not coming to ABC in any capacity." —with Megan Larson ■

RS Will Gather Less Moss

Biweekly to push back deadlines, speed up production to publish more news

MAGAZINES By Lisa Granatstein

Rolling Stone this summer will roll back its editorial deadlines and double the speed of its production cycle as part of a push to give the pop culture biweekly a newsier edge. The title has suffered sharp declines in newsstand circulation over the past several years and is feeling the heat from a growing list of competitors. In recent focus groups, *Rolling Stone* readers have made it clear that the Wenner Media flagship needs to be more timely and relevant.

Currently, the content in *Rolling Stone* is at least two weeks old by the time each issue hits newsstands. By shaving a full week off its two-week manufacturing and distribution cycle, news that breaks on the magazine's Friday closing date can make it into the issue that will hit stands the following Friday, and in some major cities as early as Wednesday. The changes will put *Rolling Stone* on a production schedule similar to that of *ESPN the Magazine*, the biweekly published by Walt Disney Co. and Hearst Magazines.

"We have the ability to operate on a news cycle," says Jann Wenner, Wenner Media chairman and *RS* founder and editor in chief. "So rather than put out two monthly magazines a month, we're going to put out two weekly magazines."

RS is not planning any major increases in staff, so the faster cycle is expected to mean some longer hours and late nights. Wenner executives insist the cost of ramping up production and delivery will be negligible. But one industry exec familiar with distribution costs said additional freight charges could set Wenner back \$2.5 million-\$3 million more per year.

Because of the speeded-up binding process, the saddle-stitched *RS* will no longer be able to use perfect binding for special or double issues.

The move for more up-to-date content in *Rolling Stone* comes as the 35-year-old title is competing for readers against a host of pop culture and men's magazines, including Condé Nast's *Vanity Fair*, Time Inc.'s *Entertainment Weekly* and Dennis Publications' *Maxim* and *Blender*. Consumers have also come to rely on cable networks such as MTV and E! for up-to-the-minute entertainment news and analysis.

"The whole damn thing is more competi-

tive," said Wenner. "In the past, nobody was covering music. Nobody was covering pop culture that much. We are competing with everybody for our stories, our turf, and whether they're directly aimed at our audience or not, we have to sharpen up our act in response."

Rolling Stone's newsstand sales fell 9.9 percent, to an average 160,600, in the second half of 2001 compared to the same period a year earlier, the Audit Bureau of Circulations reported. Total paid circ grew 1 percent, to 1.27 million.

Wenner is searching for a new managing editor to steer the title on its newsier course. Last week, Wenner asked Robert Love, a 20-

year *RS* vet and m.e. for the past five years, to step down. Love will remain at the magazine for a two-month transitional period.

Wenner explained he is "looking for someone who has demonstrated a record in some type of news organization and is in touch with pop culture, and music in particular."

The new editor will add more short, newsy articles and subtract some of the 5,000-word opuses that have regularly been featured in the magazine. The production changes are also likely to yield more covers con-

nected to news events, more timely analysis of political issues, and fresher concert and movie reviews. A couple of new departments, additional television coverage and a design tweak by new art director Andy Cowles will all be introduced over the next few months, Wenner said.

RS' ad pages, which are showing signs of growth (up 2.4 percent this year through May 23, to 521, according to the *Mediaweek Monitor*), are expected to benefit from the speedier cycle. The changes will enable the title to "offer a lot of what weeklies offer to advertisers," said *RS* publisher Rob Gregory. "We can go from a 'yes' on the phone to an ad on the newsstand in a very short window."

It's been a busy year so far for Wenner. He recently hired a new editor in chief for *Us Weekly*, replaced his publisher at *Men's Journal*, lost his longtime CFO and now is in the process of re-energizing *Rolling Stone*. "If you're trying to put out a really relevant magazine culturally, you've constantly got to be on the ball," Wenner said of *RS*. "I embrace change. I like it." ■



Wenner: "We have to sharpen up our act."

Randy is going to be the editor of a 'wealth' magazine."

Worth "will continue to be a financial lifestyle magazine," countered Jones. "[But] we might be more forceful in our execution of this vision."

Worth's paid circulation grew 1.3 percent, to 507,691, in last year's second half, according to the Audit Bureau of Circulations. Newsstand sales fell 21 percent. —Lisa Granatstein

Troubled Ziff Davis Secures Deal for Restructuring Plan

Ziff Davis Media, publisher of *PC Magazine* and other tech titles, last week reached agreement with 60 percent of its bondholders on a financial-restructuring plan. If approved, the terms would reduce the company's bond debt by \$155 million and lower interest payments by about \$30 million annually. Ziff Davis will seek approval from the remaining bondholders by early summer. ZD majority owner Willis Stein & Partners has also agreed to invest another \$80 million in the company.

In an SEC report filed last week, covering the nine-month period ended last Dec. 31, Ziff said that if it was unsuccessful in getting a financial restructuring, it would likely file for bankruptcy protection. For that reported period, ZD said it lost \$417.7 million. Ziff Davis independent auditor PriceWaterhouseCoopers also indicated that it had serious doubts about the company's future. —LG

House Committee Moves to Delay TV Spectrum Auction

The House Commerce Committee last week approved a bill that would indefinitely delay the federal auction of spectrum used by broadcast stations transmitting on channels 52 to 69.

In an admission that Congress is unlikely to complete action on the bill before the June 19 auction, Rep. Billy Tauzin (R-La.), Commerce Committee chairman, asked the Federal Communications Commission to postpone the auction by at least a year. FCC chair Michael Powell has said he is reluctant to delay the auction, which has been postponed five times. —Todd Shields

CBS Helps VH1 Make Good

Spots on UPN, MTV, TNN, BET also offered to advertisers for underdelivery

CABLE TV By Megan Larson and John Consoli

In an effort to make up for considerable audience deficiencies in the first quarter, and with a nod to the corporate synergy often touted by Viacom president and COO Mel Karmazin, VH1 has created packages of makegood inventory for advertisers that are running on sibling Viacom networks, including broadcast outlets CBS and UPN.

Media buyers said they could not recall a cable outlet sending advertisers to broadcast for makegoods. Though a rare occurrence, it is not unheard of for cable networks to give audience deficiency units on sister cable channels. While VH1 officials would not comment, Viacom insiders confirmed the cross-network makegood strategy was launched in March. Buyers said negotiations are ongoing.

"VH1 was only delivering between 70 percent and 80 percent of what it had guaranteed," said one media buyer, who spoke on the condition of anonymity. "They approached advertisers with assorted packages, trying to wipe out all the deficiencies from their books before the upfront." In the first quarter, VH1's household ratings dipped 40 percent to a 0.3 in prime time, while audience delivery fell 22 percent to 266,000 from the same period last year. The adult 18-49 demo slipped 29 percent, and adults 25-54 fell 31 percent.

"It was a significant issue," said another media buyer. "They went out to all the agencies to address the problem in several different ways, but from an advertiser perspective it was a question of whether there was advertiser compatibility." Advertisers were given cash



VH1 vets like *Behind the Music* (featuring such artists as Shania Twain) suffered ratings dips.

back for deficiencies in the fourth quarter, buyers said, and then offered ways to advertise on other Viacom properties to get the comparable gross ratings points. They were offered spots on CBS, UPN, MTV, BET and TNN. Spots were run in all dayparts where sibling nets had available units. On CBS, VH1 makegood spots ran on the network during the NCAA men's basketball tournament, on late-night programs and on CBS Friday-night programming, Viacom sources said.

Buyers, who expressed their belief that the VH1 plan was initiated by Viacom's Karmazin, said VH1 sales executives approached agencies that were owed makegoods with a presentation on possible solutions. Most said they were impressed. "I thought they did a nice job handling it," said one buyer. Another said, "This is one of the positives of media consolidation, where broadcast and cable properties can work together for the good of the advertiser." ■

Another Take on Diversity

Interracial relationships take the spotlight in several fall network pilots

TV PROGRAMMING By Alan James Frutkin

For years, broadcasters have been accused of dragging their feet on expanding the ethnic diversity of their programming. So it's somewhat surprising that several pilots under consideration for the networks' fall schedules feature not only more diverse characters, but interracial romances as well.

An untitled ABC comedy centers on an African American man married to an Asian American woman (*ER*'s Ming-Na). Fox is prepping

a TV version of the hit movie *Save the Last Dance*, about a romance between black and white teens. The WB comedy *Greetings From Tucson* focuses on a family headed by a Mexican American dad and an Irish American mom.

If there is any hesitation about airing such ground-breaking material, you wouldn't know it from talking to advertisers. "The world has changed," said Laura Caraccioli, vp and director of Starcom Entertainment. "In the past, the

WITH THE ECONOMY EXPANDING, YOUR SPENDING IN B-TO-B MEDIA SHOULD, TOO.

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

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The WB pilot *Greetings From Tucson* stars Julio Oscar Mechoso and Rebecca Creskoff.

RON TOMY/PARAMOUNT

networks have refused to reflect those changes. But I think American viewers have been ready for this for quite some time."

While these projects may stand out because of their interracial relationships, their creators approach the subject as a non-issue. "I don't want to do a show about race," said writer/producer John Ridley (*Three Kings*), who based the ABC pilot on his own life. Ridley added that his most important statement about race may be to avoid making one. "In the 1970s, a character like Archie Bunker underscored how ridiculous bigots were," Ridley said. "What I'd like [the

show] to say is that we've evolved to the point where, for a lot of people, race is not a big deal."

Yet Ridley acknowledges that for some viewers, race may still matter. "One thing I've learned is that you can't say 'Good morning' without pissing off a segment of the population," he added. "If people say they don't want to see race mixing on TV, there's nothing I can do about that."

Activists, however, believe they can, and they're anxious to see at least one of these shows stick when the nets announce their schedules next week. "Intermarriage is a reality," said Alex Nogales, president/CEO of the National Hispanic Media Coalition. "People may not like it, but they must accept that these things exist."

Many TV creators believe interracial story lines could boost ratings. "It's a way into the story for people who aren't part of the Latino community," said *Greetings From Tucson* creator Peter Murrieta, who based his pilot on his parents' life. "It may bring in viewers who otherwise might not think this show is about them."

Nogales praised the nets for considering several other pilots with Hispanic themes, including NBC's *Miss Miami*, about an FBI agent. ■

Cable Plays the Choirboy

Broadcasters doubt operators' claims they will pass through digital signals

WASHINGTON By Todd Shields

After weeks of silence about the latest federal push toward getting digital television up and running, the major cable operators last week declared that they are on board and eager to help.

Broadcasters, however, are having a hard time taking cable at its word. "We look forward to the day when cable operators carry all-digital broadcast signals," National Association of Broadcasters president Edward Fritts noted dryly in a statement. Privately, station executives fear cable will fulfill its digital pledge by loading up exclusively on cable programming. They also want the Federal Communications Commission to reconsider its decision that cable has to carry only broadcasters' primary signal.

Cable officials counter that they'll carry the digital programming that customers demand. The National Cable & Telecommunications Association pledged that the top 10 cable operators, which collectively represent some 40 million subscribers, soon will carry up to five HDTV stations from either commercial or public television stations, or cable networks that offer HDTV feeds. NCTA president Robert Sachs called it "an important boost to

the DTV transition." FCC chairman Michael Powell praised the NCTA's statement.

That's because operator support is vital to the success of Powell's own plans to get digital rolling again. In early April, Powell issued what he called voluntary transition goals for the cable, broadcast, satellite and set-manufacturing industries.

Powell, like many federal policy makers, is trying to spur the lagging transition. And it is lagging. May 1 was the deadline for commercial television stations to be broadcasting digital signals. Big markets largely have made the switch, but most small stations missed the deadline. Of 1,240 full-power commercial stations, only 374 were transmitting digital signals by the deadline, according to the NAB. Hundreds of the stations that aren't broadcasting digitally have been granted extensions by the FCC.

Congress is getting increasingly restive over digital's lack of progress. Sen. John McCain (R-Ariz.), saying he is "disappointed and frustrated," promises legislation to force the pace if more stations aren't broadcasting digitally in coming months. ■

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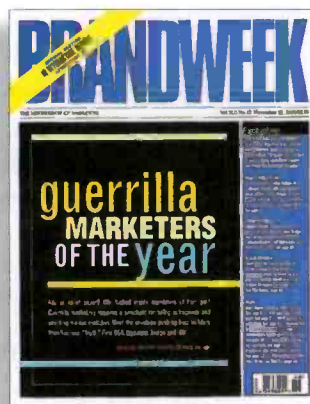
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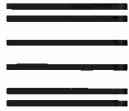
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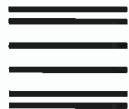
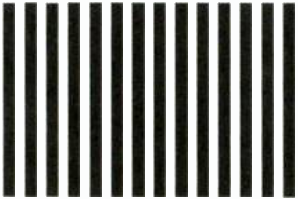
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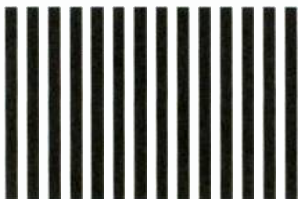
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While both *Newsweek* and *Time* were recognized for their exhaustive coverage of last September's terrorist attacks (winning for General Excellence in the 2-million-plus circulation category and for Single-Topic Issue, respectively), perennial judges' favorites took home their share of National Magazine Awards last week. *The Atlantic Monthly* earned three honors from the American Society of Magazine Editors, tying Condé Nast's *The New Yorker*. *Harper's* and CN's *Vanity Fair* also collected another Alexander Calder "Elephant" stabile each for their trophy cases. *Vibe* stunned the Waldorf-Astoria crowd of 1,300, beating out *The New Yorker* for the Gen Ex award for magazines with circulation of 500,000 to 1 million. "I'm sitting on top of the world," said an overjoyed Emil Wilbekin, *Vibe* editor in chief, who noted that the urban-music monthly had been nominated seven times in its nine-year life, but had never won. Another notable winner was *Entertainment Weekly*, possibly marking veteran managing editor James Seymore's last hurrah if he elects to shift over full-time to Time4 Media as editorial director. Meanwhile, New York Mayor (and magazine publisher) Michael Bloomberg officially proclaimed last week as Magazine Editors' Week in the city to honor the NMAs. Alas, Hizzoner did not proffer editors any free taxi rides.



A WINNING LINEUP: (from left) Editors Wilbekin, John Rasmus of *National Geographic Adventure*, Seymore and Whitaker.

JAMES LEVINE/CORBIS SABA

» **GENERAL EXCELLENCE**

Sorting Out the Horror

Post-Sept. 11, Newsweek sought to explain the inexplicable

BY LISA GRANATSTEIN

"BUDDY, THIS IS GOING TO BE ONE OF THE BIGGEST STORIES YOU'LL EVER COVER. DO WHAT you have to do." So said Donald Graham, Washington Post Co. chairman/CEO, to *Newsweek* editor Mark Whitaker on the morning of Sept. 11. As chaos reigned on the streets of New York and Washington, Whita-

ker was assembling his team and assigning stories when he received a rare phone call from the magazine's owner. "It was hugely inspiring," Whitaker recalls, seated on a couch in his office with a National Magazine Awards "Ellie" planted on his desk. Graham's carte-blanche commitment to *Newsweek's* coverage of the terrorist attacks and the exhaustive work that

filled the following weeks paid off handsomely.

As the NMA ceremonies progressed last Wednesday, tension mounted around *Newsweek's* tables in the Waldorf ballroom. It was a "nail-biter to the end," Whitaker says. The title lost out in the Columns and Commentary category, then was passed over for Photography. But the final and most highly coveted award of

the day—General Excellence for a magazine with circulation of more than 2 million—finally put *Newsweek* in the winner's circle.

Newsweek edged out rival *Time* (honored in another category for its coverage of the attacks) as well as *Better Homes and Gardens*, *National Geographic* and *O, The Oprah Magazine*. The last time *Newsweek* won a General Excellence award was back in 1993 for its coverage of the '92 Presidential election.

Though *Newsweek* could not submit its post-Sept. 11 newsstand-only issue, which came out two days after the attacks (NMA-eligible issues must have been mailed to subscribers), the magazine's three regular post-attacks issues were cited by ASME: Sept. 24's "God Bless America" edition, which focused on the after-effects of the attacks and was led by the iconic photo of firefighters raising the flag at the World Trade Center ruins; Oct. 1's "Trail of Terror," which examined Osama bin Laden's network; and Oct. 15's "Why They



TEAM NEWSWEEK: The magazine's award-winning coverage of the terrorist attacks was led by (from left) Kalins, Meacham, Whitaker and Zakaria.

JAMES LENSE/COPIES SAHA

Hate Us," which included a package probing the roots of Islamic rage.

"News organizations define themselves by how they cover the big stories, and it's a special pleasure to win the award for our coverage of the biggest story of our generation," says Rick Smith, *Newsweek* chairman/editor in chief.

On that unforgettable Tuesday, as the attacks unfolded, Whitaker remembers thinking that "it was going to be a hell of a story." The trick was going to be in its execution.

As the staff scrambled to produce the newsstand-only special issue, the editors were already contemplating their next moves. Given newsweeklies' deadlines, when big news breaks it's to their advantage if it hits on a Friday or Saturday, so their Monday issues are competitive with daily newspapers. With the early-week time frame on the attacks, *Newsweek* had to aim higher. "We knew we had to pull out even more of the stops and produce a really memorable issue [for] all 3 million subscribers," explains Whitaker.

Right before Sept. 11th, *Newsweek's* editors had discussed offering readers more ambi-

tious, longer-form analytical pieces, bolder photography and a slightly more updated design look. All those plans kicked into gear to produce the "God Bless America" issue, which hit stands the Monday following the attacks. "We wanted to push even harder on doing the kind of in-depth reporting, writing, photography and art direction that in the past has been associated with glossier magazines and monthlies," says Whitaker, who last April hired Dorothy Kalins, founding editor of *Saveur*, to help refine *Newsweek's* aesthetics as executive editor. In addition to Whitaker and Kalins, *Newsweek's* top edit team on the NMA-winning issues included managing editor Jon Meacham and Fareed Zakaria, a columnist and editor of the magazine's international editions.

For "God Bless America," *Newsweek* editor at large Kenneth Auchincloss was recruited to write a powerful opening piece ("We Shall Overcome") on patriotism and the nation's renewed sense of unity. Assistant m.e. Evan Thomas and Mark Hosenball, a Washington-based investigative correspondent, crafted a nine-page overview of the largest

criminal investigation in U.S. history, with help from *Newsweek* bureaus in Paris, London, Jerusalem and Afghanistan.

The following week's "Trail of Terror" package exposed "missed clues" that led to Sept. 11 and probed bin Laden's decade-long trail of death, complete with a four-page pull-out poster that mapped out the terrorist camps of Central Asia. Having kept its foreign bureaus in place despite the recession and with more than a half-dozen reporters who had long experience covering terrorism, Whitaker says he figured "we could do an extraordinary piece on all the missed opportunities [to get bin Laden] and that someone—*The New Yorker* or *The New York Times*—was going to come along and do it if we didn't." Thomas wrote the issue's 10,000-word lead piece.

Before Sept. 11, Zakaria's biggest challenge had been to make international affairs interesting to *Newsweek* readers. After the attacks, his challenge was just the opposite. Now everybody was writing about foreign affairs, and readers were craving it. In writing the 8,000-word cover story "Why They Hate Us," Zakaria says he recognized an opportunity to call on his 20 years of researching and reporting on Islam. "It was something I had thought about for a long, long time," Zakaria says. The article sought to dramatically outline the causes of Islamic rage for readers by "telling it like a tragic tale," he says.

In addition to big bills for additional staffing, editorial gatefolds and conducting polls, *Newsweek's* intensive coverage of the attacks carried other potential costs. There was the possibility that newsstand buyers and loyal subscribers would be turned off, especially given the 24-7 coverage on television. But sales rose dramatically. *Newsweek*, a subscription-driven title, averages about 145,000 copies sold on newsstands per week. "God Bless America" moved a record 2 million single copies, followed by "Trail of Terror" at 510,000 and "Why They Hate Us" at 310,000. *Newsweek's* total paid circulation in the second half of last year grew 5.2 percent to 3.3 million, according to the Audit Bureau of Circulations. Newsstand sales soared 80.5 percent. *Newsweek's* editorial vision clearly was a hit not only with the ASME judges but with the most important judges of all, readers.

Magazines "are both a maker and a mirror of the country's life," Meacham says. For *Newsweek*, Sept. 11 became "a moment to commemorate, to explain—a moment to try to shape the future by understanding the present with the perspective of the past." ■



PACE-SETTERS: *Time's* core group on the special issue—(from left) Gibbs, Kelly, art director Arthur Hochstein, deputy m.e. Stephen Koepp and Golon—pulled it off in less than 48 hours.

The American Society of Magazine Editors acknowledged as much last week, selecting it as 2001's best Single-Topic issue. *Time* was nominated for recognition in five different categories, including General Excellence, in this year's National Magazine Awards.

"In complete sincerity, I would have wanted to win all of them. But if I could have only one, this is it," he says. "Believe me, a year in which thousands of people lost their lives puts all awards contests into perspective."

Kelly was already at his desk at 8:30 the morning of Sept. 11. *Time* would close its weekly copy the coming weekend, an issue Kelly felt could take account of the tragedy in a more typical roundup of features. For this special midweek issue, he wanted to capture the day in a single essay. He drew inspiration from childhood recollections of a Kennedy-assassination book published by UPI. The story was told in one long-form piece and became a keepsake for its-of-the-moment observations. Kelly wanted star writer Gibbs—with close to 100 *Time* cover stories to her credit—to pen one long piece that would act as a time capsule.

Because it was unscheduled, the issue contained no advertising, giving a kind of somber urgency to the unfolding narrative of images and copy. Underscoring that authority was Kelly's black-bordered layout of the issue's cover and pages. Mailed to 3.9 million subscribers, it sold another 2.4 million on newsstands.

"It wasn't obvious then, it was risky, but his instincts were so right," says Gibbs. "He wanted us to produce just a snapshot of that day."

She admits she only recently read her 13-page piece for the first time, explaining her post-publication reluctance: "At a newsweekly, you always have to let go of copy before you're done, and this was the biggest story I had to let go of fastest."

Gibbs was given a copy deadline of 6 p.m., Wednesday, Sept. 12. Locally, *Time* reporters were e-mailing her copy from New York City's hospitals, armories and neighborhoods. Other *Time* correspondents across America and around the world were sending her dispatches as well. At noon, *Time's* editors called Gibbs asking for her copy, which would run about five times the average length of *Time* features. ("What makes you think there's any [story]

» SINGLE-TOPIC ISSUE

Time Immemorial

Time reaffirmed its mission by covering Sept. 11 on instinct

BY NOREEN O'LEARY

IT WAS THE KIND OF HOMELAND WAR REPORTING UNIMAGINABLE BEFORE SEPT. 11: ON that catastrophic morning, *Time* feature writer Nancy Gibbs, unable to get into Manhattan, raced against deadline at her Bronxville, N.Y., home computer, sifting through 950 e-mailed dispatches. The surreal impact

of the World Trade Center attacks was already hitting her bucolic Westchester enclave, as the neighborhood accounted for its own casualties. Meanwhile, *Time* contract photographer James Nachtwey narrowly missed becoming a victim himself as he shot film directly under one of the falling Twin Towers. Working to create the visual complement to Gibbs' piece, the veteran combat lensman—whose work has taken him to Afghanistan, Northern Ireland and Bosnia—never thought he'd cover an area under siege just minutes away from his South Street Seaport home.

Their efforts came together in a remarkable 64-page special edition that was produced

and distributed in a mere 48 hours. If there was little familiar about that frightening day, *Time's* editorial staff relied upon the 11th-hour reflexes that are the normal stuff of newsmagazines.

Managing-editor James Kelly shrugs: "An issue like this is possible because we exercise these muscles week after week. All the resources are here when we need them at a time like this." But looking at the magazine on Sunday morning in the calm dawn after publishing's most traumatic week, even he was moved to tears. The issue's graceful, poignant writing and compelling photography defy the difficult emotional circumstances and deadlines surrounding its production.

yet?" she replied.) Within an hour, she began sending in "chapters," which got edited, fact-checked and laid out simultaneously.

Working nearly around the clock, Gibbs relied on a mentor's advice. The late cultural historian and *Time* essayist "Otto Friedrich used to tell me, "The bigger the story, the more you need to stay out of its way," she says. "You don't need to do the things writers do to bring a story to life. Don't muck around with it"

Kelly made virtually no changes in the copy. "I wouldn't revise a thing. I felt very, very strongly that this be a piece produced in this time frame," he says. "I thought I'd make the chaos of the day work for us. We could put anything in the story and not go wrong, because that was reflective of that chaos."

On Sept. 11, *Time* picture editor Mary-Anne Golon was filling in for the magazine's vacationing director of photography Michele Stephenson. Golon rushed out of her New Jersey home to reach Manhattan before the bridges closed, working two cell phones as she lined up photographers. By luck, Nachtwey had been called back from Paris the night before, a rare occurrence given his round-the-world shooting assignments. After hearing the first attack, Nachtwey ran to his rooftop to shoot. A full 30 pages of the issue were devoted to images from Nachtwey and other photographers. He would spend more than twelve hours shooting at Ground Zero. Arriving at *Time's* offices at 2 a.m. Wednesday covered in ash, Nachtwey was a ghostly figure reeking of fire and jet fuel, whose chalky footprints remained in *Time's* offices the following day.

"This was a moment of reinvigoration for photojournalism. Video images are important in telling the story. But stills are frozen, their memory is so much more powerful than the moving image," underscores Golon.

"I'm not taking anything away from [Time] people kicking into high gear, but I'm also being Catholic about how much luck played into things that day," says Kelly.

Luck will always play a role in magazine journalism, so rooted in the moment. But *Time's* single-issue reflection on the events of Sept. 11 demonstrates that while newsweeklies still can rise to the occasion in delivering breaking news, they can be packaged in a manner that gives them enduring relevance.

"At a moment when people have questions about what is a newsweekly, we've shown them," asserts John Huey, Time Inc. editorial director, in toasting *Time's* staffers last week in a 24th-floor conference room. "This is a piece people will hold on to for years to come." ■



ELLIES BY THE HANDFUL: Sullivan (left) and Kelly show off their bronzes. *The Atlantic Monthly* last won three awards in 1988.

» **REPORTING · PUBLIC INTEREST · FEATURE WRITING**

An Ocean of Words

Atlantic Monthly triumphs with lengthy, probing journalism

BY SASHA ABRAMSKY

ONE WRITER CRAFTS A FIRST-PERSON ESSAY, A VIRTUOSO EXAMPLE OF CATHARTIC LITERATURE, on her teenage son's life with muscular dystrophy and her emotional responses to his trauma. Another—a human-rights lawyer at Harvard's Kennedy Law School with a background as a fresh-out-of-college

battleground journalist in early-1990s Bosnia—writes a passionate exposé, some 20,000 words in length, on the Clinton Administration's inaction in the face of the Rwandan genocide in 1994. A third fashions a masterly report on the cultural and political conflicts opened up between the United States and Egypt during the often acrimonious investigations into what, or who, brought down Egypt-Air Flight 990 off the coast of New York one otherwise calm night in late 1999.

Each of these articles appeared in the newly energized *Atlantic Monthly* during the past year, shepherded by editor Michael Kelly, who himself was brought onboard when David

Bradley bought the prestige journal in 1999. Since Bradley (who was on a business trip and unavailable for comment) purchased the magazine, says president John Fox Sullivan, the editorial budget has increased by a few million dollars a year, newsstand sales have risen by 43 percent, and total circulation has hit 504,000. Through investing in articles such as the National Magazine Award-winning troika, Sullivan asserts, the magazine's "goal is to have the leadership class in this country consider *The Atlantic Monthly* to be a core read. We want to reach the people who read *The New Yorker* and *The Economist*."

Last week, at the annual awards, the hard

work paid off, as the three articles translated to three wins (out of five nominations) of the fabled Elephant trophies. Penny Wolfson, a soft-spoken poet-turned-essayist, won the Feature Writing prize for her powerful essay "Moonrise," on her emotions and her son's life in the shadow of the teenager's worsening muscular dystrophy; William Langewiesche, who was a commercial pilot for more than a decade, triumphed in the category of Reporting for his insight on the aftermath of the EgyptAir disaster; and Samantha Power, fresh from promoting her recently published book *A Problem from Hell: America and the Age of Genocide*, beat out the competition in the Public Interest category for her tome on Rwanda.

The last, and only other, time the *Atlantic* swept three prizes in one year was in 1988.

All three writers are adamant that only in the *Atlantic* would they have been given such leeway and such space to write on each of their topics. "The *Atlantic's* an amazing magazine right now," Langewiesche says by phone from California, shortly after stepping off an airplane to word that he had won the Ellie. "There's a huge amount of editorial energy and courage—for a guy like me it translates into the freedom to explore a subject in depth. It's the place to be for serious writers."

Langewiesche's article on the EgyptAir crash explored, through devastatingly intimate reportage, the feud that bubbled up between the National Transportation Safety Board, which concluded that one of the Egyptian pilots had deliberately downed the plane, and Egyptian officials, who decried the finding as a smear campaign against their airline, culture and country. Opinionated and at times withering in his critique, Langewiesche unapologetically sided with the NTSB on its findings, while explaining to readers how complicated things become when different bureaucratic and political cultures clash on so emotional a subject. The piece, says Langewiesche, became "a parable for the relations between the U.S. and the Middle East, specifically the Egyptians. It was really never about airplanes, but the conflict of political systems and cultures."

While Langewiesche's article covered a topical subject, both Power and Wolfson won for articles that lesser publications might have shied away from. "They were obviously big gambles," says editor Kelly after the awards ceremony. "We were betting against the market in obvious ways—they were about death and the specter of death. A lot of magazines would hesitate to publish them—too heavy."

Says Power of her article on how President

Clinton's team failed to intervene against the Hutu genocide carried out against Tutsis in Rwanda in 1994: "It's about how good, decent people look away. It's about nuance. What's shocking isn't that we didn't send our troops. That's disappointing... What's shocking is that we did nothing. How could our system have shut down to that extent in the face of the single fastest, most efficient genocide in history?"

In her massive article, Power explored how political advisors to Clinton shied away from recommending intervention; how Rwanda was viewed as a small country far from America's shores upon which the Administration was unwilling to expend political capital; and how the political leadership seemed at times more concerned with wrangling over the technical definitions of genocide than with preventing the slaughter. In so doing, she educated readers not just about the circumstances surrounding the genocide itself, but about the mechanisms within American political decision-making structures that led the world's biggest superpower to abrogate its responsibilities and stand on the sidelines during this catastrophe.

At the other end of the spectrum is Wolf-

son's essay. Where Power writes about death on an epic scale, Wolfson writes about dying on a far more personal scale. Since 1988, when her son Ansel was three years old, she has known he has a degenerative (and eventually fatal) disease. Many sufferers die in their teens; Ansel—now 17, a high-school senior who was accepted into Columbia University for this fall—is a survivor.

For as long as she has known about her son's illness, Wolfson has written about it. "I can't imagine not writing," she explains. "Essay writers and poets are very similar. They write from within a scene, from a very personal point of view. A fiction writer uses a mask. An essay writer and a poet don't have masks."

All too often, essay writers also don't have outlets for their writing. That the *Atlantic* had the foresight to snap up Wolfson's essay as well as the other pieces speaks volumes about the magazine itself. As Kelly shoulders his bags, grabs the Ellies and certificates and heads out to catch a cab to the airport, Samantha Power shouts after him, "Thanks for taking the chance, Mike!" It's an appropriate coda to a most gratifying afternoon. ■

» GENERAL EXCELLENCE · PERSONAL SERVICE

Spanning the Globe

Nat Geo Adventure takes dangerous destinations in stride

BY TONY CASE

IT WOULD APPEAR THE GODS CONSPIRED TO KILL MUCH OF THE REPORTING THAT ENDED up earning *National Geographic Adventure* this year's National Magazine Award for General Excellence among magazines with circulation of 200,000 to 500,000. Besides the seemingly insurmountable logistical

nightmare of covering a story deep in disease-ravaged eastern Africa, concerned scientist friends of writer Tom Clynes, worried about the serious health risks, appealed to him and photographer Seamus Murphy not to travel to Uganda to report on doctors working to contain the Ebola epidemic.

The very nature of the assignment featured in last year's May/June award-winning issue—getting up close and personal with a deadly virus—would have been enough to keep most reporters away. In fact, two of the physicians Clynes and Murphy trailed for two weeks in Uganda died of exposure to the virus shortly after the journalists returned home. "Tom and

Shamus really put themselves in harm's way," recalls editor-in-chief John Rasmus.

Meanwhile, a profile of anti-Taliban military commander Ahmad Shah Massoud by author Sebastian Junger (*The Perfect Storm*) in the March/April issue looked at one time like it would never see the light of day despite months of exhausting negotiations to earn the trust of Massoud and his handlers. Massoud would end up being assassinated by terrorists posing as Arab journalists on Sept. 9, two days before the terrorist attacks on America. (Junger later eulogized the warrior in the magazine's November/December edition.)

"The irony is, if [those around Massoud]

THE SMART CHOICE.

* Source: Nielsen Media Research: March 2002, M-Su/8-11p.

** Source: Nielsen Media Research: 4Q01 HHs, M-Su/8-11p.

**MSNBC has the youngest,
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CNN	64	\$49,835
FOX News	60	\$55,367

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SHOWING OFF THEIR CATCH: *National Geographic Adventure* staffers celebrated their awards for General Excellence and Personal Service at the Bryant Park Grill. (Front row, from left): Rasmus, Sachs, design director Julie Curtis, Byers; (back row): Meigs, Jannot, managing editor Lynne Sanford and photo editor Sabine Meyer

had been as vigorous in vetting the guys around him [the day he was killed] as they had been about us, he'd still be around," says *National Geographic Adventure* editor-at-large Stephen Byers, who assigned the piece.

Despite the obstacles, both the Uganda and Afghanistan dispatches got filed, the journalists returned safely, and another Ellie sits on the shelf at *Nat Geo Adventure*—one of two NMA honors the magazine took home last week (the other was for Personal Service, the second year in a row the title has won in the category). For its General Excellence win, the title beat out *Details*, *Saveur*, *Sports Illustrated Women* and *Texas Monthly*.

"An editor prides himself on making it work—take the right writer, assign him to the right story, no matter how dangerous or unlikely it might seem, then cross your fingers and hope it works," says *Adventure* executive

editor Mark Jannot. "That's the most rewarding thing about this business."

Whether reporting from Ebola-plagued Uganda and the front lines in northern Afghanistan—or from the much-politicized Alaska National Wildlife Refuge and a string of lush and tranquil Caribbean islands—the 3-year-old, 351,000-circ title, published by the National Geographic Society, prides itself in putting readers smack in the middle of some of the most adventurous, and sometimes risky, places on the planet.

On winning two Ellies in just its third year in business, Rasmus says with a shrug, "We got lucky and we hit our stride in the same year."

Rasmus says the magazine strives to "stretch the definition of 'adventure' to include not just adventure, travel and sports, but the kinds of subjects people find inspiring and important." Rasmus, who has notched a string of Ellies as editor of two other action-oriented magazines, *Men's Journal* and *Outside*, says he wants not simply to transport the reader to another point on the map, but to encourage him or her to stake out their own life adventures. "Adventure means a lot more than just having a good time," the editor says. "It's taking control of your life, maximizing your quality time and getting more out of life. Nobody

lies on their deathbed and says they wish they'd spent more time at the office."

Adventure publisher Christopher Sachs contends that following the horrors of Sept. 11, charting one's own personal adventure has never been more important. "If the '80s and '90s were about discretionary income and collecting toys, the new millennium is about discretionary time and collecting experiences," Sachs says.

For the second straight year, *National Geographic Adventure* won Personal Service honors, a particular point of pride for Laurence Gonzales, writer of the piece that won this year's prize. "Land of the Lost" tells the story of Ken Killip, one of the estimated 71 million Americans who wander into the wilderness each year and can't find their way out.

"You take a smart, competent guy on a trail he knows is in the wrong place," explains Gonzales. "Logic dictates that he would backtrack, but instead he keeps going forward. What goes on in the brain that would make a person follow a known wrong path? Unraveling that mystery was the point of the piece."

Beyond a psychological study, the piece, which ran across 13 pages of last December's issue, featured several sidebars with survival tips and first-hand accounts from those who ambled down the wrong pathways and lived to tell about it. "It was a deep, rich story, but one accompanied by full-court-press service," says deputy editor/features James Meigs. "We are a service magazine—our readers expect it." ■

The Other Winners

General Excellence: under 200,000 circulation, *Print*; 500,000 to 1 million, *Vibe*; 1 million to 2 million, *Entertainment Weekly*. Leisure Interests: *Vogue* for "Caviar Conundrum," "Salt Chic" and "High Steaks" by Jeffrey Steingarten. Profile Writing: *The New Yorker* for "The Lost Tycoon," by Ken Auletta. Design: *Details*. Photography: *Vanity Fair*. Fiction: *The New Yorker* for "What Is Remembered," by Alice Munro; "A House on the Plains," by E.L. Doctorow; and "Surrounded by Sleep," by Akhil Sharma. Essays: *The New Yorker* for "My Father's Brain," by Jonathan Franzen. Columns and Commentary: *New York Magazine* for "Russert to Judgment," "Sullivan's Travels" and "The Stupids," by Michael Wolff. Reviews and Criticism: *Harper's Magazine* for "Seize the Day Job," "The Second Coming of Richard Yates" and "Cold Verities," by Lee Siegel. General Excellence Online: *National Geographic.com*. Hall of Fame: Susan L. Taylor, senior vp and editorial director, *Essence*.

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Adweek Magazines'
Special Report
MAY 6, 2002

» **CABLE ISSUE**

BRAD SIEGEL

Turner Entertainment's president takes on challenges, and risks

A CLEAR PICTURE

Cable operators are focusing on HDTV

NEWS IMAGE

MSNBC repositions itself in cable news





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editor's note

As everyone who works in the cable industry knows, they are living in interesting times. The challenges, and the opportunities, are many, and in this Special Report, we look at a number of issues facing cable networks.

After several years of talk, there finally seems to be progress on the high-definition TV front. In the past two months, a few things have happened to break the logjam: Comcast and Charter Communications announced they would roll out HDTV, and Federal Communications Commission chairman Michael Powell set voluntary deadlines for cable networks to provide digital content, which includes HDTV. And just a few weeks ago, Discovery Networks announced it would be the first basic cable network unit to offer a high-definition feed. On top of that, the price of HD-enabled TV sets is dropping fast. According to one network head, the price could be under \$1,000 by the end of 2003, "and we want to be there when that happens," he says. That's a lot more enthusiasm than we've heard for the technology in the past five years combined. For good reason. As Eric Schmuckler writes in "I Can See Clearly Now," the MSOs and networks are beginning to understand how money can be made by broadcasting in high-definition. Now, the story gets interesting.

Another challenge is to create a brand in the ever-expanding cable universe. Networks are begetting networks (see "Double Vision," beginning on page 36), and programmers are imitating programming (see "Every Picture Tells a Story," page 6). So, how do you stand out from the crowd? Brad Siegel, the president of Turner Entertainment Networks for TBS, says you do it by taking risks. If there's a movie script you love, you make the movie, even if it probably won't be a ratings-buster. If you've got the audience for adult animation, then you expand that franchise while the viewers are hot for the product. In "Risk Management," *Mediaweek* reporter Megan Larson talks to Siegel about how he plans to re-energize the Turner Entertainment troops post-merger. "The past few years have not been fun," Siegel admits, as Turner has changed hands and heads. But he's got a vision for what Turner can be. And he's up for the challenge.

Patricia Orsini
Editor, Special Reports

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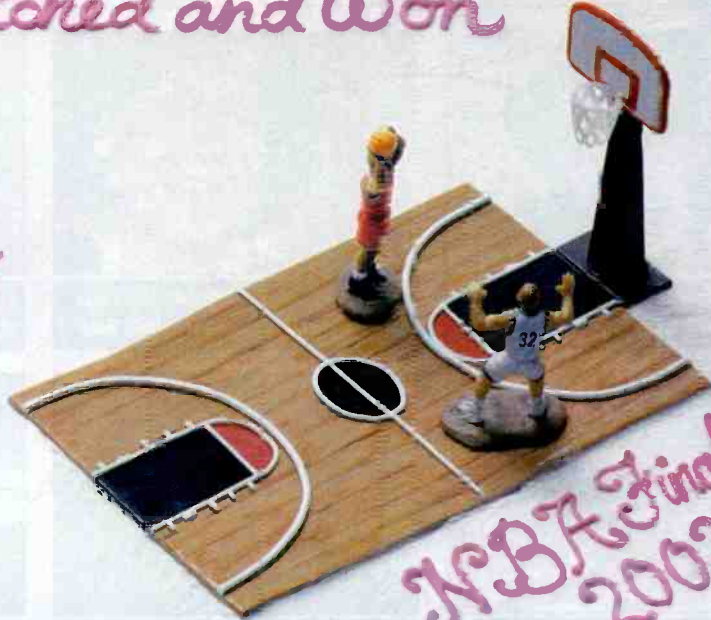
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When A&E launched *Biography* on April 6, 1987, as a special profiling Josephine Baker, network executives probably had no idea what it would become. Today, the cable network is available to more than 80 million homes. It's a brand name, with a magazine and Web site that have extended that brand. The success was not lost on other cable networks. In the years since *Biography* premiered, stations across the spectrum have created their own versions of the celebrity profile. Everyone—and everything—from film stars to sports heroes to movie scripts have gotten the “this-is-your-life” treatment. It works on several levels. For viewers, it satisfies their curiosity about other peoples' lives. For the networks, it's relatively inexpensive to produce and easily adaptable to fit several brands, from entertainment to sports. For the celebrities, it's a kick. “It's like a wake or a funeral without having to die,” *Sex in the City*'s Cynthia Nixon told *People Magazine* about her Lifetime *Intimate Portrait*.—Megan Larson



Life in full: Biography's Oprah profile is its highest rated.

Every picture tells a story

After 15 years, Biography and its imitators continue to reveal private lives **BY MEGAN LARSON**

‘Bio’ diversity



» 3/96 E! True Hollywood Stories
Celluloid heroes such as Judy Garland



» 7/96 Lifetime's Intimate Portraits
Famous women such as Elizabeth Dole



» 8/97 VH-1 Behind the Music
Highest-rated episode: Shania Twain



» 7/00 ESPN Classics SportsCentury
Athletes like Jackie Joyner-Kersey



» 8/00 AMC's Backstory
Why 'Vinny' almost didn't get made



» 8/00 WE's Cool Women
Debbie Allen interviews real women



» 10/00 BET's Journeys in Black
African-Americans like Louis Farrakhan



» 10/00 MTV's Diaries
Highest-rated episode: Britney Spears



» 4/01 Oxygen's Sports Aside
Debuted with profile of Nadia Comaneci

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GETTING ITS PHIL: MSNBC is playing catch-up in the competitive cable network news arena. Its newest acquisition: Phil Donahue.

Was MSNBC ever meant to be the hard-hitting news network everyone expects it to be?

BY ALEC FOEGE

Soft sell

When NBC launched the America's Talking cable channel in 1994, the last thing the network had in mind was hard-hitting news coverage. Helmed by Roger Ailes (now head of Fox News), the fledgling outlet held a nationwide talent contest offering the winner a yearlong contract to host his own daytime talk show. Early program offerings included light fare such as *Am I Nuts?*, an irreverent look at stressful everyday situations; a show in which guests talked about their problems and viewers were invited to call in and help; and *Bugged!*, billed as "primal scream therapy brought to you courtesy of the information superhighway."

That soft-news past has come back to haunt MSNBC, the cable news outlet into which America's Talking eventually morphed. Microsoft joined the fold in 1996, adding an Internet component managed by both partners. NBC News controls the television content, though until last fall you wouldn't necessarily have known it.

Cable news reaped a huge ratings boost after Sept. 11, but third-place MSNBC has little to show for America's renewed obsession with current events. Though the

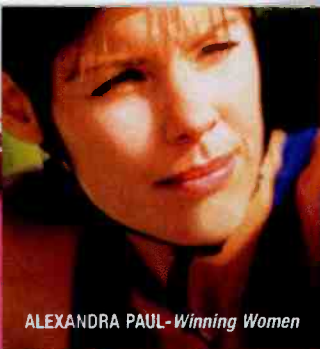
perennial also-ran averaged 290,000 viewers for the first quarter of 2002, up 24 percent from 2001, Fox News Channel drew an average of 666,000 viewers, a 116 percent increase, while CNN roped in 546,000 viewers, up 55 percent from the previous year.

Even Erik Sorenson, MSNBC's 46-year-old president and general manager, admits that the post-attacks news environment threw the five-and-a-half-year-old network for a loop. "We did great in the first month or two after the crisis, but when we got into the op-ed debate stage, MSNBC did not have the assets," says Sorenson. "We did not have the programming, we did not have the unique personalities for which viewers make appointments in cable talk news to compete with CNN and Fox. That's why we've fallen behind." In recent weeks, MSNBC has renamed itself "America's NewsChannel," adding stars and stripes to its on-air logo and using the phrase "fiercely independent" in its promos. The new patriotic image is an obvious effort to re-brand the currently indistinct entity, and represents something of a return to its roots.

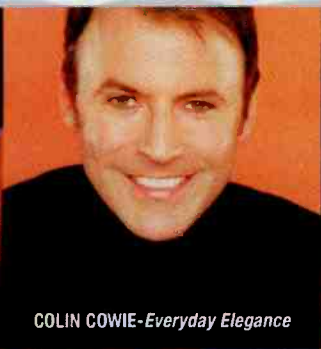
Last week, Sorenson hired Jerry Nachman, former edi-



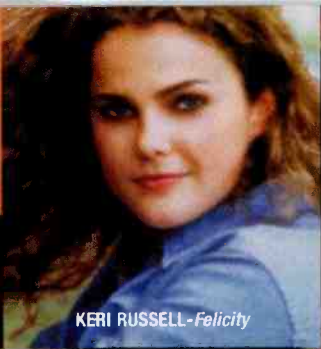
NAOMI JUDD-*Between Us*



ALEXANDRA PAUL-*Winning Women*



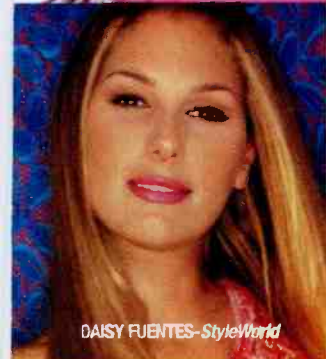
COLIN COWIE-*Everyday Elegance*



KERI RUSSELL-*Felicity*



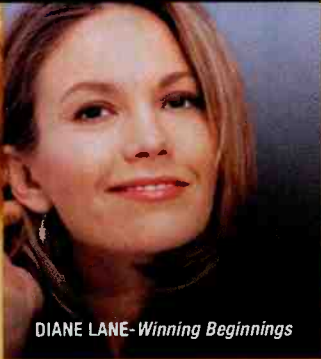
KATE-*Cinematherapy*



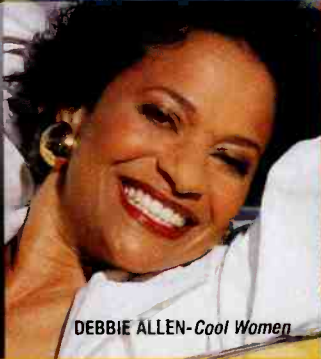
DAISY FUENTES-*StyleWorld*



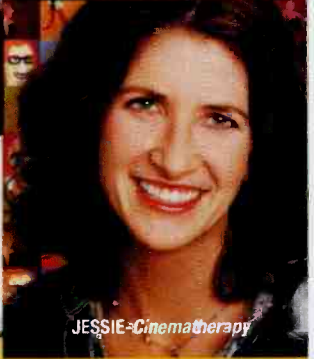
FAYE DUNAWAY-*The Yellow Bird*



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And the business model was sweet: NBC News still receives a substantial license premium from Bill Gates and Co., the entry fee for the software behemoth to wet its feet in the television industry. That means that Microsoft pays for half of *Hardball with Chris Matthews* and *The News with Brian Williams*, programs that appear on both MSNBC and CNBC and together account for nine hours of combined daily programming, factoring in repeats. For a while the model returned huge cost savings to NBC News, while leaving MSNBC to battle with CNN and Fox, neither of which has a broadcast network news component to help it.

Sorenson says Microsoft remains fully engaged in the partnership. Executives from both companies attend meetings "two, three, four times a year" and are in regular communication. Topics include overall strategy, budgets, and strength of the advertising markets in both the TV and dot-com worlds. "As much as we all might want there to be a converged broadband world," says Sorenson, "we all realize it isn't here yet, and we've got to compete on the terms that are in front of us."

Under Sorenson, the network slashed millions of dollars in personnel and programming expenses over the last two years. But the penny-pinching had some unfortunate side effects. MSNBC spent less than \$1 million over the same time period on off-air advertising and promotion, no doubt shrinking the channel's public profile.

Also at issue has been MSNBC's inability to explain what it offers that differentiates it from other news channels. "It's sort of like Avis and Hertz," says Val Nicholas, MSNBC's vp of advertising, promotion and marketing. "You can say we're the same thing and 'we try harder,' but Avis has never been No. 1. And that's not a place you want to be."

According to Sorenson, MSNBC has reapportioned its assets in recent months and also has taken on additional

"When you go to a news channel, it's important to see not necessarily new faces but certainly different faces," says Carmel Group's Stroud. "MSNBC had failed to realize that: a) we need to keep things as up to date as possible; b) we need to repack and repurpose less programming; and c) we need to get some voices on the station or on this channel that really give us something different."

That's starting to change. Beginning this summer, Chris Matthews, who now appears on both CNBC and MSNBC, will do his show exclusively for MSNBC. Says Sorenson, "I've been telegraphing in interviews and staff e-mails that we're looking for more personalities with our own special spin." Under consideration are *Politically Incorrect* host Bill Maher, *This Week's* Sam Donaldson and comedian Dennis Miller, who recently lost his gig on *Monday Night Football*. Other than Phil Donahue, no hires have been finalized.

Andrew Tyndall, for one, is not convinced that these kinds of changes will turn things around for MSNBC. "I don't see a coherent channel," he says. "Maybe they're looking for a third way where there isn't one." Tyndall does believe, however, that the vulnerability of No. 1 Fox News's lineup is that it may appear like a bunch of old men. "So if you go female and you go young and multi-cultural, that would be counter-programming against Fox," he says.

Since the goal in cable news is not appointment viewing but rather drawing audiences to a news source throughout the day on a regular basis, the key is finding a mix of personalities to appeal to all viewers. "What's the flow now?" wonders Tyndall. "It's Donahue and then Williams and then Keyes? Well, that doesn't make sense at all—you need a voice that takes you through the evening."

Sorenson, who signed a new contract with NBC in July, has faith that the "America's NewsChannel" campaign will help galvanize that voice. "I'm bringing in



"The headline out of that report was that CNN was the reporting network and Fox was the opinion network. MSNBC was the confused network."
ANDREW TYNDALL, MEDIA ANALYST

costs. *The Wall Street Journal* recently reported that MSNBC executives had asked Microsoft for nearly \$30 million to cover higher news-gathering costs and new programming, as well as to make up for ad-revenue shortfalls resulting from the advertising recession.

Sorenson says the last two sales quarters have been among MSNBC's best, despite the decline in audience. "We're selling out and doing well," he says. "We're just not getting as much money as we could be getting if we had higher ratings."

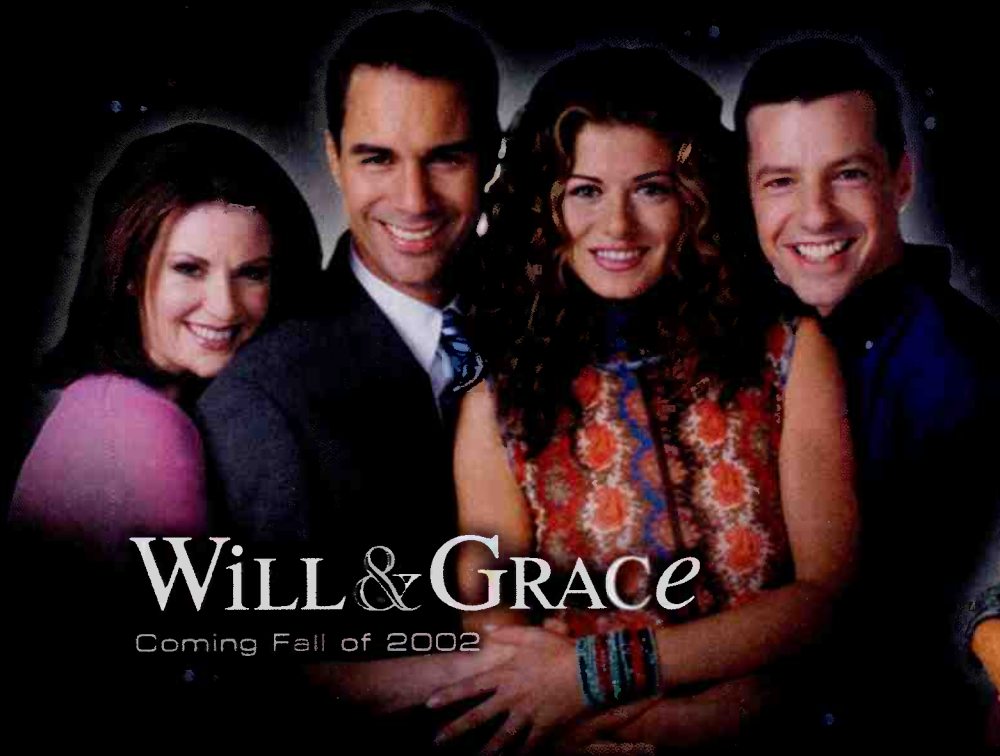
MSNBC's new line of attack appears to acknowledge some of its current weaknesses. While repurposing content translates into terrific cost savings, it doesn't necessarily equal a good long-term game plan.

behind-the-scenes people who can assist me in driving a more traditional cable-news kind of approach," he says. By stealing a little of Fox's talk-radio-style formula and wedding it with CNN-quality reporting and analysis, MSNBC hopes to recast itself as the premier unbiased news source. While observers say such a dramatic programming shift can do damage to a network's core viewership, Sorenson is confident that MSNBC's new tack is in line with the country's current mood.

"We have the quality, but we don't have as much quantity as we want," says Sorenson. ■

Alec Foege is a freelance writer who frequently writes about media for Mediaweek.

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Cable operators are beginning to realize there is money to be made in high-definition transmission BY ERIC SCHUMUCKLER

One usually marks a turning point only in retrospect. But the last few weeks have made it clear that high-definition television—which uses a digital set with a wide-screen picture five times sharper than today's analog models—has gone from a “mañana” technology to the front burner.

In March, two top system operators, Comcast and Charter Communications, announced they would roll out HDTV big-time. Last month, Federal Communications Commission chairman Michael Powell nudged along all interested parties—except consumers—with voluntary deadlines for providing digital content, which increasingly means HDTV. In mid-April, Discovery Networks announced it would be the first basic cable network unit to offer a high-definition feed. HD sets have found their way into 2 million homes and prices are dropping fast. Sure feels like a watershed moment. You can tell your grandkids about it.

HDTV has been a headache for the television industry ever since a task

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force led by former FCC chairman Dick Wiley more than a decade ago recommended that the United States adopt a digital standard for the next generation of TV sets. The FCC set aside precious spectrum to accommodate the fat HDTV signals and ordered broadcasters to switch completely to digital by 2006.

But progress has been glacial. Consumers were too busy replacing vinyl record albums with compact discs and trading VCRs for sleek DVD players to heed a governmental fiat to drop heavy thousands on fancy digital TV sets.

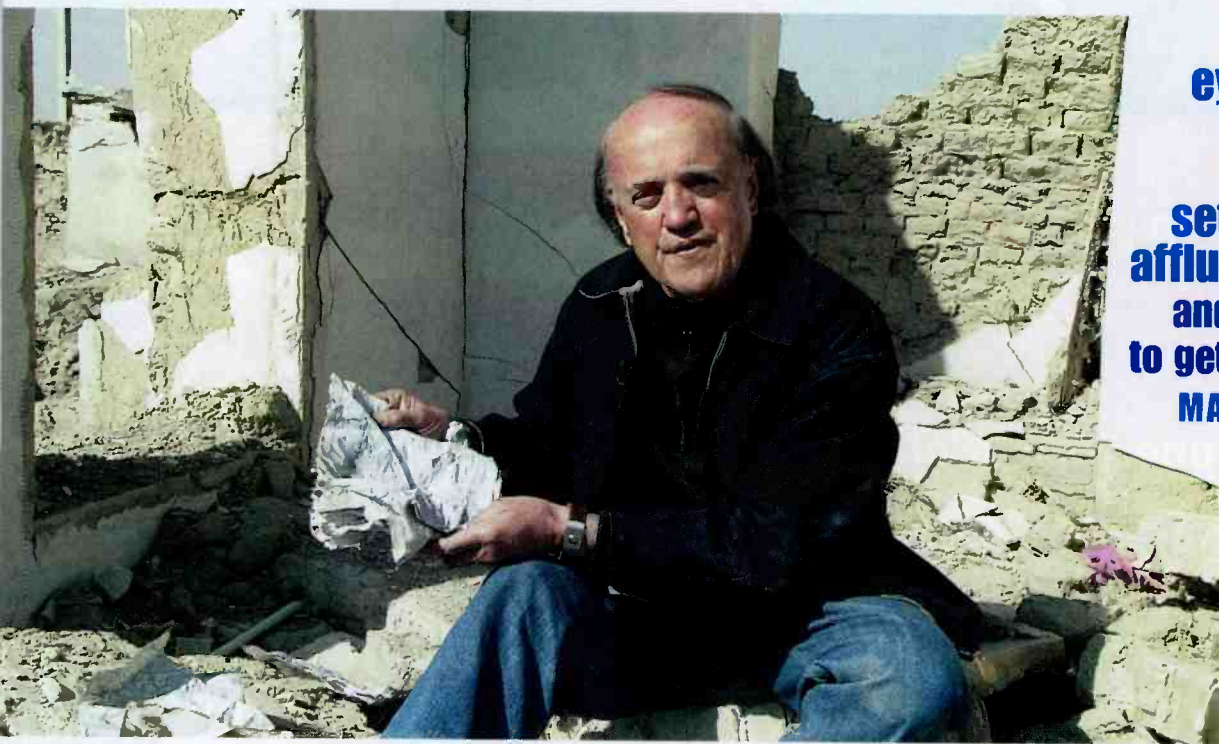
For the record, "digital TV" and "HDTV" are not synonymous. Digital TV sets, combined with the proper digital set-top box, can offer enhanced, interactive services. While some earlier digital sets were not HD-compatible, nearly all of them are now.

HDTV has been stuck in a vicious circle for years: Producers, broadcast networks, local broadcast stations and cable networks avoided investing in a format to which

High-def cheerleaders are now talking not if, but when. The adoption rate for digital television is outstripping the historical acceptance of color TVs, VCRs and PCs, according to the Consumer Electronics Association. That group projects sales of 2.1 million digital units this year and 4 million next year.

"The price points of HDTVs are falling like a rock," says Mark Cuban, the 43-year-old billionaire who is chairman and founder of HDNet, the only all-high-def national TV network, available via satellite. "Right now you can get a name-brand set for \$1,500 and an off-brand for \$1,200. This Christmas it'll be \$1,000 and next Christmas it'll be \$500 to \$800. And we wanna be there when it happens."

By all accounts, HDTV will knock your eyes out. "It's like looking out the window," says Mark Hess, vp of digital services for Comcast. "When you're watching a ball game, you can read the T-shirts of people in the stands." Cuban, who pipes HDNet into 1,500 retail stores where it



**"We're selling eye candy to the early adopters. People with HD sets are the most affluent customers, and there's a war on to get that subscriber."
MARK CUBAN, HDNET**

HIGH-DEF NEWS:
HDNet sent reporter Peter Arnett to the Middle East.

consumers were indifferent, while consumers didn't see the point of shelling out exorbitant amounts of money for HDTV sets when no content was available. The impasse is finally ending.

"We're beginning to see some signs of life," says Forrester Research analyst Josh Bernoff. "There are more than a million sets out there, which is enough to get people to pay attention. Producers are switching to it because it is perceived as more future-proof. And the Powell plan will definitely move things along because it's the direction those parties are going in anyway. The traditional logjam is starting to ease—instead of being motionless, it's moving slowly."

is seen by hundreds of thousands of customers a day, asserts that high-def "changes people's viewing habits. You still watch your favorites in analog, but if it's a toss-up, you watch HD. Your channel universe declines from 150 to five real quick."

That's peachy for electronics makers, but the TV business has not yet figured out how to make HDTV pay. Unlike other advanced technologies, it has no established revenue stream. For broadcasters the problem is acute; networks and local stations have never been able to charge for their signals. Of the cable nets, so far only HBO, Showtime and Cablevision's sports-driven MSG Networks offer high-def signals, but none are seeking an

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that "a thousand people called overnight; the speed was impressive." Subscribers there need a second box—a single-box solution will be ready this summer, says Hess—which rents for \$10.95 a month or sells for about \$300. Over the next year it will roll out the service in the Washington, D.C., area, northern Virginia, Maryland, and Detroit. Is Comcast looking to make a profit? "Sometimes you do things without an immediate payoff," Hess says. "[HD] adds value to our package and makes us a tech leader. When the price goes below \$1,000, a lot of people are going to buy HDTVs, so learning about the product now is real important to us."

Conspicuously absent from Comcast's Pa.-N.J.-Del. offering is CBS, which airs almost all its prime-time sitcoms and dramas in HD. Although neither side will comment, CBS is said to be demanding payment for its high-def signal, while Comcast refuses to shell out. It's a replay of the Great Retransmission War of 1993, when broadcasters tried to extract payment for their over-the-air signals and cablers balked. "So far, the cable operators have won every round," says Bernoff. "But [CBS parent] Viacom could say, 'Pay a little more for Showtime in high-def and we'll throw in CBS.'"

HD programming is on the rise, and the Powell plan will accelerate that trend. The plan urges the nets to air 50 percent of prime-time programming in HD "or other value-added [digital] programming" starting this fall, and cable operators to carry five of these signals at no cost. ABC offers about half its schedule in the format, NBC picks a few spots and Fox has sat on the sidelines. About two-thirds of HBO's schedule is in HD, including all theatricals, the net's original movies and *The Sopranos*. (No word on when *Taxicab Confessions* will go high-def; it's murky in the back of that cab.)

Discovery Networks will go high-def when Discovery HD Theater launches in June. It will sign on with 275 hours of programming from across the company's services, including *Walking With Dinosaurs*, *Inside the Space Station* and *Extreme Hawaii*. "HD is bandwidth-greedy," says Dave Leavy, senior vp of corporate communications. "There will probably be only six or seven HD channels; broadcasters will play a major role and there will be a movie slot and a sports slot, so there's only one or two others available. Discovery wants to be there." The new network could be sold as a stand-alone or packaged

almost twice the cost of a standard truck. It also laid new fiber in all its venues and built two high-def edit rooms in New York's Madison Square Garden.

"It was quite a bit of capital expense and even more of a challenge back then making sure the equipment existed," says Dave Shaw, senior vp of technical operations. Shaw uses 13 high-def cameras to shoot a baseball game and 11 for basketball and hockey. The cameras put out both an HD and a standard signal, so he's only paying for a couple of extra crew members. (When the broadcast nets do sports in HD, they sometimes use separate crews, doubling the cost.)

Comcast is likewise jumping into HD production next year, through 200 regional sports telecasts in Philadelphia and Baltimore/Washington. As regional sports net owners, Comcast and Cablevision are uniquely suited to make this leap, and Cablevision further hopes to profit from HDTV sales at its retail electronics unit, The Wiz.

MSG's Shaw believes HDTV is a product that sells itself. "I have hundreds of HDTVs throughout the Garden, and I've yet to see someone who hasn't been blown away by it," he says. "It's hard to look at regular TV afterward."

That's exactly the reaction Mark Cuban is counting on to boost his eight-month-old HDNet. It airs 16 hours a day on DirecTV, with deals brewing for cable and over-the-air distribution later this year. Following the well-trod route of using sports to drive a new technology, he struck deals for 80 Major League Baseball games, NHL hockey, college hoops, pro lacrosse and the NBA's Dallas Mavericks' games (Cuban owns the franchise). He also did some Winter Olympics coverage in partnership with NBC, and he sent correspondent Peter Arnett to the Middle East for high-def war reportage. Other programming includes MGM movies, travel documentaries, Broadway's *Victor/Victoria*, a Harlem Globetrotters special, a Barry Manilow concert and the self-explanatory *Bikini Destinations*.

"We're selling eye candy to the early adopters," says Cuban. "People with HD sets are the most affluent customers, and there's a war on to get that subscriber—is it cable or satellite? Both need high-definition content to get or keep that subscriber, and we know the technology better than anyone."

Won't some media megacorp eventually crush niche

"There are more than a million sets out there, which is enough to get people to pay attention. The logjam is starting to ease, slowly." JOSH BERNOFF, FORRESTER

with Discovery's new video-on-demand service for a fee in the neighborhood of about \$8.

Cablevision plans to offer HD to its digital subscribers later this year, and the company's MSG Networks unit is a leading HD programmer. Its MSG and FSNY regional sports nets offer 250 HD telecasts a year—every home game of the Mets, Knicks, Rangers and other New York-area sports franchises. MSG started the effort in 1998 by building an HD production truck for \$9 million,

player HDNet? "A Time Warner may have a big library," Cuban says. "But you can't do anything with stuff on 16mm or tape, and the better shows are already licensed. In sports, I can pay license fees. I'm getting the third-best game of the week and I can live with that. It's not like I need the Olympics to survive. My competition right now is the price of TVs." ■

Eric Schmuckler is a contributing editor to Mediaweek.

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country music television



Risk management

Brad Siegel is recharging Turner Entertainment Networks by taking on new challenges, and a few chances. BY MEGAN LARSON

Seated at a table, wearing his horn-rimmed glasses and signature button-down dress shirt with the BJS monogram, Bradley J. Siegel doesn't seem to have changed a bit since he joined Turner Broadcasting Systems, Inc., almost 10 years ago. The company, however, is very different. TBS Inc. has endured two acquisitions by two very different companies—Time Warner and AOL—that have transformed it from a tight-knit Atlanta fraternity of Ted Turner's people to an international corporate leviathan.

But as he always does, Siegel is making it work. "The last few years have not been fun," says Siegel, president of TBS Inc.'s Turner Entertainment Networks, referring to the January 2001 merger with AOL. "One of the things that made this company is risk-taking, but in the last few years we have been risk-adverse."

But there's still a bit of the gambler in Siegel, says his boss, TBS Inc. chief Jamie Kellner, and that trait has kept networks like TNT in good shape while it has won Kellner's respect. Siegel's recent risk-taking has come in many forms: from producing a sleeper (read: low ratings) film about a salesman with cerebral palsy to expanding Cartoon Network's adult-animation block (a move that is currently in the discussion stage). Such actions embody Siegel's "vision and mission statement," which he wrote earlier this year as a way to recharge the Turner Entertainment troops post-merger. His top-line goal is as simple as it is grand: to capture the largest share of entertain-

PHOTOGRAPH BY ANN STATES

ment consumption, including sports, among consumers 2 to 75 years of age and to have everyone within that age group watch the network once a week.

Siegel has always aimed to make the Turner networks No. 1, but the moribund advertising economy combined with AOL's impossible promises to Wall Street have handcuffed his gambling habit by forcing cost cuts in programming, marketing and staff. The TNT Originals movie studio was downsized and folded into TNT under network president Steve Koonin; film and series projects were shelved or canceled; longtime employees were fired. As he climbs out from this rather dark hole, Siegel knows his goal can't be reached tomorrow, but says it is eventually attainable through smart work, communication, fun, pas-

his material. The event got covered.

From promotions, Siegel dabbled in production at the National College Television Network, but it wasn't until 1988 that he got his first real job or, as he puts it, "the first time I wasn't looking to raise money for payroll the next week." Siegel was charged with developing original programming for American Movie Classics. It was the first time he learned "how to make programming relevant to cable operators," he says.

It was his experience in promotions, production and programming that got Siegel the job to spearhead the launch of Turner Classic Movies in 1993 and kept him at the company. He rose from relative obscurity to become one of Ted Turner's top lieutenants, but more significantly, he survived the cataclysm of the AOL-Time Warner merger, which brought layoffs and hordes of non-Turner people who outside observers thought for sure would take his job. Siegel cut costs and met budget while keeping programming and marketing as fresh as possible. In the years before the merger he was also president of TNT and started the TNT Originals movie studio. He emerged from the merger storm with oversight of TBS Superstation, Cartoon Network, Turner South and Boomerang. "It is rare to find someone who has creative instincts, is quick on their feet and pragmatic in business matters," says Josh Sapan, president of Rainbow Media and Siegel's boss when he was vp of programming at American Movie Classics. "Brad makes things happen."

It was a serious question among outside observers as to whether Kellner was going to let Siegel do his job when the new boss arrived last year. Kellner, after all, had brought former colleagues from The WB and Fox such as Garth Ancier and Suzanne Daniels into the company. But CNN was in such dire need of a makeover that Kellner, who had never been in charge of a news operation, was completely absorbed by the revitalization of that network. Siegel, for the most part, was left alone. "Whenever there is a change at the top, there is always a thought

that there will be a problem, but [Siegel and his staff] bought the right programming, made the right investments and the marketing is in good shape," Kellner says. "Though we have disagreed, we have a similar vision."

Says Siegel: "There are things that need Jamie's approval and there is lot of back-and-forth talk between us. He needs to know what is going on, but it is my job to get it done."

Two weeks ago, at an upfront presentation to advertisers in New York, Siegel announced that \$1 billion was going to be allocated to the programming budget for TNT and TBS in 2003. That is a real number, he emphasized later, to pay for original productions, theatrical acquisitions, off-network series and sports rights for the NBA, NASCAR and NCAA football. "For the last year and a half we had to reduce programming—no point in spending \$10 million on a movie when only 20 percent of the inventory is going to be sold," Siegel says. He says it was important to announce this news because, "We are asking



SEEING DOUBLE: Turner airs *Charmed* on both The WB and TNT

"I like multiplexing, but advertisers need to step up," says Siegel, frustrated that TNT cannot charge as high a CPM for the show as The WB does.

sion and, above all, a bit of calculated risk. He says: "I do not take this lightly. It is time to ignite things again."

"Brad's intense," says his friend and first TBS Inc. boss, Scott Sassa, NBC's West Coast president. "He has a strong opinion about everything." From Sassa to Kellner, everyone Siegel has encountered agrees that his intensity and his ability to take risks has driven him from the moment he changed his mind about law school four days before he was to begin and headed to New York. He took a job as a promotions director at the magazine *Sports Wise New York*; he had no idea what public relations was or what purpose an ad agency served, but figured his experience as concert committee head in college was all he needed. "I just didn't know any better," Siegel says, recalling that when he had to promote a cross-country-skiing event in Central Park, he hopped on a bike with press releases in hand and walked right into the offices of the top three local network weathermen and handed them

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cable operators and advertisers to make investments, and they need to know that we are making an investment, too.”

With three large national cable properties—TNT, TBS and Cartoon—Siegel has a good base with which to achieve his goal of reaching every 2- to 75-year-old. But the question remains: In an ever-expanding cable universe, will the ad dollars continue to materialize? Ad revenue at TNT and TBS fell steeply last year. But recession aside, Turner Entertainment as a whole performed, analysts say. “The networks get lost in the reporting with HBO and The WB [other networks in which AOL Time Warner has a stake], but I would say that they put up solid results during the economic downfall,” says Peter Mirsky, a media analyst for SG Cowen, adding that Cartoon Network offset weakness at the general entertainment networks. TNT’s ad revenue fell to \$476 million last year after hitting a high of \$528 million in 2000. TBS fell to \$543 million from \$620 million, according to analysis by Kagan World Media. During that same period Cartoon Network grew its ad base to \$142 million from \$133 million.

Cartoon Network is well positioned, analysts say, because it is both young and far-reaching (80 million subscribers) and therefore has revenue and carriage-fee growth potential. It also occupies a niche—the buzzword for advertisers—as the only pure

animation channel. TBS and TNT also have reach on their side (87 million subscribers and 85 million subscribers, respectively), but the channels face the typical challenges of any broad-based general entertainment network. “The broad-interest cable network has the problem of having to differentiate itself from other general entertainment networks,” said Mel Berning, president of U.S. Broadcast for MediaVest. “Turner has done a better job than most, and [TNT and TBS] will always be players when a cable budget is on the table, but it is easy in this kind of market to look for natural fits for advertisers in a certain environment.” Adds John Rash, chief broadcast negotiator for



“Whenever there is a change at the top, there is always the thought that there will be a problem. Though we have disagreed, we have a similar vision.”

**JAMIE KELLNER,
CHAIRMAN, TBS INC.**

Campbell Mithun: “The most important dynamic is a distinction between the two services [TBS and TNT], and though it is never complete it is significantly more advanced than it was a few years ago.”

In mid-2001, after the AOL-ification of Time Warner and the appointment of Kellner, TNT’s identity was unclear. It canceled the highly touted drama *Bull* in favor of one about a cop with supernatural powers, *Witchblade*, and it began to air The WB’s *Charmed* in a secondary window on its schedule. The TNT that Siegel helped build into a made-for-TV-movie studio that churned out award-winning bio-pics like *George Wallace* and elegant westerns like *Crossfire Trail* was, it seemed at the time, being dumbed-down. But the strategy worked.

Parts of TNT’s schedule are certainly reminiscent of The WB network that Kellner founded, but ratings stabilized and demographics got younger without sacrificing the movies that had made its reputation. Last year TNT launched a star-studded “We Know Drama” marketing campaign that focuses on the link between its diverse programming line-up—top-shelf theatrical acquisitions like *The Perfect Storm*, its original movies and acquired drama series like *Charmed*.

In first quarter of this year, TNT’s household delivery and demographics grew over the same period in 2001, but TBS’s household ratings and delivery among key demographics dipped 16 percent in first quarter of 2002 to a 1.6 rating (1.3 million households). The problem, observers say, is that the 25-year-old TBS, which has suf-

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THIS RINGS A BELL: Door-to-Door, an original movie for TBS, is the sort of project Siegel loves to do.

"For any programmer, that whole notion of consumers being in control of their [TV viewing] time is something you have to be aware of." BRAD SIEGEL

ferred through several misfired branding campaigns on its behalf, has remained undefined. "Ted [Turner] used to always ask, 'What is this branding thing? TNT is drama and TBS is sitcoms,'" Siegel recalls. "So, we spent a lot of money and energy on research and found out exactly that. In this day and age if you are not branded you are considered unsuccessful, but I don't think that is true. TBS is known for movies, sitcoms and the Atlanta Braves, and what it is known for is what has gotten it its ratings. TBS is lighthearted entertainment for mainstream America."

This fall, TBS will home in on what Siegel thinks it is best known for. Beginning in September, it will air a prime-fringe lineup of *Friends*, *The Drew Carey Show*, *Home Improvement* and *Seinfeld*. Original movies and theatricals will round out the prime-time schedule. And the network will be given a new on-air look.

Speaking to a group of Columbia University students recently about drama writing for television, Siegel begins to choke up slightly when he talks about the upcoming TNT movie *Door-to-Door* starring William H. Macy. Based on a *60 Minutes* story about a man who endeavors to

be a door-to-door salesman despite his cerebral palsy, it is as close as one comes to a labor of love in TV these days. "Sometimes you make a movie not for the ratings but because you read a script, and you just know that you don't want anyone else making that movie," he says.

Siegel is just as passionate about casting. He discusses *Bull*, the canceled Wall Street drama that launched in 2000. It was well-cast, he tells the class, but the plot took a wrong turn in the first season when the protagonists began to emulate the fat cat financiers that they had spurned. The network newsroom drama *Breaking News*, which never aired, had casting problems from day one. The writing was also mediocre. *Witchblade*, the one surviving original TNT series, works, he says, because it contains several ratings-catching elements—police story, mythology, romance and action as well as the all-important attractive female lead.

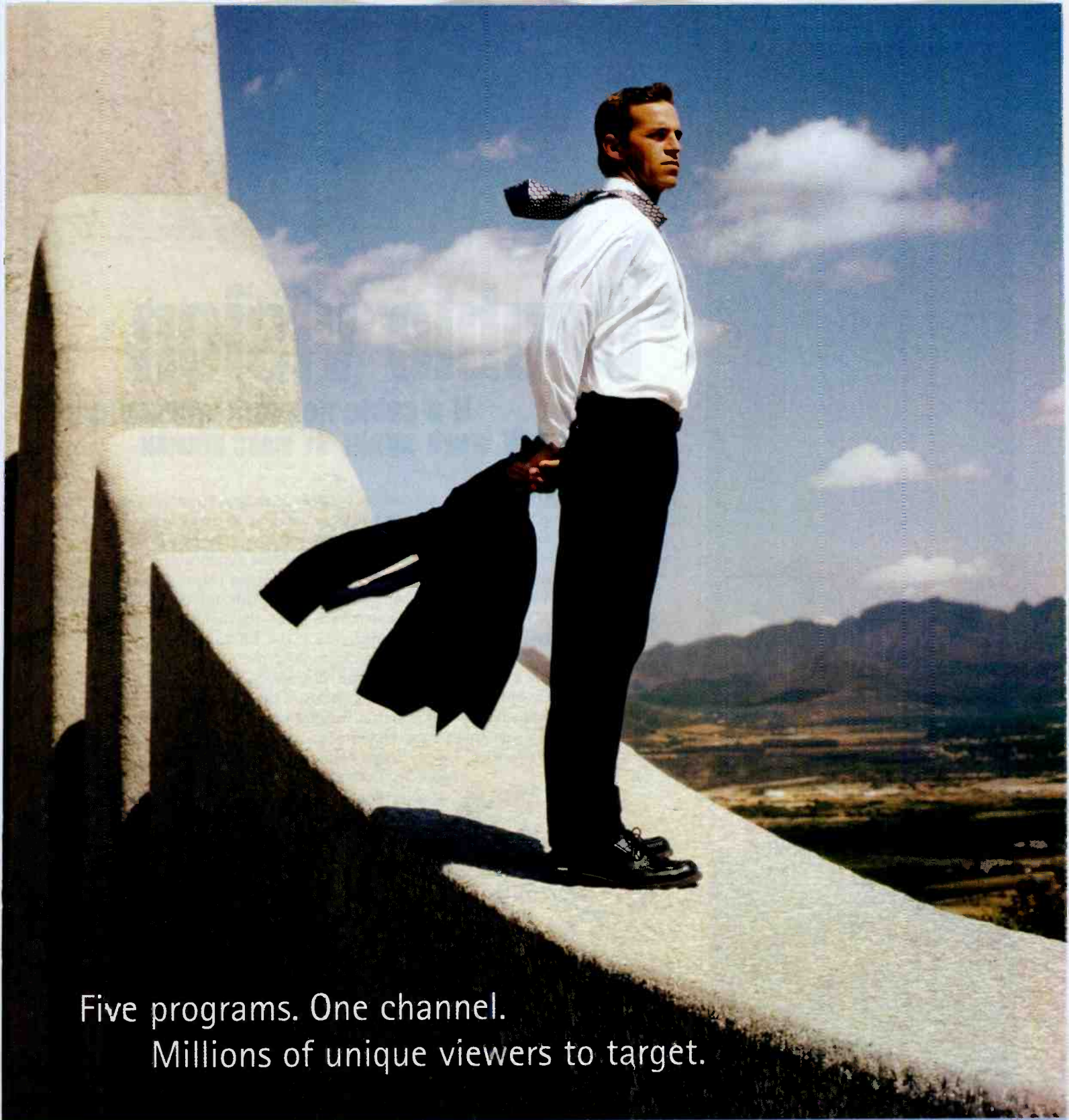
During his two-hour talk to the Columbia class, it's clear that Siegel believes that content is king. But there is another important element to maintaining the health of Turner Entertainment. Part of his mission and vision statement is to stay on the forefront of technology by "advancing and leveraging our brands by adapting to, or contesting, those changes that threaten our business," he wrote. TBS Inc. executives are experimenting with video-on-demand services and the multiplexing, as Kellner calls it, of series and films across several TBS platforms and The WB.

Though VOD is not his primary responsibility, Siegel says that cable operators are expecting the TBS staff to customize CNN and Cartoon in order to drive set-top boxes. "For any programmer in the future, that whole notion of consumers being in control of their [TV viewing] time is something you have to be aware of."

Multiplexing is currently working on TNT and WB with the sharing of *Charmed* as well as theatrical movies (the latter a new development for The WB), but Siegel is concerned about the disparity of cost-per-thousand rates between cable and broadcast for the same programming. "I like multiplexing, but advertisers need to step up," he says, frustrated that TNT cannot charge as high a CPM for *Charmed* as The WB does.

As a way to economize further and control programming rights and windows, TBS Inc. aims to create more of its own programming through Turner Television. It's working on two pilots, to be unveiled soon, that can be leveraged against several of the networks. Although TBS has a relationship with Warner Brothers studio, the networks have always had to pay dearly for product (the \$1.2 million per episode paid to *ER* is the most egregious example).

These endeavors are like anything else on the Turner Entertainment agenda, whether it be potentially low-rated drama for drama's sake, \$1 billion on the programming bottom line or adult animation; risks with a lot of output but no guaranteed return. "We need to find new ways to grow the business," Siegel says. With a nod to the benefits of Turner Television, he adds, "We can't let artificial cost structures get in the way of doing something new." ■



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If a cable network worked once, it will work again **BY MARC BERMAN**

Once upon a time, the concept of a television spin-off meant *The Jeffersons* "movin' on up," Rhoda, Phyllis and Lou Grant making it minus Mary Tyler Moore, and *Knots Landing* out of *Dallas* and into its own hour of weekly dramatics.

Now the concept of the TV spin-off has taken on a significantly wider meaning. Instead of Laverne and Shirley graduating from *Happy Days* to their own series, cable networks are begetting other cable networks. Although the idea is not necessarily new—MTV offspring VH-1 was born in 1985—the number of networks giving birth to other networks has exploded. Think the Lifetime Movie Network and Lifetime Real Women from Lifetime; Biography from A&E; Boomerang from the Cartoon Network; TV Land from Nick-at-Nite; and Style from E! Entertainment.

With so many new cable networks surfacing in the expanding broadcasting environment, an association with a known franchise is an added incentive for viewer tune-in. "When you think back historically, some of the classic shows—*Rhoda*, *Maude*, *The Jeffersons*, *Happy Days*, *Gomer Pyle* and *The Bionic Woman*—are spin-offs of other series," says TV veteran Bob Jacobs, vp of television distribution at ECM, who was responsible for the groundbreaking deal to sell *Cosby* in syndication. "Had the character or concept not been proven, success may have never been in the cards. And I think that same philosophy can be used in this highly populated cable spin-off landscape."

Leading the pack in actual number of cable spin-off networks is the Discovery Channel, which, to date, has introduced Animal Planet, Discovery Health, Discovery Science, Discovery Civilization, Discovery Home & Leisure, Discovery Kids, Discovery Wings and Discovery en Español. In addition, Discovery will launch Discovery HD Theater, a new 24-hour HDTV channel, on June 17. As cable providers continue to determine what the best use of their bandwidth is (the evolution of video-on-demand and more interactive programming are two options), digital networks remain in the forefront. And along with the rapid rise of digital networks is the current trend of spinning off new networks from existing brands.

"Theoretically, with 50 to 60 different channels in a basic cable package alone, not to mention

ON THE REBOUND:
Classic cartoons such as Atom Ant get a second life on Cartoon Network spin-off Boomerang.



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additional channels offered on a per-tier basis, there has been an obvious need for more networks," says Brad Adgate, senior vp of corporate research at Horizon Media. "Unless the spin-off network is an exact duplication of its parent network, expanding a known identity to a different, albeit familiar-looking option is often an easier and more cost-effective way to reach an audience. Programming a brand-new stand-alone network is no inexpensive maneuver."

According to Nielsen Media Research, the total number of channels—broadcast and cable—has reached a record 478. The average number of channel choices per household in 2001 was 89.1—up more than 16 channels from 2000 and more than double the 41.1 available in 1995. The rule of thumb is simple: Offer a seemingly endless array of channel options so viewers can watch what they want when they want. And, as the above tally will attest, many of the new cable channels are comprised of niche-specific spin-off networks.

"The goal for any network is to take advantage of opportunities that present themselves, and digital TV has led to an endless number of new cable network opportunities," says Mark Norman, senior vp of business operations at Cartoon Network. Digital TV uses compression, which allows a cable company to offer anywhere from four to 12 digital video signals in the same slot currently occupied by one analog channel. "Considering the size of our animated inventory and the easy availability of digital television, it was a no-brainer launching Boomerang two years ago," says Norman. His network's popular Toonami block of Japanese animated shows—known as anime—is inspiring yet another offshoot. "We're now even considering a Toonami-themed network because of the popularity of our anime product," he says. "If you have enough product, and viewers already know who you are, you are already two steps ahead of the game."



PET PROJECTS: Animal Planet's pet psychic

"Instead of keeping our library product hidden on the shelf, we dusted it off, added original elements, and created two spin-off networks." JACK WAKSHLAG, TBS

In fact, "using an existing commodity is an often better, and easier, proposition for the consumer," contends John Ford, president of the content group at Discovery Networks. "Companies like ours with an abundance of programming can spread the wealth by effectively using a portion of the inventory to create more specialized networks. With an increased number of viewing options, going the more familiar route is an easier way to grab the viewer's attention."

A less obvious, but still important reason that more cable networks have gone the spin-off route is to safeguard the parent brand. "While it's easy to rest on your laurels, not following the pattern of niche-specific spin-off net-

works could make you look lackadaisical to the viewer, and that's not the image you want in this highly competitive environment," says Dan Davids, executive vp and general manager of A&E Network. "Adding brand extensions can protect your base and hopefully expand your horizons. Although we originally considered spinning off a golf and tennis or a nautical-themed network, choosing Biography meant traveling the more familiar route, and the payoff has been positive."

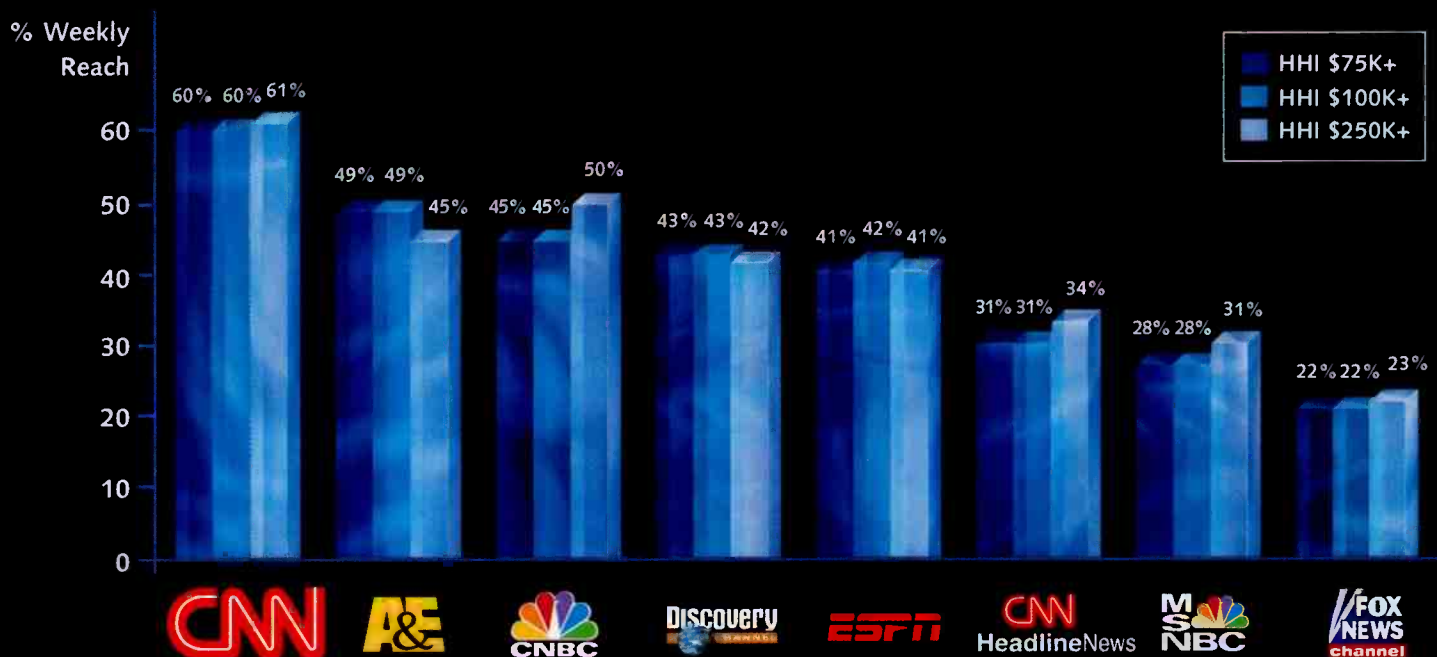
The same thinking worked for E! as well. "For us, creating Style was a logical progression for our E! audience," says Mindy Herman, president and CEO of E! Entertainment. "Instead of detracting from our core brand, we created a whole new identity."

Success, however, is a relative term. Unlike with broadcast networks, where a show's ratings are immediately available, a new cable network's success—or lack

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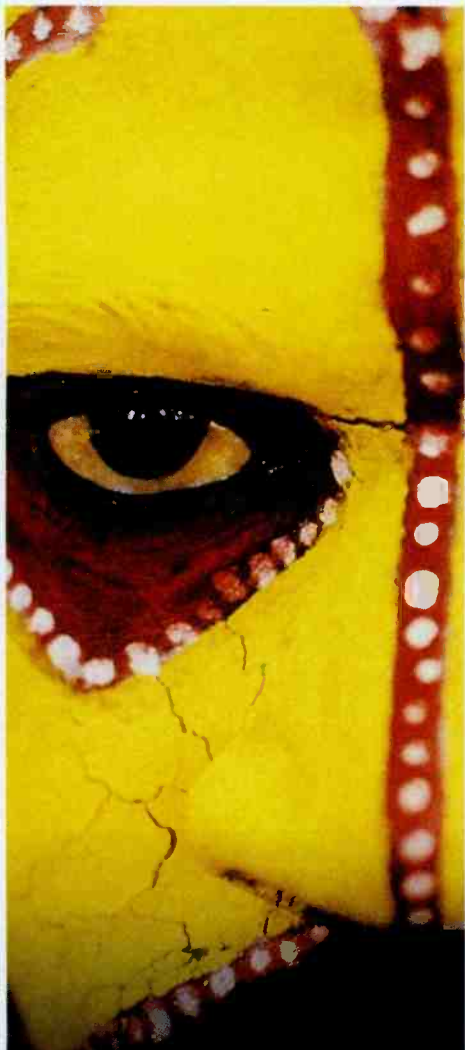


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Cable Networks: Viewed in last 7 days; 43 Basic Cable Networks Measured
Base: HOH with household income qualifiers
of Affluent Households with a TAV of at least \$2,000,000: HHI \$75K+ 2,764,000;
 HHI \$100K+ 2,529,000; HHI \$250K+ 1,100,000
Source: 2001 Mendelsohn Media Research Affluent HOH Survey, HHI \$75K+

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thereof—is generally unknown in the beginning due to an initially low subscriber base. Any new cable network can choose to be rated by Nielsen once it hits about 4 million subscribers. However, unless there is great demand from the advertising community, most wait until there are at least 10 million subscribers before officially ordering Nielsen data. Some wait even longer: The Oxygen Network waited until it reached the 40 million mark before Nielsen began rating it.

Other possible pitfalls: With so many new networks premiering, there are just so many original ideas left to consider. And by traveling the hybrid route there is always the inherent danger of detracting from the parent brand if the new network is not clearly defined. "Creating a network from another network is like adding a room onto your house or choosing Diet Coke instead of Coke," said Tim Brooks, senior vp of research at Lifetime Television. "The reality is there are really few, if any, good differentiated ideas to go around, and more networks like us are turning to the welcome familiarity of spin-offs. But you have to be careful not to extract from your parent network's image."

"If you do it right it won't cannibalize your core network," says Abbe Raven, executive vp and general manager of The History Channel. "When we launched History International in 1998, our focus was on a more global historical point of view, and we used The History Channel as a platform to debut some of the spin-off product."

Some networks have so much content archived, the cost of programming another channel is minimal. "Instead of just keeping our library product hidden on the shelf, we dusted it off, added original elements and successfully created two spin-off networks—Turner Classic Movies and Turner South," says Jack Wakshlag, chairman of research for the Turner Broadcasting System. "Why not put your inventory to its best possible use in this current age of digital networks?"

CABLE: THE NEXT GENERATION

NETWORK	SPINOFF
A&E	BIOGRAPHY
AMC	WE (WOMEN'S ENTERTAINMENT)
CARTOON NETWORK	BOOMERANG
CNN	CNN HEADLINE NEWS; CNN INTERNATIONAL; CNNFN
THE DISNEY CHANNEL	TOON DISNEY
E! ENTERTAINMENT	STYLE
THE HISTORY CHANNEL	HISTORY INTERNATIONAL
LIFETIME	LIFETIME MOVIE NETWORK; LIFETIME REAL WOMEN
NICK-AT-NIGHT	TV LAND
SHOWTIME	SHOWTIME NEXT
TNT	TURNER CLASSIC MOVIES; TURNER SOUTH
VH-1	VH-1 CLASSIC

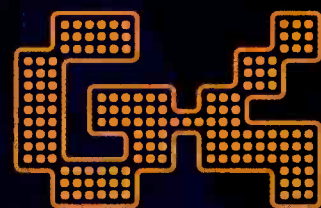
Now, with so many of these target-specific spin-off networks offered to viewers, the obvious question for cable suppliers to ponder is whether or not there is still a need for more networks. Do they really want to offer additional networks, or are there other viable alternatives on the horizon? "You can only saturate the market with so many new networks spun off from existing brands," notes Bob Marcossi, senior director of communication at Direct TV. "At this point every possible interest has more or less been filled, so I am not necessarily sure if we, or any of our competitors, would even want to carry any more cable network offspring."

It comes down to consumer demand, says Tim Fitzpatrick, spokesman for Comcast. "If there remains an interest in these more specialized cable networks, there is no reason for us not to comply," he says. "Although it may seem like the number of channels has reached the ultimate zenith, it wasn't that long ago when increasing from three to 10 seemed like an unlikely challenge. Because the digital platform allows us to offer a wider array of programming options, greater demand could lead to even more options. And in this world of increasing convergence between on-air and online programming, there will be plenty more activity to come." ■

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Cable's bloated buffet

Would ordering channels à la carte be a better alternative?

BY ERIC SCHUMUCKLER

For a Mets fan, the Cablevision/YES Network brouhaha is good, clean fun. Beyond the agony, the dish sales and the acres of newsprint, though, this rhubarb touches on a profound issue. Cablevision argues that each of its subscribers should not have to pay \$2 a month to watch the Yankees when only some are interested.

As I flipped through my cable dial the other night, I passed dozens of channels I never, ever look at: Animal Planet, BET, E!, Golf Channel, Court TV, HSN, Headline News, MSNBC and C-SPAN, to name a few. Even several "favorites" on my remote are just for show: I swear I intend to watch something on The History Channel someday. Nothing unusual about this—it's a truism in the multi-channel world that a person settles on about 10 channels. As a Cablevision subscriber being given a master seminar on individual choice, though, I began to wonder: Why should I pay for channels I never watch? What if I could order my cable à la carte?

There are many kinks to be ironed out in this modest proposal. First of all, attempting an à la carte system today would cause every cable system billing office to explode in a bright ball of flame, something many subscribers would no doubt applaud. Even if à la carte were technically feasible, pricing would be treacherous. I pay \$38.60 for my basic monthly service, which includes almost 50 basic cable nets (the rest are broadcast, premium, public access, etc.). Basic channels cost operators anywhere from a few pennies to \$1.75 (for ESPN) per subscriber per month, with regional sports nets running even more; the average is around 50 cents. So maybe I'll pay anywhere from two bits to a buck for each channel I want—I'll cop to TCM, Bravo, Comedy Central, TV Food Network and Game Show Network on the record—plus a premium for ESPN and my Mets source, FSNY. I assume broadcast channels are free. My kids want Nickelodeon, Cartoon Network and MTV, while my wife likes HGTV, Lifetime and Sci-Fi. Figure 20 channels for \$20.

And the world comes crashing down. "It would be great for consumers and awful for cable networks," says Kagan World Media analyst Derek Baine. "The whole system is set up on the fact that people pay for channels they don't want, and that's why these networks getting a 0.3 rating

are so successful. It's pretty easy to assume the widely carried general entertainment networks—TNT, TBS, USA, A&E and, for sure, ABC Family—would be hurt the most." Narrow-interest networks pulling 0.3 ratings would likewise get hammered.

In other words, this is a doomsday scenario for the cable industry. "A la carte would be bad for system operators, bad for cable networks, bad for advertisers and ultimately bad for consumers," says a representative of one major MSO. "It would be a financial plebiscite. Go ask HBO how they like consumers casting their vote every month."

In fact, HBO is doing just fine, thanks, keeping viewers entertained enough to fork over willingly. And the broadcast nets go out and earn their audiences the old-fashioned way every minute of their on-air day—if you don't watch, they don't get paid. Only in basic cable do networks get paid whether anyone's watching or not.

Leo Hindery Jr., YES chairman and former boss of TCI, has thought deeply on this subject. "It may be intellectually and ethically interesting to talk about à la carte," he says, "but you'll end up destroying two-

thirds of the 100 channels that exist today. I've modeled it—no channels would survive except news, a lot of sports, high-end movies and what I guess you'd call sex-and-violence. The reality is that only those four are assured of longevity, and even news is suspect. Discovery, A&E, and History Channel don't live. Kiss C-SPAN goodbye. Even Nickelodeon, with the aging of the population, I'm not so sure. And channels would cost a lot more without advertising support."

Even public interest advocates aren't convinced this is a bully idea. "It would be a mixed blessing for consumers," says Andrew Schwartzman, executive director of Media Access Project. "It makes it very difficult for new channels to reach audiences; the possible cost savings may be outweighed by the loss of diversity. I don't know how much people value the ability to browse. And to postulate that there'd be a commensurate pass-through of cost savings is to ignore the history and culture of the cable industry."

Consumer choice—what a rotten idea. Forget I mentioned it. ■



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Compare that to unsolicited direct mail for example. Think of the difference of buying attitude and interest where a shopper knows what's inside an envelope and then, and only then decides to take it home to review, read and respond – vs. an unsolicited envelope with its contents. It's the difference between night and day – low response and high response. We've eliminated 95% of the waste and tapped into one of the largest audiences anywhere.

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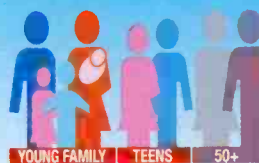
TEENS

•MALL "TAKE-ONES" – 12.5 MILLION



50+

•MALL "TAKE-ONES" – 12.5 MILLION



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RADIO

Oldies Turn Into Goodies With Younger Playlists

BY KATY BACHMAN

While many in the radio business have discounted Oldies as a dying format, Oldies stations in major markets including New York, Chicago, Philadelphia, Boston and San Francisco saw their audience shares jump by more than 10 percent over the previous book, according to the recently released Winter Arbitron survey.

For example, Infinity Broadcasting's Oldies flagship WCBS-FM landed in third

the audience of the Oldies format, a trend some radio programmers want to reverse.

"Stations are trying to freshen up the sound, and a lot have been dropping music from the 1950s," said Donna Odze, senior local broadcast negotiator for PHD, who still sees Oldies as a solid adult buy for her auto and packaged-goods clients.

"The days of playing a lot of songs from 1955-63 are over. It just got too old. Oldies is supposed to be a great mix of music, so why not move it into the '70s and '80s?" said Joe

ed to promote its morning-show talent, including Harry Harrison on WCBS-FM and John "Records" Landecker on WJMK-FM in Chicago. "We've been working hard as a group to broaden the appeal and go with some big morning shows," noted David Pearlman, senior vp of Infinity.

"Our advertising started to turn around the first of this year, although the 18-49 year-old business can still be a stretch with our core audience in their 40s," said Sil Scaglione, vp and gm at WOGL.

Not all Oldies stations—there are between 800 and 1,000 in the U.S.—are seeing dramatic improvement. "Some advertisers have decided this is not the format to support," said Mark Richards, program director for Atlanta's Infinity-owned Oldies station WFOX, which slid to 2.4 in the Winter book from a 2.5 total share in Fall 2001.

Like other Oldies stations, Richards recently added more '70s titles in the past few weeks. To offset lost ad dollars and save on salaries, the station also dropped live personalities in middays and evenings. WFOX also initiated a "Save Our Oldies Station" campaign last month, asking listeners to voice their support via e-mail and phone calls.

Buyers were puzzled by WFOX's campaign. "I put the station on the buy list for Jaguar and Lincoln Mercury. They're perfect for that, but when I heard the promotion, it made me wonder why I was buying the station," said Marsha Owens, broadcast manager for Media Edge:cia in Atlanta.

OLDIES STATIONS IN THE TOP 10 MARKETS

STATION (OWNER)	MARKET	FALL '01	MKT. RANK	WINTER '02	MKT. RANK
WCBS-FM (Infinity)	New York	4.1	7	4.5	3
KRTH-FM (Infinity)	Los Angeles	3.1	10	3.2	8
WJMK-FM (Infinity)	Chicago	2.6	10	3.0	9
KFRC-FM (Infinity)	San Francisco	2.9	10	3.1	8
KLUV-FM (Infinity)	Dallas	3.9	6	4.1	6
WOGL-FM (Infinity)	Philadelphia	4.3	8	5.0	6
WBIG-FM (Clear Channel)	Washington	3.1	7	4.1	7
WODS-FM (Infinity)	Boston	4.5	5	5.0	4
KLDE-FM (Cox)	Houston	2.7	12	3.1	13
WOMC-FM (Infinity)	Detroit	4.9	4	4.8	4

SOURCE: ARBITRON, PERSONS 12+ AUDIENCE SHARE, MON-SUN 6 A.M. TO MIDNIGHT; WINTER= JAN. 3-MARCH 27

place, up from sixth place in the Fall 2001 book (see chart).

Some of the ratings lift can be attributed to consumers seeking comfort-radio formats following the Sept. 11 terrorist attacks. Supporting that theory is the fact that ratings for most News stations have settled back to pre-9/11 levels. But Oldies programmers also point to recent efforts to revitalize the format and make playlists and promotions more contemporary for listeners as well as advertisers.

In the past three years, the percent of listeners aged 25-44 tuning in to Oldies has shrunk to 22 percent from 35 percent, according to Arbitron. At the same time, listeners 50-plus now make up 54 percent of

McCoy, vp/program director of WCBS-FM. Instead of keeping Carl Perkins in heavy rotation, for example, he added, WCBS might play Billy Joel or Elton John.

WOGL, Infinity's Oldies outlet in Philadelphia, which fell to a 3.5 a year ago, saw its ratings jump 16 percent in the Winter survey. The station revamped its logo, ditched its 1958 pink Cadillac mascot and dropped a lot of '50s and '60s titles from its regular playlist. It also changed its production and promotion spots to make it sound more like a contemporary station that just happens to play Oldies as well.

Infinity, which is heavily invested in the format with a total of 14 Oldies stations—8 of which are in top-10 markets—also decid-

TV STATIONS

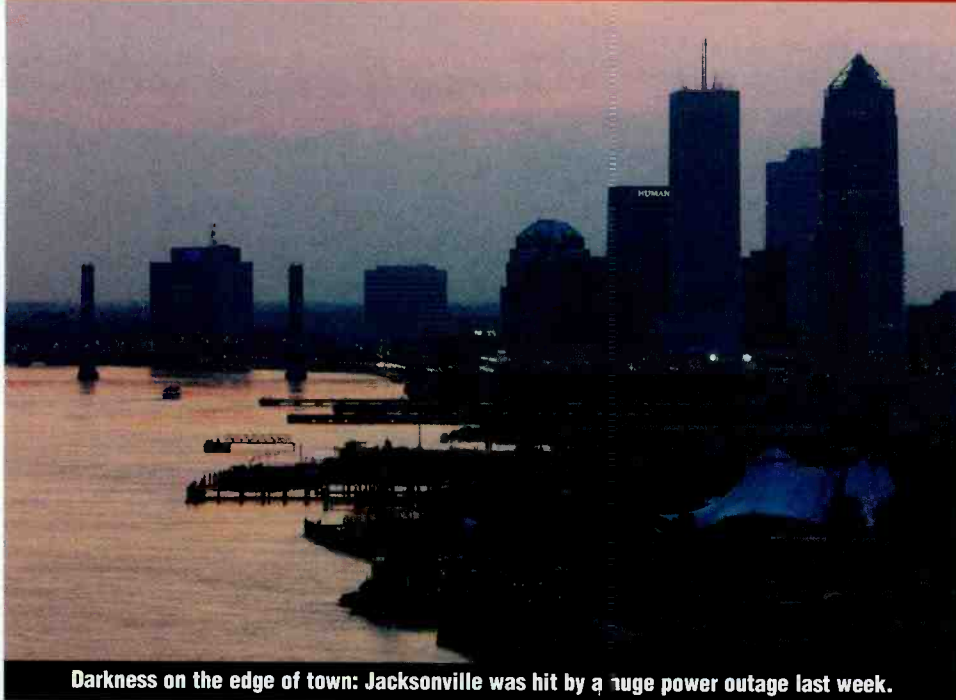
NBC Swings Up Schwaid

Following NBC's recent announcement that it had completed its \$230 million acquisition of NBC affiliate KNTV in San Francisco from Granite Broadcasting, NBC tapped Steve Schwaid, who was leading KNTV's transition to an NBC outlet, to become vp of news programming for all its TV stations.

Schwaid, most recently vp of WCAU-TV, NBC's owned-and-operated station in Philadelphia, will be responsible for developing programming, negotiating syndication deals and coordinating divisionwide news coverage for NBC's 13 O&Os, the 11 O&Os of Telemundo, as well as MSNBC and CNBC. He will also be looking for ways all the stations and cable outlets can share resources and programming. —KB

Market Profile

BY EILEEN DAVIS HUDSON



Darkness on the edge of town: Jacksonville was hit by a huge power outage last week.

JOHN REBERTON/THE FLORIDA TIMES-UNION

Jacksonville, Fla.

A MASSIVE SYSTEM FAILURE AT THE LOCAL UTILITY COMPANY LAST WEEK LEFT MUCH of Jacksonville and the neighboring counties of St. Johns and Clay without power on April 29 and forced some TV stations to switch to emergency generators to continue broadcasting. Having that backup

capability at the ready comes from being an Eastern seaboard market in which the weather is unpredictable—contingency plans are an important priority for Jacksonville's media outlets. Even still, Nielsen Media Research has decided to remove all of the TV-viewership data from the market for April 29 from the May sweeps ratings book because it failed to get the minimum sampling needed for the day due to the power outage.

Weather isn't the only thing that runs the gamut in Jacksonville. It has a diverse population—22 percent of the market is African American, with another 4 percent of Hispanic origin (see *Scarborough chart on page 26*)—and a mix of major businesses that are either based in or near the city or have significant operations in the nearby area. Companies based in Jacksonville include grocery store chain Winn-Dixie Stores; Stein

Mart, a clothing and accessory retail chain; SunPharm Corp., a pharmaceutical research company; and Trailer Bridge Inc., a transportation company. Bank of America and America Online are also two large employers in the area.

Tourism and recreation are also significant centers of commerce in the area. Just 12 miles from Jacksonville is Ponte Vedra Beach, a scenic resort area that features a number of outdoor activities, including pres-

tigious golf courses (the PGA Tour's annual Players Championship event is held here).

The Jacksonville television market, ranked 53rd in the nation with 563,510 TV households, has been the focus of considerable national attention of late due to a dramatic affiliation swap. The market's top-ranked station, Post-Newsweek's CBS affiliate, WJXT, will walk away from the network after a 53-year relationship because the two sides could not come to an agreement on compensation. WJXT's defection from the network means the station will become a traditional independent as of July 15. On the same date, Jacksonville's current UPN affiliate, Clear Channel's WTEV, which is usually ranked fourth or fifth in the market, will make its debut as the market's new CBS affiliate.

WJXT has consistently placed in the top three among all CBS affiliates in a variety of time periods.

"It was a conscious decision to take this step when we could not reach an agreement with CBS," says Sherry Burns, WJXT vp and general manager. "We just felt the new relationship the networks were trying to set up with their affiliates didn't work in our best interest."

Clear Channel has been the other major media story in Jacksonville, which became metered by Nielsen in 1998. With the CBS deal, the company's already ubiquitous presence in the market will become even more dominant with a TV-station duopoly. It will not only own the market's CBS affiliate but also see its Fox affiliate, WAWS, become a secondary UPN affiliate once the switch occurs in mid-July. The media giant already owns seven radio stations in Jacksonville and manages four others for Concord Media Group. CC is also Jacksonville's dominant outdoor player.

Nielsen Monitor-Plus estimates the market lost nearly \$11 million in spot TV revenue in 2001. The market's television outlets are hoping for a return to the black this year. However, such a dramatic affiliation shakeup at WTEV and WJXT will undoubtedly require some time for both viewers and advertisers to completely digest. It also remains to be seen exactly what impact the changes will have on both ratings and ad rev-

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / JACKSONVILLE

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$119,832,349	\$109,163,874
Local Newspaper	\$93,953,452	\$90,378,782
Outdoor	\$10,741,853	\$9,789,676
FSI Coupon	\$4,902,118	\$4,114,562
Local Magazine	\$1,796,551	\$1,694,220
Total	\$231,226,323	\$215,141,114

Source: Nielsen Monitor-Plus

RADIO LISTENERSHIP / JACKSONVILLE

enue in the current May sweeps.

Just as WJXT is taking a calculated risk in becoming an independent station, it is also wagering advertisers will stand beside the station despite the loss of the network affiliation. "We're going to promise to protect them," Burns says. "We've got ratings guarantees out there, and we're going to back it up."

As its current plans stand, the cornerstone of the remade WJXT will be local news. The station will expand from producing two hours of news in the morning to four hours, though its 9 to 11 a.m. lineup of *Texas Justice* and *The Maury Povich Show* will remain the same. The station's dominant half-hour noon news will expand to a full hour, and its early news schedule will not change.

However, Burns says her station will replace the *CBS Evening News With Dan Rather* at 6:30 p.m. with its own single-anchor national news show, drawing on the news-gathering resources of its parent company, Post-Newsweek. Tom Wills, a 30-year station veteran, will anchor the yet-to-be-titled show. As for late news, WJXT will introduce a brand new 10 p.m. newscast that will provide the first head-to-head news competition for rival WAWS' 10 p.m. news hour.

Burns says the station will take advantage of this earlier, fast-paced late news to do more investigative stories, as well as devote more time to covering topics such as health and sports. The anchor team for the new newscast has yet to be named, Burns says, adding that none of her on-air talent are leaving the station. WJXT has the longest-running four-person anchor team of any station in the country, with the junior anchor having been at the station for 20 years. "That's the kind of stability that really speaks to the strength of this station," says Burns.

As for entertainment programming, WJXT will showcase a locally produced magazine-format show at 11 a.m. that will serve as a temporary fill-in for the departing *The Price Is Right* until the station acquires *The Donny Osmond Show* and *Pyramid* in the fall. The station is also picking up *The Dr. Phil Show* as a lead-in for *Oprah* this fall and plans to keep other shows it already has, including *Frasier* and *Inside Edition*.

Josh McGraw, president of Clear Channel Jacksonville, says the breadth and depth of Clear Channel's media holdings in the market will help highlight the changes afoot at WTEV. He also says he thinks viewers will

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WFYV-FM	Classic Rock	9.8	4.9
WSOL-FM	Classic Hits	8.7	6.4
WQIK-FM	Country	7.8	6.3
WAPE-FM	Top 40	7.1	6.8
WEJZ-FM	Lite Adult Contemporary	6.7	6.9
WKQL-FM	Oldies	5.5	4.9
WJBT-FM	Urban	4.6	8.3
WPLA-FM	Alternative	4.5	5.9
WMXQ-FM	'80s Hits	4.2	5.3
WOKV-AM	News/Talk/Sports	3.7	5.1

Source: Arbitron, Dec.-Jan.-Feb. Arbitrends

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Duval County: 339,513 Households				
<i>The Florida Times-Union</i>	108,548	140,835	35.1%	45.5%
St. John's County: 51,091 Households				
<i>The Florida Times-Union</i>	15,042	19,840	29.4%	38.8%
<i>St. Augustine Record</i>	14,599	16,078	28.6%	31.5%
Clay County: 50,106 Households				
<i>Gainesville Sun</i>	562	696	1.1%	1.4%
<i>The Florida Times-Union</i>	16,244	23,708	32.4%	47.3%
Glynn County (Ga.): 26,601 Households				
<i>The Florida Times-Union</i>	3,541	5,587	13.3%	21.0%
<i>The Atlanta Constitution/Journal-Const.</i>	1,137	1,396	4.3%	5.2%
<i>Savannah Morning News</i>	374	469	1.4%	1.8%
Nassau County: 22,258 Households				
<i>The Florida Times-Union</i>	6,606	9,890	29.7%	44.4%
Camden County (Ga.): 14,462 Households				
<i>The Florida Times-Union</i>	2,588	3,999	17.9%	27.7%
Ware County (Ga.): 13,769 Households				
<i>The Florida Times-Union</i>	1,079	1,550	7.8%	11.3%
<i>The Atlanta Constitution/Journal-Const.</i>	240	193	1.7%	1.4%

Source: Audit Bureau of Circulations

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	1 AM, 4 FM	29.7	\$25.4	44.6%
Clear Channel Communications	1 AM, 6 FM	31.5	\$18.6	32.6%
Renda Broadcasting	2 FM	8.4	\$6.1	10.7%
Concord Media Group	1 AM, 1 FM	5.7	\$1.4	2.5%
Mondosphere Broadcasting	2 FM	1.1	\$1.2	2.1%

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

easily find the new home of CBS in the market despite its change from a VHF station (WJXT is Channel 4) to a UHF station (WTEV is channel 47).

Regardless of Clear Channel's support, local media buyers say the switch will be a tough transition for WJXT.

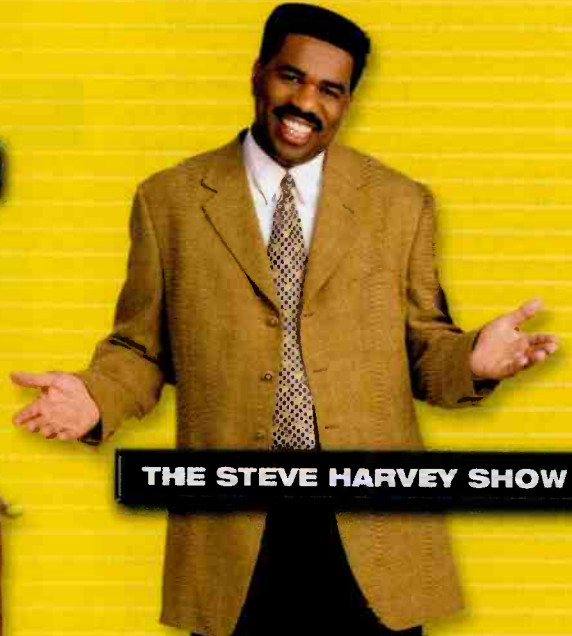
"WJXT is a tremendous station with a sol-

id operation. The problem is, however, that by losing the CBS affiliation, WJXT is going to find that it is not going to be in the competitive position that it's in now," says Ray Davis, chairman and CEO of Affiliated Media Group, a Jacksonville-based full-service agency. Davis founded the agency in 1989 after leaving his previous post of eight

SYNDICATIO



THE LARRY SANDERS SHOW



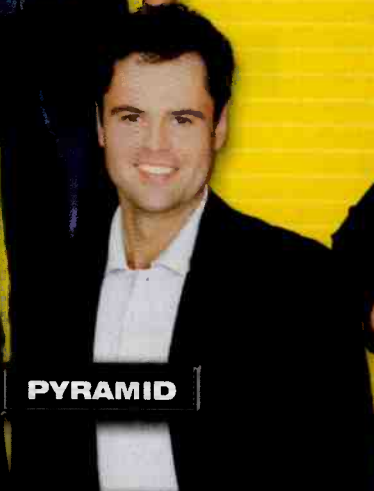
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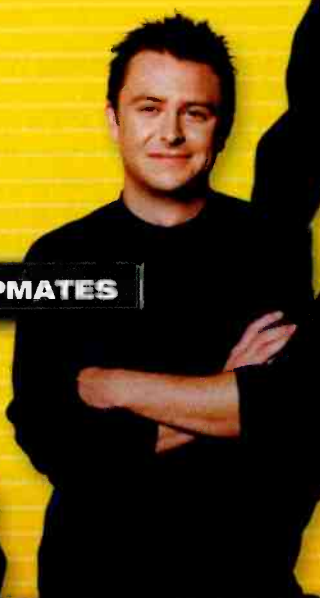
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Syndication Works!

Market Profile

years as general manager of WTEV.

Davis thinks WJXT faces an uphill battle purchasing additional syndicated programming to fill its lineup and convincing advertisers to take a chance with them, especially if it is using its current ad rates. "I guarantee they're not going to hold their ratings strength past the second book," he says, adding that WJXT will see its demographic numbers fall while WTEV will see its demo reach improve, giving it the ability to raise ad rates. At the end of the day, "the real winner in the whole matter will be [Gannett's] WTLV [channel 12]. Channel 12 will be the one to emerge as the No. 1 station because of what WJXT has done," adds Davis.

With WTEV gaining a CBS affiliation, the station will now air regular CBS prime-time programming as well as the network's NFL pro-football games. "Between Fox and CBS, we'll have 15 of the 16 regular-season [Jacksonville] Jaguars games," McGraw says of the wildly popular home NFL team. Whether or not WJXT will remain the home of the Jaguars preseason games has yet to be determined.

WTEV will also step up its news effort as a CBS affiliate. The station entered the local news race about four years ago with the launch of the market's only 6:30 p.m. newscast. About a year ago it expanded its local coverage by adding a half hour at 11 a.m. Once the affiliation switch happens this summer, its 11 a.m. news will move to noon and its 6:30 p.m. news will move to 6 p.m., says McGraw, making room for the network newscast. WTEV will also add an 11 p.m. late news and early morning news from 5 to 7 a.m. leading into CBS' *The Early Show*.

McGraw says WAWS will keep its late news and added that the two Clear Channel stations will continue to do separate, live newscasts. Meanwhile, McGraw says he expects that CC's new digital-broadcast tower will be finished by July 1.

Ken Tinning, president and gm of Gannett's Jacksonville duopoly consisting of NBC affiliate WTLV and ABC affiliate WJXX, says "our stations stand to gain quite a bit" from all the turmoil going on with rival stations in the market. Tinning points out that, as in other markets that went through similar transformations, the stations not involved generally experience ratings gains.

WJXX simulcasts WTLV's news throughout the day. However, when Gannett acquired WJXX from Allbritton Communications in March 2000, it kept the 7 p.m. news already running on WJXX. In July 2000, Gannett branded the two stations under the single banner

NIELSEN RATINGS / JACKSONVILLE

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WJXT	13.4	27
	NBC	WTLV	6.1	12
	UPN	WTEV*	2.8	6
	Fox	WAWS*	2.1	4
	WB	WJWB*	2.0	4
	ABC	WJXX	1.4	3
5:30-6 p.m.	Pax	WPXC*	0.5	1
	CBS	WJXT	14.0	26
	NBC	WTLV	7.1	13
	UPN	WTEV*	3.4	6
	Fox	WAWS*	3.1	6
	WB	WJWB*	1.9	4
6-6:30 p.m.	ABC	WJXX	1.6	3
	Pax	WPXC*	0.5	1
	CBS	WJXT	15.1	27
	NBC	WTLV	8.5	15
	UPN	WTEV*	3.7	6
	Fox	WAWS*	3.6	6
6:30-7 p.m.	ABC	WJXX	2.0	3
	WB	WJWB*	1.8	3
	Pax	WPXC*	1.1	2
7-7:30 p.m.	UPN	WTEV	3.1	5
	ABC	WJXX	3.5	5

Late News

10-10:30 p.m.	Fox	WAWS	5.1	8
10:30-11 p.m.	Fox	WAWS	3.5	5
11-11:30 p.m.	NBC	WTLV	10.0	20
	CBS	WJXT	9.6	17
	ABC	WJXX	3.1	6
	UPN	WTEV*	2.5	5
	WB	WJWB*	2.1	4
	Fox	WAWS*	1.9	3
	Pax	WPXC*	1.1	2

*Non-news programming. Data includes post-Olympics newscasts. Source: Nielsen Media Research, February 2002

ner of "First Coast News," replacing WTLV's "12 News" tagline.

With little fanfare, WTLV has quietly been beating WJXT in key demos for the past year, Tinning says. For example, in the February sweeps this year WTLV garnered a 4 total-day rating compared with WJXT's 3 in both adults 18-49 and adults 25-54, according to Tinning.

Michael Liff, president and gm of Media General's WB affiliate WJWB, is relieved that for once his station—which has changed affiliation four times in its history—is among those that won't be changing during the July swap. "There's no upside to transition," he says. The station had been the market's ABC affiliate for about 30 years before switching to NBC, then back to ABC and finally landing the frog network in February 1997. WJWB is Jacksonville's first WB affiliate. "This market, in terms of media, is going to be absolutely wild, and it will be wild for the next six to 12 months," Liff predicts.

WJWB has had some success of late with

its current affiliation, becoming the No.1 WB affiliate in the country in prime time in the November 2001 ratings, says Liff. The station will acquire *Will & Grace* and *The Hughleys* in syndication this fall and will also add a second run of *Friends*.

Liff also says that the news expansion on both WJXT and WTEV will mean the market's "news inventory for sales will be diluted," which will force prices down. In addition, he said that since UPN's prime-time lineup will air late nights from 11 p.m. to 1 a.m. on WAWS after the affiliation change, he anticipates the cost of prime-time inventory will increase.

Paxson Communications also owns a Pax TV outlet in the market, WPXJ, a low-power station that launched in 1999.

AT&T Broadband is the dominant cable-service provider in the Jacksonville market. According to Scarborough Research, 68 percent of the market subscribes to cable television service, just below the national average of 69 percent for the top 50 markets. However, 22 percent of the market is linked to

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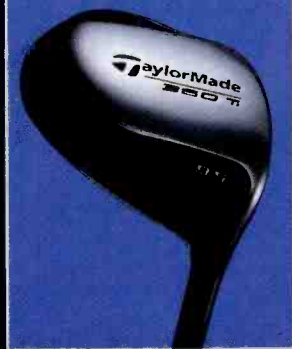
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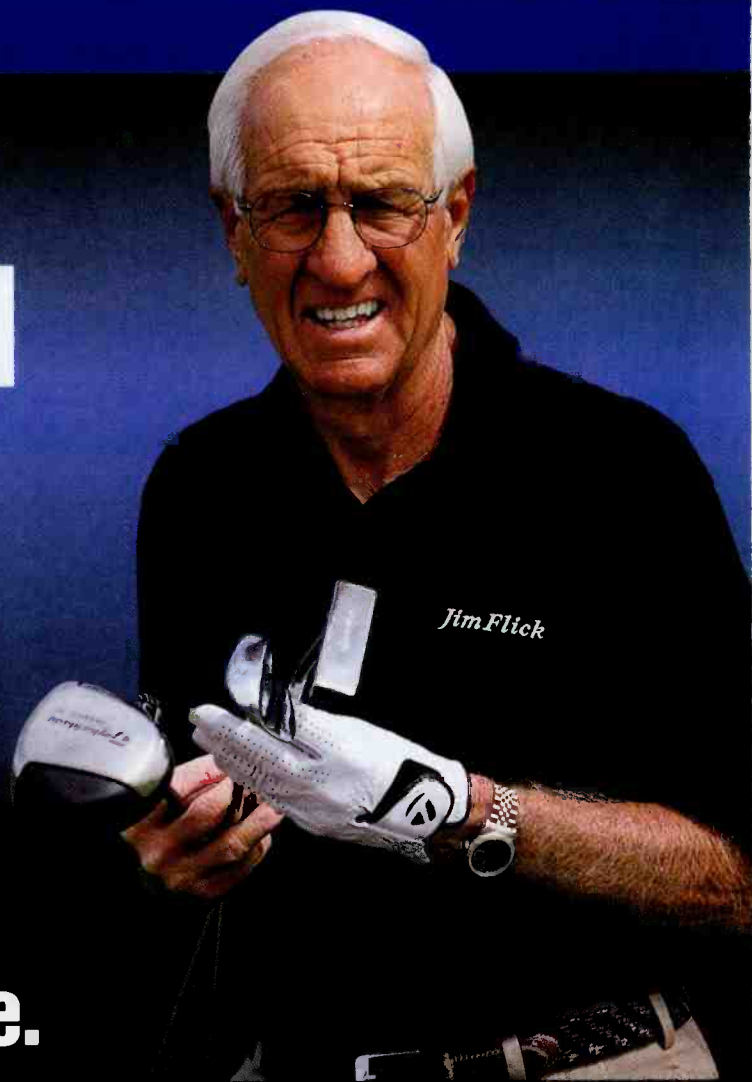
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Market Profile

satellite service, far exceeding the national satellite-penetration average of 15 percent.

In local radio, Clear Channel may count more outlets, but Cox Radio's five stations collectively generate more ad billings than CC's, giving Cox the edge in market share. Cox's stations garnered a combined 29.7 audience share in the Fall 2001 Arbitron Radio Market Report. The stations also generated an estimated \$25.4 million in ad billings in 2001, giving Cox a 44.6 percent market share, according to BIA Financial Network estimates (see *Radio Ownership chart on page 23*).

Clear Channel's seven outlets drew a collective 31.5 share in the Fall Arbitrons. The stations also took in \$18.6 million in revenue in 2001, giving CC a 32.6 percent chunk of the market, according to BIA. Renda Broadcasting is the third major player in the 52nd-ranked Jacksonville radio market. Its two FM outlets generated \$6.1 million in revenue, carving a 10.7 percent share of the market.

Cox's WAPE-FM, which is typically one of the top five stations overall in the market, is the market's top biller, taking in an estimated \$6.4 million in revenue last year, according to BIA.

Although Concord Media owns four stations in the Jacksonville market, only Christian Contemporary station WBGB-FM and Gospel station WZAZ-AM can report any significant listenership. Mundosphere Broadcasting owns WXGV-FM and WYGV-FM, which both play Hot Adult Contemporary.

The market's leading daily newspaper is *The Florida Times-Union*. Augusta, Ga.-based Morris Communications Corp. owns both the paper and its Web site, Jacksonville.com. For the six months ended March 31, 2002, the *Times-Union's* daily circulation was 172,011, reflecting a 2 percent decline compared with the same six-month period ended March 31, 2001, according to the just-released Audit Bureau of Circulations FAS-FAX report. Its Sunday circ for the period was 231,085, a 1.3 percent decrease from the same six-month period a year ago, according to ABC. Executives at the *Times-Union* could not be reached for comment.

Other local print products in the market include *The Business Journal*, an American City Business Journals weekly business publication serving Jacksonville and Northeast Florida, including Duval, Nassau, St. Johns, Flagler, Clay and Baker counties. The 15-year-old *Journal* claims a weekly paid circulation of 10,000.

David Sillick, the *Journal's* publisher, says

SCARBOROUGH PROFILE

Comparison of Jacksonville

TO THE TOP 50 MARKET AVERAGE

DEMOGRAPHICS	Top 50 Market Average %	Jacksonville Composition %	Jacksonville Index
Age 18-34	31	31	100
Age 35-54	41	41	101
Age 55+	28	28	98
HHI \$75,000+	28	20	70
College Graduate	12	12	98
Any Postgraduate Work	11	6	57
Professional/Managerial	23	21	90
African American	13	22	170
Hispanic	13	4	35

MEDIA USAGE - AVERAGE AUDIENCES*

Read Any Daily Newspaper	56	48	87
Read Any Sunday Newspaper	64	57	89
Total Radio Morning Drive M-F	22	22	100
Total Radio Evening Drive M-F	18	19	105
Total TV Early Evening M-F	29	33	112
Total TV Prime Time M-Sun	38	36	95
Total Cable Prime Time M-Sun	13	16	124

MEDIA USAGE - CUME AUDIENCES**

Read Any Daily Newspaper	74	67	90
Read Any Sunday Newspaper	77	70	91
Total Radio Morning Drive M-F	75	74	98
Total Radio Evening Drive M-F	73	73	100
Total TV Early Evening M-F	71	77	109
Total TV Prime Time M-Sun	91	89	98
Total Cable Prime Time M-Sun	59	65	112

MEDIA USAGE - OTHER

Access Internet/WWW	62	57	93
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HOME TECHNOLOGY

Own a Personal Computer	68	65	96
Purchase Using Internet	37	30	80
Connected to Cable	69	68	98
Connected to Satellite/Microwave Dish	15	22	146

*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: 2001 Scarborough Research Top 50 Market Report (August 2000-September 2001)

the title just recently started sampling the Gainesville, Fla., area because of the "growing proximity of two major industries: technology and healthcare." Gainesville, which is the home of the University of Florida, is situated about 100 miles from downtown Jacksonville and about 40 miles outside the southernmost part of the DMA in Alachua County. The *Journal*, which averages two stories a week out of Gainesville, plans to launch a special section on the Northeast Florida community in the coming weeks.

The market also supports four African-American weekly newspapers. The oldest of the three is the *Florida Star*, which celebrated its 51st anniversary on April 15. It has a weekly paid circulation of about 2,000 and

publishes on Thursdays. *The Jacksonville Free Press* is in its 17th year and claims a paid circ of 38,500. It also publishes on Thursdays.

Ike Williams and his wife, Marilyn Wilkerson-Williams, own the two other papers targeting the market's sizeable African-American community. Their 25-year-old *The Jacksonville Advocate* has a paid circulation of 35,000 and publishes on Mondays; 16-year-old sister publication *The Northeast Florida Advocate* has a paid circulation of 40,500 and publishes on Thursdays.

Clear Channel's market leading outdoor position includes about 400 permanent and rotary bulletins, about 600 30-sheet posters and mall kiosks, says Rod Firestone, division president for Clear Channel Outdoor. ■

Culture Trends

MTV's BUZZWORTHY

Buzzworthy songs are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos designated as Buzzworthy, the vast majority have been certified gold or platinum.

Week of 4/29/02

Artist/Group: Andrew W.K.
 Song/Video: "Party Hard"
 Album: *I Get Wet*

Like the Strokes, Andrew W.K. is relying on U.K. buzz to formulate U.S. buzz. Whether he'll be successful remains to be seen, but if you've seen the video it's gotta pique your interest just a little bit. As aggressive as the Stooges (he's from Detroit too), and also reminiscent of such varied 70s/80s bands as Queen, Def Leppard and Faith No More - Andrew W.K. is out to make rock dangerous again. And as silly as a song entitled "Party Hard" may seem, I'll take it over Puddle of Mudd and The Calling any day of the week...

Artist/Group: Vanessa Carlton
 Song/Video: "A Thousand Miles"
 Album: *Be Not Nobody*

Brought up on Debussy and Mozart, this 21-year-old classic-ally trained pianist claims her first favorite song was "It's a Small World". How precious...

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The Hollywood Reporter's Box Office

For weekend ending April 28, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	1	The Scorpion King	18,038,270	10	61,313,785
2	2	Changing Lanes	9,008,285	17	44,574,642
3	New	Jason X	6,649,006	3	6,649,006
4	3	Murder by Numbers	6,362,457	10	18,362,833
5	New	Life or Something Like It	6,219,234	3	6,219,234
6	4	The Rookie	5,607,222	31	60,767,811
7	6	Ice Age	5,020,786	45	165,830,108
8	5	Panic Room	4,210,107	31	87,736,590
9	8	High Crimes	3,111,550	24	31,837,557
10	7	The Sweetest Thing	2,904,173	17	21,280,807

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Culture Trends

MTV Top 20 U.S. Countdown

Week of 4/29/02

1. **Shakira** "Underneath Your Clothes"
2. **Tweet** "Oops"
3. **Kylie Minogue**
"Can't Get You Out of My Head"
4. **Michelle Branch** "All You Wanted"
5. **Ashanti** "Foolish"
6. **Vanessa Carlton** "A Thousand Miles"
7. **Enrique Iglesias** "Escape"
8. **Fat Joe Ashanti** "What's Luv?"
9. **Britney Spears** "Overprotected"
10. **Usher** "U Don't Have to Call"
11. **B2K** "Uh Huh"
12. **Faith Evans** "I Love You"
13. **Ludacris** "Saturday"
14. **P. Diddy w/Usher** "I Need a Girl"
15. **Nas** "One Mic"
16. **Unwritten Law** "Seein' Red"
17. **The X-Ecutioners** "It's Goin' Down"
18. **System of a Down** "Toxicity"
19. **Adema** "The Way You Like It"
20. **Nickelback** "Too Bad"

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The Billboard 200

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

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	3	Ashanti	Ashanti
2	-	1	C'mon, C'mon	Sheryl Crow
3	2	4	A New Day Has Come	Celine Dion
4	3	5	Now 9	Various
5	7	4	The Scorpion King	Soundtrack
6	5	3	Southern Hummingbird	Tweet
7	6	69	O Brother, Where Art Thou?	Soundtrack
8	12	19	Josh Groban	Josh Groban
9	9	22	Misunderstood	Pink
10	8	23	Laundry Service	Shakira

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The Billboard Hot 100

The most popular singles compiled from a national sample of radio play and retail sales.

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	12	Foolish	Ashanti
2	2	12	What's Luv?	Fat Joe w/ Ashanti
3	4	13	U Don't Have to Call	Usher
4	6	8	I Need a Girl	P. Diddy w/ Usher
5	3	19	Ain't it Funny	Jennifer Lopez
6	7	20	Blurry	Puddle of Mudd
7	8	13	Oops	Tweet
8	5	13	Girlfriend	'N Sync w/ Nelly
9	11	9	Don't Let Me Get Me	Pink
10	10	10	A Thousand Miles	Vanessa Carlton

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Culture Trends

MTV #1s Around the World

Week of 4/29/02

Australia

George Michael "Freek"

Brazil

Nickelback "How You Remind Me"

Germany

Shakira "Whenever, Wherever"

India

DJ Aquel/Vaishali "Tu Hai Wah!"

Indonesia

Melly & Eric "Ada Apadengan Cinta"

Japan

Hikaru Utada "Hikari"

Latin America - Argentina

Alanis Morissette "Hands Clean"

Southeast Asia

Westlife "World of Our Own"

UK/Ireland

Gareth Gates "Unchained Melody"

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Nielsen Ratings

For the week of April 15-21, 2002

	Program	Network	Night	Viewers
1	C.S.I.	CBS	Thursday	13.7
2	Law & Order	NBC	Wednesday	13.1
3	Movie: <i>The Pilot's Wife</i>	CBS	Sunday	12.5
4	Friends	NBC	Thursday	11.7
5	Friends	NBC	Thursday	11.5
6	Everybody Loves Raymond	CBS	Monday	11.4
7	Survivor: Marquesas	CBS	Thursday	11.1
8	60 Minutes	CBS	Sunday	10.9
9	Will & Grace	NBC	Thursday	10.7
10	King of Queens	CBS	Monday	10.3

Care of Nielsen Media Research

CollegeTV Network Video Playlist

Submitted by College Television Network for week ending April 28, 2002

Artist	Title
And You Will Know Us By the Trail of Dead	Another Morning Stoner
B.R.M.C.	Love Burns
Britney Spears	Overprotected
Gomez	Shot Shot
Hoobastank	Running Away
Jay-Z	Song Cry
Jewel	Break Me
Kasey Chambers	Not Pretty Enough
Luke Slater	Nothing at All
Moby	We Are All Made of Stars
No Doubt	Hella Good
Norah Jones	Don't Know Why
Pat Green	Three Days
Super Furry Animals	Rings Around the World



TO THESE AND MANY OTHER COMPANIES THAT HAVE SENT STUDENTS TO THE MEDIA SCHOOL IN 2001. THANK YOU!



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ARCO
Ashley Furniture Industries
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Bates USA
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Big Apple Circus
Black Ink
Bolby/Effler & Partners
Borders Group, Inc.
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Bravo Networks
C2 Advertising
Carter Israel Advertising & PR
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Celebrities Cruises
Certified Angus Beef, LLC
Circus Circus Hotel & Casino
CNN
Coach USA
Coca-Cola Co.
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Competitive Media Reporting
Coors Brewing Co.
Court TV
Creative Alliance
DDB

Del Webb Corporation
Desert-Diamond Casino
Discovery Communications, Inc.
Discovery Networks
DoubleClick
DTRA Advertising
Dunkin Dounuts
DynaMedia of America, Inc.
eBay, Inc.
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Eric Mower and Associates
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GRP Media
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H & R Block
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McDonald's Corp.
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Mercedes-Benz USA
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Miller Brewing Company
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NBC Radio Networks
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Nickelodeon Network
Odyssey Network
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Pasadena Water and Power
Petco
Pfizer, Inc.
Primedia
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Ron Jon Surf Shop
Ross Products
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Showtime Network Inc.
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2002

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| <input type="checkbox"/> BOSTON, MARCH 7-8 | <input type="checkbox"/> PITTSBURGH, JUNE 20-21 |
| <input type="checkbox"/> WASH., D.C., MARCH 14-15 | <input type="checkbox"/> SEATTLE, JUNE 27-28 |
| <input type="checkbox"/> MIAMI, MARCH 21-22 | <input type="checkbox"/> SAN FRANCISCO, JULY 18-19 |
| <input type="checkbox"/> SACRAMENTO, APRIL 4-5 | <input type="checkbox"/> DETROIT, JULY 24-25 |
| <input type="checkbox"/> NEW YORK, APRIL 10-11 | <input type="checkbox"/> NEW YORK, AUGUST 7-8 |
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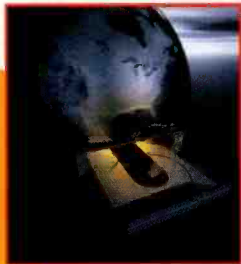
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Calendar

The **Forbes Executive Women's Summit**, presented by Forbes' Management Conference Group, will be held May 16-17 in San Francisco. Contact: 212-367-3521.

The University of Georgia Grady College of Journalism and Mass Communication will present the **George Foster Peabody Awards**, recognizing excellence in broadcast media, May 20 at the Waldorf-Astoria in New York. Walter Cronkite will be this year's emcee. Contact: 706-542-3787.

The **National Association of Black-Owned Broadcasters 26th Annual Spring Broadcast Management Conference** will be held May 24-29 at Maho Beach Resort and Casino, St. Maarten, N.A. Contact: Chris Hayes at 646-424-9750.

The Radio Advertising Bureau will present the **Radio Mercury Awards**, recognizing outstanding creative talent in radio advertising, June 6 at the Waldorf-Astoria. Bill Ludwig, vice chairman and chief creative officer of Campbell-Ewald, is this year's chief judge. Contact: 212-681-7207.

The **All-Star Salute to the Museum of Broadcast Communications** will be held June 15 at the Hilton Chicago. The benefit will celebrate the 15th anniversary of the museum, founded by radio and TV personality Bruce DuMont. Speaker of the House Dennis Hastert will serve as honorary chairman. Contact: 312-629-6038.

The **PROMAX/BDA Conference and Expo** will be held June 26-29 at the Los Angeles Convention Center. Keynote speaker will be Turner Broadcasting System CEO Jamie Kellner. Contact: 310-788-7600.

The Cable and Telecommunications Association for Marketing will present the **CTAM Summit** July 14-17 at the Hynes Convention Center in Boston. Keynote speakers will be Mel Karmazin, president and COO, Viacom; and Sergio Zyman, chairman and founder, Zyman Marketing Group. For more information, visit www.ctam.com.

Inside Media

NEWS OF THE MARKET

Single-Copy Mag Revenue Trending Down

Single-copy revenue for magazines fell for the second year in a row in 2001—the first two-year dip ever for those numbers, according to a report released last week by Harrington Associates' *New Single Copy Newsletter*. Magazine revenue last year declined 1.2 percent to \$4.38 billion. In 2000, revenue dropped 3.9 percent. Unit sales fell 6.5 percent in 2001 to 1.5 billion and have slid a whopping 28 percent since 1996. The decline in single-copy sales can be traced to the consolidation of wholesalers in the early 1990s—four companies now handle 90 percent of the business. On a positive note, for the first time since the early '80s, newsstand sell-through efficiency rose in 2001 to 37.5 percent, up from 35.4 percent in 2000.

NBC Goes Hi-Def for Triple Crown Races

NBC broadcast the first live high-definition coverage of a Triple Crown race with coverage of the Kentucky Derby on May 4. The high-definition telecast was carried by all NBC affiliates that have digital-transmission capabilities and on HDNet on DirecTV. In February, NBC broadcast some Olympics coverage in high-def on HDNet. NBC plans to telecast the other two upcoming Triple Crown races in high def, the Preakness Stakes (May 18) and the Belmont Stakes (June 8).

G+J Retools Corporate Sales Unit

G+J USA renamed and restructured its corporate sales and marketing division last week, creating multi-title and cross-platform programs among its eight titles—*Family Circle*, *Parents*, *Rosie*, *YM*, *Child*, *Fitness*, *Fast Company* and *Inc*—and parent company Bertelsmann. The team, Gruner + Jahr USA Partnership Marketing, includes Jack Bamberger, who was promoted to executive director of sales from director of corporate programs; Don Schmoll, formerly associate publisher and market director of *HomeStyle*, who was named executive director of partnership marketing services; and Joanne Ragazzo, previously business manager of *YM* and *Fitness*, who was appointed corporate business manager of the group. The team reports to Cindy Spengler, G+J's chief marketing officer.

April Brings \$445Mil in Account Shifts

Thirteen major advertisers shifted a combined \$445 million in media accounts in April, up 27 percent from the \$348 million

that was shifted in March, according to MediaAnalysisPlus Barometer. The largest media account change in April was Nestlé Purina Petcare, which moved its \$150 million media business to Interpublic's Universal McCann from Omnicom's PHD.

CBS Re-Ups With Kilborn

CBS has extended Craig Kilborn's contract as host of *The Late Late Show* for two years, through the 2003-2004 season. Since Kilborn took over the show in March 1999, the number of viewers has risen by 25 percent to 1.6 million. Men 18-49 ratings are up 33 percent to 0.85, men 18-34 ratings up 17 percent to 0.75 and adults 18-49 ratings up 33 percent to 0.86. "Craig has done everything we expected since taking over," said CBS president/CEO Leslie Moonves. "He has attracted more young viewers to the time period, and his show has proved to be a terrific companion to David Letterman." Kilborn joined CBS from Comedy Central, where he hosted *The Daily Show* from 1996 to 1998.

Chrysler Group Travels With Martha

The Chrysler Group, a division of DaimlerChrysler Corp., and Martha Stewart Living Omnimedia have signed a multimillion-dollar marketing deal that involves *Martha Stewart Living* magazine as well as the company's television, radio and Web properties. Chrysler will be the sole advertiser for the magazine's enhanced family-oriented travel content. Domestic road-trip-themed editorial sections first appeared in *MSL's* April issue, and throughout the year travel content will appear in the *Martha Stewart Living* syndicated TV show, the *askMartha* radio show and on marthastewart.com.

KOMO-AM Gets Mariners Rights

The Seattle Mariners will be switching their radio team in 2003, ending an 18-year-run on KIRO-AM, Entercom Communications' top-rated News/Talk station in the market. Through a new six-year agreement, Fisher Communications' Talk station in Seattle, KOMO-AM, will broadcast all preseason and regular-season games beginning in 2003 and continuing through the 2008 season. Terms were not disclosed, but reports pegged the deal at about \$10 million annually. Game announcers Dave Niehaus and Rick Rizzs, hired by the Mariners team, will continue to broadcast the games. (continued on page 32)

Bravo Has News for Summer

Bravo has picked up the network newsroom drama *Breaking News* for its summer lineup. The series was originally produced by the TNT Originals division at Turner Broadcasting System, but TBS parent company executives opted not to promote it due to heavy cost-cutting during the AOL Time Warner merger. *Breaking News*, starring Tim Matheson, Clancy Brown and Patricia Wettig, will premiere on Bravo at 8 p.m. July 17.

MediaCom Switches to Adcom for Cable

MediaCom has signed up for Adcom's local cable-television ratings in Jacksonville, Fla., Dallas and San Francisco, the three markets Adcom currently measures. Using a combination of set-tuning meters, product-purchase surveys and day-after telephone recall, Adcom provides cable ratings cross-tabulated with product-purchase data and demographic information. Its samples are about 5 to 10 times larger than those used by Nielsen Media Research. A month ago, Starcom MediaVest Group also switched over to Adcom for its cable buys.

Disney Channel Hits 80 Million Mark

The Disney Channel is the latest network to pass the 80 million-subscriber mark. The network launched as a premium commercial-free network for kids in 1983 but has gradually made the transition to a basic cable platform in 1996. Since then, the channel has grown by 344 percent, or 62.1 million subscribers.

Millennium Radio Names CEO

Jim Donahoe has been named acting CEO of Millennium Radio Group, which will own and operate 12 radio stations in New Jersey when all deals are completed later this year. Donahoe was previously senior vp of regional radio operations for Clear Channel Communications, where he was responsible for 200 radio stations generating nearly \$300 million in revenue. Millennium was formed last year by Charlie Banta, whose Mercury Capital Partners teamed with UBS Capital Americas and Alta Communications to concentrate on radio acquisitions in large and midsize markets. Since it was founded, the company spent a total of \$220 million for 12 New Jersey radio stations in four markets.

Hallmark's *Stranded* Gets Crowning Touch

Through its first deal with the Hallmark Gold Crown stores, Hallmark Channel will promote its upcoming original miniseries

Mediaweek Magazine Monitor

WEEKLIES May 6, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	29-Apr	64.52	30-Apr	76.68	-15.86%	934.99	1,296.34	-27.87%
The Economist	27-Apr	47.00	28-Apr	58.00	-18.97%	834.00	1,025.00	-18.63%
Newsweek ^{E/X}	6-May	38.13	7-May	49.50	-22.97%	588.12	558.58	5.29%
The New Republic ²	6-May	23.30	7-May	12.49	86.55%	138.20	144.39	-4.29%
Time ^{E/X}	6-May	44.77	7-May	37.21	20.32%	723.40	728.92	-0.76%
US News & World Report	6-May	32.82	7-May	16.21	102.47%	443.74	473.84	-6.35%
The Weekly Standard	13-May	11.80	14-May	12.00	-1.67%	172.30	169.00	1.95%
Category Total		262.34		262.09	0.10%	3,834.75	4,396.07	-12.77%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	6-May	17.36	7-May	31.39	-44.70%	400.62	511.84	-21.73%
Entertainment Weekly	3-May	38.73	4-May	22.90	69.13%	556.12	580.28	-4.16%
Golf World	3-May	24.75	4-May	26.34	-6.04%	567.29	453.94	24.97%
New York ³	6-May	38.40	7-May	54.40	-29.41%	903.20	981.80	-8.01%
People ^X	6-May	100.58	7-May	74.59	34.84%	1,164.30	1,224.15	-4.89%
The Sporting News	6-May	11.50	7-May	11.33	1.50%	249.47	236.08	5.67%
Sports Illustrated	6-May	38.54	7-May	37.55	2.64%	835.94	796.89	4.90%
The New Yorker	6-May	69.43	7-May	32.59	113.04%	696.77	784.67	-11.20%
Time Out New York	1-May	69.25	2-May	76.96	-10.01%	1,134.31	1,162.60	-2.43%
TV Guide	4-May	79.36	5-May	67.04	18.38%	894.23	1,072.43	-16.62%
US Weekly ¹	NO ISSUE		7-May	35.83	N.A.	326.67	333.99	-2.19%
Category Total		487.90		470.92	3.61%	7,728.92	8,138.67	-5.03%
SUNDAY MAGAZINES								
Parade	5-May	16.83	6-May	16.69	0.84%	236.22	233.35	1.23%
USA Weekend	5-May	18.05	6-May	10.62	69.96%	228.44	206.50	10.62%
Category Total		34.88		27.31	27.72%	464.66	439.85	5.64%
TOTALS		785.12		760.32	3.26%	12,028.33	12,974.59	-7.29%

X=2001 YTD includes an out-of-cycle issue; E=estimated page counts; 1=1 fewer issue in 2002 over 2001; 2=2 fewer issues in 2002; 3=3 fewer issues in 2002

BIWEEKLIES May 6, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	13-May	49.82	14-May	47.83	4.16%	462.12	447.79	3.20%
Forbes ^{E/F/3}	29-Apr	83.10	30-Apr	142.16	-41.54%	833.52	1,412.37	-40.98%
Fortune	13-May	126.26	14-May	189.98	-33.54%	1,190.71	1,579.73	-24.63%
National Review	20-May	21.41	14-May	21.50	-0.41%	129.39	168.22	-23.08%
Rolling Stone	23-May	59.00	24-May	57.50	2.61%	521.38	509.23	2.39%
Category Total		339.59		458.97	-26.01%	3,137.12	4,117.34	-23.81%

E=publisher's estimates; F=extra FYI issue 4/30/2001; 3=three fewer issues to date in 2002 over 2001

Stranded, set to air June 15-16. Beginning May 13, 4,500 Hallmark stores will offer *Stranded*-themed giveaways and sweepstakes, with prizes including a trip to Australia. Other components of the deal include on-air spots to drive viewers to the stores, radio, print and outdoor media.

Time Marks POY Milestone With Tour

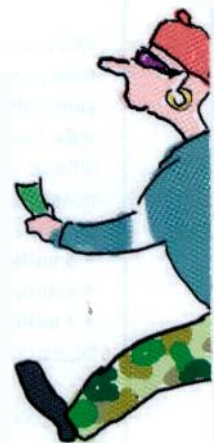
Celebrating the 75th anniversary of its Person of the Year issue, *Time* will launch a traveling multimedia exhibit May 11 at the U.S. Customs House. The show, dubbed "*Time* Person of the Year at 75," will hit nine U.S. cities over two years and will include POY covers, photographs, art and commentary. A private reception featuring last year's pick, former New York City mayor Rudy Giuliani, will be held June 3. Sponsor Scudder Investments will run "spreadvatorials" in *Time* that

cover eight decades of the tradition and list participating cities and venues.

Sirius Adds Radio Classics Channel

Sirius Satellite Radio has added a RadioClassics channel to its lineup of 100 channels through an agreement with MediaBay's RadioClassic subsidiary. The channel showcases old-time radio shows, including *The Shadow*, *The Jack Benny Show*, *Gunsmoke*, *Burns & Allen* and *Fibber McGee & Molly*. Sirius has also added two and a half hours of daily content from TechTV on its Talk channel. Content from the 24-hour cable TV network includes *Tech Live*, *Call for Help* and *Tomorrow's World*. The New York-based company also has inked a deal with Thunderbird Products through which all new Formula boats will be equipped with Sirius-ready Kenwood radios as standard equipment. ■

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EDITED BY ANNE TORPEY-KEMPH

Quicktakes

YOU WOULDN'T THINK IT to look at her, but *YM* publisher **Laura McEwen** makes a good bodyguard. When Jennifer Lopez came to New York recently for the *J.Lo/YM* model search at Macy's, a pushy paparazzo tried to snap an unwanted shot of the pop diva in her suite. As the photographer attempted to catch *J.Lo* by herself, McEwen stepped in and blocked the shot. *J.Lo* has since been heard singing the praises of *YM* on national television... Some guests at Condé Nast Bridal Group's recent private screening of *My Big Fat Greek Wedding* got

to meet the film's groom, John Corbett, but **Lisa Martin**, media director for Tourneau, walked away with a sparkling souvenir. She reached into her bag of popcorn and pulled out a key pendant necklace, donated by bridal jewelry designer Verragio and valued at \$2,400... At *Details'* recent New York screening of *Chelsea Walls*, the mag feted first-time director and actor Ethan Hawke. But the host and the special guest were a sight for sore eyes. Hawke had just come in on a long flight from L.A., and *Details* editor **Dan Peres** had been up very late the night before closing the June issue. When they saw each other, Peres said to Hawke, "You look rough, man." Hawke topped him: "You look rougher."... The *Talk* might have died down, but the folded mag's former editor, **Tina Brown**, is still a media darling, if a recent eBay auction is any indication. Brown's image pulled in the

highest bid (\$209.15) in the auction by *The Wall Street Journal* of original dot drawings of media execs. The national business daily is auctioning a total of 572 of its trademark "hedcuts" in six categories, drawn from an archive of 9,000 created since 1979. Another female journalist, CNN anchor Paula Zahn, drew a final bid of \$122.50. Dan Rather went for \$112.50. His boss, Viacom president Mel Karmazin, pulled in \$82. Others included NBC president Andy



J. Lo (c.) with "handler" **McEwen (r.)** and *YM* model-contest winner **Natalie Martinez**

Lack (\$90.99), *Penthouse* publisher Bob Guccione (\$81), Walt Disney Co. president Bob Iger (\$76), NBC CEO Bob Wright (\$52) and NBC West Coast president Scott Sassa (\$26). Proceeds will go to the Dow Jones Newspaper Fund to finance minority journalism scholarships... *Gourmet's* recent sales meeting featured a rich dish: publisher **Gina Sanders**, decked out as Madonna. In the spirit of the meeting's "Gourmet Rocks" theme, Sanders greet-



Madonna wannabe: Gourmet's Sanders

ed attendees in blonde wig, white gloves and satin dress, à la Madonna circa 1984. As the day went on, Sanders donned a total of three Material Girl guises, aiming to communicate to her team that even in a difficult climate, they "really rock."... A group of radio-programming bigwigs toasted **Dick Clark** at New York's Della Femina Restaurant recently on the occasion of his 20 years hosting *Dick Clark's Rock, Roll & Remember*, syndicated by United Stations Radio Networks. The music luminary called radio his first love, then unwittingly sent a warning to TV clients: "I got my start in radio and it has stayed with me. Whenever I go in to see a client to pitch television, I end up selling radio."



United Stations' Rita Deas and MediaCom's Matthew Warnecke with radio fan Clark

Movers

CABLE TV

Diane Schneiderjohn was appointed senior vp of marketing and programming at Charter Communications. She was managing partner of Carlsen Resources International, an executive search firm.

RADIO

Scott Pritchett has been named director of sales for Clear Channel's radio cluster in Jacksonville, Fla. He was most recently director of solutions managers in Miami for Clear Channel-owned WZTA-FM and WBGJ-FM...

Marla Bane was named vp of affiliate services for Salem Radio Network, Salem's programming division. Bane was most recently senior vp of operations for AMFM Radio Networks, now part of

Premiere Radio Networks, the programming arm of Clear Channel...**Mark Warlamont** was named director of sports sales for KFWB-AM, Infinity Broadcasting's News station in Los Angeles. He was general sales manager for Infinity in Tampa, Fla., where he oversaw sports marketing.

TV

Bob Anderson was named president of KBWB-TV, Granite Broadcasting's WB affiliate in San Francisco. Anderson was vp of programming for KNTV, the company's NBC affiliate, which was recently sold to NBC. Also, **Dennis McNamara** was promoted to vp of sales at KBWB, up from general sales manager.

MAGAZINES

Mary Jo Romeo, former publisher of G+J's Parents Media Group, has been made publisher of indie monthly *Working Mother*, a new position. At G+J, Romeo was publisher of *Parents*



**Romeo named first
WM publisher**

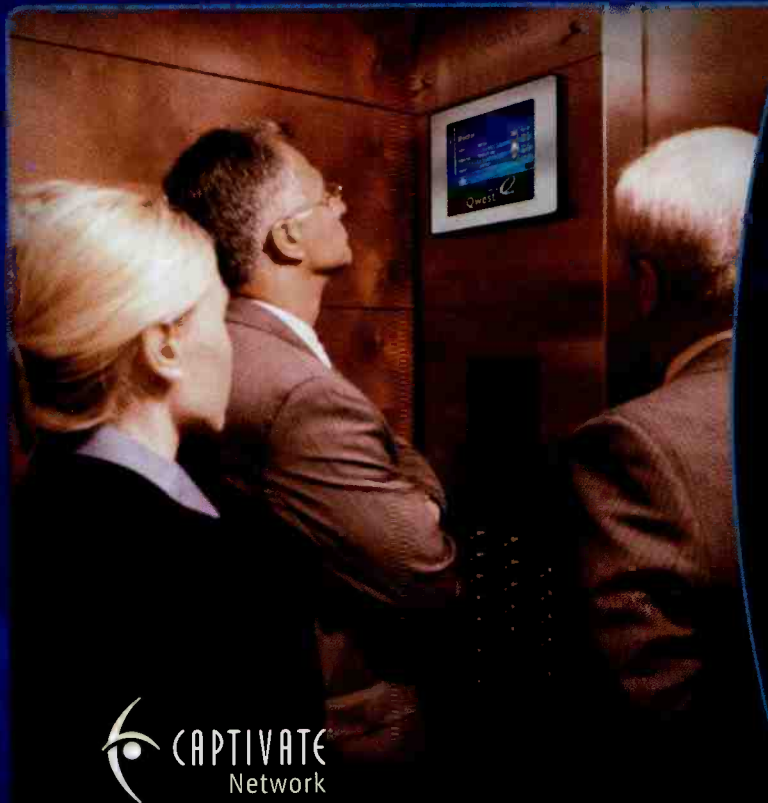


**Kager moves to
MGM/NBC Media**

and directed the relaunch of *Parents Expecting*, *Parents Baby* and *Ser Padres*...**Bob Frel** has been promoted to editor of *Caribbean Travel & Life*, from executive editor.

SYNDICATION

Chris Kager has joined MGM/NBC Media Sales Group as president, where he will oversee ad sales for MGM and NBC Enterprises off-network series and first-run syndicated programming. Kager was most recently president of national ad sales at Rainbow Advertising Sales Corp., where he oversaw sales for cable networks Bravo, WE: Women's Entertainment and MuchMusic USA. ■



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At Deadline

(continued from page 5) told Lauer in an interview during an appearance on *Today* on Friday. At the same time, CBS executives denied recent reports that Clinton was being considered as a possible replacement for Bryant Gumbel as host of CBS' *The Early Show*.

■ SINCLAIR'S NASHVILLE DUOPOLY EXPANDS

Sinclair Broadcast Group said last week it had entered into an "outsourcing agreement" with WNAB-TV, Lambert Broadcasting's WB affiliate in Nashville, Tenn. The deal calls for Sinclair, which owns a duopoly in the market, to provide WNAB with "certain sales, administrative and technical services," the company said. Sinclair's Fox affiliate WZTV and its UPN affiliate WUXP were the fourth and fifth billers in the market in 2001; WNAB was the sixth, according to BIA Financial Network.

■ QUIZNO'S FATTENS UP WITH FOX SPORTS

Quizno's, the national fast-food restaurant chain, which ran Super Bowl ads on Fox earlier this year, expanded that relationship last week with some value-added play on the Fox



Sports Network program *The Best Damn Sports Show Period*. Each night last week on the show, hosts Tom Arnold, pictured here with Inga Hammond, John Salley, D'Marco Farr and Steve Lyons were fed Quizno's sub

sandwiches made on a mock sub store set. The Denver-based chain claims its business increased by double-digits following the premiere of its current ad campaign during the Super Bowl.

■ DISCOVERY REINSTATES SHOW CREDITS

In response to complaints that Discovery Networks removed onscreen production credits following its programming, the company announced last week that it will give producers a choice between running the crew's names in a traditional onscreen format or in more detail on its Web site. The rolling credits were dissolved temporarily because research suggested that viewers changed the channel when credits appeared but stayed with Discovery when a five-second card containing the production company logo was shown onscreen. The new plan will include an "on-air throw" at the end of a program to a complete list of credits on the Discovery Web site, which also has links to the production company's site.

■ RODALE PACTS WITH JOESTER LORIA GROUP

Rodale, publisher of *Prevention*, *Men's Health*, *Runner's World* and *OG* magazines, has entered the licensing and merchandising arena through an exclusive partnership with the Joester Loria Group. The licensing and marketing agency,

headed by Debra Joester and Joanne Loria, will develop health, sports or organic licensing programs for each Rodale title, including *Organic Style*, *Backpacker* and *Bicycling*. Proposed initiatives involve programs with drug and sporting-goods chains, mass merchants and catalogs.

■ NAT GEO CHANNEL SHARES WITH RADIO

The National Geographic Channel is sharing content with radio stations in the form of daily 60-second news features, it announced last week. The "National Geographic Channel Today" news bites will feature topics ranging from Jane Goodall's work with chimpanzees in Tanzania to the efforts in Afghanistan to save the animals at the Kabul zoo. Distributed by Creative Broadcast Consulting, the radio briefs will launch May 6.

■ **ADDENDA:** The **WB** announced on Friday that it has ordered 13 episodes for this fall season of the drama series *Everwood*, starring Treat Williams as a world-renowned brain surgeon who moves with his two kids from Manhattan to a small Colorado town after his wife dies...**Sharon Osbourne** said on NBC's *Tonight Show* last week that MTV's hit series *The Osbournes* will return for a second season...**HBO** and **Showtime**, in a rare collaboration on a pay-per-view event, have set a record high price of \$54.95 for the Mike Tyson vs. Lennox Lewis match scheduled for June 8. Organizers of the event reportedly expect to take in an estimated \$80 million in revenue...**Marcy Ross**, most recently senior vp, comedy programming for Studios USA, has joined Fox as senior vp, current programming. She replaces Lance Taylor, who left last month after a five-year stint at Fox...King World Productions last week promoted **Joe DiSalvo** to president of domestic TV sales, up from senior vp/general sales manager of domestic syndication and cable sales. He replaces Stu Stringfellow, who retired earlier this year...**David Field**, formerly president and COO, was upped to CEO of Entercom Communications, the fifth-largest radio company with 100 radio stations...*The Financial Times* named **John Marcom** president in the U.S., responsible for all print and online operations in the U.S., Canada and Latin America...**Maer Roshan**, past editorial director of the defunct *Talk* magazine and one-time editor at *New York* magazine, has reportedly found support for his new magazine *Radar* in former HBO chief Michael Fuchs. Fuchs' verbal agreement to financially back the title thrusts him back into the media limelight, after leaving HBO in the mid-1990s...Following the reorganization of **Vivendi Universal's** domestic syndication units, Universal Worldwide Television senior vp Matt Cooperstein officially exited the company last week. Steve Rosenberg, president of Studios USA Domestic Television, will oversee the division...Due to a miscalculation, the **Audit Bureau of Circulations** last week withdrew its recently completed FAS-FAX circulation report for newspapers covering the six months ended March 31. The ABC said revised numbers would be reissued in "a few business days"...**LIN TV Corp.** began trading last week under the symbol TVL on the New York Stock Exchange.

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The screenshot shows the Mediaweek.com website in an Internet Explorer browser. The address bar shows 'http://www.mediaweek.com/mediaweek/index.jsp'. The page has a blue header with the Mediaweek logo and navigation links. A search bar is visible. The main content area is divided into several sections: 'CURRENT HEADLINES' with news items, 'MAGAZINE MONITOR', 'ONLINE POLL', and 'COLUMNS'. A sidebar on the left contains a 'LOGIN' section and a 'LIKE THIS?' section with a silhouette of a person. A black arrow points to the 'Market Profile' link in the sidebar.

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Media Person

BY LEWIS GROSSBERGER



Spot Dead! City Mourns

MEDIA PERSON HAD PLANNED TO WRITE THE DEFINITIVE

analysis on the bias in the American media's coverage of the Israeli-Palestinian conflict this week, but then he was alerted to a new and horrifying phenomenon that has appeared on the media landscape, one that requires our urgent attention.

MP refers to pet obits.

Yes, my pets, pet obits. There really is such a thing and it's spreading, and Media Person is extremely alarmed. MP was informed of this potentially brain-destroying contagion by the Romenesko media Web site, which was informed of it by a column in *The Washington Post*. Various examples of the grotesque phenomenon are cited in the *Post* column by Bob Levey, such as: *The Philadelphia Daily News* published an obituary about Winnie, a 9-year-old terrier, reporting, "She was feisty and fearless, but a lousy watchdog, who greeted every stranger with a wagging tail and a request for a belly rub."

The *Anchorage Daily News* ran tributes to such departed luminaries as Sheba, a Pomeranian known as "Little Hoover," since she could "vibrate for food," and Barney, a Lhasa Apso nicknamed "Buddha Man," whose great-great-great-grandfather was rumored to have been a guard dog at a Tibetan temple.

People, if it's happening in Alaska and Pennsylvania, you know it's going to be happening everywhere else unless this thing is stamped out right now. In American culture, a really, really terrible idea is almost unstoppable. Yet we must try for the sake of our sanity, or what is left of it. And, of course, for the children. Think of the children.

Otherwise, the implications are too awful to contemplate. We will soon be buried in a tidal wave of mawkish cuteness. Dogs, cats, hamsters, ponies, iguanas and macaws will take over the obit page, crowding out your poor Uncle Oscar, who was not so photogenic as Skippy, the distinguished cocker spaniel, who suddenly took ill after ingesting an excessive amount of dead squirrel and antifreeze, having, unfortu-

nately, slipped his chain.

In *The New York Times*, the dearly departed will be referred to as Mr. Bowser or Ms. Fluffy. In *USA Today*, they will be accompanied by huge color photos. In the *New York Post*, their ages will be gotten wrong. In the *Star of Mysore*, they will sometimes be poisonous.

We will be informed that former canine officer Blitz, who expired at his retirement kennel in Florida, was a graduate of the Centurion Attack-Dog Academy, where he was voted Most Likely to Seize a Fleeing Perpetrator by the Throat and Hold Until Commanded to Release. We will read that the canary Ms. Tiffany, beloved companion of a well-known Manhattan socialite, insisted that her cage be lined only with the *Times*' Style Section or she would refuse to sing. We will learn of the scientific achievements of Galileo, the lab rat who ballooned to the size

justifiably outraged screeched the wrong way and go accusing him of being anti-pet, which would be completely unfounded.

Far from hating animals, Media Person is in fact totally indifferent to them. Though he shows them no affection whatever, he has never deliberately squashed, shot or bitten an animal, even those who richly deserved it. When visiting friends with pets, he politely ignores them, rarely commenting on the frequent breaches of etiquette to which they are so prone.

Even when cats, with their well-known perversity, insist on climbing into Media Person's lap (sometimes by way of his head), imperiously demanding to be petted or scratched, he simply pretends not to notice their wretched existence, understanding that in just a few hours they will leave in the full realization they have lost the battle of wills and disgraced themselves.

As for the vulgar dogs who sniff brazenly at one's groin when encountered in elevators, Media Person has found that a good blast of nonlethal pepper spray soon cools their ardor and instructs them that there is a good reason why following one's instincts is

Hamsters, ponies, iguanas and macaws will take over the obit page, crowding out your poor Uncle Oscar.

of a hippopotamus after heroically testing growth hormones for the benefit of humankind. We'll note that funeral services for Edwin, the late, beloved goldfish, probable father of entire schools of descendants, will be held tomorrow in the toilet of his bereaved owners.

Eventually, we will come to accept eternal nausea, either that or give up reading newspapers.

Now it occurs to Media Person that, given the fervent, not to mention insane, infatuation of pet lovers with their charges, someone is bound to take Media Person's

not always the soundest policy.

Media Person's personal philosophy toward animals basically can be summed up with the phrase "Please go away." Of course, this is also his philosophy toward human beings, so he is very fair, and thus there is no point in accusing him of whatever it is that many of you are about to accuse him of.

But there are some things up with which Media Person will not put. Though he is no authoritarian, Media Person does have his limits, and sometimes he finds he must simply put his foot down and say "no." This is one such time. Pet obits must die. ■

5

NATIONAL MAGAZINE AWARDS

THE NEW YORKER



ESSAYS

David Remnick, editor
My Father's Brain, by Jonathan Franzen.



PROFILE WRITING

David Remnick, editor
The Lost Tycoon, by Ken Auletta.



FICTION

David Remnick, editor
What is Remembered, by Alice Munro; *A House on the Plains*, by E.L. Doctorow; *Surrounded by Sleep*, by Akhil Sharma.

VANITY FAIR



PHOTOGRAPHY

Graydon Carter, editor
David Harris, design director; Susan White, photography director, for April, November, December issues.

VOGUE



LEISURE INTERESTS

Anna Wintour, editor-in-chief
Caviar Conundrum, *Salt Chic*, *High Steaks*, by Jeffrey Steingarten, for three articles.

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CONDÉ NAST
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network sitcom



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1. Court TV and ASI study of unaided brand recall of 123 viewers of commercials shown in an episode of Forensic Files, a network sitcom, a network made-for movie, and a nature documentary, Dec 2001. 2. Court TV Attribute Tracking study, Dec 2000, Apr 2001, Dec 2001, n = 2,100. 3. Court TV viewer involvement research, Mar 2000 - Dec 2001, n=240. 4. IPSOS-ASI, "Is Anyone Paying Attention to Your GRP's?", Jun 2000. 5. Court TV analysis of Nielsen Media Research NPower data. Length of Tune, Dec. 2001. Tied for 3rd in Prime Time (8-11PM) among ad supported cable networks with universe estimates greater than 50 million. Subject to qualifications upon request.