

MEDIaweek

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THE NEWS MAGAZINE OF THE MEDIA

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Brand Wars to Fuel Upfront

Market-share battles may yield slight uptick in broadcast TV spending **PAGE 4**

MAGAZINES

Reader's Digest: Reiman Reason

Ryder vows results will improve with new assets

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WASHINGTON

Caution Over Consolidation

Senators sound alarms on Comcast/AT&T union

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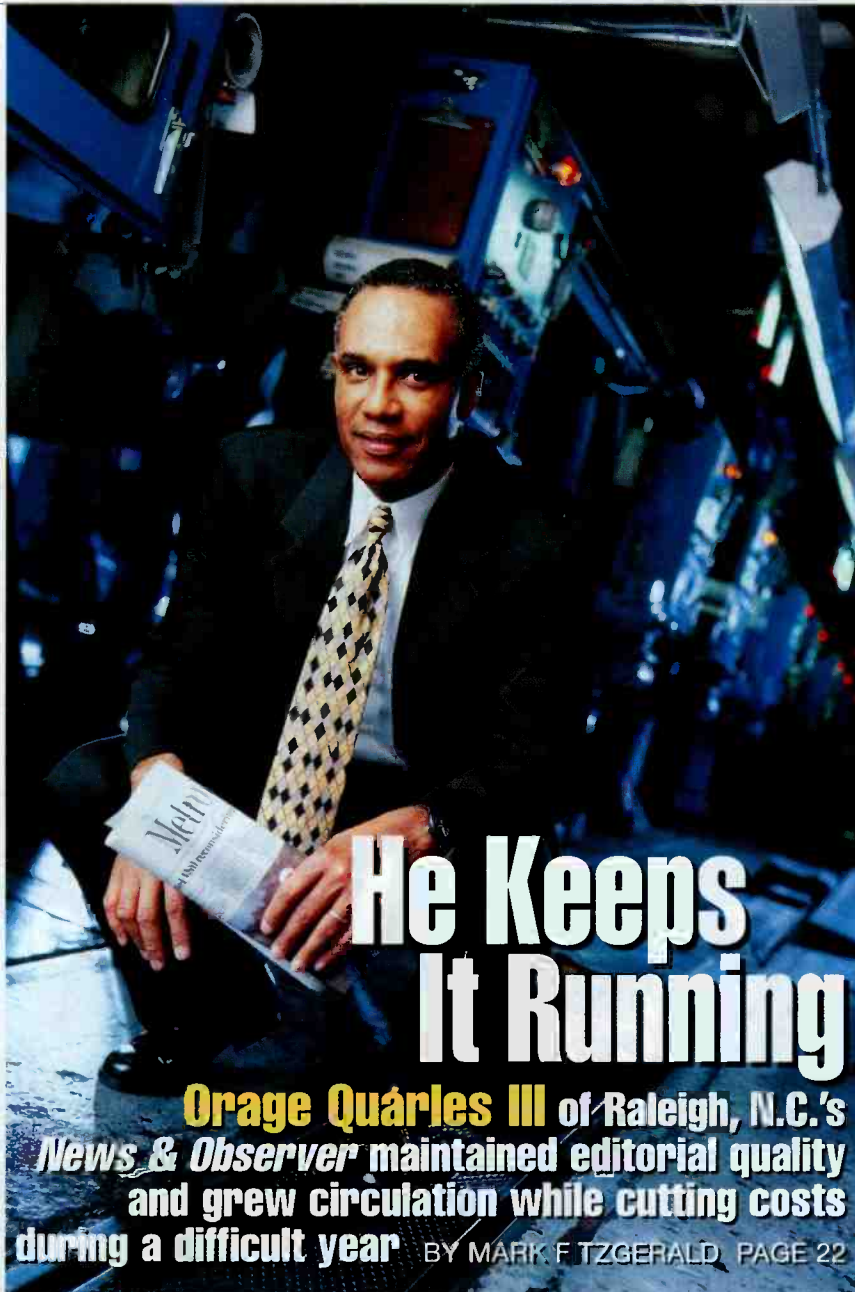
CABLE TV

Turner Nets to Spend \$1B in '03

TBS will heavy up on acquisitions, originals

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Monitor **PAGE 37**



He Keeps It Running

Orage Quarles III of Raleigh, N.C.'s *News & Observer* maintained editorial quality and grew circulation while cutting costs during a difficult year **BY MARK F. TZGERALD PAGE 22**

MARKET INDICATORS

NATIONAL TV: STEADY
With second-quarter sold close to capacity, third-quarter scatter is starting to heat up, especially with summer spenders such as autos, movies and soft drinks.

NET CABLE: WARM
Driven by demo-specific categories such as beverages and movies, niche nets are selling out in the second quarter and starting to move serious business in the third. CPMs are pacing flat to just over upfront.

SPOT TV: DRIVING
Political, telecom, healthcare and auto categories continue to drive the marketplace, while retail remains spotty. Major markets in the northeast are pacing up at low single digits.

RADIO: TIGHT
May inventory across most major markets is tight due to increasing demand from tune-in spots and spending from auto, telecom and retail categories. Buyers starting to place ad campaigns further out from air dates.

MAGAZINES: BUILDING
The automotive category is still buoyant, supporting what has proved to be a strong second quarter. And with 65 new models out this year, auto tightens up the third quarter across most title genres.

CHARLES HARRIS

Out in front. And on the edge.



#1 nightly cable newscast

Shepard Smith wraps up the day's events in a fast-paced hour that has become the **#1 nightly cable newscast**.

Smith is out in front with an honest look at the day's biggest stories. With some of the best reporters in the business, he takes you Across America and Around the World for a look at the events that are shaping our lives.

7pm ET Weeknights

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Source: Nielsen Media Research, 1002 (12/31/02-3/31/02), HH, Persons 2+ and Adults 25-54 AA(000), M-F 7p-11p program name averages: FNC- The FOX Report w/S. Smith vs. CNN- Newsnight w/Aaron Brown, MSNBC & CNBC- The News w/B. Williams. Subject to qualifications which will be made available upon request.

At Deadline

Laura K. Jones APR 29 2002

Clear Channel, Viacom Set UPN Affiliations

Clear Channel Communications and Viacom-owned UPN announced that Clear Channel, owner of 19 TV stations, had signed long-term affiliation agreements with UPN for eight of its TV stations. The deal extends UPN affiliations for WLMT in Memphis, Tenn.; KASN in Little Rock, Ark.; KTFO in Tulsa, Okla.; WJTC in Mobile, Ala.; and WMTU in Jackson, Tenn. UPN agreements have also been extended for two stations Clear Channel operates under local marketing agreements, WLYH in Harrisburg, Pa., and KSCC in Wichita, Kan. In Jacksonville, Fla., where Clear Channel recently signed a long-term deal with CBS for former UPN affiliate WTEV-TV, UPN affiliation will move to WAWS-TV, which will become a dual UPN-Fox station. UPN programming will be broadcast in late night on WAWS-TV following Fox's prime-time lineup.

Mixed Results for Viacom, Disney

Viacom and the Walt Disney Co. reported quarterly fiscal results, showing more negatives than positives among their ad-supported media properties. Viacom's first-quarter results showed revenue growth in the cable networks unit (up 5 percent to \$1.03 billion, based more on affiliate fee increases than ad revenue, which fell slightly), but drops in broadcasting revenue (9 percent down, including CBS, UPN and the stations group, to \$1.86 billion) and radio (down 4 percent, including outdoor, to \$765 million). Among Disney's second-quarter results, the media networks sector's revenue dropped 9 percent to \$2.2 billion, while operating income slid 39 percent to \$309 million. Individually, ABC's revenue slid 15 percent to \$1.29 billion, as operating losses totaled \$11 million; the cable networks arm had flat revenue at \$906 million, but operating income dropped 5 percent to \$309 million.

Digital-TV Standard Raises Flags

Hollywood, television companies and most consumer electronics manufacturers are close to an agreement that would protect digital-TV broadcasts from Internet piracy, industry leaders told a congressional panel last week. But one leading electronics executive said no consensus has been reached. Protecting digital broadcasts is a key step toward meeting the 2006 federal deadline for widespread high-definition television broadcasts, since companies may withhold programming that is vulnerable to piracy. "We're getting close [to a so-called broadcast flag]," said Richard Parsons, AOL Time-Warner CEO-elect. The concept involves coding that tells receiving equipment not to let a flagged program be re-sent over the

Internet. Lawrence Blanford, president/CEO of Philips Consumer Electronics North America, said the flag is complex, costly and "threatens the fair-use rights of consumers." House Commerce Committee Chairman Billy Tauzin (R-La.) indicated Congress may move quickly to write the emerging standard into law.

Viacom Starts Local Cross-Platform Unit

Viacom has launched Viacom Plus Regional Solutions, a locally oriented cross-media platform division designed to leverage the company's assets across Infinity Radio (183 stations), Viacom Outdoor and 38 owned-and-operated TV stations. To date, VPRS has signed cross-platform deals with advertisers such as Hyundai, Virgin Atlantic airlines and YES Network.

Tribune Media Net Hits Target

Tribune Media Net, the national ad sales group of Tribune Co. announced a multimillion-dollar ad deal with Target Corp, operator of 1,383 stores under the Target, Mervyn's and Marshall Field's brand names. The deal calls for ads to appear in Tribune newspapers *Newsday*, *The Los Angeles Times* and *The Chicago Tribune*.

Addenda: Robin Kent was promoted to chairman/CEO from president of Interpublic's Universal McCann Worldwide, replacing Ira Carlin, who recently became chairman of Magna Global Worldwide, the media-negotiation unit of Interpublic...Following Whoopi Goldberg's and Moffit/Lee Productions' exits from King World's *Hollywood Squares*, Henry Winkler and Michael Levitt will assume executive producing duties on the strip...Linda Sullivan, general manager of NBC's WRC-TV in Washington, is expected to be promoted to gm of **KNTV-TV** in San Jose, Calif., succeeding Bob Franklin, when NBC this week acquires the Granite Broadcasting station...**Court TV** will invest \$160 million in programming over the next two years. Four new series will premiere this year, including *Body of Evidence: From the Case Files of Dayle Hinman*, along with 100 hours of documentaries...**Discovery Communications** has created a "random-access advertising service," called Discovery Sponsor Cinema, which lets advertisers promote their products on the network's video-on-demand service. The VOD service, Choice 10 Discovery, launches this summer...**Nexstar Broadcasting Group**, owner of 14 TV stations in 13 mid-size markets, filed for an initial public offering with the Securities and Exchange Commission, with a goal of raising \$143.75 million...The **Hallmark Channel** last week struck a multiyear programming deal with Paramount TV.

Inside



Tribune TV's Pat Mullen is shopping for new stations
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America Online Sinks AOL TW's First-Quarter Earnings

Dragged down by the poor performance of Internet arm America Online, AOL Time Warner last week reported a whopping \$54.2 billion net loss for the first quarter and lowered its earnings expectations for 2002.

AOL TW cut its growth projection for Ebitda—earnings before interest, taxation, depreciation and amortization—to 5 percent to 9 percent, from 8 percent to 12 percent. The new projections reflect the ongoing decline in online advertising.

Meanwhile, AOL TW's total first-quarter revenue rose 7.1 percent, to \$9.76 billion, thanks to growth in its movie and music units. Total revenue is projected to grow 5 percent to 8 percent in '02.

AOL TW officials are trying to fix the sagging Internet division through staff changes. Last week, Time Warner Cable ad sales president Bob Sherman replaced Robert Friedman as chief of AOL's ad sales unit. Friedman is now senior vp of corporate marketing for AOL TW.

Separately, AOL TW is reportedly considering selling a minority stake in Time Warner Cable via a public stock offering, valued at roughly \$45 million. AOL TW declined to comment. —Megan Larson

Cynthia Ponce to Head Up A New ABC Sales Unit

ABC has reorganized its sales department to focus less on specialization by dayparts and more on meeting the needs of specific clients and their agencies across all dayparts. Under a new two-tiered structure, the sales unit will consist of client specialists, who will develop marketing partnerships, execute buying and planning goals and finalize all deals; daypart strategists will oversee pricing and inventory management, and will liaison with programming executives.

Cynthia Ponce, formerly ABC senior vp for news sales, will head the client-specialists unit as executive vp/general sales manager, reporting to ABC sales and marketing president Mike Shaw. Reporting to Ponce as senior vps of ABC sales are John Caruso, most recently vp of prime-time (continued on page 6)

Brand Battles May Boost Upfront

Market-share wars in several categories could yield uptick

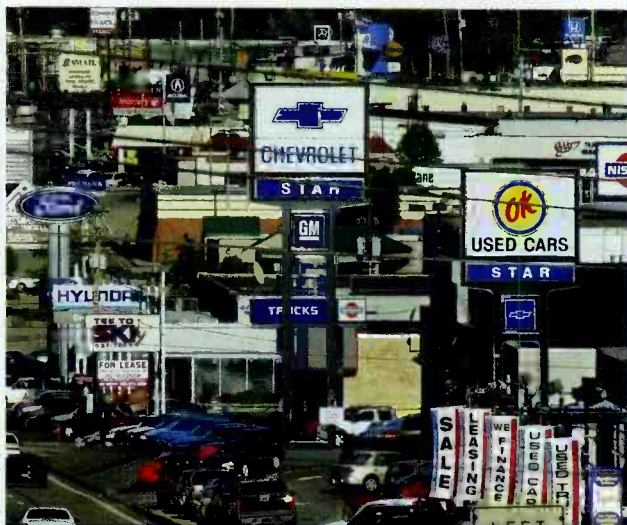
THE MARKETPLACE By John Consoli

Although only a handful of major national advertisers have finalized their upfront TV budgets for the 2002-2003 season and turned them over to their agencies to execute, early indications are that most advertisers' network TV upfront budgets will range from flat to up as much as 5 percent over last year. Cumulatively across all ad categories, that could generate a 3 percent to 4 percent increase, or about \$250 million, over last year's broadcast network upfront total of \$6.9 billion. While that is only about half of the \$500 million increase that some network sales executives are projecting, it is well above the flat-to-slightly-down market that many financial analysts are expecting.

Kaki Hinton, vp of advertising services for Pfizer Consumer Group, said at the Association of National Advertisers' Ad Forum last week that the TV marketplace is "beginning to rebound." Brad Simmons, vp of media services for Unilever U.S., another large national television advertiser, said that Unilever considers last year's decline in upfront spending as a "correction" year.

Several other top advertisers, none of whom would speak for attribution, said that their broadcast upfront spending will be up between 2 percent and 5 percent this year. The upfront buying season is expected to begin in late May.

A major factor in advertisers' projected uptick in upfront spending—despite continued sluggishness in the economy—is competition. There are highly competitive wars for consumer dollars going on in several categories, and advertisers say they are not willing to concede anything to their competitors, including losing the battle to motivate consumers via national TV advertising. "All advertisers are watching their competitors very carefully right now," said an executive of



Under mounting pressure from foreign models, the Big Three domestic automakers may all boost their upfront TV spending.

one major TV advertiser.

One of the top battles is in the automotive category, where foreign brands led by Toyota, Volkswagen, Nissan, Honda, Mitsubishi, Hyundai and Kia are spending at record levels to wrest more market share from the U.S.' Big Three automakers. In the final four months of 2001 (the beginning of the current TV season), Toyota spent \$119 million on network TV, just \$2 million less than Ford, according to CMR. Volkswagen spent \$106 million, Nissan \$99 million, and Kia added another \$33 million.

American carmakers are concerned about offshore competitors' rising ad-spending levels. "Pressure from foreign brands is an important factor in determining what our upfront budget will be this year," said one Big Three advertising executive. "Network television has always been competitive for the auto category and is getting even more so." While budgets will still be determined on a brand-by-brand basis, the executive said that his company's broadcast upfront spending will be up over last year.

A foreign-automaker marketing executive said that his company plans to spend at

least as much in the broadcast upfront as last year, while increasing its 2003 budgets in several other media.

The telecommunications category is still a hotly competitive battleground. Even though AT&T posted sizable first-quarter losses overall, the company is still expected to spend heavily in the upfront to keep pace with its competitors in the long-distance business.

Also continuing full tilt are market-share battles in soft drinks, beer, fast food, movies, retail and credit cards—all of which are expected to contribute to the small bounce in upfront spending this year. In the credit card segment, for example, Capital One Financial Corp. spent \$53 million on network TV between September and January—just \$1 million less than MasterCard.

The pharmaceutical companies, which seem to be heavying up in every broadcast daypart these days, are feeling pressure to get their brands established with the public, in case pending legislation in Congress aimed at restricting direct-to-consumer drug ads becomes a reality.

The motivation for pharmaceutical companies to continue advertising on TV in a big way is compelling. According to Daniel Jaffe, executive vp of the Association of National Advertisers, 24 million Americans visited a doctor last year after seeing a commercial about a prescription drug.

In retail, Wal-Mart's mounting TV exposure is motivating competitors such as Sears and Target to spend more, as well. An executive for one large national retail chain, alluding to the prospect that Wal-Mart's TV ads might be luring away customers, said that while his company's overall 2003 ad budget will be down, the cuts will not come in broadcast or cable TV, but on the print side. "We will be looking to get efficiencies wherever we can, but I certainly can't foresee cutting television advertising," the executive said.

An executive of one major packaged-goods advertiser said that national television will still be a cumulative priority heading into 2003. While brand-by-brand TV ads could fluctuate, the executive said that his company's total TV spending will be at least the same as it was last year.

Most advertisers are finalizing their upfront budgets several weeks earlier than last year, and most hope to have them ready and turned over to their buying agencies by May 13, when the six major broadcast networks will begin unveiling their prime-time programming schedules for next season. If that schedule is followed, upfront business could begin to move several weeks earlier than its delayed, mid-June start in 2001. ■

Digesting RDA's Changes

Reiman acquisition, streamlining will improve results, CEO Ryder vows

MAGAZINES By Lisa Granatstein

With all the right pieces in place at Reader's Digest Association, chairman/CEO Thomas Ryder believes the company is now primed to move past five quarters of disappointing results. The Pleasantville, N.Y.-based publisher and direct-response company has embarked on a transformative course in recent months, snapping up Greendale, Wis.-based Reiman Publications in March for \$760 million and boldly entering into a stock-swap deal last month that ends the Wallace-Reader's Digest Funds' control of the company.

"We are in the middle of the most action-packed phase in the history of this company," Ryder said last week in a conference call. "We made these moves to produce short-term and long-term improvements. Some actions were to take out costs and improve profitability...and still others were growth initiatives to provide access to new customers."

Much of that action has centered around the company's magazine-publishing arm. Ryder announced last week that flagship *Reader's Digest* will lower the circulation guaranteed to advertisers by 4 percent, from 12.5 million to 12 million, with advertising rates falling by an equal amount. Paid circulation for *RD* in last year's second half remained flat at 12.57 million compared to the prior year, according to the Audit Bureau of Circulations.

"The magazine will be more profitable if permitted to establish a smaller rate base with lower acquisition costs," Ryder said. "We may even reduce it further next year."

While publishers often raise their subscription prices to keep revenue steady following rate base reductions, there is no imminent plan to do so at *Reader's Digest*. (The title's single-copy cover price will rise with the May issue, on newsstands this week, from \$2.49 to \$2.99.)

Reader's Digest has already been making the rounds to notify advertisers of the rate base cut, which did not come as a surprise. "It's too expensive to maintain [high] subscription levels," said Carol McDonald, OMD/USA print media manager. "Everyone is looking at their bottom line. [*Reader's Digest*] is just trying to be smart."

Though Reiman—a heavy direct-mailer

and publisher of about a dozen magazines, including *Light & Tasty* and *Birds & Blooms*—is a pricey acquisition, Ryder is bullish the investment will pay off. He projected that Reiman will contribute more than \$300 million in revenue and upward of \$70 million in cash flow this fiscal year, based on the company's performance in 2001. With the phasing out of RDA sweepstakes mailings for new subscribers by next year (some longtime subscribers will continue to receive sweeps mailings), Reiman will offer a fresh pool of potential subscribers. Ryder noted that 64 percent of Reiman's 32-million-person database have never subscribed to or bought *Reader's Digest*.

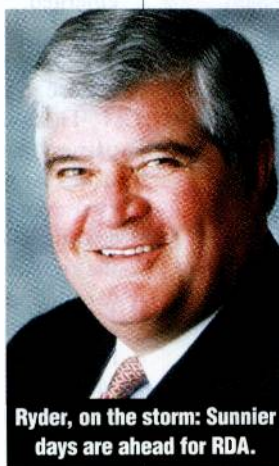
And while the Reiman magazines do not accept ads, Ryder said he sees a number of synergistic ad opportunities with RDA's titles, which in addition to *RD* include *American Woodworker*. "Synergy teams" from both companies have met recently to explore ways of using each other's assets.

"While Reiman does not take ads in the pages of the magazines, it does do events, like cooking schools and tours," Ryder said in an interview following the conference call. "I'd be very surprised if we didn't have *Reader's Digest* involved in sponsoring Reiman events."

"It's critical that [the Reiman deal] goes well," said Douglas Arthur, publishing analyst at Morgan Stanley Dean Witter. The big question, Arthur added, is "whether they can execute a smooth and seamless transition. And I think Tom is pretty good at that."

All these changes come at a pivotal time for the company, which has just empowered all of its shareholders, converting RDA's stock to one vote per share. "We had two major power forces in the company—an independent board of directors and a single entity that owned the majority of stock," Ryder explained. "People were nervous about the potential for conflict, and that is cleared up." The CEO added that he expects the company's decision-making process to be smoother and that the new shareholder structure protects the company even more from a potential takeover.

"As they say in Louisiana," Ryder summed up, "things are starting to get less worse." ■



Ryder, on the storm: Sunnier days are ahead for RDA.

sales, and Gary Montanus, formerly senior vp of Disney Kids Network. Client specialist vps Carrie Byrne and Andrew Messina will report to Caruso, while vps Tom Storrier and Catherine Sullivan will report to Montanus.

The daypart strategists team, which will report directly to Shaw, includes Max Steelman, vp of news; Gail Sullivan, senior vp of daytime; and Geri Wang, senior vp of prime time. —John Consoli

Galavision Introduces New Programming Slate

Galavision, the Spanish-language cable network owned by Univision Communications, today will begin rolling out an enhanced programming lineup featuring more sports, news, talk and variety.

The new schedule, said Univision president/COO Ray Rodriguez, will be coordinated with sister broadcast networks Univision and Telefutera to create a different genre of choices in each daypart to draw in new viewers.

Among the new programs: *Primero Noticias*, a live morning news show featuring Latin American news and sports; a live variety show, *Vida TV*; and *Por Usted*, which airs in the early evenings. Galavision will also expand its weekend children's block, *Galamiguitos*. —JC

FCC Commissioners Tour Tampa News Operations

Federal Communications Commission members Kathleen Abernathy and Kevin Martin last week toured Media General's TV station and newspaper operations in Tampa, Fla. The visit came as the FCC is considering whether to retain a rule that bars common ownership of a newspaper and a broadcast TV outlet in the same market. Richmond, Va.-based Media General holds *The Tampa Tribune* and NBC affiliate WFLA-TV under a grandfathering exception.

The commissioners made the visit to experience cross-ownership first-hand. "There are certainly benefits for the companies," Abernathy said in a *Tribune* interview. "Some of the trade-offs would be: Does it in any way diminish competition?" The FCC may decide on the rule by the end of the year. —Todd Shields

Consolidation Concerns

Senators puncture deregulatory mood with concerns on Comcast-AT&T deal

WASHINGTON By Todd Shields

The mood in Washington recently has been decidedly deregulatory, with little attention given to concerns about media consolidation. But such worries stepped into the spotlight last week as the Senate Judiciary subcommittee on antitrust and competition issues turned its attention to the proposed merger of cable giants Comcast Corp. and AT&T Broadband.

As lawmakers prepared to question Comcast and AT&T executives at the April 23 hearing, Sen. Arlen Specter (R-Pa.) first praised the home-state success story embodied by Philadelphia-based Comcast founder Ralph Roberts and his son, president Brian Roberts. But soon a worrisome backdrop emerged. "A number of us have wrestled... with the gigantic concentrations" of companies, Specter told the Robertses. "And there's a sense of unease."

The warning, echoed by senators of both parties, may signal a change on Capitol Hill. Congress has hardly reacted as federal courts chip away at media ownership restrictions, and as companies race to get bigger. Now, fear of the resulting behemoths may spur legislators to act. The irritant of annual cable price hikes adds to legislative anxiety. "This trend toward further media consolidation is troubling," Sen. Mike DeWine (Ohio), like Specter a pro-business Republican, said at last week's hearing. He called upon the Federal Communications Commission to buttress the crumbling framework of media ownership restrictions, and to



Kohl: "frightened" by a merged Comcast/AT&T

defend the embattled national cap on cable ownership. "If they can't do it, the Congress will need to take a look at it," DeWine said.

Senators conceded they have little leeway to stop the merger, which awaits approval from antitrust regulators and the FCC. The combined company would have more than 22 million customers, making it by far the country's largest cable operator. AT&T chief C. Michael Armstrong told senators the combination would bring "more voice, data and digital video services to more Americans, more quickly."

Senators focused on concerns. "We can't ignore the potential for a company as big as AT&T/Comcast to throw its weight around," said Sen. Herb Kohl (D-Wis.), the antitrust chair. "We should be frightened." Kohl asked whether a merger could slow cable rate hikes. Others suggested the combined company could bully independent programmers that need its huge customer base or restrict Internet service providers. ■

Ready for Prime Time

Several below-the-title movie actors are hoping for gigs on fall TV shows

TV PROGRAMMING By Alan James Frutkin

While broadcasters have steered clear of A-list star vehicles for the fall, they still have managed to cast a wide array of top talent in their pilots. And those casting decisions could raise the caliber of acting on television next season.

Among the actors featured at ABC are John Ritter in *8 Simple Rules* and Robert Sean Leonard in *The Corsairs*. CBS landed Andie MacDowell in *Jo*, Helen Mirren in *Georgetown* and Mia Farrow in *Julie Lydecker*. At Fox, James

Caan and Jill Clayburgh are featured in the still untitled comedy from *Roseanne* producer Eric Gilliland, while Carol Kane and Randy Quaid were cast in *The Grubbs*. Suzanne Pleshette appears in NBC's *Good Morning, Miami*, and Jeff Goldblum stars in the network's *War Stories*. Treat Williams heads up the WB's *Everwood*, and Forest Whitaker hosts UPN's *Twilight Zone*.

For actors like Goldblum and MacDowell, who have built their reputations in feature

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films, transitioning to television is a process often borne out of necessity. "Movie studios are looking for people to open a film, and a lot of these actors are feeling stymied because they are not getting lead roles," said Marc Hirschfeld, executive vp of casting for NBC.

Name talent can help guarantee initial sampling. "There's no question that it's difficult to bring audiences to a new show," said Marcia Shulman, executive vp of casting for Fox Broadcasting. "The fact that there's a familiar face definitely enhances a program's visibility."

But following the failure of ABC's *The Geena Davis Show*, CBS' *Bette* (Bette Midler), and Fox's *Normal, Ohio* (John Goodman), the networks aren't reaching for the top talent



CHRIS HASTON/NBC
Jeff Goldblum stars (with Lake Bell) in NBC's pilot *War Stories*.

tier. "Stars don't make shows, shows make stars," said Steve Sternberg, senior vp/director of audience analysis at Magna Global USA. "A star can cut through the clutter, but if the show isn't good, the audience won't stick around."

High-profile series like *Bette* also have a level of talent compensation that broadcasters may no longer be able to afford. "The networks need to show an economy of scale, and these aren't players who command major salaries," said Shari Anne Brill, vp/director of programming services at Carat.

What they do command is credibility, but Fox's Shulman questions whether acting chops ultimately can translate to ratings. "I'd like to say that acting is everything. But it's not," she said. "The script is everything." ■

TBS Goes to the Movies

Turner's \$1 billion program budget to pump up originals, acquisitions in '03

CABLE TV By Megan Larson

Although TBS Superstation would rather not be compared to its sister Turner cable network, it can't ignore the fact that TNT's "We Know Drama" campaign has clicked with consumers while TBS' identity has long remained undefined.

But the granddaddy of ad-supported cable networks, which saw its household delivery in prime time fall 10 percent in the first quarter, is now returning to its roots as an independent TV station, supported by a whopping \$1 billion allocated to TBS and TNT's programming budgets for 2003.

"TBS is still the closest approximation of what used to be called an independent channel and serves as a destination for male channel surfers," said John Rash, chief broadcast negotiator for Campbell Mithun.

Last week at an upfront presentation to advertisers in New York, TBS also announced a new programming lineup beginning in September anchored by *Friends*, *Home Improvement*, *Seinfeld* and *The Drew Carey Show* in the fringe hours, followed by original movies, movie showcases and sports in prime.

"They have some really recognizable titles there, and anytime you have a collection of assets like that it's impressive," said Mel Berning, president of U.S. broadcast for Mediavest.

"TBS is for the first time riding comfort-



JAN THOMAS
Atomic Twister will premiere on TBS June 9.

ably in its jeans," said Brad Siegel, president of Turner Entertainment Networks. "We're not trying to focus on a type of programming; it's a TV network for mainstream America."

Buyers say they still see value in a fully distributed entertainment network like TBS. The service has 87 million subscribers.

Spurred by the success of the *Dinner and a Movie* franchise, TBS has created four additional movie showcases. *The Movie Break*, *How Stuff Works*, *Movie & Makeover* and *The Man Made Movie: The College Years* will launch in the third and fourth quarters this year.

In addition, TBS announced three high-concept original movies: *First Shot* (the president is hunted by a rogue militia group), *Christmas Rush* (a Yule-time shopping-mall heist) and *Atomic Twister* (a tornado threatens a nuclear reactor), which debuts June 9. ■

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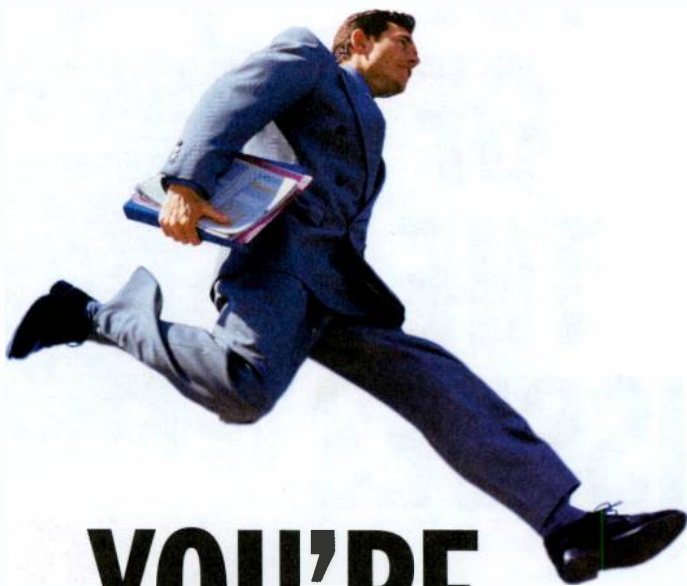
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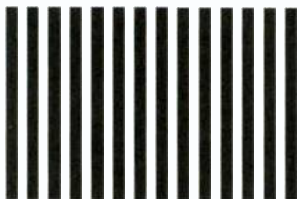
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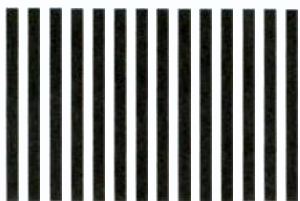
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Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

TV STATIONS

Tribune Seeking More Deals in Top 40 Markets

BY KATY BACHMAN

One sure sign that the TV economy might be turning around is the recent spate of station acquisitions. Tribune Broadcasting Co., declaring itself a consolidator, last week said it would plunk down \$125 million for WTTV, Sinclair Broadcast Group's WB affiliate in Indianapolis. When the deal closes in the third or fourth quarter, Tribune will own 24 stations, including duopolies in four markets.

"For a long time, there was a huge gap

have some stations that might be a good fit for Tribune. At a recent investor conference, Acme disclosed it had received an offer for one of its two larger-market stations, either KPLR-TV, its WB affiliate in St. Louis, or KWBP-TV, its WB affiliate in Portland, Ore.

"We do have a balance sheet that needs some attention; whether we sell assets, raise equity or refinance debt, something has to happen," said Tom Allen, CFO for Acme. "We are open to sales that might include cash plus a swap, if it helps us create a duopoly." The

TRIBUNE'S NEW INDIANAPOLIS DUOPOLY

STATION	AFFILIATION	2001 REVENUE	MARKET RANK	AVG. RATING/SHARE*	RANK
WXIN	Fox	\$28.4 million	4th	3.0/7	4th
WTTV	WB	\$22.8 million	5th	1.6/4	5th

*HOUSEHOLDS, SIGN-ON-TO-SIGN-OFF, FEBRUARY 2002.
SOURCES: BIA FINANCIAL NETWORK; NIELSEN MEDIA RESEARCH

between sellers' and buyers' expectations. Now you're seeing more realistic expectations," said Pat Mullen, Tribune president. As the fifth-largest TV group and the largest group not owned by a network, Tribune is on the lookout for more buying opportunities.

"Our objectives are to expand our national footprint in TV markets up to the 30th- or 40th-largest, and any place where we currently have a station to create a duopoly," Mullen said. Tribune would like to expand to San Francisco and Detroit, two top 10 TV markets in which it doesn't own stations.

That could be solved quickly with a deal with Granite Broadcasting. After agreeing to sell KNTV, its NBC affiliate in San Francisco, to NBC for \$267 million, Granite was left with WB affiliate KBWB. In a March conference call with investors, Don Cornwell, Granite CEO, said that the station was for sale. And last October, the company put WDWB-TV, its WB affiliate in Detroit, on the block.

Acme Communications and Sinclair also

dilemma for Acme is that KPLR accounts for about half the company's revenue and practically all of its earnings, so parting with that station could be a tough call. Tribune ostensibly would have a lot of buyer competition from Belo, Gannett and even Sinclair.

Sinclair, which late last year said it would hone its portfolio, has at least five WB affiliates that fit Tribune's growth strategy, in Minneapolis; Tampa, Fla.; Kansas City; Cincinnati; and Norfolk, Va. All would be new markets for Tribune, which would probably face a bidding war with TV owners already in those markets hungry for duopolies. In Cincinnati, for example, Tribune could find itself bidding against Clear Channel, Hearst-Argyle and Scripps.

Although Sinclair has been seen as mostly a seller, it recently filed a \$350 million multi-purpose security offering to give it access to cash for a variety of purposes, including possibly buying a station to create duopolies.

"No one is talking to groups more than

Sinclair," said Chris Ensley, an analyst with Bear Stearns. "It probably sees all the possibilities out there."

With a 25 percent equity stake in the WB network, Tribune is presumed by most to be looking only for WB or Fox affiliates, based on the demographic similarities of the audience target and the ability to swap syndicated programming. But Mullen said other duopolies are equally attractive. "Companies such as Belo and Hearst have proven that a WB with a large network affiliate is also a compelling model because you get the news synergies," he said.

The biggest play for Tribune—creating more local media clusters like it has in Chicago and Los Angeles—is a more elusive goal. "With what we've seen from recent [court] cases, that gives us great encouragement," said Mullen. But not enough to go shopping. "Right now we'll concentrate on where deals are getting done."

ORLANDO, FLA. TV STATIONS

Jordan Returns to WFTV

Cox Broadcasting last week turned to a former news director of WFTV-TV, its once-mighty ABC affiliate in Orlando, Fla., to help reverse the ratings slide the outlet has suffered over the past several years.

Bob Jordan returned to the station to replace outgoing news director Lyn Tolan. Jordan first joined WFTV in 1976 as news director when it was third in a three-way race. Within a year, WFTV shot to No. 1, a spot it held until recently. NBC affiliate WESH now bests WFTV in the 11 p.m. and early a.m. news races. While WFTV still leads the news race at 5, 5:30 and 6 p.m., Jordan is joining a station that has seen its 11 p.m. local news ratings erode by 40 percent over the past five years. It has also gone through five news directors in the past six years. Rich Melin, vp, media at Orlando agency Cramer-Krasselt, said WFTV's reliance on crime stories has drawn older demos to its newscasts.

Jordan's first WFTV tour ended in 1982, and he returned from 1984 to 1986. Until last week, Jordan was the vp and general manager of WPTV, the NBC affiliate in West Palm Beach, Fla. "This is a station that is in a more competitive situation, and [the competition] comes at a time when [WFTV] doesn't get the assistance from the network that it has had in the past," said Jordan. —Frank Saxe

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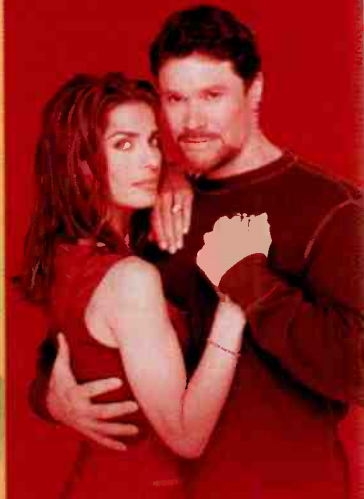
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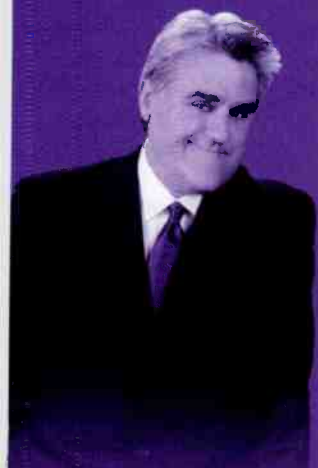
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Market Profile

BY EILEEN DAVIS HUDSON



Mile-high contrasts: Downtown Denver features parks, skyscrapers and a Rocky Mountain backdrop.

Denver

THE MOST TITILLATING MEDIA STORY TO SHAKE UP DENVER RECENTLY WAS A DEAL that made two former archrival newspapers bosom buddies—at least from an advertising, marketing and circulation standpoint. The market's two dominant dailies, *The Denver Post*, majority owned by MediaNews

Group of Denver (Media General of Richmond, Va., has a 20 percent stake in the paper), and the *Rocky Mountain News*, owned by Cincinnati-based E.W. Scripps, entered into a joint operating agreement that began Jan. 22, 2001. With the nation's highest newspaper penetration per household, there was plenty of speculation on the merits of the JOA and its impact on the mile-high city.

While subscription and advertising rates have gone up since its inception, a representative of the Denver Newspaper Agency says the JOA has been successful by all accounts. (The agency was created to handle the merged business functions of the two papers.) At the time the JOA was formed, the *News* was losing money while the *Post* was showing a profit. The papers have not seen the advertiser flight some had predicted once the deep discounting of the former

advertising rivals ended. The papers have also seen a 60 percent increase in the number of contract advertisers they had prior to the JOA, according to the agency rep. "At a difficult time in the newspaper economy, it has really paid off," says John Temple, editor, president and publisher of *Rocky Mountain News*.

For the six months ended Sept. 30, 2001, the *Post* had a daily circulation of 305,929 (Monday-Thursday) and 350,724 on Fridays. The *News* had a daily circ for the same period

of 309,938 (Monday-Thursday) and 374,893 on Fridays. Having switched to a combined weekend publication Saturdays and Sundays, the two papers had a combined Sunday circulation of 801,315 for the period. "We had a strategic plan to manage down circulation because of the significant [reader] duplication" on weekends, the agency representative says.

The *News* produces the combined Saturday edition, while the *Post* produces the combined Sunday paper. So far, the combined weekend papers have drawn the most flak from readers. With the JOA, the *News*, which had been tabloid size, became a 58-inch broadsheet, which felt "very unwieldy to people," says Temple.

In response, the two papers now have three presses printing at a 50-inch web width (the *Post* had already been printing at 50 inches Monday-Friday). The narrower width has appeased some readers and also provides cost savings, says Temple. The combined Saturday paper is now much bigger than either published before the JOA.

On the editorial side, the *News* hired lawyer and author Dave Kopel and Greg Dobbs, a former network TV correspondent, radio talk-show host and journalism professor at the University of Colorado, to pen a column called "Talk Back to the Media." Kopel and Dobbs trade barbs on alternate weeks as they critique the local media, including the *News*.

Besides the *Post*, E.W. Scripps also owns the *Daily Camera* in nearby Boulder, Colo., (daily circ 33,718, Sunday 41,429). Other print media include *The Denver Business Journal*, part of the American City Business Journals family. The *Business Journal* claims a paid circ of 15,500 and publishes Fridays.

The Denver television market ranks 18th in the nation with 1.4 million TV households. Gannett Broadcasting's NBC affiliate KUSA is the dominant local news station overall. "Our morning share is the highest of any station in the top 30 markets," says Roger Ogden, KUSA president/general manager. "The same is true of our late news."

KUSA has been fairly stable in its local newscasts but got a big boost from the Olympics during the February sweeps. In the fall, KUSA will move *Days of Our Lives* from 3 p.m.—where it has run for the past 20 years—to 1 p.m. in

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / DENVER

	Jan.-Dec. 1999	Jan.-Dec. 2000
Local Newspaper	\$536,322,420	\$427,213,908
Spot TV	\$339,153,777	\$371,761,230
Local Magazine	\$6,840,447	\$3,777,260
Outdoor	\$4,191,061	\$4,139,225
Total	\$886,507,705	\$806,891,623

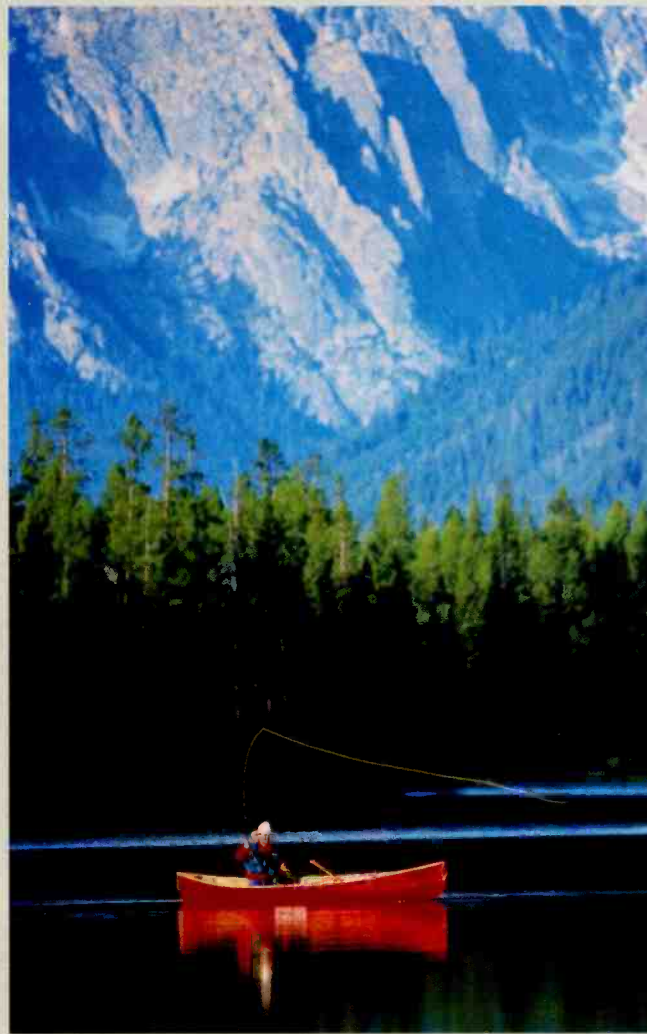
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Market Profile

order to make room for double-runs of *Judge Judy*, which will air from 3 to 4 p.m. *Judge Judy* currently airs at 6 p.m. on UPN affiliate KTVD, which is owned by Channel 20 TV, a division of privately held Newsweb Broadcasting. KUSA also has a joint sales agreement with Paxson-owned KPXC-TV.

While KUSA is the market's leading news station overall and in key demographics, the station does not win every news race. CBS-owned KCNC won the midday and 4 p.m. news races in Nielsen's February book. KCNC and KUSA are the only two stations that compete at 4 p.m. with newscasts. KCNC won that time period in households with a 5.4/13 to KUSA's 4.7/11. KCNC also beefed up its investigative reporting unit last fall, adding a producer and photographer to the team.

In September, KCNC will also change its 3 p.m. time slot when it replaces the departing *Rosie O'Donnell Show* with *The Dr. Phil Show*. "We obviously have high expectations with *Dr. Phil*," says Marv Rockford, KCNC vp/gm. The station also revamped its Web site (news+colorado.com) to include more news and weather information, Rockford adds.

KMGH-TV, McGraw-Hill Broadcasting's ABC affiliate, just edged out KCNC at 6 p.m. in the February book, and the two stations are also neck-and-neck in key demos. KMGH last month replaced *To Tell the Truth* at 3 p.m. with *Access Hollywood*. The station also plans to air *Who Wants to Be a Millionaire* in syndication at 3 p.m. in September. KMGH executives could not be reached for comment.

Tribune Broadcasting's WB affiliate KWGN, which launched 50 years ago as Denver's first independent TV station, has had a 9 p.m. newscast for most of its existence. The station has experienced growth with its morning news, which was recognized with a regional Emmy award for best local morning newscast in 2001. Its 2-year-old 6-9 a.m. news show last year was split into three separate hour-long newscasts. The schedule change aimed to make it easier to sell each news hour to advertisers, station executives say.

KWGN hired new morning anchor Tom Green last November. Green had previously worked at KUSA and, most recently, at KMGH as its sports anchor. Last May, KWGN tapped Dave Fraser as its new chief meteorologist. Fraser had been at Fox affiliate WXIX-TV in Cincinnati. Recently, the station brought Chris Riva on board as its new sports anchor. Riva joined KWGN from NBC outlet WGBA-TV in Green Bay, Wis., where he was sports director and main anchor.

RADIO LISTENERSHIP / DENVER

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KOA-AM	News/Talk/Sports	8.2	4.5
KYGO-FM	Country	7.4	7.7
KRFX-FM	Classic Rock	6.0	4.4
KBCO-FM	Alternative	5.7	7.1
KXKL-FM	Oldies	4.8	4.3
KOSI-FM	Adult Contemporary	4.5	4.9
KHOW-AM	Talk	4.4	2.0
KQKS-FM	Rhythmic Contemporary Hit Radio	4.0	5.4
KIMN-FM	Lite Adult Contemporary	3.7	3.1
KEZW-AM	Big Band/Nostalgia	3.6	2.9

Source: Arbitron, Dec.-Jan.-Feb. 2002 Arbitrends

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Denver County: 252,897 Households				
<i>Rocky Mountain News</i>	95,989	116,614	38.0%	46.1%
<i>Denver Post</i>	81,919	104,527	32.4%	41.3%
Jefferson County: 214,220 Households				
<i>Rocky Mountain News</i>	87,084	106,752	40.7%	49.8%
<i>Denver Post</i>	71,055	96,386	33.2%	45.0%
Arapahoe County: 208,262 Households				
<i>Rocky Mountain News</i>	75,687	94,754	36.3%	45.5%
<i>Denver Post</i>	68,812	89,720	33.0%	43.1%
Adams County: 139,133 Households				
<i>Rocky Mountain News</i>	56,923	69,257	40.9%	49.8%
<i>Denver Post</i>	28,032	34,054	20.1%	24.5%
Boulder County: 120,591 Households				
<i>The (Boulder) Daily Camera</i>	33,482	40,226	27.8%	33.4%
<i>Denver Post</i>	24,752	34,037	20.5%	28.2%
<i>Rocky Mountain News</i>	21,726	26,500	18.0%	22.0%
<i>Longmont Daily Times-Call</i>	18,490	20,349	15.3%	16.9%
Douglas County: 67,962 Households				
<i>Denver Post</i>	26,663	33,475	39.2%	49.3%
<i>Rocky Mountain News</i>	23,178	27,747	34.1%	40.8%

Source: Audit Bureau of Circulations

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Comm.	3 AM, 5 FM	32.4	\$83.7	45.1%
Jefferson Pilot Comm.	2 AM, 3 FM	16.6	\$33.5	18.0%
Tribune Broadcasting	1 AM, 2 FM	11.0	\$21.3	11.5%
Infinity Broadcasting	3 FM	10.1	\$19.3	10.4%
Entravision Communications	1 AM, 2 FM	5.9	\$5.4	2.9%
Salem Communications	1 AM, 1 FM	1.2	\$2.9	1.6%
Entercom	1 FM	2.9	\$9.7	5.2%

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

In late news, KWGN has suffered against upstart news competitor KDVR, Fox Television's Denver O&O. In the February sweeps, KWGN pulled a 2.9 rating/5 share in households, while KDVR earned a 5.1/8 (see *Nielsen chart on page 16*). "It's a battle every single

night," says KWGN vp/gm Derek Dalton.

KWGN is also the home of Major League Baseball's Colorado Rockies. The station will carry 75 games this season, the final year of a five-year deal. In syndication, KWGN will pick up *Will & Grace* and a double-run of



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Market Profile

Everybody Loves Raymond in the fall.

KTVD is in its final year of a three-year deal to carry 20 Colorado Avalanche National Hockey League games per season. "This is a big hockey town," says Greg Armstrong, KTVD gm. During the final two games of the Avalanche's second-round playoff appearance last year, the station averaged a whopping 19.3/31 household rating/share, Armstrong says. The Avalanche went on to win the Stanley Cup Championship.

Starting this fall, KTVD will add a double-run of both *That '70s Show* and *Dharma & Greg*. Armstrong says adding off-net syndicated programming "will allow us to go head-to-head with WB and Fox." KDVR already carries *King of the Hill*, *The Simpsons* and *Seinfeld* in syndication. KWGN's strongest syndie shows are *Friends*, which double-runs at 6 and 10:30 p.m., and *Everybody Loves Raymond*, which started its run on the station last fall.

The market also has two Spanish-language stations vying for Denver's Hispanic community, which makes up 13 percent of the city's total population. KCEC, the Entravision Communications-owned Univision affiliate, welcomed sister station KTFD, the new Telefutera Spanish-language network in the market, in January. Yrma Rico is gm of both KTFD and KCEC.

While KTFD does not have local news, KCEC has produced local news for eight years. The station has live news weekdays at 5 p.m. and 10 p.m. Sara Suarez, the former co-anchor for the past seven years, left the station in February. She was replaced by Adriana Rod-

NIELSEN RATINGS / DENVER

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	ABC	KMGH*	5.9	14
	CBS	KCNC	5.4	13
	NBC	KUSA	4.7	11
	Fox	KDVR*	2.8	7
	UPN	KTVD*	2.5	6
	WB	KWGN*	1.7	4
	Univision	KCEC*	0.8	2
4:30-5 p.m.	Pax	KPXC*	0.5	1
	ABC	KMGH*	5.9	14
	CBS	KCNC	5.4	13
	NBC	KUSA	4.7	11
	Fox	KDVR*	4.5	11
	UPN	KTVD*	2.6	6
	WB	KWGN*	1.5	4
5-5:30 p.m.	Univision	KCEC*	0.8	2
	Pax	KPXC*	0.3	1
	NBC	KUSA	8.6	18
	ABC	KMGH	5.9	12
	CBS	KCNC	5.6	12
	Fox	KDVR*	5.6	12
	UPN	KTVD*	2.7	6
6-6:30 p.m.	WB	KWGN*	2.1	4
	Univision	KCEC	1.0	2
	Pax	KPXC*	0.5	1
	ABC	KMGH	5.9	10
	CBS	KCNC	5.1	9

Late News

9-10 p.m.	Fox	KDVR	5.1	8
	WB	KWGN	2.9	5
10-10:30 p.m.	NBC	KUSA	15.5	28
	CBS	KCNC	8.0	15
	WB	KWGN*	5.2	10
	ABC	KMGH	5.0	9
	Fox	KDVR*	3.1	6
	UPN	KTVD*	2.0	4
	Univision	KCEC	1.0	2
	Pax	KPXC*	0.8	1

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

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SCARBOROUGH PROFILE

Comparison of Denver

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Denver Composition %	Denver Index
DEMOGRAPHICS			
Age 18-34	31	32	103
Age 35-54	41	45	110
Age 55+	28	23	82
HHI \$75,000+	28	29	102
College Graduate	12	15	125
Any Postgraduate Work	11	13	124
Professional/Managerial	23	27	116
African American	13	5	36
Hispanic	13	13	102
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56	60	108
Read Any Sunday Newspaper	64	64	100
Total Radio Morning Drive M-F	22	21	95
Total Radio Evening Drive M-F	18	17	93
Total TV Early Evening M-F	29	28	96
Total TV Prime Time M-Sun	38	37	97
Total Cable Prime Time M-Sun	13	11	82
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	74	78	105
Read Any Sunday Newspaper	77	76	98
Total Radio Morning Drive M-F	75	75	100
Total Radio Evening Drive M-F	73	73	99
Total TV Early Evening M-F	71	64	90
Total TV Prime Time M-Sun	91	90	99
Total Cable Prime Time M-Sun	59	53	91
MEDIA USAGE - OTHER			
Access Internet/WWW	62	68	110
HOME TECHNOLOGY			
Own a Personal Computer	68	75	109
Purchase Using Internet	37	42	113
Connected to Cable	69	58	85
Connected to Satellite/Microwave Dish	15	20	135

*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)

riguez, KCEC's former weatherperson. The station hired Sergio Schwartz, former weatherman at KINT-TV, the Univision station in El Paso, Texas, as its new weatherman. Rico says she plans to start doing three-minute news capsules at 7:55 a.m. on KTFD sometime before the end of the second quarter.

KMAS-TV, like other Telemundo owned-and-operated stations across the country, joined the Peacock network when NBC finalized its purchase of Telemundo two weeks ago. "We are thrilled to be a part of the NBC family," says Clara Rivas, KMAS gm. The station's entry into the local news race this past January with 5 and 10 p.m. newscasts has been put on hold "indefinitely," says Rivas, noting that those plans existed before Sept. 11 and NBC's acquisition of Telemundo. KMAS does not subscribe to Nielsen ratings.

Cable penetration in Denver is about 58 percent, well below the national average of 69 percent for the top 50 markets, according to Scarborough Research. However, about 20 percent of Denver-area residents subscribe to satellite TV service, exceeding the national average of 15 percent. It's quite ironic considering Denver was home to the headquarters of many cable companies in the 1980s. AT&T Broadband, which is being acquired by Comcast, is the leading cable company in the market.

The 22nd-ranked Denver-Boulder radio market has more radio broadcasters than most markets. Seven primary radio groups split nearly 95 percent of the ad revenue, compared to some markets, where just three or four companies pocket most of the ad dollars. Still, while the market does have more players in the mix, Clear Channel Communications controls the biggest chunk by far—about 45 percent—thanks to grandfather laws that allow it to own eight stations in the market. Those eight stations generated an estimated \$83.7 million in billings last year, according to BIA Financial Network (see *Radio Ownership chart on page 14*).

CC owns Denver's dominant station, News/Talk/Sports powerhouse KOA-AM, which alone generated an estimated \$29 million in billings, according to BIA. Among several changes to its other stations, CC switched its Jazz station KFMD to Contemporary Hit Radio and added syndicated sports host Jim Rome to its Sports/Talk outlet KKZN-AM. Rome had been on Jefferson Pilot-owned rival KKFN-AM.

Jefferson Pilot is the next closest competitor to Clear Channel in Denver, with five outlets that pulled in a collective \$33.5 million,

BIA estimates, giving it an 18 percent slice of the market. Tribune Broadcasting (11.5 percent) and Infinity Broadcasting (10.4 percent) are a close third and fourth.

The newest player in the Denver-Boulder market is Entercom, which recently purchased one of two stations being sold by Emmis Communications (KALC-FM, a Hot Adult Contemporary station, and '80s Hits KXPK-FM). The sale of both stations was announced in March. Entercom scooped up KALC and plans to leave the station's call letters and format alone. Entravision Communications is expected to purchase KXPK "The Peak" this month and flip it to a Spanish-language format via satellite feed. In 2000, Entravision launched Spanish/Mexican-formatted station KMXA-AM and KJMN-FM,

the market's first FM Spanish outlet.

The 13-year-old, independently owned KDKO-AM is the only Urban station in Denver serving the market's African American community (which makes up 5 percent of Denver's population), but not for long. The station's owner, Jim "Daddio" Walker, recently sold the station to a group of investors who plan to flip the station's format to Talk.

Outdoor advertising in the market is dominated by Infinity Outdoor, which offers about 200 14-by-48 faces, 650 30-sheets, 200 bus shelter faces, and about 3,800 bus benches, along with about 50 odd-sized boards and some mall kiosks. Lamar Advertising controls the city bus advertising and offers 14-by-48 bulletins. Denver-based Mile High Outdoor also offers 14-by-48 bulletins. ■



Opinion

BY LONNY STRUM

The Cookie-Cutter Formula

Lack of creativity has hurt radio more than the downturn

A COUPLE OF YEARS AGO, THE RADIO BUSINESS WAS AWASH IN MONEY. MAJOR-MARKET stations were showing double-digit-percentage revenue increases, and many were achieving sales growth of 20, 30, even 40 percent. Radio groups, which paid aggressive multiples—15 to 20 times cash flow—

to acquire stations in the late 1990s, felt those multiples were good value because tremendous revenue growth created the cash flow to satisfy the debt service. Every salesperson, sales manager and general manager was a genius.

Eighteen months later, it's hard to remember how good it was. How could everyone have gone from genius to dummy in less than two years? Truth is, few were geniuses when sales were skyrocketing, and few are dummies now that the bottom has fallen out. There are lessons in the tremendous softening of the radio marketplace worth understanding, and there are issues far beyond the obvious ones that need addressing.

First, what happened? History now tells us that the initial reason was the rapid demise of the flash-in-the-pan dot-com category. It's now also old news that the current recession, which began in late 2000 in the radio business, deeply hurt radio sales as well as other media. And while the recession does not appear to be worsening, there are really only soft signs, at best, of a brighter short-term future.

But what's important to understand is that the issues facing the radio industry today are

far more profound than the demise of the dot-coms and the current recession. In fact, the key issues are merely being masked by the current weak economy. The problem in a nutshell is that radio programming for the most part has gotten boring and stale. The sameness of formats within a market ultimately yields a less-than-stellar product and creates a medium that is not as attractive to advertisers. The passion for radio is fading among listeners, and I believe that lack of passion leads to advertising that is not received with the same degree of effectiveness. How many formats are really necessary that play a big dose of music from the '80s? In my home market, Philadelphia, for example, there are now four stations that heavily or exclusively focus their playlists on '80s music, resulting in far too much John Mellencamp (pre- and post-Cougar).

How did this happen? Three key reasons:

1. The consolidation of the radio industry, driven by the 1996 Telecommunications Act, resulted in a tremendous number of station acquisitions by large radio groups at obscene financial multiples (see above). The result? Conservative programming, which creates

formats that all sound alike. Who wants to risk a radical new format with heavy debt service to pay?

2. A corollary of reason No. 1 is the influence of radio consultants who work for these market groups, who recommend the same songs market-to-market, station-to-station. Journey and 38 Special weren't that good the first time around, yet they are the meat and potatoes of innocuous '80s music formats.

3. Most current music is derivative. Perhaps I'm showing my age by saying music was more innovative and fresh in the '60s and early '70s, but it was. Today there are interesting songs, but fewer bands. And that makes much of today's current music less exciting. Ultimately, this translates into less exciting music-based radio.

The traditional radio industry also has reason to be concerned that the introduction of satellite radio—XM and Sirius—will, over time, cut into automobile radio listening, particularly among the more bland, music-driven formats.

So even though the Buggles sang "Video Killed the Radio Star," radio still survived and thrived. So, too, will the industry probably make it through its current funk. The radio business has always rewarded talent and creativity. The smartest, sharpest and most creative are always ultimately the most successful. Let's hope they help lead the industry to future success and out of its current malaise. ■

Lonny Strum is managing director of Strum Consulting Group, a strategic marketing firm based in Voorhees, N.J. He can be reached by e-mail at lonstrum@strumconsulting.com.

LETTER TO THE EDITOR

Newsday: Still Alive and Well in New York City

I read with surprise and disappointment the Media Person column on the *New York Sun's* debut (*Mediaweek*, April 22), in which you state that "New York already has three papers" and report *Newsday's* actions after the closing of *New York Newsday* as "skulking morosely back to Long Island with its business plans and market-research studies in tatters."

Nothing could be further from the truth. In fact, New York already had four daily newspapers before the arrival of the *Sun* because *Newsday* never left New York City. In fact, this month *Newsday* celebrated the 25th anniversary of its New York City edition, which existed before the launch of *New York Newsday* in 1985 and continued after that edition was closed in 1995.

The recently released ABC circulation figures show *Newsday*

with more than 105,000 circulation in the city daily and more than 116,000 on weekends, both of which reflect increases over the same period last year. *The Sun*, as you know, had an initial press run of 75,000. In Queens, where *Newsday* is the strongest, it is second only to the *Daily News* in circulation and is far ahead of the *Times* and the *Post*.

I would appreciate any future articles on New York City newspapers reflecting the fact that *Newsday* New York City is alive and well and growing in circulation.

Stuart Vincent
Communications Manager, *Newsday*
Melville, N.Y.

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TV SPORTS

John Consoli

Seeking Soccer Fans at 4:55 A.M.

Univision, ESPN/ABC follow different game plans for World Cup



ADRIANO FELLE

Univision Communications' sales pitch to advertisers for its upcoming telecasts of soccer's World Cup tournament pretty much sums up the huge gap in enthusiasm for the sport among this country's Hispanic and non-Hispanic TV viewers. Hispanics have "una gran pasión" for the World Cup, the Univision presentation states, adding that the quadrennial world championship is "associated with important elements of Hispanic culture: nationalism and pride."

That's why Univision paid a hefty licensing fee—said to be about \$150 million—for U.S. Spanish-language rights to what's considered the Super Bowl of soccer. Univision's deal includes the men's World Cups in 2002 and 2006, the 2003 women's World Cup and 17 other major tournaments around the world over the next four years.

Beginning on May 31, Univision will air all 64 World Cup games across the company's three U.S. networks—Univision, Telefutera and Galavisión. U.S. Hispanics are expected to be heavy viewers of games featuring teams such as Mexico, Costa Rica, Argentina and Ecuador. The Univision nets will also air an extensive schedule of other Cup-related programming throughout May and June.

In contrast to Univision, English-language U.S. carrier ESPN/ABC is taking a low-profile approach. Because this year's World Cup will be played in South Korea and Japan, the 14-hour time difference means that ESPN/ABC will not be able to air any games live in prime time. In addition, the U.S. team (which will play its first match in the month-long tournament on June 5 against Portugal) is coming off a last-place finish in the '98 World Cup.

The prospect of lower ratings for this year's telecasts prompted ESPN/ABC to work out a deal with Major League Soccer, which paid the rights fee (said to be \$40 million to \$50 million for the '02 and '06 men's Cups and the '03 women's event) and will sell all the national advertising inventory and retain the revenue.

Most World Cup games will air live on Univision and ESPN at 2:25, 4:55 and 7:25 a.m. Eastern time. ESPN will rebroadcast some of the matches in prime time. The World Cup final will air live on ABC and Univision at 6:30 a.m. ET on June 30.

MLS, which already had a deal with ESPN/ABC to air its league games, stepped up to pay for the World Cup rights because it wanted to make sure that the sport's biggest event is showcased on English-language TV here. As part of MLS' revised deal, more of the league's games will be televised by ESPN/ABC.

MLS and ESPN/ABC will share production costs on the Cup telecasts, and ABC affiliates have received local pregame, halftime and postgame inventory to sell (because soccer does not have regular play stoppages, there will be no in-game 30-second spots.)

On the national level, MLS has sold Cup packages to five advertisers—Budweiser, Nike, Adidas, MasterCard and telecom company Avaya—for the 64 game broadcasts on ESPN/ABC. Other deals are pending. In addition to :30s, the packages include on-screen billboards and sponsor "wraps" around the on-screen game time clock.

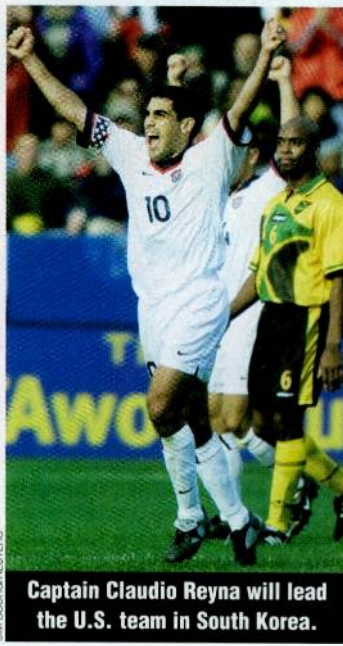
Media buyers say that MLS' pricing for its packages ranges from \$300,000 to more than \$1 million and averages out to about \$10,000 per :30.

On Univision, buyers say that a top-level "gold" sponsorship package costs \$6 million to \$8 million. In addition to pregame, halftime and postgame spots, the packages include commercials on an array of Cup-related shoulder programming. All games will air live on Univision, Telefutera will broadcast repeats in the afternoons, and Galavisión will replay a top game in prime time.

Univision execs would not confirm any advertisers, but the roster is said to include Coca-Cola, Sears, Nike, General Motors, Pfizer, MCI, Wendy's and Hyundai.

Joe Zubi, executive vp of Zubi Advertising in Miami, says that Univision's Cup telecasts should attract strong ratings because 40 percent of Hispanic homes in the U.S. do not subscribe to cable. Zubi also notes that the more fervent Hispanic audience will likely stay up to watch late-night Cup telecasts live on the Univision nets. David Downs, Univision sports president, says that in an online survey conducted by the company, 85 percent of respondents said they plan to watch Cup telecasts live.

For its 1998 Cup coverage, Univision averaged an 11.1 rating in Hispanic households (859,000 homes). ESPN averaged a 0.94 (691,329 homes), and ABC's telecast of the final earned a 5.7 (5.6 million homes). ■



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ORAGE QUARLES III PLAYS STRICTLY BY THE RULES AND MAKES SURE ALL HIS EMPLOYEES AT THE NEWS & OBSERVER IN RALEIGH, N.C., DO THE SAME. THAT DISCIPLINE HAS HELPED THE MCCLATCHY DAILY MAINTAIN ITS NUMBERS IN HARD TIMES BY MARK FITZGERALD

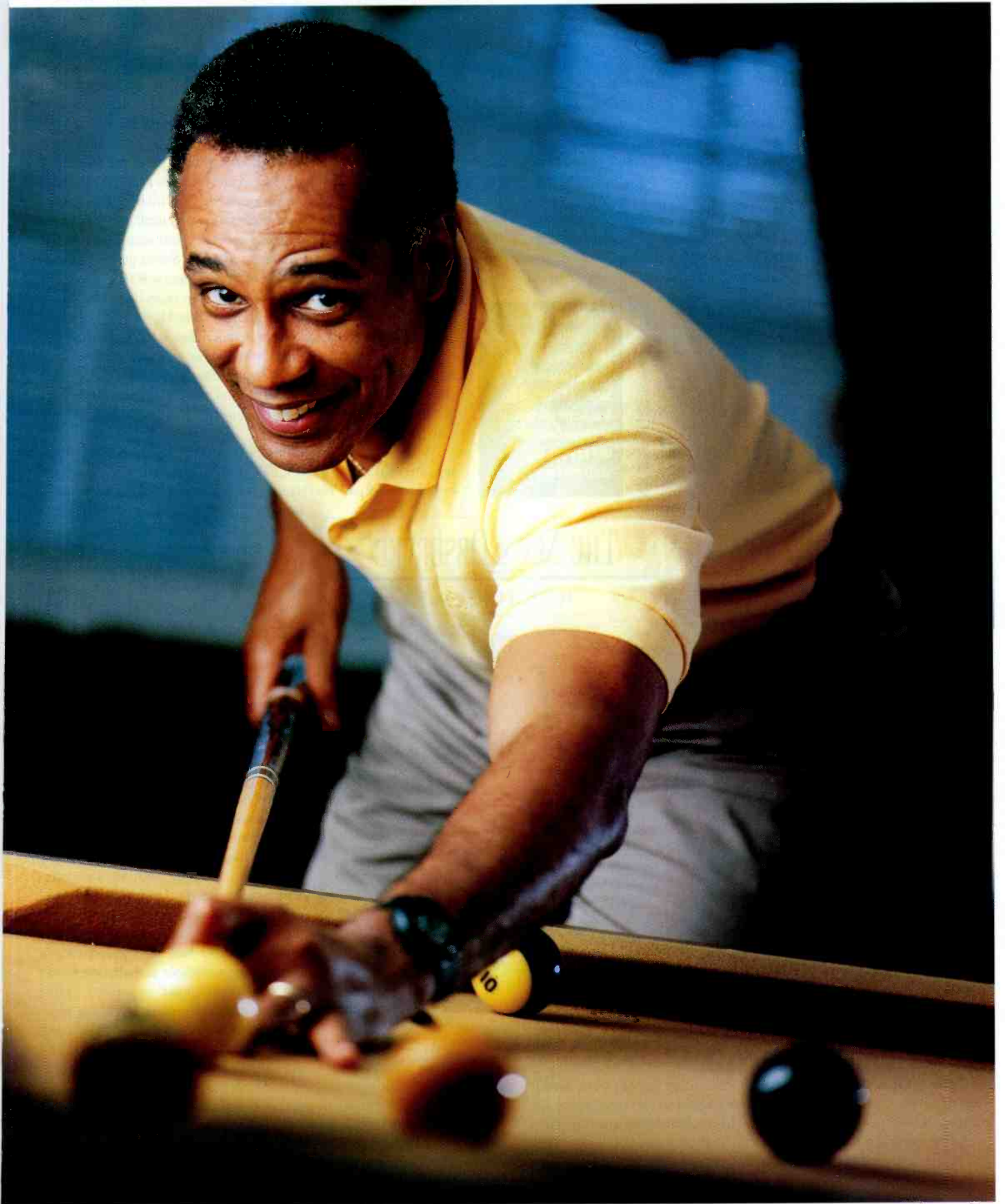
Ask anyone who knows him and they'll tell you that Orage Quarles III is a stickler for the rules. Of course, his main job as president and publisher of *The News & Observer* in Raleigh, N.C., is to inspire and implement McClatchy Co.'s vision for a great regional newspaper. And in just two years, he has accomplished much along those lines: Circulation is up. So is household penetration. The paper's longtime reputation for quality remains intact, but now it is also known for its financial and managerial efficiencies. And it has become a national model for diversifying newspaper workforces.

Yet Quarles always has time to focus on the smaller things at the *N&O*. Its parking fees, for instance. Or its policy about smoking in front of the building (you can't), or its dress code (no blue jeans and no shorts, Casual Fridays or not). "He likes people to follow the rules," says the paper's executive editor, Anders Gyllenhaal, who notes that Quarles pays close attention to how employee-handbook policies are enforced. "It's a source of some humor around here, but only to a point."

There is one exception, Gyllenhaal adds: "The one rule he doesn't respect is the speed limit." Quarles sheepishly cops to the accusation with a laugh. "I've got a little lead in my foot," he admits. This is, after all, a man who celebrated his 50th birthday a year ago by racing around the Charlotte Motor Speedway at 145 miles per hour.

PHOTOGRAPH BY CHARLES HARRIS





But then, Quarles has been on the fast track for the past decade and a half. Since 1987, when Gannett Co. named him publisher of the *Fort Collins Coloradoan*, Quarles has hoppedscotched the nation, taking the helm of ever-larger papers. He became publisher of *The Record* in Stockton, Calif., then moved from Gannett to McClatchy Co. to become president and publisher of, first, *The Herald* in Rock Hill, S.C., then *The Modesto Bee* in California; then, since January 2000, president and publisher of *The News & Observer*.

In a year-long period remarkable for its staggering developments—the sudden plunge in classified ads during the winter of 2001 that signaled the start of the newspaper recession; the layoffs and buyouts that swept away employees from the newsrooms to the loading dock; and the Sept. 11 terrorist attacks that all at once delivered an unimagined jour-

ularly innovative program with historically black North Carolina Central University that will allow promising students to learn the editorial and business sides of the newspaper by working full-time during summers and part-time during the school year—for their entire college career.

Quarles would deserve recognition just for what he managed to accomplish at *The News & Observer*. What makes his achievements there all the more extraordinary is that Quarles pulled them off while also serving as the newspaper industry's head cheerleader. His term as chairman of the Newspaper Association of America, which ends after this week's annual convention in New Orleans, not only took him away from the office on a punishing schedule of speeches and meetings but also often put him in front of Wall Street and Main Street audiences convinced that the long-prophesied end of newspapers was finally at hand.

While he doesn't exactly dismiss the recession, Quarles is clearly not rattled by it. Though he is only 51, he has more than 30 years of experience working in newspapers. He knows the ride can be bumpy: In 1974, he was laid off as an apprentice compositor when the *San Bernardino County Sun* folded the *Evening Telegram*. "About every eight to 10 years, we go through something like this and it lasts for 12 to 18 months," he says. "It comes back, it always comes back."

When Quarles began his NAA chairmanship almost a year ago, he told association CEO John Sturm that the downturn would not last past his term. "And, you know, looking at the [economic] indications we're getting now, I think he was right," Sturm says.

Ordinarily, having a publisher become NAA chairman is a great honor for a chain. And Quarles is the first African American to serve as chairman. But McClatchy CEO Gary Pruitt confesses he was a bit nervous at first about having the publisher of the group's third-largest paper occupied with association business in this, of all, years. "It actually ended up being a good year for him to be chairman," Pruitt says from McClatchy's Sacramento, Calif., headquarters. "Good because he has an excellent ability to inspire people and encourage them to look ahead to good times and expect improvements."

As it happens, it was a good year for Quarles in Raleigh, too, Pruitt notes: "Admittedly, revenues were down and profits were down, but that comes with the kind of recession we had. Yet, despite that, the *N&O* had strong circulation growth, the newshole actually grew, and the quality of paper improved. They avoided morale-busting layoffs or buyouts and newsrooms cuts. At the same time, Orage screwed down expenses and did a very excellent job of operating efficiently and allocating resources to places that mattered most. That's a very difficult thing to do, to get that balance."

McClatchy, which has entrusted Quarles with three of its papers since it hired him away from Gannett Co. in 1993, has come to expect that kind of performance from this publisher, Pruitt says. "Orage has a tremendous record of success across the board at all the newspaper jobs he's had at McClatchy," Pruitt says. "Everywhere he has gone, circula-



HOLDING ITS GROUND: Despite the recession and the aftermath of Sept. 11, the *N&O* has kept its circ growing and did not lay off any staffers last year.



nalistic challenge and economic body blow—Orage Quarles III demonstrated his own remarkable poise, purpose and persistence, making him *Editor & Publisher* magazine's pick for Publisher of the Year 2002.

Under his watch in a very bad year for newspapers, *The News & Observer* increased its circulation for the fall reporting period by just less than 1 percent, to 162,869, and it will report a gain in the spring report, due out today. Readership and household penetration also increased modestly while falling industrywide. While other papers were paring their newsholes, the *N&O* redesigned its pages and increased space for editorial. The paper found new revenue by implementing measures suggested by the findings of the Readership Institute's study.

Quarles adjusted to the rigors of this recession with cost cuts—but without laying off or buying out a single employee. And while other papers dropped summer internships this year, the *N&O* started a partic-



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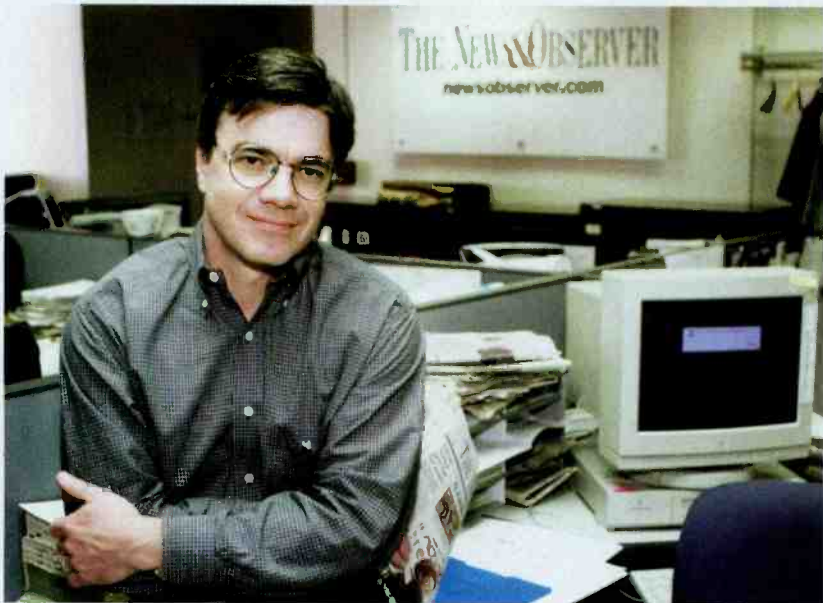
DallasNews.com

Source: * 2000 CACI; **Scarborough Report, Dallas-Fort Worth DMA, September 2000–August 2001.

tion has grown, diversity has increased, quality has increased and the economic [performance] has increased.”

Publisher of the Year may have seemed an unlikely future milestone when Quarles was born in Texas to parents who divorced soon after his birth. He was raised in Los Angeles by his mother and two doting aunts. Asked to describe his childhood, he says quickly, “Sports, sports and more sports.” Oh, and about his name: The family story has it that during the birth of Quarles’ grandfather in the French Quarter of New Orleans, the Creole midwife repeatedly fretted about the storm—“orage,” in French—that was raging outside.

Even as a child, however, Quarles was being shaped—and shaping



PAUL MAGAN/THE NEWS & OBSERVER

“Orage is what you’d hope for in a publisher: smart, quick and demanding, but reasonable. He listens—most of the time.” ANDERS GYLLENHAAL

himself—for exactly the leadership positions he would eventually assume. “I’ve always acted older than my age,” he says. He was a competitive child who played with older kids, getting knocked down easier but learning quicker. He was also involved with newspapers early, delivering two paper routes, the old *Los Angeles Herald-Examiner* on weekdays and the *Los Angeles Times* on Sundays.

Quarles developed another character in youth that would come to define his management style. “Orage is all about discipline,” says *N&O* managing editor Melanie Sill. He fervently believes in setting high standards and holding people accountable, his colleagues say. “As high as the expectations he has of employees may be, he holds himself to the highest expectations,” Sill adds.

In addition to his mother and aunts, another woman had an enormous impact on young Orage Quarles. Beverly Richardson was the No. 2 person in the human resources department when Quarles, still in high school, began working part-time in the composing room of the *San Bernardino County Sun*. “She was committed to diversity back in the 1960s,” Quarles says. She advised Quarles as he moved out of the composing room into marketing and then began rising through the ranks of

advertising. Her greatest lesson: “She taught me how to listen.”

Though in recent years Quarles has moved from newspaper to newspaper, it’s also important to remember he spent 18 years rising through the ranks of just one newspaper, the *Sun*. He was advertising director of the *Sun* in 1987 when Gannett hired him to become assistant to the publisher of the 20 or so papers in its Gannett West unit. After that quick training stint, he was appointed publisher of the *Coloradoan* the same year.

By this time, there were no accidents in Orage Quarles’ career. The discipline he learned as a child was serving him on his way up the ladder of the newspaper business. As he says in an interview in his *N&O* office looking out on a Raleigh park, “We’ve been on a plan for a long time, and all the moves were designed to get here some day—here being a metro paper.”

Part of the plan necessarily involved leaving Gannett, Quarles decided when he was at Stockton. “Gannett is just a wonderful place to be,” Quarles says. “But as I looked around, there were a lot of really talented people, and I thought, ‘Wow, that’s a long line. There are a lot of people ahead of me.’ But it was hard leaving Gannett after almost 24 years.” Even now, he reflects warmly towards his old chain when he recalls how, soon after his arrival at the *N&O*, an employee sneeringly referred to his long experience at Gannett “as if that was something, you know, bad.”

In 1993, he moved from a chain that then owned more than 90 dailies to one that at the time owned just nine. But the paper McClatchy hired him to publish, *The Herald* in Rock Hill, S.C., was right where he wanted to be, in the South. That, too, was part of the plan: “I always wanted to live in the South. I’ve always been fascinated with it and I thought it would be good for [my daughters]. The problem is, I never told my wife.”

Terry Linda Quarles, as it turned out, loved Rock Hill—but soon the plan had the family moving again. In 1996, McClatchy decided to install its first true publisher at the *Modesto Bee*, which had always been run by a general manager. Being publisher of one of the *Bees* had always been a goal for Quarles—but it was also an important stepping stone. “From Rock Hill to Raleigh is a hell of a leap,” he says. “So I went to Modesto.”

McClatchy bought *The News & Observer* from the Daniels family four years before Quarles arrived, but in some ways he is really the first outsider to run it. Frank Daniels even continued as its publisher for a little while after the purchase.

“I think people expected a lot of changes from Orage—and we’ve had a lot of changes,” says deputy managing editor Will Sutton. The changes were as sweeping as redesigning and trimming page width (the *N&O* went with a 49-inch web, slightly narrower than the 50-inch width that has become the new broadsheet newspaper standard) to as minor as having reporters submit odometer readings to be compensated for mileage.

If Quarles’ first year as publisher had a theme, it was getting all *N&O* departments and employees working together with uniform practices toward a common goal. That hasn’t been easy—employees are scattered among five buildings around downtown. At every paper he’s run, Quarles has always convened annual all-employee luncheon meetings. Raleigh won’t have its first one of those until later in May, simply because there hadn’t been a space at the newspaper big enough to hold one.

The physical set-up encouraged, if not exactly fiefdoms, a certain variation from department to department. “We had policies, but departments interpreted the handbook in different ways. For instance, we had five different parking policies,” Quarles says. “I said, no. One price fits all. We’re all in this together, people, so let’s level the playing field.”

His first important hire was to bring Jackie Stark in from the *Mil-*

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waukeee Journal Sentinel to reorganize the human relations department. "H.R. didn't have a very good reputation," Stark recalls. "We did a lot of things by department, but we didn't do a lot of things as a company. What's great is that [Quarles] buys into the idea that happy employees make a better organization and a more productive organization, and that leads to better financial performance."

Quarles also buys into the idea that clothes make the man. A sharp dresser, Quarles didn't immediately impose a dress code. "But then one day I saw someone wearing a pair of Daisy Dukes, and I said, boy, that's it," he recalls, referring to the cut-off denim short-shorts popularized by a character on the old *Dukes of Hazzard* TV show. "I mean, we are in a capital city. The governor walks through here, senators walk through here. We're a first-class organization and we should look like it."

Though almost everyone who talked about Quarles mentioned the dress code, it was Gyllenhaal who pointed out that the paper had one long before the publisher arrived. "We said no blue jeans, no shorts, but we had trouble getting it to stick," he says. "I'd put a message out, and Melanie [Sill] would, but Orage has an ability to enforce it in ways that others have not. I think that speaks to his starch."

It's a character trait, Gyllenhaal adds, that has been especially useful in the last few weeks as the *N&O* fights with the governor over access to budget documents and with the local stadium authority over access to contracts. "His principles have been very much on display when it comes to the whole gamut of First Amendment and fundamental newspaper issues," the editor says.



"Orage has a tremendous record of success across the board at all the newspaper jobs he's had at McClatchy." GARY PRUITT

For all his love of rules and decorum, Quarles in person is quick to listen and laugh. Even seated, he moves like a recently retired pro athlete. Hang around the *N&O* for even a short time, and an obvious pattern emerges of people constantly in motion, ducking into each other's offices, meeting and dispersing quickly. Quarles' own office—though quieter than most—is clearly not off-limits for these informal meets: An editor wanders in with a fast update on a document, executives' heads poke in with inscrutable reminders.

Quarles also doesn't see H.R. as just a place for rule-making. He used the department to create a program called Leadership Class that identifies 25 best-and-brightest employees, who spend eight months learning operations in all departments of the newspaper. They aren't promised promotions, but they know they can be on a leadership track. "Do that program every year and in four or five years, you've got 20 percent of the workforce that you know is prepared to take leadership roles," Quarles explains. Among more prosaic efforts, H.R. also last month began offering Spanish lessons in recognition of North Carolina's rapidly growing Latino population. One hundred employees signed up, Stark says.

Quarles got his biggest H.R. boost, however, from Sacramento, when McClatchy's Pruitt traveled to Raleigh to announce that the chain would try not to lay off or buy out any employees. "Our CEO made it so much easier for us," Quarles says. In one sense, of course, it's harder to find expenses to cut here, there and everywhere than it is to simply lop jobs.

Quarles says he would rather cut the expenses: "You sleep easier."

The impact on employees has worked in the *N&O*'s favor by helping keep staffers around, says Sutton: "If someone were on the boundary of wondering whether they were in a good place or a bad place, this convinced them that, yeah, I'm at a good place."

A good, but demanding, place, Quarles' colleagues say. "He doesn't like being surprised by things," Sill says. Quarles, they say over and over, wants to get things done quickly. "He's impatient," Gyllenhaal says. "From an editor's point of view, though, Orage is what you'd hope for in a publisher: He's smart and quick and demanding, but reasonable. He listens—most of the time."

When he doesn't listen, he often turns out to be right. He got a lot of head-scratching when he suggested something called "Kids Day," in which copies of the *N&O* would be hawked for a dollar with the proceeds going to a local children's hospital. The paper set a goal of 50,000 copies and some staffers privately hoped for the best. But when the paper totaled up its results from the Feb. 26 event, it had sold 73,000 papers. Only later did it occur to doubters that Quarles knew Kids Day would work because he had already tried it successfully at *The Modesto Bee*.

"He brings the kind of tools that can only come from experience," Sutton says. "I mean, how many guys 51 years old have been publisher at five papers?"

In the last year, Quarles preached diversity to the industry and practiced it at the *N&O*. He instituted the internships at North Carolina Central University and revitalized the paper's diversity committee. This

month, an analysis of results from the American Society of Newspaper Editors census of minority journalists in daily newspaper newsrooms examined the progress individual papers had made since 1992 in reaching so-called "parity" between the proportion of minorities in the newsroom and the proportion of minority residents in their circulation areas. The *N&O*, ranked 70th in circulation among U.S. dailies, was the fifth-highest among the 200 biggest papers in gaining on parity. "We learned the painful lesson that you don't bring in people just because of their color," he says.

"You have to hire on talent, because you don't want to hire someone and then have to say, 'Well, it didn't work out.'"

The publisher practices his own kind of diversity out in the community, as well: The youthful jock is a big booster of the arts and even sits on the board of directors of the ballet. "He understands the real value of the arts in the community, which is really something other business people in the community have trouble understanding sometimes," says Laura Raynor, director of external affairs for the Carolina Ballet. Quarles and his wife are very visible in the Raleigh arts scene, adds Eleanor Jordan, executive director of United Arts Council of Raleigh & Wake Counties: "I think he not only lends his name to endeavors but also really makes an effort to make a personal commitment to organizations."

"I always tell people, get involved with people of different backgrounds, get involved in something you usually wouldn't get involved in," Quarles says. He extends that to the friendships he's made around the country. In Modesto, for instance, Quarles became fast friends with the Gallos, including Ernest, the media-averse patriarch of the wine-making family.

What's ahead for Orage Quarles III? Whatever it is, one thing is certain: He will be going there quickly, and carefully. Notes the publisher who acknowledges driving with a lead foot, "I always drive with safety in mind." ■

Chicago-based Mark Fitzgerald is editor at large for Editor & Publisher.

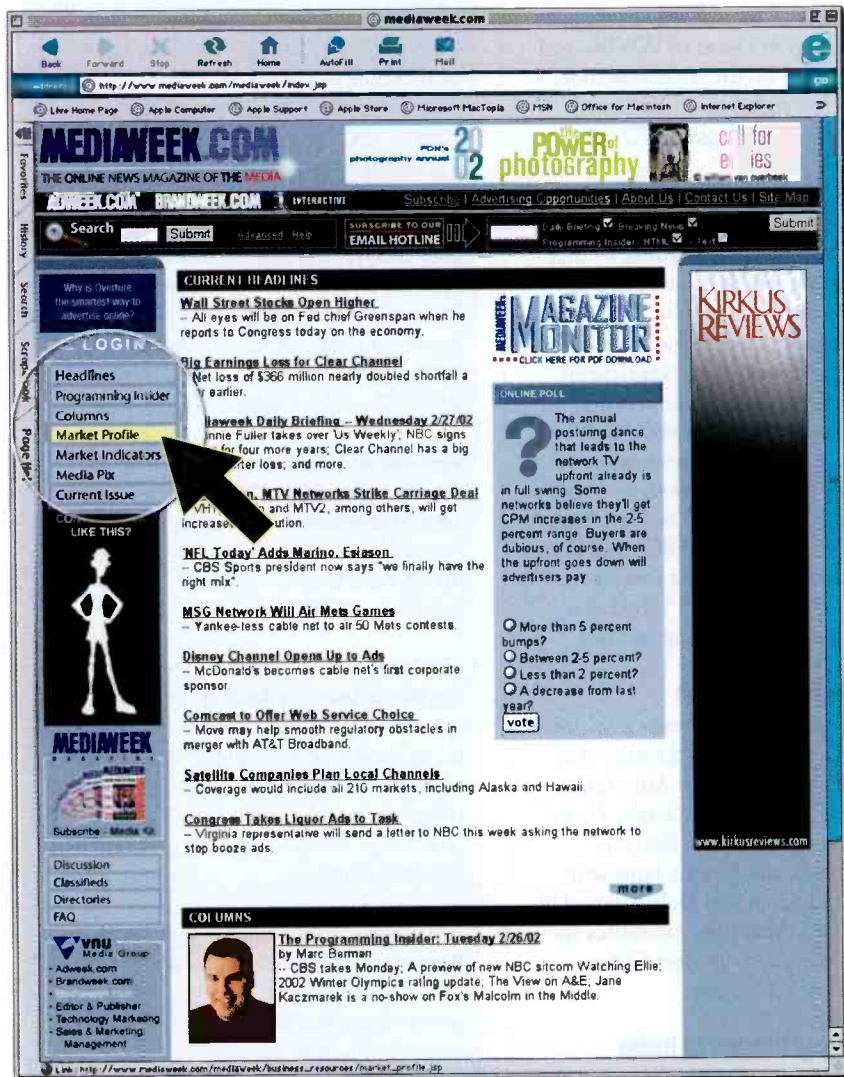
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Inside Media

NEWS OF THE MARKET

CBS Signs Jacksonville Affiliate

Clear Channel last week announced that WTEV-TV, its UPN affiliate in Jacksonville, Fla., will begin airing CBS programming on July 15. The long-term affiliation deal gives CBS an outlet in the 53rd-largest TV market two weeks after Post-Newsweek's WJXT-TV ended a 53-year run with the network. Clear Channel also owns Jacksonville Fox affiliate WAWS-TV, which will begin to carry some UPN programming to accommodate the affiliation change, said Josh McGraw, president of CC in Jacksonville. CBS also has affiliation agreements with two other Clear Channel TV stations, WKRC-TV in Cincinnati and WHP-TV in Harrisburg, Pa.

N.H.'s WNDS Signs On for People Meters

Nielsen Media Research has signed WNDS, CTV's independent station in Derry, N.H., for its local-market people-meter service in Boston. WNDS is the first TV station to sign for local people meters, joining the three cable companies that have signed. Local market people meters replaced Nielsen's meter/diary methodology on April 25, the start of the May sweeps. The network-affiliated stations in the market have said they would go without ratings for the May sweeps rather than sign for the local-market people meters. WNDS and Hearst-Argyle's ABC affiliate WMUR-TV, in Manchester, are the only two TV stations serving the state.

Sun Shines on Starcom

Starcom has won the \$100 million global media buying and planning account for Sun Microsystems. Initiative Media North America was the incumbent, and others competing in the review included Carat and Mediaedge:cia. "As business gets increasingly competitive, media is the differentiator," said Karen Becker, director of global advertising and sponsorship for Sun. "We wanted to leverage the strength of one media partner around the world. Starcom are big thinkers first, who just happen to work in media."

Survey: Calif. Minorities Skew Ethnic

Ethnic media is a major source of news and information for minority groups in California, reaching 84 percent of Hispanics, African Americans and Asian Americans in the state. These findings are from a survey of 2,000 California residents conducted on behalf of the New California Media Association. The survey also shows that 36 per-

cent of ethnic Californians prefer ethnic TV networks, stations and programs, and 43 percent prefer ethnic radio stations. In regard to advertising, 40 percent of minority group members polled said they pay more attention to TV, radio and newspaper ads in the language of their home country than to English-language ads.

Yankees Make WCBS' Night

Cablevision Systems was still holding out against carrying the new New York Yankees' network, YES, as part of its basic package when the team gave WCBS-TV its first Friday prime-time win since Sept. 21. The CBS flagship's telecast of the April 19 game between the Yankees and the Toronto Blue Jays scored an 8.1/13 household rating, putting WCBS 6 percent ahead of WNBC and 38 percent ahead of WABC in prime time. WCBS, which has rights to 20 Yankees games this season, is averaging a 7.2/14.

Top TV Billers Down 15.6 Percent

The 10 highest-billing TV stations billed 15.6 percent less in 2001, according to BIA Financial Network, which has released its ranking of the top 10 stations by 2001 revenue. The stations ranked in the same order as they did in 2000, but some experienced double-digit revenue decreases. WNBC, NBC's owned-and-operated station in New York, was once again the top revenue producer with \$320 million, followed by WABC (\$292.7 million), ABC's O&O in New York; and KABC (\$244.4 million), ABC's O&O in Los Angeles. In total, ABC had four of the top 10 billers, NBC and Fox TV had two each, CBS had one and Tribune had one.

Publicitas to Sell World Titles

Lifestyle and enthusiast magazines publisher World Publications has formed a sales relationship with Publicitas/North America. Publicitas will sell for *Saveur*, *Garden Design* and *Caribbean Travel & Life* in Detroit, Boston and Canada and further represent *Saveur* in San Francisco and Dallas. Based in Winter Park, Fla., World also publishes special-interest titles including *Sport Fishing*, *Boating Life* and *Wind Surfing*.

Access Hollywood Headed to Radio

Through a deal between NBC Enterprises and NBG Radio Network, NBC Enterprises' syndicated *Access Hollywood* is headed for radio. Beginning May 6, Portland, Ore.-based NBG

Calendar

American Society of Magazine Editors in association with Columbia University Graduate School of Journalism will present the **National Magazine Awards** May 1 at the Waldorf-Astoria in New York. Contact: ASME at 212-872-3700.

The Center for Communications will present a two-part **sports marketing and media seminar** May 2 at the HBO 15th floor theater, in New York. Speakers include John Fillapelli, senior vp of production and programming for the YES network; and Susan Casey, managing editor, *Sports Illustrated for Women*. Contact: 212-686-5005.

The **National Cable & Telecommunications Association** will hold its annual convention May 5-8 at the Morial Convention Center in New Orleans. Speakers include Brian Roberts, president of Comcast Corp.; and Richard Parsons, CEO-designate of AOL Time Warner. Contact: 202-775-3669 or visit www.cable2002@ncta.com.

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. This year's emcee will be Walter Cronkite. Contact: 706-542-3787.

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 or visit mercury@rab.org.

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.

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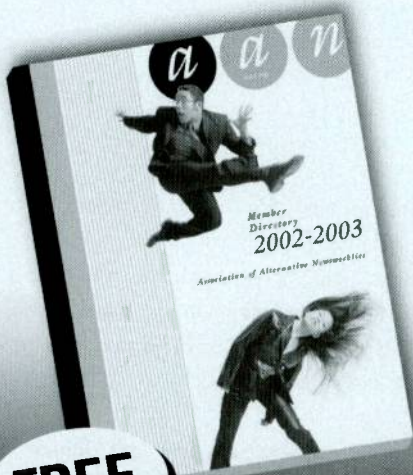


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will launch *Access Hollywood on the Radio With Nancy O'Dell*, a two-minute daily vignette featuring celebrity news straight from the daily TV show. NBG also inked a deal with Nancy O'Dell Enterprises to provide two to five minutes of daily live commentary to radio stations in the top 25 markets each week. O'Dell, one of Hollywood's leading entertainment journalists, is the co-anchor for *Access Hollywood* and part of the on-air team that launched the show in 1996.

ABC Buys Kansas City AM Station

ABC Radio has agreed to acquire KPHN-AM in Kansas City from KCBR-AM Limited Partnership for \$3.8 million. The station, which will flip from News/Talk to Radio Disney on July 1, will be the 51st affiliate for the Radio Disney network. It's the fifth station ABC has purchased for Radio Disney this month.

Clear Channel Launches On-Demand Music

Five radio stations in Phoenix owned by Clear Channel Communications have launched MusicNow, an on-demand online subscription music service operated by FullAudio Corp. Consumers sign up for the service through one of the stations' Web sites: KESZ-FM (kez999.com), KMXP-FM (mix969.com), KNIX-FM (knixcountry.com), KYOT-FM (kyot.com) or KZZP-FM (1047kissfm.com). For \$7.49 a month, subscribers can download 50 music tracks, \$14.99 a month for 100 tracks. Through this summer, CC plans to launch the service on its stations in Chicago, Houston, Los Angeles and Salt Lake City. MusicNow is also available through other sources, including Microsoft's WindowsMedia.com site.

Syndicator Forms Radio Network

With the addition of weekday programming to complement its broad portfolio of weekend programming, Syndicated Solutions will launch the SSI Radio Network over Memorial Day weekend. "This move allows us to be more competitive and provide an alternative for stations to go to after the Big Three networks [ABC, Westwood One and Premiere]," said Bob Carey, SSI president.

Sirius Seeks Subs Via Speedway

Sirius Satellite Radio has signed a marketing partnership with 12 International Speedway facilities. The deal allows Sirius to drive subscriptions for its 100-channel radio service by getting direct access to Speedway's mil-

lions of race fans. Sirius, several months behind its only competitor, XM Satellite Radio, began its national launch Feb. 14 and currently markets its service in 11 states. Sirius' marketing plans call for direct-to-consumer promotions, at-track activities, co-marketing opportunities with local retailers, and title sponsorship of two Nascar Winston Cup Series events.

Am. Legacy Plans Fall Special for Women

American Legacy magazine will celebrate African American women this fall in a special supplement, *American Legacy Woman*. The publication will cover issues including politics, health and fashion. *American Legacy*, with a 512,900-circ to newsstands and subscribers, will have additional distribution to top female-oriented organizations in the U.S. The title is a joint venture of RJR Communications and *Forbes'* American Heritage division.

Parade Fare Served on Epicurious

Epicurious.com, part of Condé Nast Publications' online division CondéNet, has partnered with Sunday magazine *Parade* for cross-promotional opportunities. As the online home of *Bon Appétit* and *Gourmet* magazines, the Web site, with 24 million page views per month, will showcase the recipes of *Parade* monthly food columnist and cookbook author Sheila Lukins. Advertisers with the 77 million-circ *Parade* will have the opportunity to support the online editorial through sponsorship of Lukins' content, consumer sweepstakes and downloadable coupons.

Lifetime Picks Up 4th Original Series

Lifetime has picked up the new drama series *For the People*. Starring Lea Thompson (*Caroline in the City*) as a liberal chief deputy district attorney and Debbie Morgan (*The Hurricane*) as her newly appointed conservative African American boss, *For the People* is the fourth original series for Lifetime. Joining high-rated series *Any Day Now*, *Strong Medicine* and *The Division*, *For the People* will premiere Sunday, July 21.

PBS Orders More *Caillou*

PBS has reached an agreement with Cinar Corp. to produce 16 new episodes of the preschool series *Caillou*. The new episodes will begin airing next January. PBS is currently airing 40 episodes of *Caillou*, aimed at kids 2-5, Monday through Friday. ■



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* Based on internal Chronicle Sunday volume 52-week trend reports

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 4/22/02

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 classically 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 21, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	The Scorpion King	36,075,875	3	36,075,875
2	1	Changing Lanes	11,068,372	10	32,761,402
3	New	Murder by Numbers	9,307,394	3	9,307,394
4	5	The Rookie	6,451,593	24	53,830,527
5	2	Panic Room	6,004,655	24	81,981,736
6	4	Ice Age	5,903,510	38	159,626,661
7	3	The Sweetest Thing	5,105,706	10	16,912,036
8	6	High Crimes	3,922,243	17	30,907,865
9	7	Clockstoppers	2,826,455	24	31,837,557
10	6	Frailty	2,165,374	10	7,804,141
11	10	National Lampoon's Van Wilder	2,159,909	17	17,231,822
12	8	Blade 2	2,085,961	31	77,306,658
13	17	Y Tu Mama Tambien	1,000,261	38	5,838,402
14	14	We Were Soldiers	892,201	52	75,327,562
15	13	A Beautiful Mind	854,170	122	168,418,991
16	16	Monster's Ball	793,121	116	28,131,294
17	15	Lord of the Rings	771,711	124	306,999,514
18	12	E.T.	738,720	31	34,047,765
19	21	Monsoon Wedding	688,762	59	7,153,030
20	New	My Big Fat Greek Wedding	597,362	3	597,362
21	20	Kissing Jessica Stein	516,826	40	5,027,644
22	New	Space Station	489,488	3	489,488
23	19	The Other Side of Heaven	379,006	129	3,538,066
24	11	Big Trouble	364,630	17	6,779,745
25	18	Resident Evil	301,502	38	39,223,314
26	27	Beauty and the Beast (re-issue)	235,160	111	24,140,418
27	24	All About the Benjamins	220,444	45	24,746,541
28	30	Amelie	208,176	171	32,325,660
29	29	Snow Dogs	179,773	94	80,356,237
30	32	The Count of Monte Cristo	163,648	87	53,600,256

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Culture Trends

MTV #1s Around the World

Week of 4/22/02

Australia

George Michael "Freek"

Brazil

Nickelback "How You Remind Me"

Germany

Shakira "Whenever, Wherever"

India

DJ Aquel/Vaishali "Tu Hai Wahi"

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 8-14, 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 21, 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

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* Deadline: May 15, 2002

My _____ is an idiot.


- creative director
- AE
- client
- all of the above



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OFFERS & OPPORTUNITIES

REQUEST FOR PROPOSAL

THE PORT AUTHORITY OF NY & NJ

REQUEST FOR PROPOSALS TO PROVIDE EXPERT MARKETING COMMUNICATIONS SERVICES, INCLUDING ADVERTISING, PROMOTION AND MARKETING RELATED SERVICES AND MATERIALS.

The Port Authority of New York and New Jersey provides the region with integrated transportation and trade services and operates facilities including a major regional airport system, bridges, tunnels, bus terminals, the PATH rapid transit system, certain New York-New Jersey port facilities, economic development, waterfront, real estate and ferry services. The Port Authority seeks a marketing communications agency to provide a full range of marketing, advertising, promotion and marketing related services to support its corporate and line business goals and objectives, and to assist the Port Authority in developing and implementing a consistent and unified communications strategy and program.

Proposals will only be considered from ad agencies that meet the following criteria:

- A minimum of three years of continuous experience providing a full range of marketing communications services, including print, radio, out-of-home and television advertising, research and the production of collateral materials.
- A minimum of three years demonstrated experience developing media campaigns targeted to a broad range of cultures and ethnic groups.
- Demonstrated experience in at least three of the following areas of Port Authority businesses: aviation, port commerce, surface and public transportation, real estate, international trade, and corporate identity campaigns.
- At least \$25 million per year in total billings for advertising, promotion and marketing related communications activities for each of the past three years.
- Proposer's headquarters or offices must be in New York or New Jersey (preference, however, is for an office in proximity to New York City).

Agencies possessing these qualifications are encouraged to respond to the RFP. The proposal information is set forth in the document entitled "The Port Authority of New York and New Jersey - Request for Proposals for Marketing Communication Services, Including Advertising, Promotion and Marketing Related Services and Materials."

Interested parties should submit a request for a copy of the Request for Proposal by fax to: 201-239-7450 or E-mail to: askforbids@panynj.gov. Reference #000005022. Proposals shall be due no later than June 3, 2002.

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mlefkowitz@furmanroth.com

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Promotions & Sponsorship Manager (REFERENCE CODE SS01)

Ideal candidate will have minimum of 4 years' promotional and merchandising experience in a client and/or agency environment. Must be extremely proactive, with excellent project management and communication skills, and strong multi-tasking skills. Bachelor's degree required.

Media Manager (REFERENCE CODE CW02)

Ideal candidate will have 5-7 years' media experience, knowledge of national and local media buying, "hands-on" negotiation experience in a client and/or agency environment. Must be proactive with strong multi-tasking and communication skills. Bachelor's degree required.

Please submit your résumé to beth.balser@capitalone.com and indicate which position you are interested in by including the reference code.

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MINIMUM: 1 Column x 1 inch for 1 week: \$198.00, 1/2 inch increments: \$99.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 770 Broadway, 7th fl. New York, NY 10003. 1-800-723-9335 Fax: 646-654-5313.**

HELP WANTED

Sales Development & Ad Marketing Managers

Multimedia Entertainment Company is seeking to expand its Advertising Marketing Team. We are looking to hire Sales Development & Ad Marketing Managers. Positions will focus on all media sales support needs and will be responsible for developing marketing strategies/tactics. These strategies will be focused specifically on developing multi-platform advertiser programs, custom marketing and sponsorship proposals. Managers must be creative and proactive with new ideas and be able to understand the big picture of the marketing and sales initiatives that need to be accomplished.

Experience working on multiple media platforms is preferred but not required (network/broadcast and print backgrounds are also preferred); 5+ yrs exp. in marketing, ad marketing preferred. Strong interpersonal, creative writing, verbal, analytical, and problem-solving skills; Candidate must be team-oriented, very organized, detail-oriented, and work independently.

E-mail resumes & salary requirements to:
hr_resumecenter_mediacompany@yahoo.com

ADVERTISING SALES NEW YORK

The Hollywood Reporter, the leading daily entertainment trade publication, is expanding its New York based sales team and is seeking an aggressive advertising salesperson. The ideal candidate will have advertising sales experience in publishing or other related media and possess dynamic closing skills. Account list consists of consumer related accounts. Must be able to work well under pressure and handle daily deadlines. Great career opportunity. Competitive compensation package. EOE Mail resume and salary history to:

Eastern Sales Director
The Hollywood Reporter

770 Broadway, New York, N.Y. 10003
 Or fax to: (646) 654-5636

Wanted: great people who want to do great work

Biggs|Gilmore, an advertising agency in Kalamazoo, Michigan, is hiring for several positions, including account service, account planning, interactive development and public relations. We want people who love this business, period. If you have a passion for ideas and want to do the best work of your career, let's talk. Visit our Web site at www.biggs-gilmore.com to learn more about us.

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SALESPERSON

Earworks, Inc., a national provider of audio production and original music composition services for advertising agencies and television programming, is seeking a super salesperson to expand our existing nationwide client base and generate new accounts. Minimum two years sales experience related to advertising/production industry preferred. Proven success in sales a must. This is a career position with a direct path to management for the candidate with a positive attitude, outgoing personality, sense of humor, high standards of customer service and the proven ability to bring home the bacon. One wk/month travel required. Excellent compensation, medical/vacation benefits and cool coworkers. Send resume to:

Attn: I Make It Rain
Earworks, Inc.
 5245 Cleveland St., Ste. 210
 Virginia Beach, VA 23462

OUTDOOR ADVERTISING SALES NEW YORK CITY

An established outdoor advertising company is expanding its New York office, by seeking an aggressive advertising salesperson. The ideal candidate will be a self starter, and have advertising sales experience in outdoor or other related media. Strong relationships with both agencies and direct clients a must. A great career opportunity, high commission rates. Fax resume and salary history to:
(212) 481-0008

Sales Opportunity

For growing advertising Company. This is a great opportunity for the right person. If you have five years experience, please fax your resume to 781-284-2211. All inquiries will be answered.

WRITER NEEDED

Extensive, hi-tech bkgd reqd; must also be mktg savvy. Must be able to write anything from a product brief to a white paper. Exp w/software application clients a must. Pls fax resume to FP: 651-241-1198

SENIOR ART DIRECTOR

One great Art Director needed for fast-growing, creatively-driven shop. 7+ years experience in Advertising. Proficient in Photoshop, Quark, Illustrator. Fax resume, salary requirements to HAJ at 212 686-5046.

THE WIZ, a Cablevision Company, is relocating its Corporate Marketing and Advertising Departments to Bethpage, L.I. We seek a Print Media Buyer and a Media Planner.

Print Media Buyer

Requires 5 years of media buying experience in retail print media; ability to negotiate newspaper contracts and printing agreements; a college degree with a major in Advertising/Marketing; knowledge of MS Word, Excel and Powerpoint and working experience with Databases (Filmmaker Pro) is a must.

Media Planner

Should have a college degree and 2-3 years experience in media planning in the NY TV & radio marketplace; proficiency in using TapScan, TVScan, MediaPro, MS Word/Excel, Filemaker Pro/Access database programs; strong analytical skills and have strategic thinking skills.

E-mail resumes to:

robert_noon@thewiz.com Must
 include Ref # 0428AW0006RN in the
 subject.

Mgr. Media Planning Nick-At-Nite/TV Land, NY

Management/implementation of short form programming/interstitial goals. Must: 2-3 Media Buying/Prog. Log Exp., Supervisory exp., knowledge of NickAtNite brand, exc. attn to detail, high energy multi-tasker w/excel interpersonal skills. Email:
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We offer compet sal/exc bnfts. For consideration, mail res/sal reqs, to Attn: Employment Mgr, Foot Locker, 112 W. 34th St, NYC 10120,
 fax: 212-720-4460

or e-mail
ppeck@footlocker.com

EOE

Foot Locker, Inc.

Sales Planner

Center City, Philadelphia Unwired Cable and Broadcast Network seeks Sales Planner. Candidate should have 3 to 5 years ad agency media planner/buyer or cable/network experience. Responsibilities include ad research, proposal and plan generation, prospecting, traffic and inventory management, post-buy analysis, and developing marketing materials. Please fax or e-mail resume and salary requirements to

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 215-564-5388

jmongan@telamericamedia.com

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CRK, the in-house advertising agency for Calvin Klein, Inc., is seeking someone who will be responsible for managing and executing the advertising and marketing campaigns for various Calvin Klein lifestyle brands. Advertising campaigns include promotions, point of sale, catalogs, and collateral materials. You will manage all the communication flow between Calvin Klein, Inc., and the licensing partners on project management, creative development, and production schedules. This position works closely with media planning, production, and public relations. At least 3-5 years' experience in marketing or advertising, preferably on high end, luxury brands with strong promotions background is required. Must be a team player who can multi-task in a fast-paced environment.

For consideration, please send resume, with salary history, to:
**Calvin Klein, Inc., Human Resources, Dept MB, 205
 West 39th Street, 4th Floor, New York, NY 10018.**

Calvin Klein, Inc. is an equal opportunity employer.

(oxygen)

Oxygen Media is an integrated media brand that combines the best qualities of cable television and the Internet to serve women. Oxygen consists of web properties including Oxygen.com and Oprah.com and a 24-hour cable network featuring music, talk, health, comedy, movies and sports. The network is currently available in more than 39 million households nationwide.

We currently have opportunities in our Sponsorship Sales department requiring a variety of skills.

Oxygen Media offers a comprehensive benefits package that includes a variety of plans and services designed to provide convenience and peace of mind for employees and their families.

Manager of Pricing & Inventory

Responsibilities include: Sales Reporting, Inventory Management, Posting Management and Pricing. Ad Sales experience preferred. Must be proficient with computers, Gabriel a plus.

Traffic Coordinator

Responsibilities include: entering copy and editing commercial logs; creating daily program log; following up with advertising agencies to obtain tapes and commercial copy instructions. Must be proficient in Excel.

Sales Assistant, Direct Response/ Paid Programming

Assist with the selling of paid programming and response schedules; maintain and input contracts; prepare mailing lists and media kits; provide varied clerical and administrative support. Must be proficient in Word, Excel and PowerPoint.

Assistant Sales Planner, National Sponsor Sales

Maintain advertising plans; coordinate advertising schedules and enter into Gabriel database; maintain accounts to ensure spots are run; sustain relations with clients, on-air advertisers, and ad agencies; provide clerical and administrative support. Must be proficient in Word, Excel and PowerPoint.

Please fax resumes Attn: Sponsor Sales Department
(212) 651-2005.

Please indicate to which position you are applying.

EOE

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VNU Business Media

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New York, NY 10003

e-mail: adoyle@vnuusa.com

or fax to: 646-654-5350

 **vnu business media**

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Signature _____

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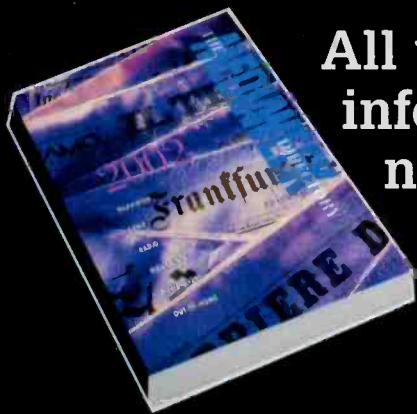
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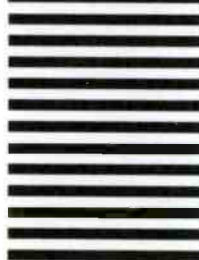
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TV STATIONS

Brandon Sherer has been named assistant news director for WBAL-TV, Hearst-Argyle's NBC affiliate in Baltimore. Sherer had been news director for KFVS-TV, the CBS affiliate in Cape Girardeau, Mo. Also at Hearst-Argyle, **Marv Danielski** was named vp of marketing and creative services for its television unit. Danielski, formerly creative services director at WBAL, replaces Frank Biancuzzo, who was recently named president and general manager of WISN-TV, the company's ABC affiliate in Milwaukee...**Jim Hanning** was promoted from director of sales to general manager of ABC affiliate WXLV-TV and UPN affiliate WUPN-TV, Sinclair Broadcast Group's duopoly in Greensboro/Winston-Salem/ High Point, N.C....Among recent appointments at Meredith Broadcasting Group: **Bryn Burns** was named vp of research for the TV group. She was director of research for CNN in Atlanta. And **Susan Lucas** was named vp/gm of KVVU-TV, the company's Fox affiliate in Las Vegas. Lucas had been general manager for Sinclair Broadcast Group's duopoly in Raleigh, N.C., UPN affiliate WFLA-TV and WB affiliate WRDC-TV.

MAGAZINES

Dee Nolan was promoted to editor at large of Time Inc., from editor of *In Style's* U.K. edition. She will oversee numerous titles and assist corporate editor Isolde Motley on women's monthlies and several concepts in development...**Susan Pocharski** was named executive editor at *Teen People*, where she will work with co-executive editor Kristina Johnson. Pocharski moved from the senior editor post at *People* to replace Leslie Van Buskirk, who left to pursue personal interests.

RADIO

Brian Purdy has been named regional vp of the Dallas area for Clear Channel radio. He had been general manager of CC's Houston stations. Purdy's new duties include stations in Dallas, Abilene, Killeen, Texarkana, Tyler, Waco and Wichita Falls, Texas, and Shreveport, La....**Carl Hamilton** was named vp/regional manager for Radio One's stations in Houston, Dallas, Cleveland, St. Louis and Indianapolis. He was vp and market manager of Clear Channel's eight-station cluster in Houston.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

AT THE RECENT IN STYLE party at the W Hotel in New York for the release of the Destiny's Child autobiography (*Soul Survivors*, co-written by *In Style* senior editor James Patrick Herman), when the headliners and hosts gathered for the requisite press pics, *In Style* m.e.

Charla Lawhon quipped: "I bet the photo editors will have a hard time figuring out who the gorgeous, Grammy-winning stars are and who the managing editor is."...Sure,

Tom Franklin was disappointed that his famous "Firemen Raising the Flag at Ground Zero" photo didn't win the Pulitzer, but the \$88,000 it drew at a recent Christie's auction went a long way toward cheering him up. "I would have been thrilled if it had gone for \$10,000," says Franklin, staff photographer for *The* (Bergen, N.J.) *Record*. The Queens, N.Y., businessman who outbid everyone else for the only print signed by Franklin and the three firemen plans to display it in his office. One-half of the \$88,000 went to the Bravest Fund, set up by the firemen; the other half, to the *Record's* "Ground Zero Spirit" fund, which has raised \$1.3 million for families of 9/11 victims. For those with smaller pocketbooks, Franklin's picture will soon be available for just 34 cents—on a postage stamp...A few years ago, **Steve Thomas**, host of *This Old House*, hap-

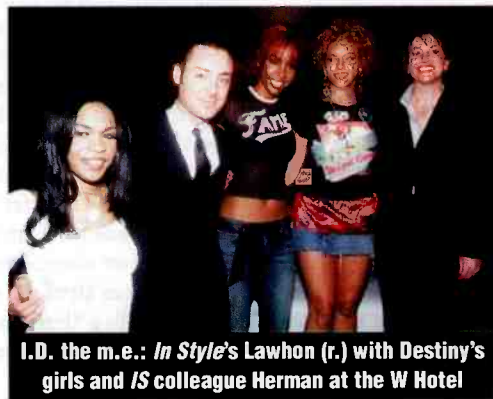
pened to drop onto the same remote Alaska mountaintop as **Mike Jaquet**, publisher of *Freeze*, and **Allen Crolius**, associate publisher of Mountain Sports Media. The heli-skiing

trio hit it off and now make their annual getaway together. On their recent chill-out in Valdez, the trend-seeking Thomas grilled Jaquet about skis. Jaquet's answer: "I'll keep answering your questions if you come out to Boulder and remodel my kitchen."...Three of G+J's top editors

were absent on the same day recently, but they weren't playing hookey. They were participating in the Principal for a Day program

sponsored by New York nonprofit group Public Education Needs Civic Involvement in Learning. **Miriam Arond**, editor in chief of *Child*, went to P.S. 151; *Parents* editor in chief **Sally Lee** spent the day at Beginning with Children School; and *YM* editor in chief **Christina Kelly** went to the High School for Environmental Studies, all in Manhattan.

When Kelly spoke to one class about working at *YM*, "The students were so insightful, smart and well-rounded," she said. One, however, threw her a curveball: "But what's your dream job?"...After lad-mag *Stuff* featured an I Path sneaker in one of its articles, the I Path president asked for a meeting and suggested they do a sneaker together, and, *voilà!* The limited-edition **Stuff I Path Skate Shoe** rolls out in two weeks in two locations—the sneaker store Blades NYC and www.stuffmagazine.com. "They're not only the premier skate shoe, they're also able to withstand just about anything," explained *Stuff* editor Greg Gutfeld. "To prove this, we had Alec Baldwin sit on one for approximately 10 minutes. The shoes survived...until Alec tried to eat them."



I.D. the m.e.: *In Style's* Lawhon (r.) with Destiny's girls and *IS* colleague Herman at the W Hotel



Rollin': the *Stuff* I Path Skate Shoe



Heli-skiing trio (l. to r.) Jaquet, Crolius, Thomas

For Dave, This Elvis Is King

NO MATTER what strange, off-the-beaten-path destinations Elvis Costello's musical meanderings may transport him to, David Letterman will always leave a light on for him.

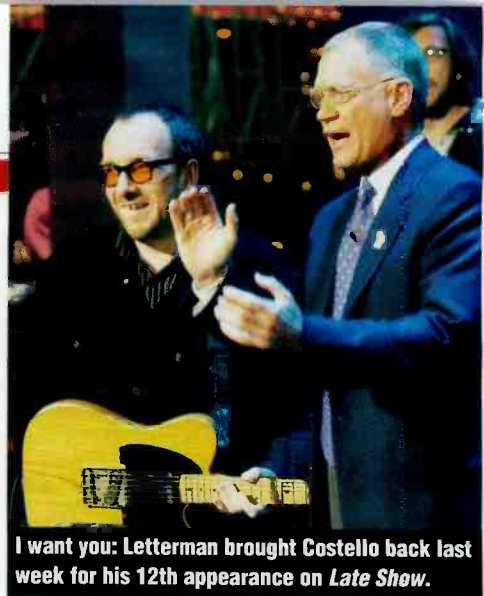
The British singer-songwriter, who made his U.S. television debut in 1977 with a famously frenzied, snarling performance on *Saturday Night Live*, has spent much of the past decade traveling outside the world of rock, collaborating with a diverse array of artists including gospel group the Fairfield Four, popmeister Burt Bacharach and Swedish opera singer Anne-Sofie von Otter. While network TV does not typically book such non-mainstream acts, Costello has found a cozy haven for what he calls his "specialty projects," courtesy of his fans at CBS' *Late Show*.

Since 1994, Costello has visited *Late Show* 12 times, tying him for second place (behind Willie Nelson's 13) on the Letterman hit pa-

rade. One year, Letterman welcomed Elvis to his building a record four times—each one featuring a different musical style and talent lineup. Costello's appearance on the show last week, backing his new album *When I Was Cruel*, was his first with a standard four-piece rock band in seven years.

"I've gone in there with lots of different configurations, and they've always been willing to take a chance," Costello says. "I've been able to do some music that's not commonly heard on that type of television show. It's a big risk, because the audience has very little familiarity with it. The safer way to go is with a rock band, or someone from the charts."

Late Show talent executive Sheila Rogers, who oversees all of the show's bookings, says Letterman is a "huge fan" who has asked Costello along on the program's forays to London, San Francisco and L.A. "Elvis always delivers,"



I want you: Letterman brought Costello back last week for his 12th appearance on *Late Show*.

Rogers says. "We don't book him for ratings, but viewers seem to stay tuned in [to the show's closing musical segment] whenever he's on."

Next stop on Costello's musical mystery tour: an adaptation of *A Midsummer Night's Dream*, with the London Symphony Orchestra. "Maybe I can come back [to *Late Show*] with that one," Costello says. "Think about it...we could get Dave to play Puck, or Dave as Bottom. It could be great." —Brian Moran ■




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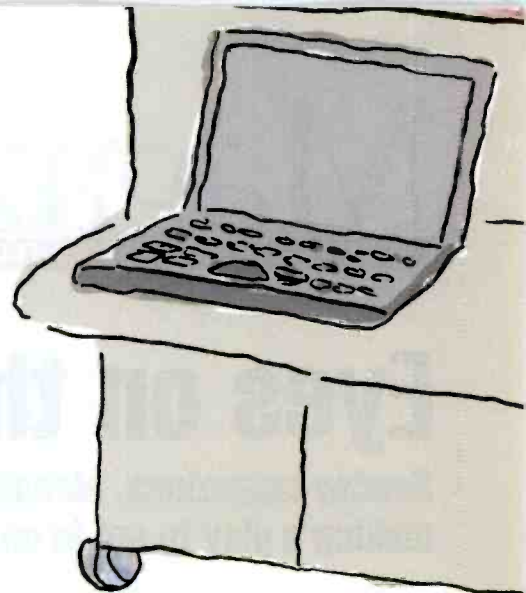
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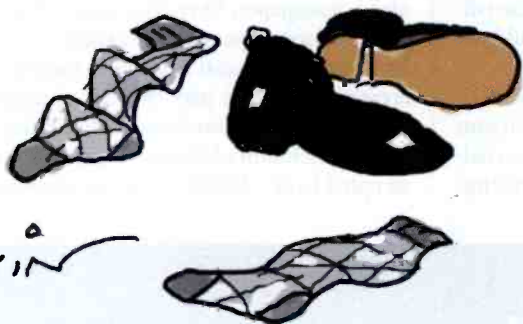
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Magazines

EDITED BY LISA GRANATSTEIN

Eyes on the Prizes

Sunday magazines, already eligible for Pulitzers, are making a play to get in on the National Magazine Awards

AGAINST THE BACKDROP OF THIS WEEK'S NATIONAL MAGAZINE AWARDS, AN ANNUAL tribal rite that celebrates editorial excellence, a long-running debate over just what constitutes a magazine is gaining new momentum. For years, Sunday newspaper magazines such as *The New York Times Magazine*,

Advance Publications' *Parade* and Gannett's *USA Weekend* have sought recognition from their glossy peers as bona fide magazines, not newspaper supplements. The American Society of Magazine Editors, however, has remained steadfast in its position to exclude them from membership and from the magazine awards process, administered by ASME.

But now a movement is building to address the issue, and some changes may be on the way. Spurred on by editors of *The New York Times Magazine*, ASME board members recently polled screeners for the National Magazine Awards about broadening the definition of a magazine to include the Sunday titles.

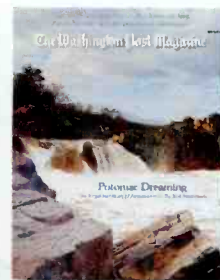
"We're going to look into it for next year," says *Family Circle* editor in chief Susan Ungaro, who this week becomes ASME president (succeeding Cyndi Stivers, *Time Out New York* president/editor in chief.) "It will definitely be giv-

en consideration." A board discussion on the matter could take place as early as June.

The *Times* "would very much like to be considered for a National Magazine Award," says a *NYT* rep. "[It] is one of the most prominent general-interest magazines in the country."

The argument against classifying newspaper magazines as "magazines" has always been that "people don't buy them independent of the newspaper," explains Stephen Shepard, *BusinessWeek* editor in chief and a former ASME president. "They are not sold or offered separately on the newsstand, or via subscription." As a result, the argument goes, magazine editors face a much different—some would say more difficult—set of tasks.

"Although I'm not selling *USA Weekend* per se...we do have the same commercial restraints in terms of creating copy that is dynamic, challenging and inviting in a highly advertising-



New ASME president Susan Ungaro says newspaper magazines will be on the board's agenda.

driven environment," says Jack Curry, editor of *USA Weekend*, which has a weekly circulation of 23.6 million and is carried in more than 580 newspapers, according to the publisher's figures. "Yeah, newspapers and magazines are different, but we are producing magazines."

Many magazine editors are also quick to point out that Sunday magazines are eligible for another high-profile awards process, the Pulitzer Prizes. In 1992, then *NYT* executive editor Howell Raines won a Pulitzer for an article published in the paper's magazine—which by definition makes *The New York Times Magazine* a newspaper, Shepard insists. "How can you be a newspaper *and* a magazine?" he asks. In fact, the National Magazine Awards were created in 1966 in part because of magazine journalism's exclusion from the Pulitzers.

The inclusion of Sunday magazines will be an uphill battle. ASME screeners who were ap-

60sec. With



Dana Fields Executive Publisher, *FHM*

Q. Since Emap sold all of its other U.S. magazines to Primedia, has it been tougher for 'FHM' to publish on its own? **A.** No. Within the men's category, *Men's Health* is all by itself at Rodale, *Esquire* is all by itself at Hearst [Magazines] and *Playboy* is all by itself. The problem of being a stand-alone is much more of an issue in the women's field. **Q.** Do you see the men's category shrinking? **A.** One or two books may not make it. We are not in a growth mode in terms of overall [ad] dollars being spent. *FHM's* ad-page success, and the whole [laddie] field's ad-page success, is clearly coming at the expense of the older, stodgier books. Anyone who doesn't admit that isn't telling the truth. **Q.** 'FHM' is up 64.8 percent in ad pages through May, according to the 'Mediaweek' Monitor. Where are you seeing growth? **A.** Pretty much across the board. There have been a lot of gains in mass-packaged goods—Altoids, Anheuser-Busch, Coca-Cola...and we're getting a lot of new business from Hugo Boss and Sean John. **Q.** Are any categories slowing down for you? **A.** Only the same as for everyone—tobacco from Philip Morris. **Q.** In April, 'FHM' featured Howard Stern's girlfriend, Beth Ostrosky, on the cover. How's it doing on newsstands? **A.** The guy was talking about the issue every single day [on his show], and one day he just read the article. We've sold well over 500,000 copies. **Q.** Nice PR job. **A.** Are you kidding? Try and control Howard Stern? Nobody tells Howard Stern what to say and do. For us to sit here and say we are PR geniuses would be a bunch of crap!

proached about the issue were said to be uncomfortable with the idea, as are many other editors. "If newspaper magazines are eligible for National Magazine Awards, I would expect to see *The New York Times* lobbying for magazines to be eligible for Pulitzers," notes John Huey, Time Inc. editorial director.

Seymour Topping, the outgoing administrator of the Pulitzer Prizes and a longtime top editor at *The New York Times*, says magazine editors should not hold their breath. "There has been no consideration [to include magazines], and I haven't heard any discussion in my nine years as administrator," Topping says.

Any change in ASME's bylaws would require a majority vote by ASME members, which seems unlikely. But there is some precedent for change: In 1998, ASME opened the National Magazine Awards to magazine Web sites; the following year, the process was further expanded to include any Web site that creates a "magazine environment," which made room for sites such as Slate and Salon.

"It seems like we're a magazine," says Glenn Frankel, editor of *The Washington Post Magazine*. "I see the [NMA finalist] list every year and say, 'Gee, tell me again why we don't qualify for this?'... If it looks like a magazine, talks like a magazine, and walks like a magazine, it's probably a magazine." —LG

On the Hunt

Time4 eyes core readers

If there was one lesson learned from this month's demise of *Sports Afield*, it was that the magazine made a fatal error by straying from its fishing and hunting roots, wandering off to explore less traditional pursuits such as rock climbing and rafting. Owner Robert Petersen, who acquired *Sports Afield* in 2000 from Hearst Magazines, knew as much and had returned the book to its "hook-and-bullet" traditions, but *SA* proved to be too far gone to save.

Meanwhile, last January *Sports Afield* competitors *Outdoor Life* and *Field & Stream*, both published by Time Inc.'s Time4 Media, set off on a smoother course, adding distinctive new editorial voices to their pages and slashing their circulations to more efficient levels in an effort to retain core readers.

"We wanted to be clear in our focus. The magazines were starting to blur," recalls Tom Ott, group publisher of Time4Media's Out-

Mediaweek Magazine Monitor

WEEKLIES April 29, 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	22-Apr	63.97	23-Apr	67.72	-5.54%	870.51	1,219.66	-28.63%
The Economist	20-Apr	48.00	21-Apr	46.00	4.35%	787.00	967.00	-18.61%
Newsweek ^E ^X	29-Apr	43.20	30-Apr	57.40	-24.74%	548.23	509.08	7.69%
The New Republic ²	29-Apr	14.30	30-Apr	8.67	64.94%	125.93	131.90	-4.53%
Time ^E ^X	29-Apr	41.43	30-Apr	45.23	-8.40%	683.89	691.71	-1.13%
US News & World Report	29-Apr	23.69	30-Apr	34.05	-30.43%	410.92	457.63	-10.21%
The Weekly Standard	6-May	8.16	7-May	7.40	10.27%	160.50	157.00	2.23%
Category Total		242.75		266.47	-8.90%	3,586.98	4,133.98	-13.23%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	29-Apr	18.68	30-Apr	22.93	-18.53%	383.26	480.45	-20.23%
Entertainment Weekly	26-Apr	48.43	27-Apr	46.61	3.90%	517.39	557.38	-7.17%
Golf World	26-Apr	33.29	27-Apr	21.65	53.76%	542.54	427.60	26.88%
New York ³	29-Apr	45.40	30-Apr	47.40	-4.22%	847.70	927.40	-8.59%
People ^X	29-Apr	56.16	30-Apr	55.57	1.06%	1,063.72	1,149.56	-7.47%
The Sporting News	29-Apr	10.25	30-Apr	7.30	40.41%	237.97	224.75	5.88%
Sports Illustrated	29-Apr	22.18	30-Apr	33.09	-32.97%	794.80	759.34	4.67%
The New Yorker			NO ISSUE		N.A.	627.34	752.08	-16.59%
Time Out New York	24-Apr	66.50	25-Apr	69.71	-4.60%	1,065.06	1,085.65	-1.90%
TV Guide	27-Apr	57.84	28-Apr	64.14	-9.82%	814.87	1,005.39	-18.95%
US Weekly ¹ ^D	29-Apr	32.83	30-Apr	15.67	109.51%	326.67	298.16	9.56%
Category Total		391.56		384.07	1.95%	7,221.32	7,667.76	-5.82%
SUNDAY MAGAZINES								
Parade	28-Apr	13.95	29-Apr	8.51	63.92%	219.39	216.66	1.26%
USA Weekend	28-Apr	11.48	29-Apr	8.59	33.64%	210.39	195.88	7.41%
Category Total		25.43		17.10	48.71%	429.78	412.54	4.18%
TOTALS		659.74		667.64	-1.18%	11,238.08	12,214.28	-7.99%

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



Both titles were retooled in January.

door Co. unit. "We're definitely hunting and fishing magazines, but we needed to give them a stronger identity."

Thanks to a roughly \$5 million investment from Time Inc., the books were re-energized and more sharply targeted. *Field & Stream* moved more in the direction of its literary traditions, while *Outdoor Life* emphasized gear and technique. To focus more tightly on the core readership of avid outdoorsmen, *F&S'* circulation rate base was cut 14 percent, to 1.5 million, and *OL's* guaranteed circ was reduced 33 percent, to 900,000 (*OL's* publishing frequency also dropped to 9 issues per year, from 10). Ad rates were trimmed commensurate with the decreases in circ, while subscription rates were pumped up by a minimum of 20 percent.

Time4 Media has had talks with *SA* about its 447,000-name subscription file, as well as its trademark. Ken Elliott, *Sports Afield* COO, says one other company has also expressed interest

in the sub file, while five publishers are interested in acquiring and continuing to publish the magazine. Elliott would not identify interested parties, but likely contenders are *ESPN The Magazine*, which is published by Hearst Magazines and Walt Disney Co. (and which last year acquired *Bassmaster* magazine) and former Times Mirror Magazines chairman Efram "Skip" Zimbalist, who is also said to be eyeing Primedia's hunting and fishing titles.

To build its exposure, the Outdoor Co. will be introducing newsstand-only special interest publications that will be *F&S* and *OL*-branded. The first SIP could hit stands as early as October, with a full rollout to start next year.

Ott notes the magazines' recent modifications have helped on the advertising front. Through June this year, *Field & Stream's* ad pages are up 6 percent, Ott says, while *Outdoor Life*, which published one fewer issue than last year, is down 2 percent. New *OL* advertisers have included tackle company Pure Fishing and non-endemics such as Wrigley's and Discover Card. *F&S* scored BMW motorcycles.

"You have to evolve, but if you make yourself into something you're not, [buyers] see through it, and the consumer sees through it," says Harlan Schwartz, Universal McCann senior vp/director of media planning and print strategies. "It's important to stay true to your magazine, but being true can be defined in a number of ways." —LG

Media Person

BY LEWIS GROSSBERGER



Arachnophobia

AFTER BEING FLOWN OUT TO GEORGE LUCAS' SKYWALKER

ranch in Marin County, Calif., where Media Person was wined, dined, shown a rough cut of *Star Wars Episode II—Attack of the Clones* (opening May 16) and allowed to sleep with one of its stars, the exquisite

Natalie Portman, MP can honestly and candidly say that this is not only the greatest film of summer 2002 but of all time.

And fittingly enough, Media Person must also tell you that the exclusive *Star Wars Episode II—Attack of the Clones* cover package in *Time* last week was the finest magazine report on a forthcoming summer blockbuster movie of all time. It had everything: pictures, text, headlines and above all, an attitude so berserkly enthusiastic that you couldn't differentiate the package from an advertisement.

(Don't bother bringing up the *Spider-Man* features in *Entertainment Weekly* and *TV Guide* because they're not even in the same league. First of all, the producers of *Spider-Man* didn't fly Media Person anywhere or make even a second-rate starlet available. Secondly, why the hell does Spider-Man need a hyphen? Superman never required one, nor Batman, nor even John Goodman. Talk about your pushy upstarts.)

No, all the juice, all the buzz, all the mojo that matters is with *SWEII—AotC*. Because this time, blockbuster fans, just as *Time* avers, the real George Lucas is back! In a generous three-minute interview with Media Person in the bathroom at Industrial Light & Magic, the great mogul/director confirmed his backnissitude.

MP: *So how come 'Star Wars Episode I—The Phantom Menace' sucked so bad?*

GL: What do you mean sucked? We did \$431 mil, North America alone; that's not even counting the action figures.

MP: *It must've been all the hype that pulled them in. I didn't actually see it myself, but everyone said it sucked real bad.*

GL: Really?

MP: *Nobody could stand Jar-Jar Binks. And who wants to see Darth Vader as a little kid?*

GL: OK, I hear you. But this time he's

grown up, and there's kissing and fighting and stuff.

MP: *All right! Sounds like the real George Lucas is back!*

GL: I guess you could say that. Hey, watch out; your aim is off. You almost splashed my cuff.

Later, as the lights lowered in the Skywalker Ranch screening room and Media Person strapped himself into his plush, electronically controlled seat with his comped extra-planet-size box of popcorn at the ready, he quickly found himself transported into a magical world of digitalized fabulosity that surpassed anything he has ever seen, with the possible exception of *Abbott and Costello Meet the Mummy*.

It all starts on the error-prone planet of BooBoo where young Manikin Skywalker, the Jedi cadet who will evolve in later, as well as earlier, episodes into the sinister Darth Vader

Stealth Infiltrator.

Upon emerging, the handsome celebrity couple is verbally attacked by an army of tabloid clones dispatched by the ambitious cosmic media baron, Rupo Murdlick, who hopes to rule the universe so he can host his own prime-time talk show on U-Span, perpetually the highest-rated channel since it is plugged into everyone's brain at birth. Disgraced, Manikin goes to the planet Tattooparloline, where dwells the wise and noble Yoda, just as cute as he was in *Episode IV*—or was it *V*?—and even more dignified, as he is now totally digitalized instead of being a rubber puppet with Frank Oz' hand up his wazoo.

After being coached by Yoda in the esoteric arts of Empire starliner hijacking and light-saber liposuction, Manikin produces his own army of clones, using preserved tissue from the body of 20th-century superflack Howard Rubenstein. He is thus able to bring down the evil Empire with a blizzard of e-mails and phone calls to powerful people. Manikin then elopes with his beloved Paddiwak, and they settle down on the planet Gynecon to raise robots.

MP Trivia Factoid: Did you know that Yoda is not only Jewish, but strictly Orthodox? It's true!

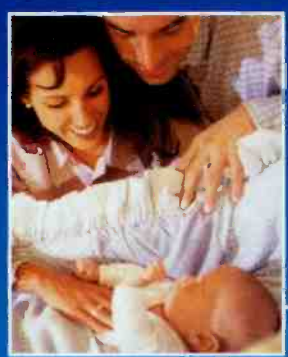
and father the even more frightening Mark Hamill, takes laser-fencing and tap-dance lessons from his grumpy mentor, Obi-Wan-Doobi-Doobi-Doo-Kenoobi, whose name mysteriously grows longer with each new episode. Despite a strict ban against dating women within the predominantly gay Jedi Order, the headstrong Manikin pursues Inter-galactic Congresswoman Paddiwak Amidami (played by the marvelous Natalie!), asking her to the Jedi Spring Masked Ball. At first, Paddiwak rebuffs him, but when Manikin kills all 16 of the rented security droids who accompany her to discourage stalkers, she is impressed and agrees to a quick sex act in the back seat of his

[MP Trivia Factoid: Did you know that Yoda is not only Jewish, but strictly Orthodox? It's true!]

As magnificent as *SWEII—AotC* is, it inevitably raises huge questions. What of the forthcoming *Star Wars Episode III—Revenge of the Agents*? Can George Lucas pull off the final, ultimate, grand climax? Can the rest of us exist in a bleak, empty universe without new *Star Wars* episodes? Can we bear to watch nice young Manikin turn into mean old Darth Vader without massive doses of Prozac? Only one thing is certain: If Media Person gets flown out to California again, Lucas will have another hit on his hands. ■

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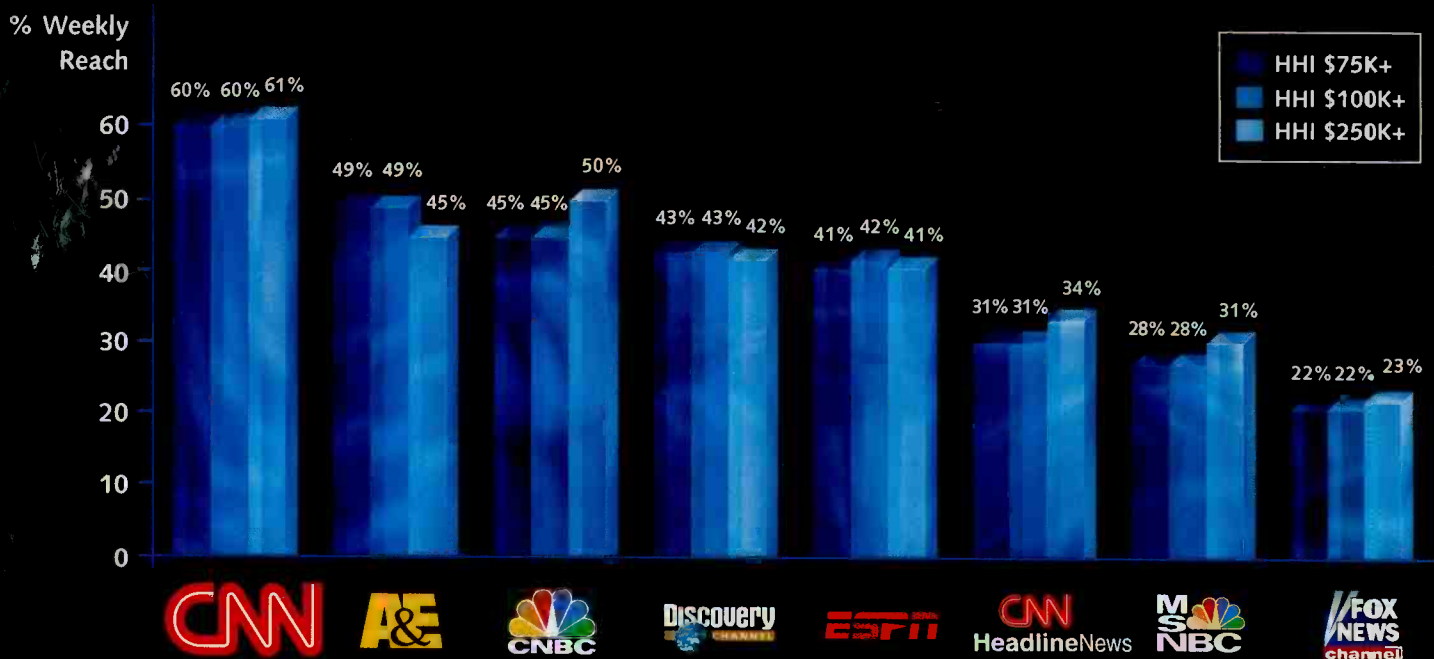
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