

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

June 4, 2001 \$3.95

Upfront Still Stalled

Huge Viacom-P&G deal not expected to get market in gear **PAGE 8**

NETWORK TV

Agencies Project New Fall Hits

Several series seen winning time periods

PAGE 10

TV STATIONS

CBS OKs 2nd Affiliate Panel

Group execs tapped to weigh long-term issues

PAGE 10

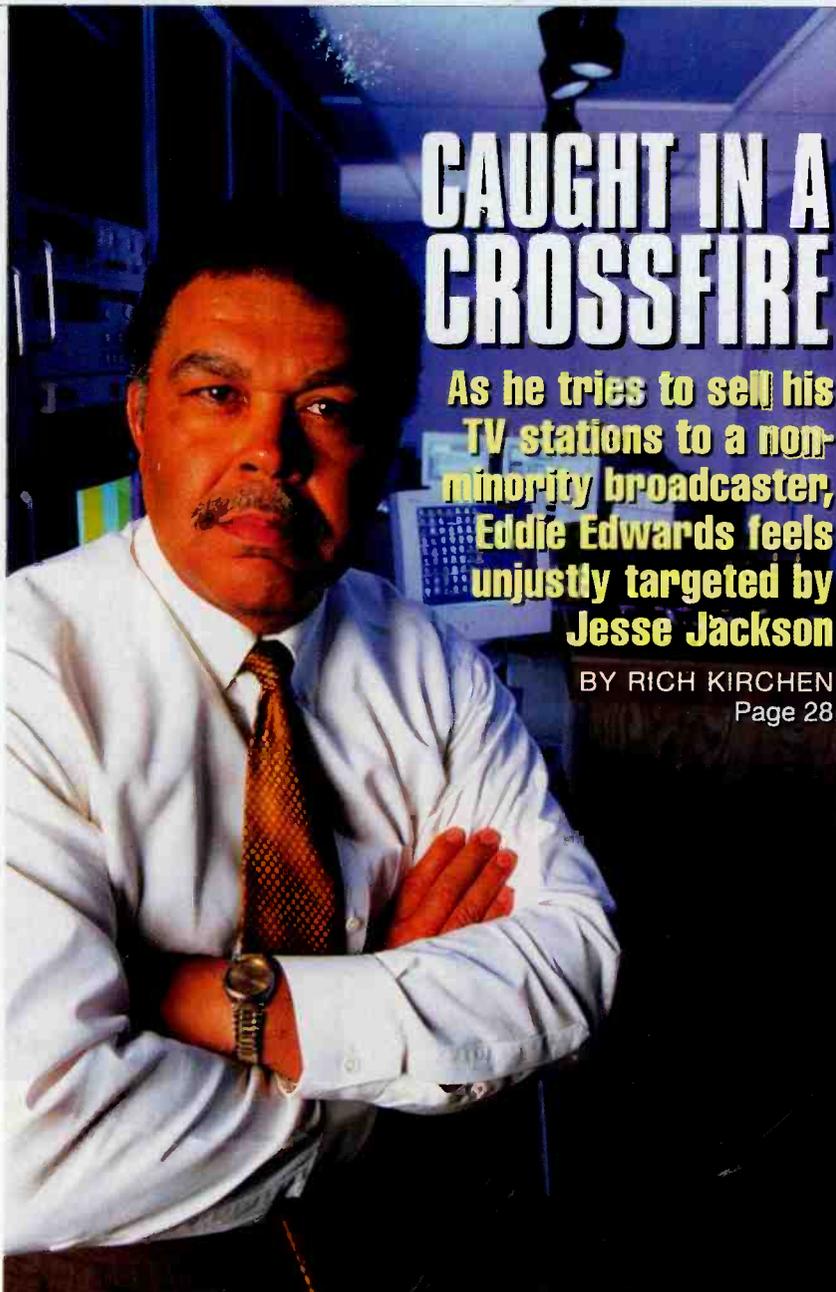
WASHINGTON

FCC's 3 Rookies Light on TV

Noms know telephony better than broadcast

PAGE 12

Mediaweek Magazine Monitor **PAGE 46**



CAUGHT IN A CROSSFIRE

As he tries to sell his TV stations to a non-minority broadcaster, Eddie Edwards feels unjustly targeted by Jesse Jackson

BY RICH KIRCHEN
Page 28

MARKET INDICATORS

NATIONAL TV: STALLED
Buyers say they will not pay upfront CPM rate hikes, and networks say they won't charge less than last year. Serious negotiations have yet to begin. Second-quarter scatter is moving at buyer-friendly prices.

NET CABLE: HUSHED
Despite news of some cable-studio business being written at CPMs below last year, agencies are largely hesitant to take the first deals offered. Several advertiser budgets still have not been registered.

SPOT TV: WEAK
Stations across the country continue to struggle as auto and other traditional advertisers pull back spending. Inventory is wide open, rates negotiable.

RADIO: TIGHTENING
The week before Father's Day is tight, but otherwise inventory is available and negotiable for June. Stations have started to peddle their promotion packages for summer.

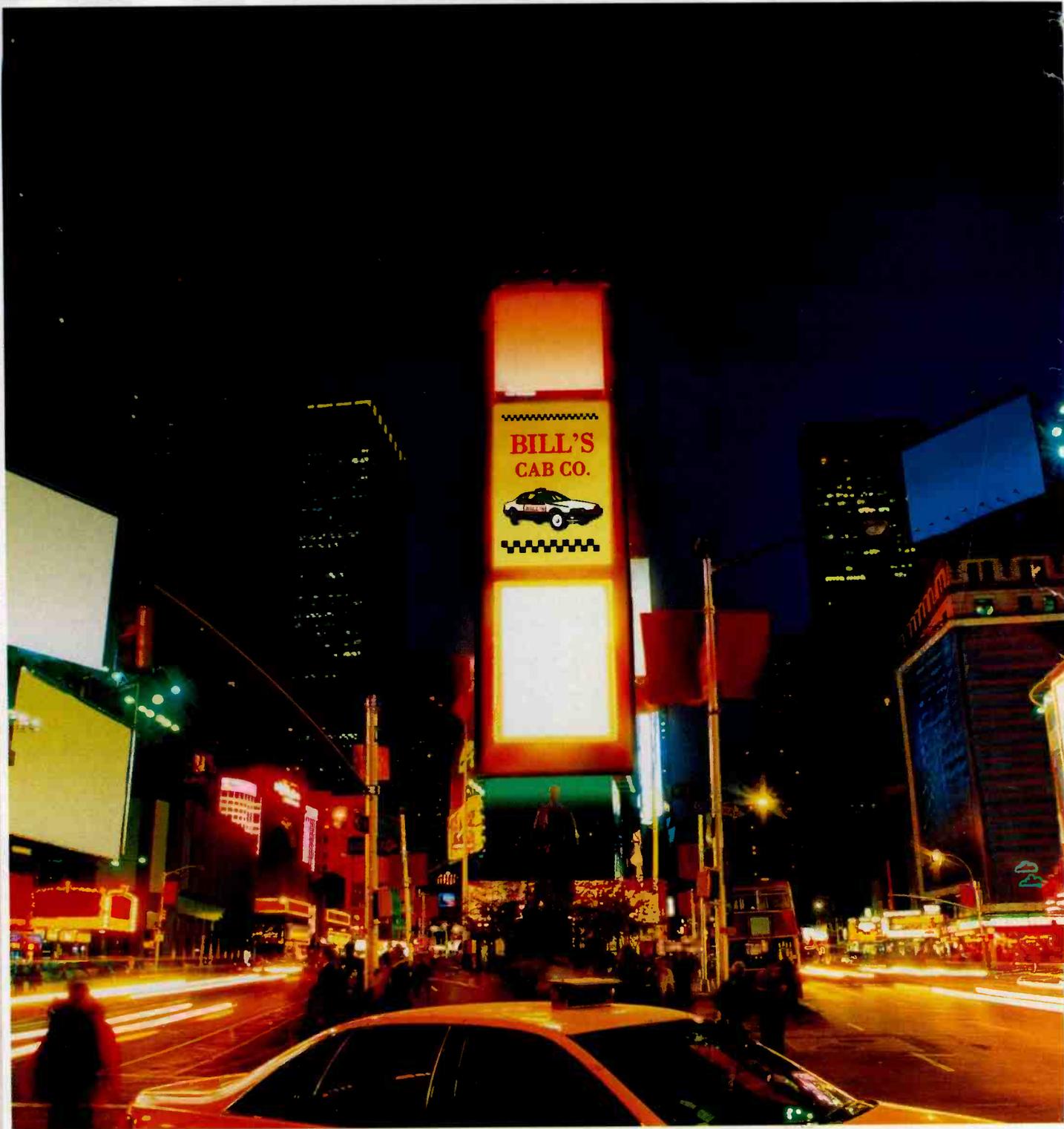
MAGAZINES: SLOWING
Direct-response advertising is drying up as the business struggles to recover from the loss of consumers to shopping via the Web.



MARK BOLSTER

ADVERTISING DURING CHALLENGING TIMES.

◆ number 3 in a series ◆



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What are the benefits of advertising through a downturn?

When the going gets tough, most simply run and hide. Any time our economy takes a downturn, the need to cut costs can lead to hasty decisions. Like cutting your marketing budget.

The findings from an important study* of recessions provide clear evidence that cutting advertising budgets during an economic slowdown can cause both an immediate and long-term decrease in profit levels and brand awareness.

By maintaining your ad spending, however, what seems like a crisis can turn into an opportunity to increase market share, even dominate the market.

Hey world, look at me. While your competitors reduce advertising, you can seize the moment. If you continue your marketing efforts, brand awareness stays constant. In fact, it can even increase. In a less cluttered media environment your message stands out as never before. Almost

by default, you are top of mind. And consumers start to see your brand as a winner, as enduring, as somehow above the fray of current market conditions. You gain market share, brand awareness and sales.

The study cited earlier shows the effect lasts, too. Gains won during hard economic times are leveraged in the eventual upswing. Companies that prosper during a downturn are more likely to prosper afterwards. As for companies that cut their advertising, the attempt to rebuild brand awareness later may simply be too costly, even impossible. **Why The Journal?** The Wall Street Journal is read faithfully by 4 million[†] affluent and influential people every business day and is the most trusted publication in America. In order to survive a downturn, even prevail over it, it is clear you must stay the course. And the best place to do this is in The Wall Street Journal.

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Time Inc. Buyouts, Layoffs Continue

A number of top Time Inc. executives and editors last week accepted AOL Time Warner buyout packages, which were offered several weeks ago to 530 staffers who are over 50 years old and have worked for the company for more than 15 years. Departing Time Inc.ers include executive vp Elizabeth Valk Long and her husband, David Long, president of sales and marketing, who will leave in July. Also exiting is editor at large Daniel Okrent, who as new media editor and *Life* managing editor worked for Time Inc. for only 12 years, but who nevertheless helps meet the publisher's mandate to dismantle its stable of editors at large. Eligible staffers have until July 12 to accept the packages; they have another week to change their minds. Separately, the Time Inc. reference library, which had 36 staffers, was eliminated. Half the staff will be interviewed for new positions at *Time* and *Fortune*.

Zubi to Break \$100-Million Mark

Zubi Advertising is projecting that its annual billings for the fiscal year ending June 30 will surpass \$100 million for the first time. The Miami-based agency, which was founded in 1976 and buys advertising for clients targeting the U.S. Hispanic market, has boosted its gross billings 111 percent in the past three years, and clients have been with the shop an average of eight years.

Smiley Spreads Across Media

Former *BET Tonight* host Tavis Smiley last week announced deals with media outlets, including ABC News, ABC Radio, Buena Vista Television, National Public Radio and CNN. Smiley, who had a well-publicized falling out with cable network BET in March when his contract was not renewed, will contribute to the ABC News programs *Prime-time Thursday* and *Good Morning America*, as well as various programs on CNN. His deal with Buena Vista includes the development of a syndicated TV talk show. ABC Radio will continue to air his syndicated commentary segment, *The Smiley Report*, and he plans to develop a morning news and interview program for NPR.

Lots of Viewers Love *Raymond* Reruns

CBS' *Everybody Loves Raymond* recorded the best household rating in repeats (an 11.3) over the past season, according to a TN Media report based on Nielsen Media Research data. In descending order, the show was followed by NBC's *Law & Order* (10.6) and *Friends* (10.1); CBS' freshman *CSI: Crime Scene Investigation* (9.7); and NBC's *ER* (9.5). *Raymond*'s ratings in repeats were only 14 percent lower than the series' first-run rat-

ings, ranking it third in repeat value. ABC's *Who's Line Is it Anyway?* drew repeat ratings closest to its initial run, with a 5.7 in reruns, only 8 percent lower than its 6.2 regular-season average. UPN's *Moesha* was second in repeat value, with its reruns averaging only 12 percent lower.

Ratings Trigger Exit of KYW News Director

Unable to improve KYW-TV's poor local-news ratings, the news director at the embattled CBS owned-and-operated station in Philadelphia resigned last week. Melissa Klinzing, who took the job in March 2000, was asked to step down by KYW general manager/vp Marcellus Alexander, station insiders said. During the May sweeps, KYW's third-place 11 p.m. newscast was down 15 percent from last May, to a 5.8 rating/11 share, in households; and the newscast lost 40 percent of CBS' 10:45-11 p.m. lead-in, according to Nielsen data.

Addenda: Late last Friday, **Steve Parr** was promoted to president of Emap USA, from president of Emap Active. Parr will oversee all U.S. assets except *FHM*, which is headed by Marcus Rich, president of Emap Metro (see related story on page 44)...Film and TV producer **Jerry Bruckheimer** (*CSI: Crime Scene Investigation*) signed an exclusive two-year deal with Warner Bros. Television last week to develop and produce TV projects for the studio...**Michael Hess**, co-founder and CEO of Internet ad sales firm WebRep, has been named associate publisher of Wenner Media's *Rolling Stone*...**Anne Sutherland Fuchs**, Hearst Magazines senior vp/group publishing director, has joined the Phillips auction house as global CEO...**Carolyn Wall**, who was *Newsweek*'s publisher until she was demoted in January to communications and marketing director, has left the Washington Post. Co. publication to start her own marketing business...**Steve Mauldin**, vp/general manager of CBS O&O WFOR-TV in Miami, has also been named gm/vp of WBFS, Viacom's UPN affiliate in the market...**Vince Giannini**, former finance and administration director for Tribune Broadcasting's Los Angeles WB affiliate KTLA, was named station manager of the

company's New York WB outlet WPIX...**Rosie O'Donnell** is one of several possible hosts being considered for a syndicated version of *Who Wants to Be A Millionaire*, currently being developed by Buena Vista Television. B-V officials declined comment.

Correction: The Market Profile on Omaha, Neb., in last week's issue gave an incorrect date for the *Omaha World-Herald*'s last redesign. The redesign was in 1990.

Inside

Richard Dreyfuss as Max Bickford: CBS' next Angela Lansbury? Page 10

Local Media 13
Market Profile 20
Media Elite 34
Magazines 44

CLIFF LIPSON/CBS

Bailey Replaces Betts at *Bazaar*, MC Editor Job Open

Following in the footsteps of a legendary magazine editor has proven to be a career hazard once again. Kate Betts, who joined Hearst Magazines' *Harper's Bazaar* in June 1999 after the death of longtime editor Liz Tilberis, was dismissed last week. Glenda Bailey, editor of Hearst's *Marie Claire*, succeeds Betts. Betts' exit followed by just a week the departure of Bonnie Fuller from Condé Nast's *Glamour*, where Fuller had succeeded veteran Ruth Whitney.

From the get-go, Betts had struggled at *Harper's Bazaar*. A complete redesign of the fashion monthly, including a new logo, never clicked with readers. In addition, Betts never clicked with Hearst's management. *Bazaar's* paid circulation in last year's second half fell 1.6 percent, to 750,608, according to the Audit Bureau of Circulations; single-copy sales fell 7.4 percent. "We decided it was the right time for change," said Cathleen Black, Hearst Magazines president, "and we think Glenda can deliver."

In her five years at *Marie Claire*, Bailey pioneered a new form of fashion editorial, delivering readers a mix of haute couture and streetwear with service, celebrities and an offbeat blend of fluff and investigative journalism.

A search for Bailey's replacement is under way. Candidates are said to include *Redbook* editor Lesley Jane Seymour and *YM's* Annemarie Iverson, a former editor at *Bazaar*. —Lisa Granatstein

NBC Cross-Platform Unit Connects Kmart, Dasani

Two years after launching a cross-media sales platform for advertisers looking to go beyond 30-second TV spots, NBC Connect is busy adding new business. The program, which offers special marketing packages using NBC's network, cable and Internet platforms, has signed Kmart for promotions of the retailer's Blue Light Special campaign, including spots on the NBC soap opera *Passions*. NBC Connect has also created a multi-platform campaign for Dasani water.

Also in the works is a cross-platform deal with (continued on page 10)

No Spark Seen From P&G Deal

\$300 million pact with Viacom not expected to trigger upfront

THE MARKETPLACE By John Consoli

The \$300 million advertising deal that Viacom Plus cemented last week with Procter & Gamble generated considerable buzz and anticipation on Madison Avenue, but the agreement is not expected to spur any of the major media buying agencies to begin making their upfront ad purchases for the 2001-2002 TV season. Buyers noted that while the deal is significant for Viacom's TV networks and for P&G, the \$300 million represents just 2 percent of the combined broadcast, cable and syndication upfront marketplace, which topped out at about \$15 billion last year.

According to sources familiar with the deal, during the upcoming TV season P&G has agreed to spend about \$150 million on CBS; \$72 million on the Viacom cable networks, including MTV, VH1, Nick at Nite, Comedy Central and BET; \$30 million on UPN; and \$45 million on syndicated programming from Viacom's King World Productions and Paramount Domestic Television units.

Sources said P&G was able to buy additional inventory for some of its female-oriented products on Viacom's younger-skewing cable networks by agreeing to also spend more on CBS. And in exchange for its increased total spending, P&G received favorable CPM rates for the entire deal, sources said.

While not commenting on specifics of the pact, Bob Wehling, P&G global director of marketing, noted that the consumer-products giant "gains greater access to desired programming." Early this year, Wehling had hinted that P&G might shift some dollars out of broadcast TV and into teen magazines to promote its female-targeted product lines like Covergirl cosmetics, shampoo and skin-care brands.

"You can be sure Procter & Gamble is not

paying any premium rates for what they bought," said one industry observer. "But [Viacom president] Mel Karmazin is a brilliant businessman. He lifted the cap on the cable time usually offered to packaged-goods advertisers to get more money into the Viacom coffers. It was his way of starting the [upfront] ball rolling for Viacom. But this is only a small facet of the marketplace. It doesn't affect the

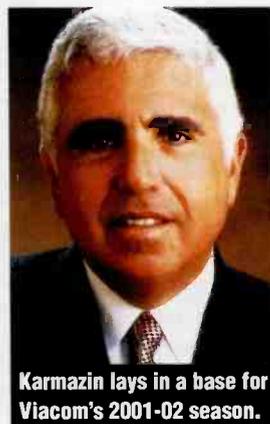
balance of the market."

"Karmazin put antlers on a pig and called it a reindeer," quipped a senior sales executive for a competing cable network. "Everyone knows that P&G is the lowest-paying company on CPMs."

While P&G's buying agency, MediaVest, was negotiating the deal with Viacom Plus, other media agencies were finalizing budgets with their clients, completing new-show share estimates (see story on page 10), and conducting initial talks with

broadcast and cable networks, and syndicators. As last week came to an end, however, no negotiations had begun in earnest because buyers were adamant that they would not pay CPM increases for next season, and the networks were equally firm that they would not sell ad time at CPMs lower than this past season.

Advertisers' upfront posturing last week was highlighted by reports that Chrysler intends to move a large chunk of its advertising budget out of television. But privately, insiders familiar with Chrysler's strategy said the automaker—which spent more than \$1 billion on TV advertising this past season—will not risk losing market share to its competitors by abandoning the medium to any significant degree. Were Chrysler to make a major reduction in TV spending, General Motors, Ford and foreign automakers could spend the same amount as last season and, in effect, boost their exposure in Chrysler's absence. Industry observers



Karmazin lays in a base for Viacom's 2001-02 season.

believe this scenario would ultimately be unacceptable to Chrysler, even in a down economy.

Most media buyers expect that upfront buying on the broadcast-network side will not begin until next week. And most project that ABC—while it has some promising new shows for this fall—will take the biggest dollar hit, since its ad rate base is high and because its ratings were down by double digits this past season. NBC too has a high rate base and also will have to lower its rates or face lost business, buyers claimed.

CBS, Fox and the WB showed the most ratings improvement last season and are expected to do better in the upfront than ABC and NBC. Yet as one buyer pointed out, "CBS still only does a 4.0 rating in 18-49, and Fox, which did a 4.5 last season, has charged a high premium for that audience—some advertisers may balk this time."

At the WB—which traditionally has been the first network to move, wins the highest CPM increases and sells out its upfront inventory fastest—business remained unusually quiet last week. Buyers project that the network, whose 18-34 ratings were up 19 percent this season, will win CPM increases between 3 and 10 percent, much lower than the 25 percent CPM hikes it earned in last year's upfront. The WB is in a different situation than the Big Three networks because it has eight less hours of prime-time inventory to sell each week and because it targets a more specific demo for each of its shows. As a result, certain advertisers regard the network as a must-buy.

Adding to the delay in the start of this year's upfront market has been a fear among buyers of making a mistake. "The last thing you want to do in this marketplace is to pay too much," one buyer said last week. "In previous markets, there was a concern of possibly getting shut out. In this market, it's about paying too much. No one wants to go early and show any signs of acquiescence."

Just as the broadcast upfront has been lingering at the starting line, so has cable, which in many years past has moved before network. In cable, as a long roster of networks chase fewer dollars during this upfront, sellers are aggressively trying to steal their competitors' shares by offering discounts in exchange for greater dollar volume. "There are some problems moving in cable, because there is an oversupply of ratings points, and the demand just isn't growing," said one major cable buyer, who requested anonymity.

"The truth of the matter is we will never sell out, so if we can make a deal for less [CPMs] and more money, we will," conceded one cable network sales executive. "Everyone is looking to cut better deals [with higher-pay-

ing advertisers] in prime time at the expense of the [other] guy."

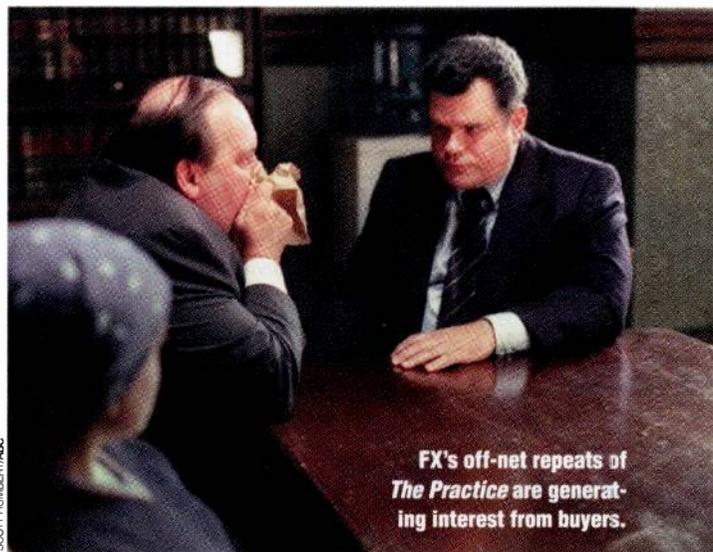
The cable marketplace is still as sober as a church, with buyers and vendors largely unwilling to compromise on rates. Fox Cable Networks' FX has cut a direct-to-advertiser deal with Paramount Pictures at CPMs lower than last season, in exchange for a greater share of dollars than last year. Fox Cable sources said FX has cut a handful of similar deals with other agencies; media buyers claimed that the network has been offering CPM rollbacks of 10 percent or more on those deals.

FX is playing with a considerably stronger hand in this year's upfront poker match. The News Corp. property enjoyed a year of rapid subscriber growth, adding 17.7 million subs to reach 66.5 million. But the network now has double the amount of ratings points to satisfy this year, so high dollar-volume in the upfront is vital. FX this fall will add three younger-skewing off-network shows to its schedule that buyers find attractive—*Ally McBeal*, *The Practice* and *Buffy, the Vampire Slayer*—all from sibling studio Twentieth Television. In May, FX's household ratings increased 30 percent over May 2000, to an average 0.83, delivering 538,000 homes. The network's male 18-49 viewership was up 84 percent, to a 0.7. "It

worse for syndicators, whose exceptionally poor ratings performance this past season has resulted in buyers delaying by more than a month the start of the syndication upfront.

"Certain top-tier syndicated programs have really fallen below where they were estimated they would be," noted Angela Miller, vp and associate director of national broadcast for GSD&M. "There will be a lot of discussion about that during the negotiations. This past season is the straw that broke the camel's back."

For the week ended May 20, the last full week of the sweeps, all of the top five syndie programs suffered year-to-year ratings declines. According to Nielsen Media Research data, King World Productions' *Wheel of Fortune* was



FX's off-net repeats of *The Practice* are generating interest from buyers.

IN THIS YEAR'S UPFRONT, "FX IS LOOKING FOR REVENUE, SO ANYONE WHO IS WILLING TO DOUBLE THEIR SPENDING WILL GET A SPECTACULAR DEAL," ACCORDING TO ONE MEDIA BUYER.

is a whole different network," one buyer said.

"FX is looking for revenue, so anyone who is willing to double their spending will get a spectacular deal," said another media buyer.

CPM decreases are expected to be offered across the cable landscape, but agency execs agree that even those favorable terms will not move the cable upfront market before broadcast, unless the broadcasters absolutely refuse to budge on their rate increases. "There is going to be such a scramble for dollars once this thing gets started that any buyer who is willing to take a discount in exchange for spending a bigger dollar share will make a mistake," one buyer said.

While tightened advertiser budgets are expected to chill upfront pricing for the broadcast and cable networks, conditions are even

down 8 percent, to a 9.2, in households; KWP's *Jeopardy!* fell 8 percent, to a 7.9; and KWP's *The Oprah Winfrey Show* dipped 10 percent, to 5.7. Paramount Domestic TV's *Judge Judy* tumbled 11 percent, to 5.7, and the distributor's *Entertainment Tonight* was off 3 percent, to 5.6.

Buyers said that in a syndication market where hardly any programs have shown year-to-year ratings increases, there is no compelling reason to rush to put down upfront dollars. Syndication executives counter that their business is still healthy. "People get hung up about these [ratings decrease] percentages," said Mike Weiden, president of ad sales for Pearson Television, distributor of *Family Feud*. "But a household rating in the 5's is still better than most programs on television." —with Daniel Frankel and Megan Larson ■

a major health and beauty-care products company that will include promotions on NBC media outlets and in special issues of AOL Time Warner's *People* magazine. —Jeremy Murphy

NBC Got Game; New Camera To Spin for NBA Finals

NBC Sports will introduce a "panoramic broadcast system" camera on its coverage of the NBA Finals, set to begin this Wednesday. The TotalView lens provides viewers with a 360-degree video image that manufacturer Be Here Corp. guarantees will enhance the network's live coverage and replay analysis of the Finals. The TotalView lenses will be mounted on both backboards.

The move follows other networks' forays with enhanced cameras. Last Thursday, on the first night of ABC's coverage of the NHL's Stanley Cup Finals, the network introduced Panasonic's Scanvision, a system of 30 computer-synchronized cameras that provide rotating angles for instant replays. CBS also introduced its own enhanced-replay technology, I-Vision, on its Super Bowl telecast in January. —Alan James Frutkin

MuchMusic Adds Shows

Music video channel MuchMusic USA is ramping up its original-programming slate in a bid to distance itself from its Canadian origins and to compete more effectively with MTV and its offshoots. On June 25, the 14 million-subscriber service will launch several programs that solicit input from viewers via MuchMusic's Web site. One new series, *Tastemaker*, asks fans to share their opinions and tastes about music on video and then upload the footage to the Web site; the most interesting submissions will air on the show. Other new series include *Random Intelligence*, *Oven Fresh* and *Mixtape Masterpiece*.

Rainbow Media Holdings late last year bought out the 50 percent of MuchMusic it did not already own from C.H.U.M., the Canadian producer that launched the channel. Nora Ryan, MuchMusic senior vp/general manager, said the service is projected to reach 20 million homes by next year and 30 million by 2003. —Michael Bürgi

Handicapping the Fall Race

Agencies project 2 new shows on CBS and 1 on NBC will win time periods

NETWORK TV By John Consoli

Two new fall shows on CBS and one on NBC are projected to earn the largest audience shares in their time periods, according to estimates prepared by two major media buying agencies. *The Education of Max Bickford*, scheduled for Sunday nights at 8 on CBS this fall, is projected to pull a 15 share, according to a combined share estimate of the two agencies. CBS' *Citizen Baines* on Saturday nights at 9 is projected to win a 14 share, as is NBC's *Law & Order: Criminal Intent* on Sunday nights at 9. Share estimates are one of several key tools buyers will use when making their upfront advertising buys with the networks over the next few weeks.

Other shows projected to garner respectable shares of audience, according to the agencies' research departments, are NBC's *Inside Schwartz* (14) on Thursdays at 8:30 p.m.; CBS' *The Amazing Race* (13) on Wednesdays at 9 p.m. and *The Agency* (13) on Thursdays at 10 p.m.; ABC's *Bob Patterson* (13) on Tuesdays at 9 p.m.; *Philly* (13) on Tuesdays at 10 p.m. and *Alias* (13) on Sundays at 9 p.m.

Among the shows projected to do lower shares, which the agencies see as candidates for early cancellation, are NBC's *Emeril* (8); Fox's *The Bernie Mac Show* (6), *The Tick* (5) and *Pasadena* (8); and CBS' *Ellen* (8.5) and *American Wreck* (7).

"CBS has had much success over the years at 8 p.m. Sundays leading out of *60 Minutes*, first with *Murder She Wrote*, and then *Touched by an Angel*,"

said a research executive for one of the agencies, who spoke on the condition of anonymity. "If *Max Bickford* can maintain the same quality of the pilot by episode seven, Richard Dreyfuss can be the next Angela Lansbury for CBS," the executive said.

Criminal Intent will edge out *Alias* in the share battle of Sunday-night 9 p.m. dramas, according to the agencies, with their belief that the aging Fox hit *X-Files* will show continued audience-share slippage next season. One research exec said *Alias* would have gotten a larger share estimate at 10 p.m. on Sundays if ABC had showed "some guts" and moved its hit *The Practice* to 9 p.m.

Both agencies feel that while CBS' Monday- and Tuesday-night 10 p.m. dramas, *Family Law* (14) and *Judging Amy* (16), each entering their third year, will again do solid shares, they could face some competition from NBC's *Crossing Jordan* (12) on Mondays and ABC's *Philly* on Tuesdays. Both agencies also like ABC sitcom *Bob Patterson*, but they do not believe it will do better head-to-head than NBC staple *Frasier*.

Returning shows with the highest share projections are NBC's *ER* (24) and *Law & Order* (19); and CBS' *Survivor* (24) and *Everybody Loves Raymond* (19). ■

FIVE PICKS TO CLICK

HIGHEST AUDIENCE-SHARE PROJECTIONS FOR NEW FALL TV SERIES

SHOW	TIME SLOT	SHARE	TIME-PERIOD RANK
<i>The Education of Max Bickford</i> (CBS)	Sun. 8 p.m.	15	1st
<i>Law & Order: Criminal Intent</i> (NBC)	Sun. 9 p.m.	14	1st
<i>Inside Schwartz</i> (NBC)	Thurs. 8:30 p.m.	14	2nd
<i>Bob Patterson</i> (ABC)	Tues. 9 p.m.	13	2nd
<i>Citizen Baines</i> (CBS)	Sat. 9 p.m.	13	1st

Sources: Estimates from two top TV-buying agencies

CBS Forms 2nd Affils Group

Network taps a dozen station-group chiefs to discuss long-term issues

TV STATIONS By Jeremy Murphy

With its affiliates voting to keep their board intact last week during the network's annual affiliates conference in Las Vegas, CBS has created an alternate advisory group consisting of senior network executives and a dozen station-group heads.

The newly formed group, which was assembled spontaneously during the conference, will weigh long-term concerns, such as affiliate compensation and other issues addressed in the Network Affiliated Stations Alliance's petition to the Federal Communications Commission, which accused the Big



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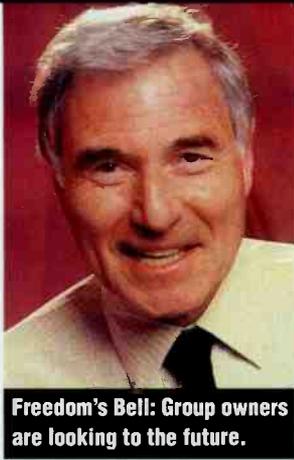
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Four of illegal practices.

CBS had asked its affiliates last March to abolish their existing board and form a new one after they failed to warn the network that it was going to be included in the NASA complaint. However, CBS' hope for an affiliate board with more station-group representation was quashed. "The affiliates overwhelmingly supported how the board operates," said Ray Deaver, chairman of the affiliate board and vp/general manager of Gray Communications' KWTX-TV in Waco, Texas.

While the network has given the existing board its blessing (CBS Entertainment president Les Moonves described the affiliates as "the cement underneath our infrastructure"), the network plans on continuing to meet with the station-group heads privately.

"Station managers are concerned with 2001, 2002; but [the group heads'] concern is 2008, 2010," said Alan Bell, president of Freedom Broadcasting, owner of five CBS outlets. "The group owners tend to think where we're going to be in the long-term."



Freedom's Bell: Group owners are looking to the future.

It's that question that dominated most of the open sessions with affiliates during the convention. Moonves and Viacom CEO/president Mel Karmazin addressed some of the more serious issues, including station-ownership caps (Viacom is already in court contesting the current 35 percent rule), pre-emptions (Moonves called for a "reasonable cap" on taking time away from the network for local programming), station sales (the nets have been accused of interfering with license transfers by putting affiliation agreements into question, as NBC did when San Francisco's KRON-TV was put up for sale), affiliate compensation, and repurposing CBS programming on cable channels.

Station managers characterized the meetings as candid but positive. "I don't think we could have had a more positive session," said Deaver. "We're coming off a win in the May sweeps, and the new fall schedule looks great."

CBS is the only network to hold an affiliates meeting this year. ABC, NBC and Fox have cancelled their meetings. ■

FCC Noms Hold the Phone

3 new commissioners are solid on telephony issues, but not as savvy on DTV

WASHINGTON By Alicia Mundy

The major broadcast and cable lobbying organizations are scrambling to learn all they can about the three new members of the Federal Communications Commission. Their dilemma is that the three are well-versed in telephony matters, but not in broadcast or cable television, where several major issues sit on the front burner.

Kathleen Abernathy formerly handled phone issues for ex-commissioner James Quello, a Democrat. Ironically, she is a GOP appointee and is considered by some telecom lobbyists as a "guaranteed third vote" for Republican chairman Michael Powell. Since leaving the FCC, she's held jobs with several phone companies. A GOP Congressional staffer said that she was "surprisingly experienced" in telecom issues for a commission appointee, which is often a political payoff position.

The other GOP appointee, Kevin Martin, worked on telephony matters for outgoing commissioner Harold Furchtgott-Roth. He was on Ken Starr's Whitewater team and was a soldier in the post-election "chad war." How-

ever, he did a stint with the law firm of former FCC Chairman Richard Wiley, where Wiley said he got some experience with broadcast issues. "Kevin is extremely smart and a gentleman, and he will make a terrific commissioner," said Wiley. That won't happen right away—the White House reportedly mixed up Martin's paperwork, which means he won't be sworn in for another month. Though he is generally anti-regulation, Martin isn't considered a "clone" of Furchtgott-Roth, who opposed all regulations, even the few Powell supported. With the FCC embroiled in the continuing battle over digital TV rollouts and dual must-carry for cable, broadcasters hope that Martin could be a wild card on that issue.

The Democratic nominee, Michael Copps, specialized in phone issues working for Sen. Fritz Hollings (D-S.C.), who just became chairman of the Senate Commerce committee, which oversees the FCC. Since Hollings was adamantly opposed to lifting the newspaper/TV station cross-ownership ban, it is assumed that Copps will stay that course. ■

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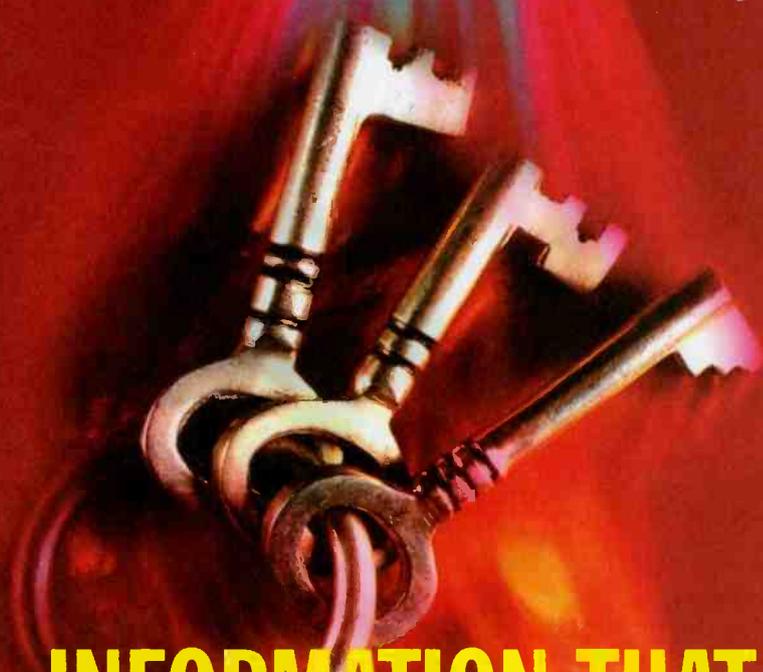
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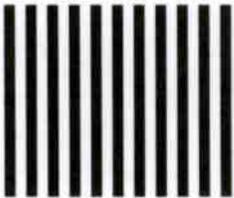
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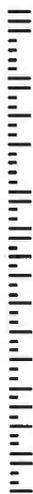
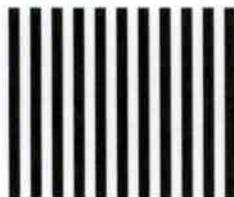
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RADIO STATIONS

Christian Music Fans Tuning In to Salem

BY KATY BACHMAN

Salem Communications, the largest radio group specializing in Christian-oriented radio, is rolling out a new, live Contemporary Christian music format it has dubbed "The Fish." And if ratings for WFSH-FM in Atlanta are any indication, (the station jumped from a 1.3 to a 2.2 share in Arbitron's Winter Survey), the format could be Salem's best bet to compete with mainstream music stations.

"[Contemporary Christian music] is the fastest growing music genre in the last 5 to 10 years," said Edward Atsinger, CEO of Salem. Today there are about 163 stations programming Contemporary Christian music, double the number 5 years ago, according to *M Street*, a publication that tracks formats. Of those 163, about 115 carry Salem Radio Networks' syndicated 24-hour format called Today's Christian Music. Salem has 79 owned stations, of which 54 are in the top 25. The company has been aggressively acquiring radio properties. Since they went public July 1999, Salem has doubled the number of stations it owns.

The Fish, a live and localized version of Salem's syndicated format on its owned stations, is not gospel, nor is it church or prayer music. Salem claims The Fish doesn't preach, evangelize or proselytize. Take away the lyrics, and listeners hear current Rock and Pop from music artists such as deTalk, Jars of Clay, Steven Curtis Chapman, Michael W. Smith, Sixpence None the Richer and Plus One.

"The music has gotten so much better in production, songwriting and performance," said Kevin Avery, program director for WFSH. Artists such as Jars of Clay and Plus One, which Avery describes as a Christian 'N Sync, have both had platinum records. Songs such as *Kiss Me* and *There She Goes* by Six



Michael W. Smith is among the Christian-oriented artists in heavy rotation on Salem's outlets.

SALEM'S FOUR LOCAL CHRISTIAN-THEMED 'FISH' FORMATS

STATION	MARKET	RATING*	SIGN-ON
KFSH-FM	Los Angeles	0.5	August 2000
KLTY-FM	Dallas	2.7	August 2000
WFSH-FM	Atlanta	2.2	September 2000
WZFS-FM	Chicago	0.1	March 2001

Sources: Salem Communications, Arbitron Winter survey, listeners 12-plus, Monday-Sunday 6 a.m.-midnight

Pence None the Richer are often heard on mainstream stations. "It's surprising. The music is good. It's just like any contemporary Pop group out there," said Jackie Koslat, manager of LCI, McCann-Erickson's buying arm in Atlanta.

Salem began to roll out the live Fish format last August, after it had acquired KLTY-FM in Dallas. The most successful Contemporary Christian station in the country, KLTY has been programming Contemporary Christian music for about 13 years. Atsinger credits KLTY's success as "empirical evidence of what this format can do," said Atsinger.

KFSH-FM in Los Angeles was the first station to be branded The Fish, followed a month later by WFSH-FM in Atlanta. In

March, Salem added WZFS-FM in Chicago. Sometime this month, it will turn on WC-LV-FM in Cleveland. Other Fishes are likely to be launched in Sacramento, Calif.; Colorado Springs, Colo.; Honolulu; Louisville, Ky.; and San Francisco, said Atsinger.

Primarily targeting adults 25-54, The Fish is family friendly. "We're focused on the mom who wants to hear Contemporary Christian music but is concerned with content and the DJ's on morning radio," said Avery, who does double duty as the station's morning man.

"There are a lot of folks that aren't super-religious, but just tired of brashness," he added. Even though advertisers often complain there is not enough family-friendly programming for their advertising, getting them to buy into Contemporary Christian formats is anything but a slam dunk. "Some advertisers might be initially afraid of supporting something religious, but as it becomes more popular, more will be ready for it," said LCI's Koslat.

"After the [Winter] book came out, we started getting our first unsolicited calls from agencies," said Avery who noted that strong ratings made a big difference.

"We have to convince advertisers it's not typical Christian radio with evangelists and far right wing rhetoric."

TV STATIONS

NBC Courts Young Hispanics, in English

BY DANIEL FRANKEL

With recent Census data revealing that the U.S. Hispanic population is more than 35 million strong and growing, several syndicators are launching weekly half-hour magazine shows next fall aimed at the English-speaking Latin audience.

Both programs will launch on NBC owned-and-operated stations, with the Litton Syndications-distributed *Latin Access* and Transworld International's *Hispanics Today* both cleared in more than 80 percent of Hispanic homes.

New York WNBC-TV general manager Dennis Swanson has been instrumental in both launches, working with Hispanic producers of local shows for his station and helping to expand them into national distribution.

Produced by the New York-based U.S. Hispanic Chamber of Commerce out of

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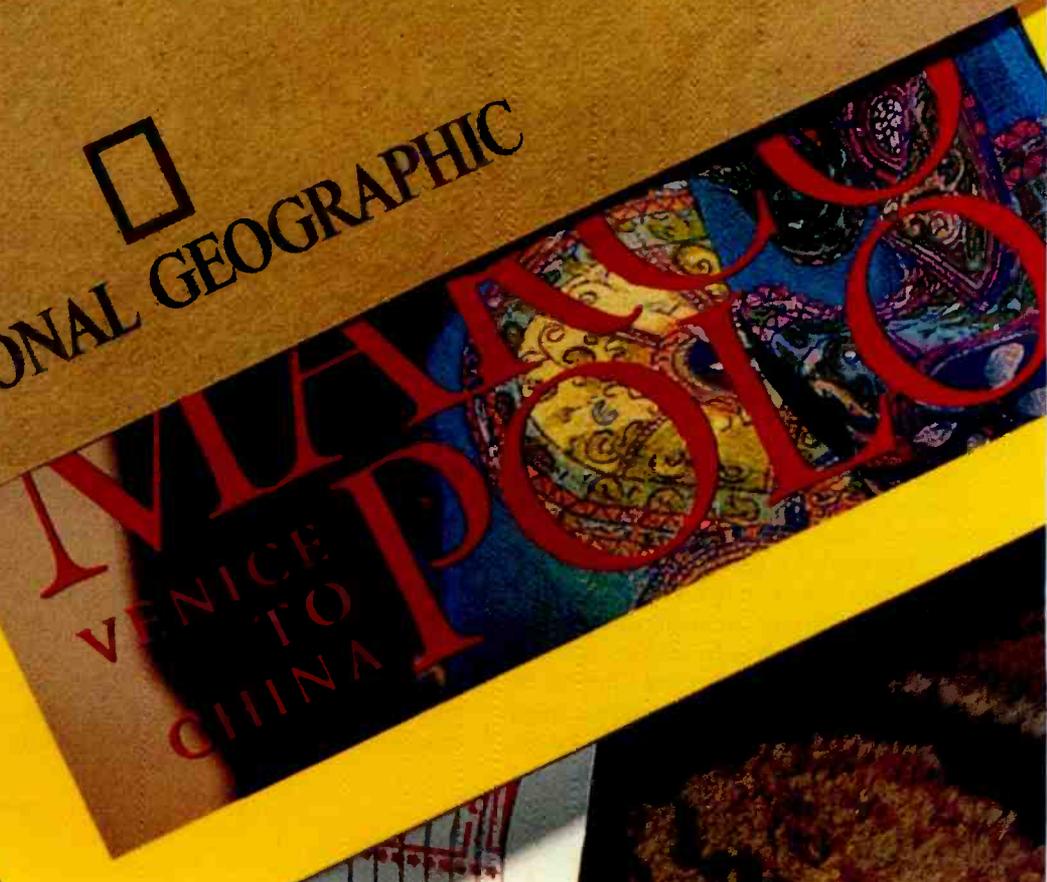
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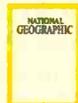
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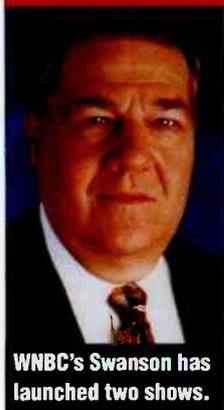
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WNBC's Swanson has launched two shows.

WNBC Studios, the half-hour monthly business and community-affairs series *Hispanic Business Today* just finished its second season airing at 11:30 a.m. Sundays on WNBC. Over the last three months, the show has averaged a 1.6 household rating/5

share. And with the program garnering sponsors such as General Motors, the U.S. Postal Service and Bank One, Swanson last year urged the Hispanic Chamber of Commerce to syndicate the program.

Next fall, the news magazine will expand to a weekly, launching on 10 of the 13 NBC O&Os and in 27 of the top 30 Hispanic markets. TWI, the television division of Mark McCormack's IMG, will take over production and distribution of the show.

It will relaunch as *Hispanics Today*, its title reflecting a broadening of coverage to include "everything and anything that impacts the Hispanic community." Meanwhile, host Lynnda Baquero, a WNBC anchor, will be replaced by still-unnamed male and female co-hosts.

While laying the groundwork to syndicate *Hispanics Today* earlier this year, Swanson was also working with two local Latin producers, Stephanie Fisch and Isabel Rivera, to develop the weekly Hispanic entertainment magazine show *Latin Access*, aimed toward young, English-speaking Hispanics.

At the same time, Litton was struggling to gain a major O&O deal to launch the similar but more edgy *Urban Latino* into syndication.

Introduced through Rivera and Fisch, Swanson and Litton combined distribution forces for *Latin Access*.

With Swanson securing clearances on NBC O&Os in Los Angeles, Chicago and Miami, in addition to WNBC, and Litton using clearances gained for *Urban Latino* on CBS stations in important Hispanic markets such as Houston and Washington, D.C., *Latin Access* achieved a national launch.

Swanson is quick to point out that his interest programming for the Latin market predates 2000 Census figures, which revealed that Hispanics are now the majority minority in the U.S.

"It's been my goal since I got here in 1996 to create a positive relationship with the Hispanic community," he said.

Buyers are also eager to court young Hispanic audiences. According to Doug Allgood, senior vp, special markets, for BBDO, the Census has spurred advertiser demand for English-language programming that targets the Latin market.

"People are beginning to wake up to the fact that within the Hispanic market, there is a segment that consumes its media in English. And program development will eventually catch up to this," he said.

SAN FRANCISCO TV STATIONS

KRON Ekes 6 P.M. News Win in May

BY JEREMY MURPHY

A mere 72 households helped Young Broadcasting's San Francisco station KRON-TV win the local May sweeps race at 6 p.m. for the first time in more than 20 years. The station, which is scheduled to drop its NBC affiliation on Jan. 1, 2002 after a nasty battle with the network over affiliate compensation, averaged a 4.89 rating/11 share at 6 p.m. against ABC's O&O KGO, which averaged a 4.85/11. CBS O&O KPIX came in third, with a 3.6/8.

KRON execs hope ratings will continue to hold when it goes independent next year. "If you're going to expand your news, you'd like to do it from a position of strength," said Dino Dinovitz, KRON's general manager/vp, noting the station is going to adopt a more aggressive local-news focus next year.

Competitors see it differently.

"I don't think their numbers are going to hold," said Joseph Ahern, gm/vp of KGO, noting that all stations in the market experienced losses in the May book thanks to a 2.3 rating drop in overall HUT levels. KGO was not without a win during May sweeps. The station averaged a 5.2/15 at 5 p.m. against KRON's 4.7/13.

ORLANDO, FLA. TV STATIONS

WFTV's Dip Deepens

BY JEREMY MURPHY

The once-dominant news leader in Orlando, Fla.—Cox Broadcasting's ABC affiliate WFTV—has sunk to third place at 11 p.m., losing more than 40 percent of its audience over the last five years. The station averaged a 6.9 rating/13 share during the May

sweeps, behind Hearst Argyle's NBC affiliate WESH, which averaged a 8.3/16, and Post-Newsweek's CBS affiliate WKMG, which earned a 7.3/14.

While TV viewing in the Orlando area is down overall by 18 percent, this is the second straight ratings period where WFTV has taken a loss. To date, WFTV is down 14 percent in ratings and 3 percent in share points at 11 p.m. The newscast has been hit especially hard by ABC's weak 10 p.m. lead-ins.

The news is better at 6 p.m., where WFTV still maintained its No. 1 position, although its ratings are down by 16 percent. The station averaged a 8.8/17, ahead of WESH's 5.2/10 and WKMG's 5.0/10. WESH saw a 16 percent increase, but WKMG (the namesake of Post-Newsweek's Katherine Graham) took a 24 percent hit.

WKMG's talent lineup has been the most unstable in the market. The station is not expected to renew the contract of anchor David Wittman, while co-anchor Lisa Colagrossi plans to move to New York. They're just two in a long line of departures, including former co-anchor Leslye Gale, sportscaster Gordie Hershisser, reporter Craig Eicher and news director Pat Burns.

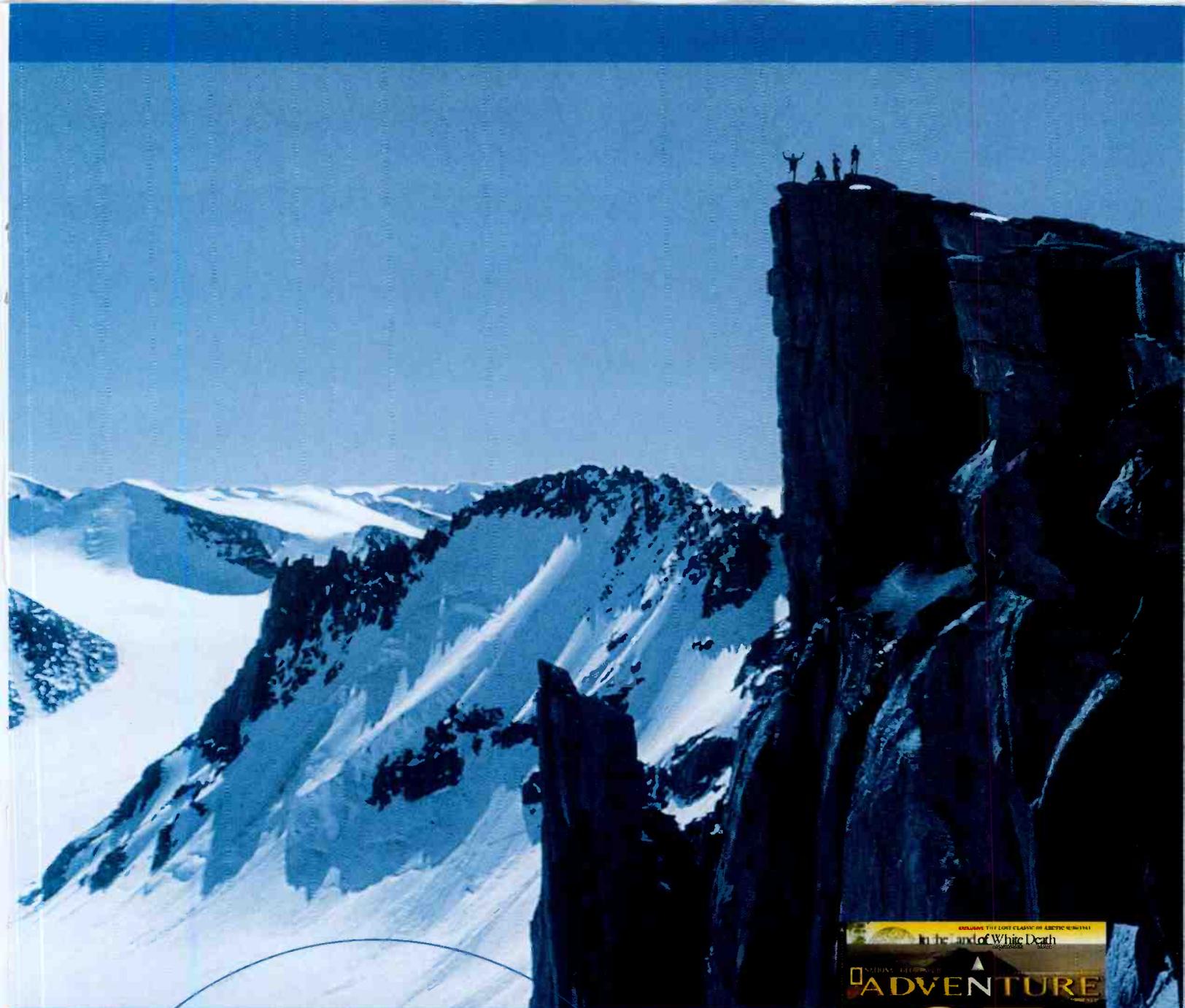
DETROIT RADIO STATIONS

Harper Joins WGRV

BY KATY BACHMAN

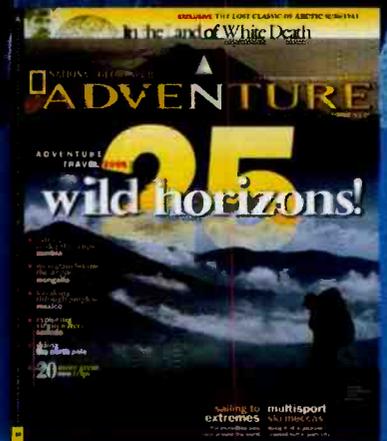
Jim Harper, radio's top morning man in Detroit, is leaving Clear Channel Communications' No. 1-rated WNIC-FM after 15 years for 16th-ranked WGRV-FM "The Groove," a Jammin' Oldies outlet owned by Greater Media. Several big radio groups, including Viacom's Infinity Broadcasting and ABC Radio, also made bids to sign Harper.

The move is a blow to Clear Channel and WNIC, an Adult Contemporary station where Harper pulled an 8.3 share in Arbitron's Winter Survey. Harper's move, scheduled for July 2, should automatically boost WGRV's lackluster 2.4 overall share and 1.9 share in mornings. It will also give privately held Greater Media, which also has *Drew and Mike in the Morning* on WRIF-FM, the top two morning shows in the Motor City in the all-important 25-54 demo. Is a format shift next for WGRV? "We don't know what we're going to do yet," said Bill Fries, operations manager for WGRV. As a member of the station's programming team, Harper will help make that decision in the coming weeks.



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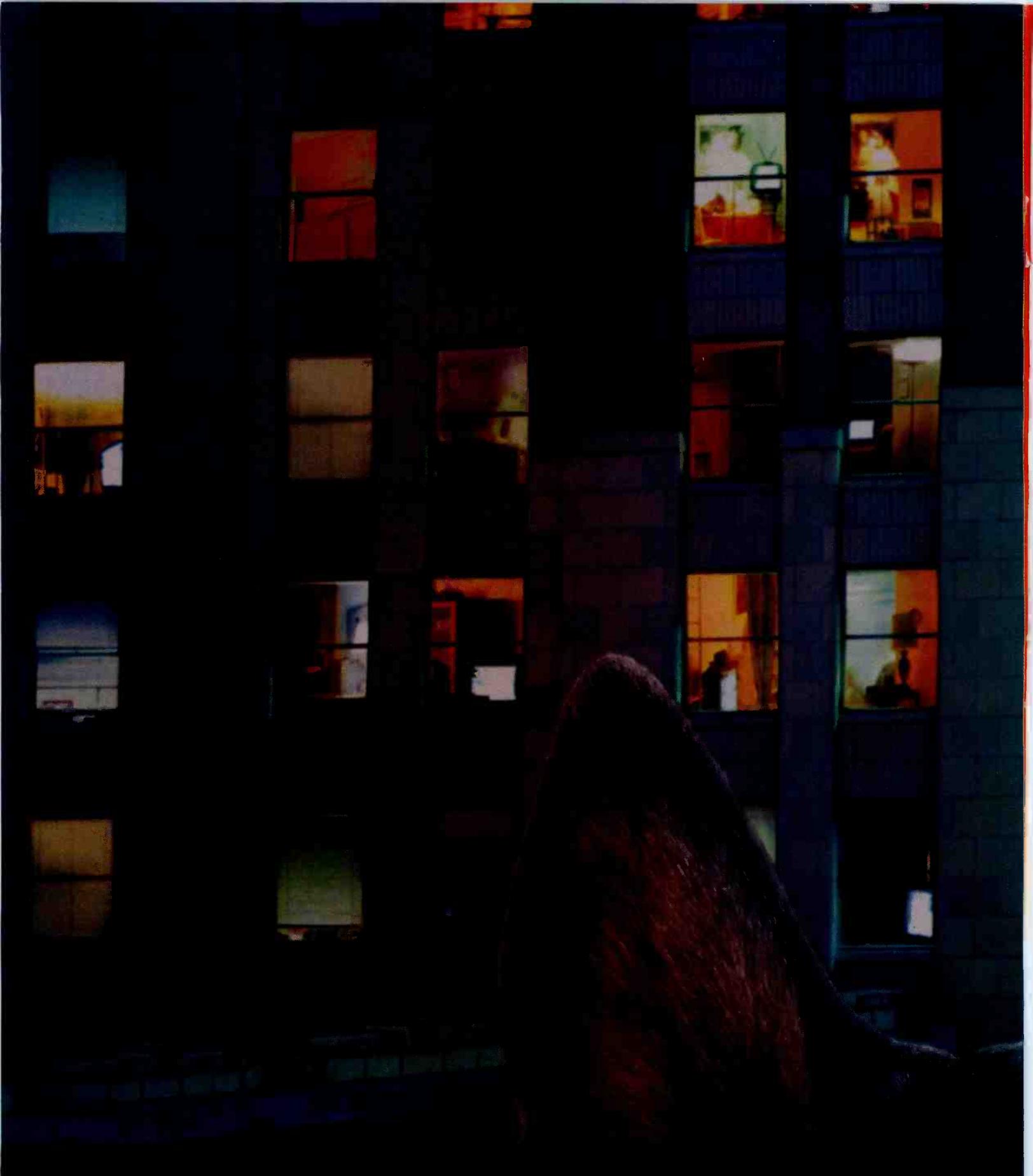
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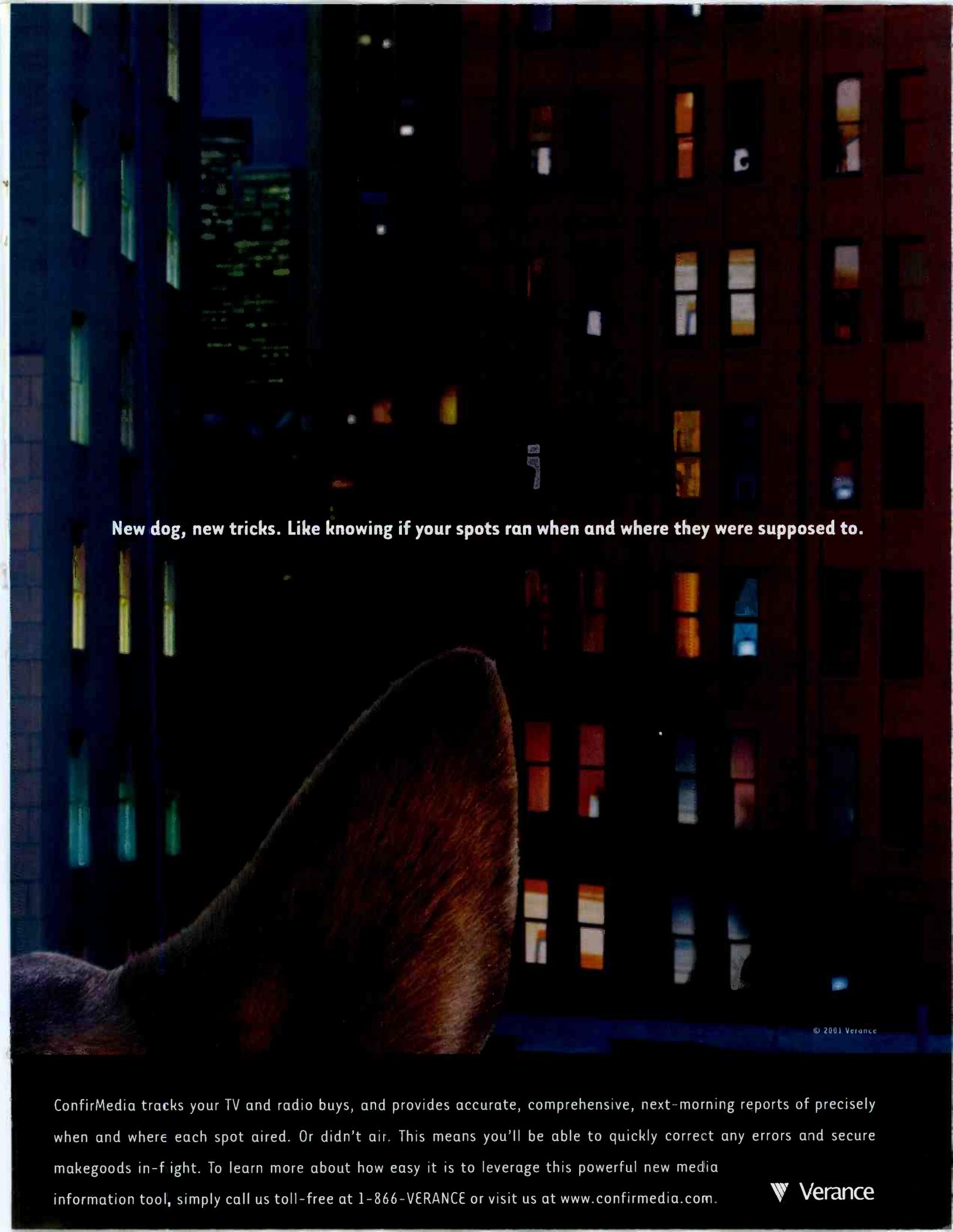


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Market Profile

BY EILEEN DAVIS HUDSON



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Chicago

AUTO RACING FANS IN THE CHICAGO AREA ARE LOOKING FORWARD TO THE OPENING IN mid-July of the Chicagoland Speedway, the first Nascar track to be built in the Midwest. The \$130 million, 75,000-seat facility, located in suburban Joliet, Ill., will play host to Nascar's Tropicana 400 race on July

15. The construction of the track and the launch of a Nascar event in Chicago have been major news for local media outlets, particularly for NBC's owned-and-operated WMAQ-TV, which will telecast the Tropicana 400 thanks to NBC's new Nascar-rights deal.

In broadcast TV, Chicago ranks third in the U.S., with 3.2 million TV households, according to Nielsen Media Research. ABC O&O WLS-TV has dominated the market for years. "We were No. 1 in February in all the key news races, and we were No. 1 again in May—we're a pretty stable operation," says Emily Barr, president and general manager of WLS. "This station has an incredible bench of on-air reporters and anchors who are really household names in this market."

In the May sweeps, WLS' 10 p.m. local newscast earned an average 14.5 rating/22 share in households, comfortably ahead of second-place WMAQ (see Nielsen chart on page 24).

In mid-April, WLS hired Judy Shu to co-anchor its morning newscast with Josea Sanders. Shu, previously with KFMB-TV in San Diego, succeeded Leah Hope, who returned to full-time reporting for WLS. Earlier this year, the station unveiled a new news set, its first new look in 15 years. And WLS recently added weather and traffic updates to all of its newscasts, every 10 minutes on the sevens. "We've created a faster-paced news, with more weather and traffic," Barr says.

Fox Television Stations O&O WFLD-TV is getting strong results from its syndicated programming. At 5:30 p.m. in May, the station's double-run of *The Simpsons*, beginning at 5:30 p.m., tied *ABC World News Tonight*, the leading network news program in the market on WLS, and handily beat WLS' local newscast at 6 p.m., registering a 10.7/18 share in households. The syndicated *Simpsons* is so popular in Chicago, that WFLD carries a third airing at 10 p.m.,

nightly, where the show placed third in the time period in May, with an average 6.2/10, behind WLS and WMAQ but ahead of the late news on CBS O&O WBBM-TV (4.1/6). WFLD officials could not be reached for comment.

WBBM's 10 p.m. news has attracted national media attention over the past year. Last October, WBBM pulled the plug on an ambitious format, anchored by Carol Marin, that featured investigative reports, politics, live interviews on the set and in-depth reporting. Media observers praised the new approach, but viewers did not respond, sending WBBM's sagging 10 p.m. numbers even lower. Marin left the station and became a full-time Chicago-based correspondent for CBS News.

"I think we did Carol a disservice in that we didn't create a show around her that viewers caught on to. Carol did an extraordinary job," says Walt DeHaven, vp/gm of WBBM.

DeHaven, who took over at WBBM last September, has had to rebuild the station's 4:30 and 5 p.m. newscasts, as well as 10 p.m. (Lester Holt, evening news co-anchor, left the station last year.) DeHaven says the new 4:30 p.m. news, relaunched in April, was up about 30 percent year-over-year in the May sweeps. The 5 p.m. news was flat. At 10 p.m., despite the return to a more traditional format, WBBM's ratings fell 15 percent in May. "Every time you change a format, you give viewers a reason to leave you, and you have to put something compelling on the air to draw them back," DeHaven says.

WMAQ, which produces 30 hours of local news programming per week, is No. 2 in the TV news race. Larry Wert, president/gm since 1998, says the outlet has more stability and consistency, which it had lacked for some time. WMAQ has added two dedicated investigative reporters and has expanded consumer-affairs segments on its newscasts. The station is the only one in the market with live Doppler radar.

As part of a joint ad-sales arrangement, Pax TV O&O WCPX-TV rebroadcasts WMAQ's 6 p.m. news at 6:30 and the 10 p.m. news at 10:30. This summer, WMAQ will launch a live half-hour improvisational series, *Sweet Home Chicago*, on Fridays at 11:30 a.m. The series will be hosted by WMAQ entertainment reporter Jeanne Sparrow, who does double duty as the midday host on Clear Channel Communications' WGCI-FM, the market's top-rated Urban radio station. If *Sweet Home* does well, it may return next summer, Wert says.

WMAQ has also picked up the rights to

Jess King
Singer/Songwriter
Long Distance Runner
Biography Reader

"You can't wait for
inspiration. You
have to go after it
with a club."

- Jack London

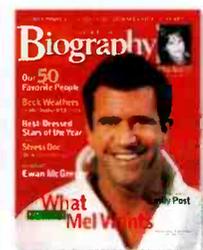
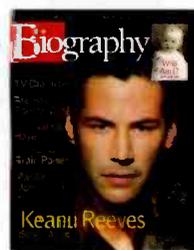
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MAGAZINE

QUALITY OF LIVES



Market Profile

AD SPENDING BY MEDIA/CHICAGO

ALL DOLLARS ARE IN THOUSANDS (000)

	Jan.-Dec. 1999	Jan.-Dec. 2000
Newspapers	\$1,259,386.83	\$1,356,205.83
Spot TV	\$870,898.68	\$923,711.73
National Spot Radio	\$120,132.45	\$129,898.62
Outdoor	\$109,147.03	\$89,964.28
Total	\$2,359,564.99	\$2,499,780.45

Source: CMR, a Taylor Nelson Sofres company

televise the Chicago Marathon, set for Oct. 7.

In the 9-10 p.m. news competition, Tribune Co.-owned WB outlet WGN-TV earned an average 5.0/7 in May, besting WFLD's 4.8/5. In overall sign-on-to-sign-off ratings, WGN is the No. 3 station in the market; the outlet also ranks third in total revenue, according to BIA Financial Network.

WGN added an investigative unit to its news team last November. The station has a cooperative news relationship with Tribune's flagship newspaper, the *Chicago Tribune*; several well-known *Trib* columnists appear regularly on WGN. The Tribune units also cooperate on polls and occasional investigative reports. WGN also partners with Tribune's WGN-AM, the market's dominant News/Talk station.

Tribune Co. aggressively cross-promotes its various media properties in Chicago. For example, WGN-TV chief meteorologist Tom Skilling has a dedicated color weather page on the back of the *Tribune's* Metro section every day. Advertisers can sponsor the Skilling weather page, his weather reports on WGN or both via package deals. In addition to its TV and radio stations and the newspaper, Tribune's broad media palette in Chicago also includes Web sites, Major League Baseball's Chicago Cubs, a direct-mail company and CLTV (Chicagoland Television), a 24-hour local cable news channel. "We reach greater than 75 percent of all adults in Chicago every week," says Ron Goldberg, director of cross-media advertising for Tribune Co.

WGN-TV will produce 170 local sports events this year, more than any other station in the country, says vp/gm John Vitanovec. The lineup includes 80 Cubs games, 50 White Sox baseball games and 35 Chicago Bulls NBA games. Of the total, 43 of the telecasts will air on WCIU-TV, an Independent station in the market owned by Weigel Broadcasting.

This fall, WGN will add syndicated reruns of *Everybody Loves Raymond* to its access lineup, which also includes *Friends* and *Drew Carey*. The outlet will also pick up *Ananda*, Tribune Entertainment's new syndicated talk show

starring the MTV veejay.

Newsweb Corp.'s UPN affiliate in Chicago, WPWR-TV, does not carry local news. The outlet's syndicated programming slate includes *Moesha*, *Jamie Foxx* and *Ricki Lake*.

WPWR execs could not be reached.

Chicago's Hispanic population, which ac-

counts for about 12 percent of the total, according to Scarborough Research, is served by Univision O&O WGBO-TV and Telemundo O&O WSNS-TV. Both outlets offer half-hour local newscasts at 5 and 10 p.m. on weekdays. WGBO is the more established of the two stations, and it posts higher ratings. In April, WGBO launched the market's first Spanish-language newscasts on weekends, with half-hours at 5 and 10 p.m.

In cable, AT&T Media Services is the local interconnect for the Chicago market. AT&T is the dominant cable operator in the

SCARBOROUGH PROFILE

Comparison of Chicago

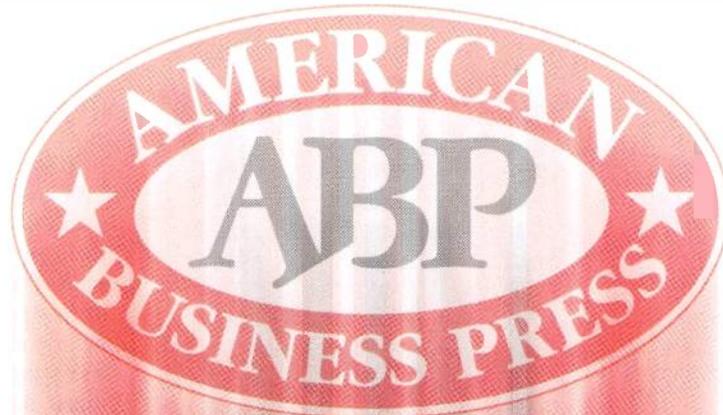
TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Chicago Composition %	Chicago Index
DEMOGRAPHICS			
Age 18-34	31	32	101
Age 35-54	41	41	101
Age 55+	28	27	97
HHI \$75,000+	25	30	120
College Graduate	12	12	102
Any Postgraduate Work	10	11	109
Professional/Managerial	23	23	101
African American	13	18	138
Hispanic	12	12	100
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	57	106
Read Any Sunday Newspaper	64	65	102
Total Radio Morning Drive M-F	22	25	112
Total Radio Evening Drive M-F	18	19	107
Total TV Early Evening M-F	30	28	94
Total TV Prime Time M-Sun	39	40	103
Total Cable Prime Time M-Sun	13	10	79
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	72	73	102
Read Any Sunday Newspaper	77	78	101
Total Radio Morning Drive M-F	75	79	105
Total Radio Evening Drive M-F	73	76	104
Total TV Early Evening M-F	71	65	93
Total TV Prime Time M-Sun	91	92	101
Total Cable Prime Time M-Sun	58	50	86
MEDIA USAGE - OTHER			
Accesses Internet/WWW	39	39	100
HOME TECHNOLOGY			
Owns a Personal Computer	64	62	98
Shops Using Online Services/Internet	27	27	101
Connected to Cable	73	70	96
Connected to Satellite/Microwave Dish	14	10	71

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

Source: 2000 Scarborough Research Top 50 Market Report (August 1999-September 2000)

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Market Profile

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	2 AM, 5 FM	22.4	\$176.5	30.7%
Clear Channel Communications	1 AM, 5 FM	21.0	\$127.5	22.1%
Bonneville International	4 FM	10.2	\$65.2	11.3%
Tribune Broadcasting	1 AM	5.6	\$38.5	6.7%
ABC Radio	2 AM, 1 FM	7.8	\$36.9	6.4%
Emmis Communications	1 FM	2.8	\$25.1	4.4%
Hispanic Broadcasting	2 AM, 1 FM	2.9	\$23.1	4.0%
Spanish Broadcasting	1 FM	2.7	\$12.1	2.1%
Salem Communications	1 FM	0.4	\$9.3	1.6%
NextMedia Group	1 AM, 4 FM	4.0	\$9.0	1.6%
Big City Radio	3 FM	1.9	\$8.8	1.5%
Window to World	1 FM	1.9	\$5.9	1.0%

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

DMA, which has overall cable penetration of 70 percent, slightly below the national average of 73 percent in the top 50 markets, according to Scarborough. Cable in Chicago faces growing competition from satellite TV service, which boosted its penetration to 10 percent in 2000, up from 7.8 percent in 1999, Scarborough reports.

Chicago's leading newspaper is the *Tribune*, which for the six months ended March 31 had an average daily circulation of 676,573 (Wednesday-Friday), flat with the same period a year earlier, according to the Audit Bureau of Circulations. The *Trib's* Sunday circ averaged 1,001,662, down 2.5 percent. *Tribune* representative Jeff Bierig says the paper's Sunday circ was hurt by weaker newsstand sales, a problem facing many dailies around the country. Home delivery of the *Tribune* is at an "all-time high," Bierig notes. About two-thirds of the paper's weekday distribution is via home-delivery, and about 50 percent on Sundays.

The *Tribune* is in the midst of a \$100 million upgrade of its printing operations, expected to be completed next year.

On March 19, the *Tribune* introduced its first major redesign in two decades, to coincide with the paper's conversion to a narrower 50-inch web width. As with any substantial change to a newspaper, readers were not shy about sharing their opinions about the downsized daily. "In the first week, we got more than 5,000 calls, e-mails and letters," says Bierig. The *Trib* made several changes in response to readers' gripes, including moving the popular crossword puzzle back to its original placement in the paper.

In February, the *Tribune* promoted Ann Marie Lipinski, most recently executive editor, to senior vp and editor. Lipinski succeeded

Howard Tyner, who was promoted to vp/editorial for Tribune Publishing.

The *Tribune's* arch rival is Hollinger Inter-

national's tabloid, the *Chicago Sun-Times*. In the six months ended in March, the paper's daily circulation was flat at 484,423; Sunday circ slid 5.7 percent, to 380,716. While the *Tribune's* management has remained relatively stable, the *Sun-Times* underwent a management reorganization last year, including the appointments of a new editor and a new vp of editorial.

Last fall, the *Sun-Times* completed a new \$100 million offset printing facility designed to increase speed and efficiency, and to expand the paper's color capacity. But the paper has suffered a host of print-quality problems with its new presses. Key parts of the presses malfunctioned during the installation process, damaging other essential components. Hollinger has blamed the manufacturer, Goss Graphic Systems. Goss, in turn, has gone to arbitration for what it contends was a breach of contract by Hollinger. Hollinger has denied

NIELSEN RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share	
4-5 p.m.	ABC	WLS	8.9	19	
	ABC	WLS	9.7	20	
5-5:30 p.m.	WB	WGN*	4.0	8	
	NBC	WMAQ	3.5	7	
	CBS	WBBM	2.5	5	
	Fox	WFLD*	3.1	6	
	UPN	WPWR*	2.5	5	
	Univision	WGBO	2.1	4	
	Pax	WCPX*	1.5	3	
	Telemundo	WSNS	0.5	1	
	6-6:30 p.m.	Fox	WFLD*	10.7	18
		ABC	WLS	8.8	15
WB		WGN*	5.5	9	
NBC		WMAQ	4.2	7	
CBS		WBBM*	3.1	5	
Univision		WGBO*	2.8	5	
UPN		WPWR*	2.3	4	
Pax		WCPX*	1.3	2	
Telemundo		WSNS*	1.0	2	

Late News

9-10 p.m.	WB	WGN	5.0	7
	Fox	WFLD	3.8	5
10-10:30 p.m.	ABC	WLS	14.5	22
	NBC	WMAQ	12.3	19
	Fox	WFLD*	6.2	10
	WB	WGN*	5.8	9
	CBS	WBBM	4.1	6
	Univision	WGBO	2.6	4
	UPN	WPWR*	2.5	4
	Pax	WCPX*	1.1	2
	Telemundo	WSNS	0.7	1

*Non-news programming Source: Nielsen Media Research, May 2001



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Market Profile

RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WGN-AM	News/Talk	9.6	4.1
WBBM-AM	News	6.9	4.2
WLS-AM	News/Talk	5.5	4.8
WGCI-FM	Urban	4.7	6.7
WBBM-FM	Contemporary Hit Radio/Dance	4.7	5.5
WVAZ-FM	Urban Adult Contemporary	4.5	3.9
WTMX-FM	Adult Contemporary	4.4	3.8
WKQX-FM	Alternative	3.2	2.7
WNUA-FM	Smooth Jazz	2.9	4.2
WUSN-FM	Country	2.8	3.9

Source: Arbitron Winter 2001 Radio Market Report

all of Goss' claims.

Sun-Times executives did not return calls.

In addition to the *Sun-Times*, Hollinger also owns a group of suburban Chicago newspapers under the Pioneer Press banner. Last October, Hollinger acquired the Copley Press' Fox Valley Press division, publisher of four suburban dailies in Illinois—*The Beacon News* of Aurora, *The Courier News* in Elgin, *The Herald-News* in Joliet and *The News Sun* in Waukegan.

In radio, Chicago also ranks third in the country. Viacom's Infinity Broadcasting remains the dominant player in the market, even though the group was forced to sell off one of its eight outlets as part of the regulatory-approvals process for Viacom's acquisition of CBS. Infinity folded WMAQ-AM, the weaker of its two News/Talk outlets (the other is WBBM-AM) and moved its Sports outlet WSCR "The Score" to WMAQ's old dial position at 670 AM. Meanwhile, Salem Communications scooped up 1160 AM, the former home of WSCR. The frequency is now home to Salem's WYLL-AM, a Christian/Talk outlet (see story on page 13). Salem also owns WZFS-FM, a Christian Contemporary outlet.

Clear Channel, which has six radio outlets in Chicago, is No. 2 behind Infinity in total revenue and average listener share. Clear Channel recently changed the call letters of its station at 103.5 from WUBT-FM to WKSC-FM, now known as "Kiss," although the format has remained Contemporary Hit Radio.

Big City Radio, which had previously used the "Kiss" tag in Chicago, has three FM outlets that simulcast to cover the entire DMA—WDEK, WKIE and WKIF. In January, Big City launched "Energy," a Rhythmic/Contemporary Hit Radio format, on the three stations, which are based in suburban De Kalb, Arlington Heights and Kankakee, Ill.

Scott Worth, gm of WKIE-FM, says Big

City's new Dance-music format is performing strongly so far. "There's very little talk—you work out to it, you party to it, you drive to it," Worth says. The Big City outlets compete against Clear Channel's WKSC and Infinity's CHR/Dance WBBM-FM, "B-96."

Big City also simulcasts two other FM sticks, WXXY and WYXX, which early this year flipped from '80s Hits to Spanish.

Other radio owners that target Hispanic listeners in Chicago include Hispanic Broadcasting, which has three outlets led by Mexican-formatted WOJO-FM. Hispanic also has WLXX-AM, which offers a Spanish format, and Spanish/News WIND-AM. Spanish Broadcasting owns Mexican property WLEY-FM.

Bonneville Broadcasting is the No. 3 group

in the market in terms of revenue and average listener share. Bonneville recently launched WDRV-FM, a Classic Hits outlet that targets older male listeners. The station, at 97.1 on the dial, used to be Classical.

In February, WLS-AM, ABC Radio's powerful News/Talk outlet, welcomed back the popular syndicated talk personality Art Bell for overnights. The station had been using local talent during Bell's absence from the airwaves.

Crawford Broadcasting recently introduced WPWX-FM "Power," an Urban outlet.

Chicago's outdoor-advertising business has several players, including Infinity Outdoor, which controls close to 1,000 rotary and permanent bulletins in Cook, DuPage and Lake counties. Infinity also offers about 15 large wall positions in downtown Chicago and on the North Side, as well as some 500 8-sheet posters. Lamar Advertising and Clear Channel's Eller Media also offer boards in the market. Obie Media took over the city's transit-advertising contract last year. ■

NEWSPAPERS: THE ABCS

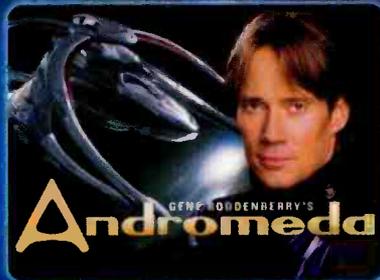
	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Cook County: 1,904,477 Households				
<i>Daily Herald</i>	67,602	66,623	3.5%	3.5%
<i>Chicago Sun-Times</i>	364,159	311,331	19.1%	16.3%
<i>Chicago Tribune</i>	365,378	552,977	19.2%	29.0%
<i>Daily Southtown</i>	47,226	55,207	2.5%	2.9%
DuPage County: 330,350 Households				
<i>Daily Herald</i>	34,007	35,019	10.3%	10.6%
<i>Chicago Sun-Times</i>	37,892	31,412	11.5%	9.5%
<i>Chicago Tribune</i>	91,281	149,451	27.6%	45.2%
Kane County: 134,923 Households				
<i>Aurora Beacon-News</i>	20,638	22,944	15.3%	17.0%
<i>Elgin Courier-News</i>	14,723	15,784	10.9%	11.7%
<i>Chicago Sun-Times</i>	17,779	17,389	13.2%	12.9%
<i>Chicago Tribune</i>	10,375	7,857	7.7%	5.8%
Suburban Chicago Newspapers	36,708	38,620	27.2%	28.6%
Will County: 160,613 Households				
<i>Joliet Herald News</i>	33,201	37,764	20.7%	23.5%
<i>Chicago Sun-Times</i>	16,877	15,679	10.5%	9.8%
<i>Chicago Tribune</i>	28,422	46,225	17.7%	28.8%
<i>Daily Southtown</i>	3,703	4,692	2.3%	2.9%
<i>The Daily Journal</i>	1,470	1,885	0.9%	1.2%
Suburban Chicago Newspapers	33,814	36,206	21.1%	22.5%
McHenry County: 86,786 Households				
<i>Daily Herald</i>	3,671	3,940	4.2%	4.5%
<i>Chicago Sun-Times</i>	4,404	3,878	5.1%	4.5%
<i>Chicago Tribune</i>	15,307	26,646	17.6%	30.7%
<i>The Northwest Herald</i>	33,236	34,705	38.3%	40.0%

Source: Audit Bureau of Circulations

PLAY BALL!



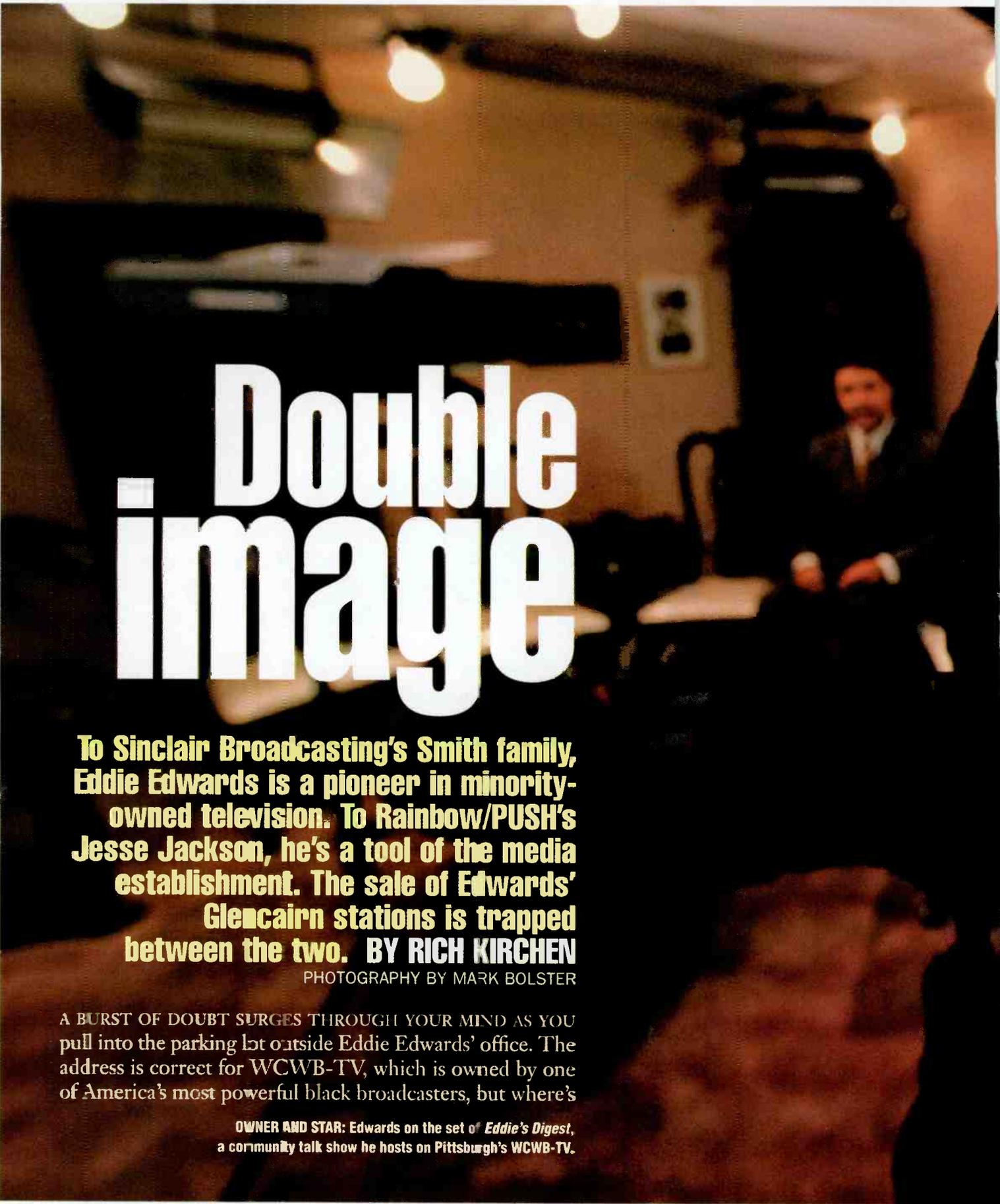
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Double image

To Sinclair Broadcasting's Smith family, Eddie Edwards is a pioneer in minority-owned television. To Rainbow/PUSH's Jesse Jackson, he's a tool of the media establishment. The sale of Edwards' Glencairn stations is trapped between the two. BY RICH KIRCHEN

PHOTOGRAPHY BY MARK BOLSTER

A BURST OF DOUBT SURGES THROUGH YOUR MIND AS YOU pull into the parking lot outside Eddie Edwards' office. The address is correct for WCWB-TV, which is owned by one of America's most powerful black broadcasters, but where's

OWNER AND STAR: Edwards on the set of *Eddie's Digest*, a community talk show he hosts on Pittsburgh's WCWB-TV.



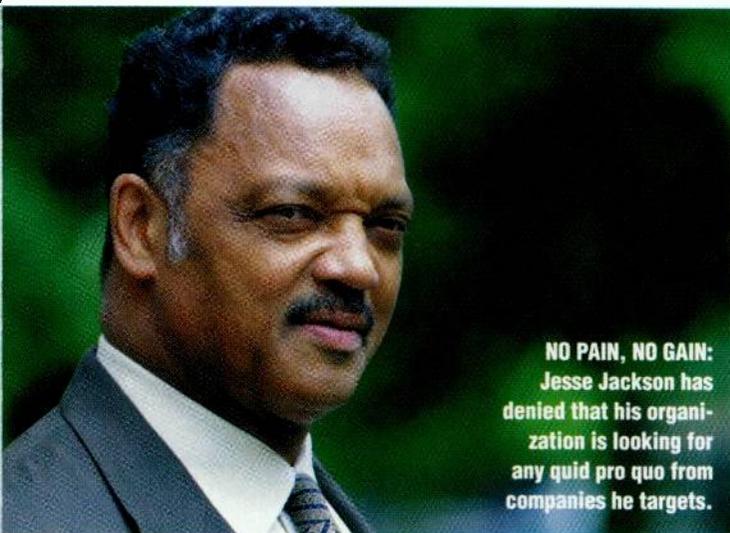
the station? No tower, no satellite dishes. All you see from the outside at this suburban Pittsburgh strip mall is a branch of National City Bank.

Could it be that Edwards' critics, led by Jesse Jackson's Rainbow/PUSH Coalition, are right? Is Edwards just running a front for his friends and benefactors at Sinclair Broadcast Group?

That's what has been alleged. Edwards contends that Jackson and company are using their political and public pressure to extract either financial donations to further their cause or promises from Edwards that he will direct business to firms friendly with Jackson, much in the style that has been reported in newspapers about Jackson and Rainbow/PUSH targeting other companies for not promoting black causes.

But as Edwards tries to sell his station group to Sinclair—which helped finance his entry into the station-ownership business in 1991 when the Smith family (who controls Sinclair) backed the purchase of his first station in Pittsburgh—the deal's closure has been held up at the Federal Communications Commission. Simply put, Edwards is mad as hell.

Edwards says he has never tried to hide his connections to Sinclair, but refutes Rainbow/PUSH's contention that Sinclair simply installed him as an executive to skirt laws that, until 1999, prevented one company from owning more than one TV station in a given market (also known



NO PAIN, NO GAIN:
Jesse Jackson has denied that his organization is looking for any quid pro quo from companies he targets.

TIM BOYLE/GETTY IMAGES

as a duopoly). Sinclair has local marketing agreements to run seven stations owned by Glencairn Ltd., of which Edwards is president/CEO, including WCWB, a WB affiliate.

At 49, Edwin "Eddie" Edwards controls more television stations than any other African American except W. Don Cornwell of Granite Broadcasting. But lately, he has grown increasingly frustrated at the "millions of dollars" in legal expenses he's incurred trying to keep a business going with Sinclair. He blames the crusade against him on personal vendettas from Rainbow/PUSH and Jim Winston, the head of the National Association of Black Owned Broadcasters.

Jackson has vehemently denied any quid-pro-quo strategy. But Edwards believes that recent newspaper articles validate his experience with Rainbow/PUSH. "Unlike some white broadcasters, I'm not giving in to these people," Edwards says in an authoritative voice that resonates with his dozen years as a radio disc jockey and two decades hosting a black community talk show on Pittsburgh TV. "They can call me an Uncle Tom because that's their way. I am not going to be intimidated. We have done nothing wrong. Nothing."

Edwards is eager to close the Glencairn-Sinclair deal, which would

pay him about \$18 million for WCWB and his share of Glencairn. He hopes to start buying radio stations—even though he knows he missed a big opportunity to acquire any due to being cash-strapped at the time Clear Channel Communications was unloading properties—and to grow his fledgling television production company.

Ironically, the same voices that accuse him of being a sham are the ones whose actions have prevented him from getting out. Edwards believes that the FCC under its previous chairman, Democrat William Kennard, was friendly with Jackson, and that the Glencairn-Sinclair sale has languished as a result. With the far more deregulatory Michael Powell now installed as FCC chairman, Edwards is hopeful that the sale of the Glencairn stations is near. Kennard could not be reached for comment; an FCC representative declined comment.

Two representatives for Rainbow/PUSH didn't respond to repeated requests for comment on this story. David Honig, a Washington attorney representing Rainbow/PUSH in its petitions to the FCC, also declined to comment and directed this reporter to legal filings in the case.

Rainbow/PUSH's inference is that Glencairn hasn't acted like a station group controlled by a black CEO. For example, Edwards did not use minority tax certificates to buy the Glencairn stations. The tax certificate program, which provided tax incentives to sell broadcast properties to minorities, was repealed by Congress in 1995. Rainbow/PUSH would like to revive the tax policy and is concerned that partners such as Glencairn/Sinclair could be used by opponents as an example of white-controlled businesses using blacks to front sham companies.

"How can you ever expect the FCC or Congress to reinstitute the tax certificate policy if you can't tell a genuine company from a scoundrel and a fraud?," said one executive sympathetic to Rainbow/PUSH.

NABOB's Winston did not return calls seeking comment. Edwards left NABOB in 1997 because of its opposition to his deals with Sinclair. Edwards later founded the competing Black Broadcasters Alliance.

EDWARDS CONSIDERS HIMSELF A CLASSIC CASE OF A MINORITY GROUP member who worked hard but needed a financial boost to move into ownership. He quotes Malcolm X during the interview, displays a portrait of Martin Luther King Jr. on his office wall, and he made news in Pittsburgh in 1997 for breaking the color barrier at the all-white Edgewood Country Club.

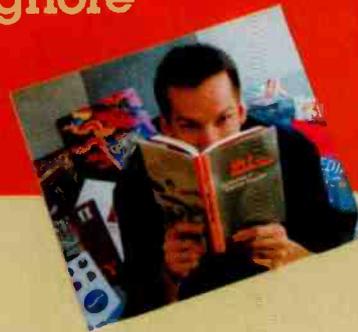
A high school graduate, Eddie began his on-air radio career at age 16 in his native Cleveland and worked as a rock 'n' roll DJ and drive-time personality in Texas, Washington and Pittsburgh. He had just left a disc jockey job at KDKA-AM in Pittsburgh in 1977, when he noticed a tower being erected near his suburban Pittsburgh home. He investigated and learned that the Smith family was preparing to launch a new station, WPTT-TV. He met and befriended current Sinclair president David Smith's father, Julian. Edwards told the senior Smith about wanting to manage and own a station one day. Smith hired Edwards as a booth announcer in 1978. David Smith took over WPTT, a money-losing independent, five years after it went on the air, and kept promoting Edwards to ever-higher positions.

The first Edwards-Sinclair LMA came about when Sinclair decided in 1991 to sell WPTT and buy a Fox affiliate, recalls David Amy, Sinclair's executive vp and chief financial officer. "We certainly didn't want to put it in the hands of somebody who would compete against us," Amy says.

But Edwards lacked the capital to buy the station. Sinclair executives decided to provide a \$6 million note and a \$1 million debenture to Edwards that allowed him to buy WPTT, which changed its call letters and became a WB affiliate in 1999.

Edwards knows he would not be an owner without the Smiths'

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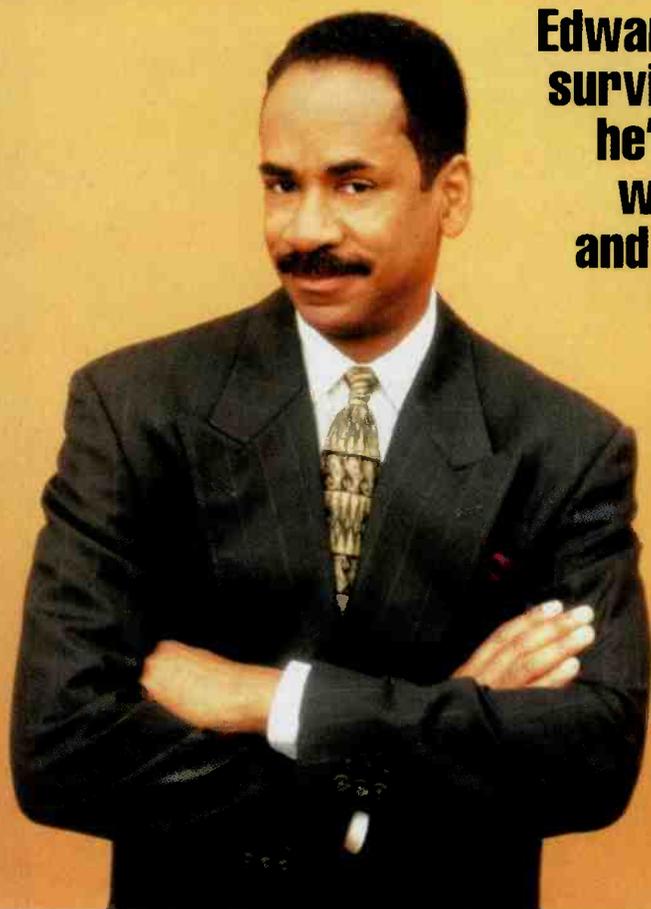
Call Paul McKeefry at 1-800-964-0763, ext 39. Or e-mail him at paul@careersandcolleges.com. He'll send you a media kit you probably won't be able to ignore.



As we guide teens
toward successful futures,
you can guide them to your door

Edwards "has survived, and he's done it with class and dignity."

—TIM REID



COURTESY OF PARAMOUNT PICTURES

help. "[The Smiths] knew there was a need for more minority owners in the business," he says. "That's why I stand and salute them to this day."

After less than six months of running the station on his own and converting to the Home Shopping Network, Edwards turned to Sinclair for advice on improving the station's finances. David Smith suggested a time brokerage agreement with Sinclair.

The Pittsburgh arrangement worked so well that Sinclair and Edwards decided to repeat the model, Amy explains. Edwards became president/CEO of Glencairn, which was formed in 1994. Edwards holds only 3 percent of the equity in Glencairn but 100 percent of the voting stock. Carolyn Smith, the mother of David Smith, owns 7 percent of the equity, and 90 percent of the stock is held by a trust for Carolyn Smith's grandchildren. "It really is a separate company," Amy says of Glencairn. Neither David nor Carolyn Smith could be reached for comment.

It was in 1994 that the two companies first came under scrutiny, when Sinclair bought four stations and optioned them to Glencairn. Glencairn signed local marketing agreements giving Sinclair the rights to program the stations and sell ad time on them. Competitors cried foul at Sinclair's "de facto control" of Glencairn, but the FCC approved the transaction.

Then in 1998, Rainbow/PUSH joined major media companies, including The Washington Post Co. and Pulitzer Broadcasting, in trying to bring an end to the friendly dealings between Glencairn and Sinclair.

In all its petitions, Rainbow/PUSH alleges that Sinclair finances Glencairn, that Glencairn lacks the financial ability to buy any stations, and that the two companies' financial fortunes are intertwined. The organization also claims Edwards neither makes corporate decisions nor performs any corporate duties for Glencairn—in other words, that

Sinclair dominates Glencairn's corporate decisions. Sinclair owns most of the physical assets of Glencairn and makes all of the programming decisions, Rainbow/PUSH says.

Sinclair proposed altering its relationship with Glencairn in late 1999—shortly after the FCC dropped the duopoly rules—by buying out Glencairn. And that's when Rainbow/PUSH really went on the war path and stalled the deal. In petitions filed with the FCC in January 2000, Rainbow/PUSH sought denial of Glencairn applications to sell to Sinclair in Baltimore; Pittsburgh; San Antonio; Columbus, Ohio; Milwaukee; Raleigh, N.C.; Birmingham, Ala.; and Greenville, S.C. Furthermore, Rainbow/PUSH asked the FCC to revoke Glencairn's and Sinclair's broadcast licenses due to alleged misconduct in dealings with the commission.

Sinclair executives have maintained all along that allegations of a too-close relationship with Glencairn lacked merit, as proven by FCC approvals of the LMAs. Amy says Sinclair executives are "very confident" in Edwards' ability to operate the Glencairn stations, under the limited scope of the LMAs.

Edwards emphasizes that he and Sinclair have made no secret of their business arrangement. Edwards says he can, and does, overrule Sinclair programming decisions on Glencairn stations. He works 14 to 15 hours a day and keeps a high profile in Pittsburgh. The unassuming WCWB offices have a handful of studio sets—including one for *Eddie's Digest*, a black community talk show he hosts—and a control room is housed in the basement. The main

operations of WCWB, however, are run out of Sinclair's Fox affiliate WPGH, on the other side of town.

If he ultimately succeeds in selling the stations, Edwards' next dream includes buying radio stations and programming them with more life and variety—as it was during his radio career in the 1960s and 1970s—than are found in today's cookie-cutter formats. "My dream is to bring back personality radio," Edwards says.

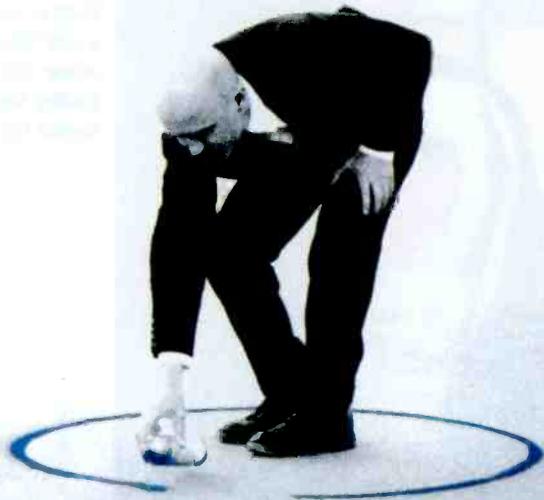
He has also dreamed of producing television shows. In January 1999, he founded Eddie Productions and says he's in discussion with possible joint-venture partners to make some shows. He plans to introduce a music video/variety show called *Nightlife* at the National Association of TV Program Executives conference in January 2002.

One of Edwards' television production partners is actor/director Tim Reid, best known for his roles in *WKRP in Cincinnati* and *Sister Sister*. Edwards is using Reid's 4-year-old New Millennium Studios facilities in Petersburg, Va., and the two hope to work together on some projects. Reid notes that Edwards is "one of the few people of color" running TV stations and credits Edwards with being the first station owner to agree to carry Reid's *American Legacy: A Television Special*. "He has survived, and he's done it with class and dignity," Reid adds.

Edwards doesn't rule out partnering with Sinclair in his new ventures; in fact, his agreement with the group gives him the ability to use Sinclair's stations to air his new shows. "Down the road, I plan to be one of the major companies," Edwards says.

We'll have to wait and see who might have a problem with that. ■

Rich Kirchen is an associate editor at the *Business Journal of Milwaukee* who also covers media. He is based in Milwaukee.



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Movers

CABLE TV

Jonathan Barzilay, general manager of ABC Kids, has taken on additional responsibilities at sister cable network Toon Disney as senior vp/general manager. Barzilay, who has skippered ABC's children's programming since 1997, will continue to oversee its One Saturday Morning block.

RADIO

David Lebow has been named regional vp of Emmis Communications' radio division. He was executive vp, western region for AMFM, which was purchased last year by Clear Channel Communications...**Coni Sansom** has been promoted to vp and general manager of Beasley Broadcast Group's WKXC-FM and WSLT-FM in Augusta, Ga., from general manager...**Bill Yeager** was promoted to senior vp of the news division for Westwood One's Metro Networks/Shadow Broadcast Services, from vp of news operations...**Karl Meyer** was promoted to senior vp of integrated marketing for Radio Unica Communications Corp., from vp of West Coast sales.

MAGAZINES

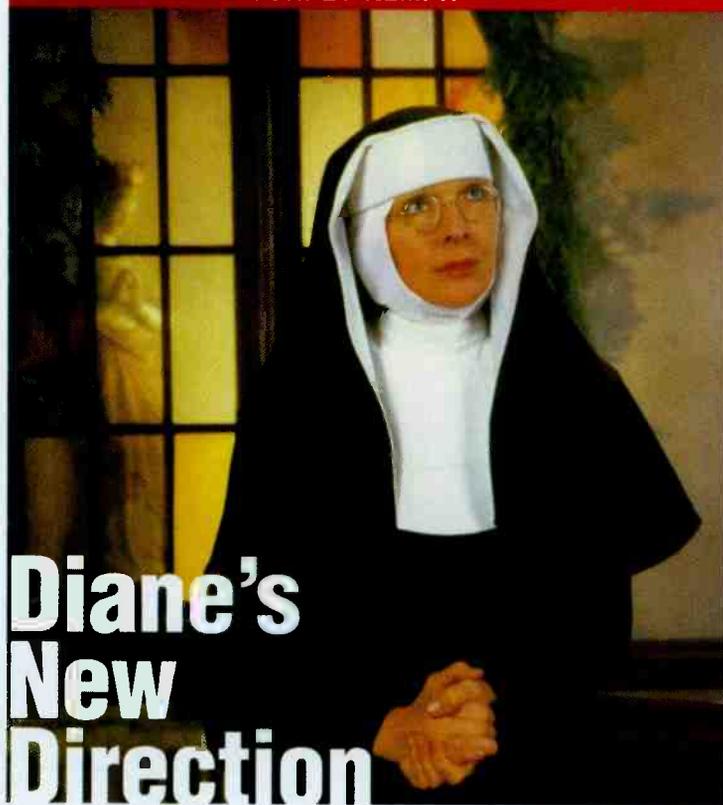
David Geithner, general manager for Time Inc.'s *Teen People* and *People en Español*, has been promoted to general manager of the People Group...**Charles Whittingham**, who joined Primedia as vp of sales for About.com, has been promoted to senior vp of ad sales for Primedia, overseeing Pacific Northwest and Texas regions. Also, **Patrick Hagerty**, former vp of partnership at Tallan Inc., has joined Primedia as vp of ad sales...**Risa Aronson** has been promoted to advertising manager of Fairchild Publications' *W*, from sales development director...**Farley Day**, former vp of marketing at Influence LLC, has been named ad director of Hachette Filipacchi Magazines' *Boating*.

CONSULTING

Norman Vale, director-general of the International Advertising Association since 1990, will join Morgan Anderson Consulting as managing director of the firm's new affiliate, Morgan Anderson International. Prior to joining IAA, Vale spent 22 years with Grey Advertising.

Media Elite

EDITED BY ANNE TÖRPEY-KEMPH



Keaton is keeping the faith as Sister Mary in a new Showtime movie, but she's also finding inspiration behind the scenes.

Diane's New Direction

WREN MALONEY/FOX

IF YOU REMEMBER Diane Keaton in *Annie Hall*, then you know her better than you think. She's quirky, funny, open, honest, and into a lot of different things. Though best-known as a versatile film actress who's appeared in 31 movies in as many years, Keaton lately is focusing on the small screen. Following recent acting stints as a know-it-all nun in Showtime's *Sister Mary Explains It All* and as a mother whose son is murdered in the upcoming CBS made-for movie *Crossed Over*, Keaton will trade dialogue for direction as one of the behind-the-scenes forces in the new Friday-night Fox drama, *Pasadena*.

Through her Los Angeles-based Blue Relief production company, Keaton and partner Bill Robinson "were looking for a project we could bring to television," says Keaton of the mystery drama involving a well-to-do family. It's the first regular series she has created, though she directed episodes of past ABC hits *Twin Peaks* and *China Beach*. "Unlike *Twin Peaks*, you'll be able to understand this," she says. "And I'm looking forward to working with [*China Beach* star] Dana Delaney again." Keaton directed the pilot of *Pasadena* and will have a hand in subsequent episodes. But you won't see her joining the cast. "The last thing I would want to do is act on a regularly scheduled show—it's incredibly hard work, with

long hours," says the 55-year-old actress, who's also a single mother of two adopted children—Dexter, 5, and Duke, 3 months.

Keaton says she's always been intrigued by television. "It's still the best way to get the most people to sample your work," she contends. Indeed, it's where audiences first saw her acting work. Dig through the Keaton archives and you'll find her in some episodes of '70s staples *Mannix*, *The FBI* and *Love, American Style*. She became active in films at the same time, first shooting *Lovers and Other Strangers* (1970), then *Play It Again, Sam* and *The Godfather* in 1972.

While the future of *Pasadena* is a question mark—especially given its 9 p.m. berth opposite NBC's *Dateline*, CBS' *That's Life*, new drama *Thieves* on ABC, sitcoms on the WB, and a movie on UPN—Keaton's career is anything but.

"I guess you can say that acting is the bread and butter of my work," says the in-demand celebrity. "But if a directing assignment comes up that looks rewarding, I don't want to miss an opportunity either. Although I don't necessarily want to direct an episode of someone else's show—not a good career move...I wouldn't mind creating other TV projects. Life is too short for missed opportunities." —Marc Berman



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Calendar

The Radio Advertising Bureau will present the **Radio Mercury Awards**, honoring creative excellence in radio commercials, June 6 at the Waldorf-Astoria's Starlight Roof in New York. Contact: 212-681-7222.

The American Advertising Federation will present the 2001 **American Advertising Conference** June 10-12 at the Renaissance Cleveland Hotel, Tower City, in Cleveland. Contact Mary Hilton at 202-371-2306.

The **National Cable Television Association** will hold its **annual convention and expo** June 10-13 at McCormick Place in Chicago. Contact: 202-775-3629.

Adweek Conferences will present a one-day seminar, "**How to Build & Extend Brands Using the Web**," June 12 at the Roosevelt Hotel in New York. Contact: 888-536-8536.

The 2001 **Promax & BDA conference** for creators of programming promotions will be held June 20-23 at the Miami Beach Convention Center. Allen Rosen-shine, chairman and CEO of BBDO Worldwide, will be the keynote speaker. Contact: 310-788-7600.

The **Outdoor Advertising Association of America** will present its **annual sales training seminar** July 17-18 at the Marquette Hotel in Minneapolis. The course includes sessions on competitive media, benefit selling and relationship strategies. Contact: 202-833-5566 or www.oaaa.org.

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

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

Inside Media

NEWS OF THE MARKET

Nickell Moves to BH&G

At Meredith Corp., Karol DeWulf Nickell will leave her post as editor in chief of *Traditional Home* after 13 years to join *Better Homes & Gardens* as vp and editor in chief. She will replace Jean LemMon, who is retiring after eight years at the helm. Mark Mayfield, former executive editor of Time Inc.'s *Southern Accents* and founding editor of its recent test *Hotdots*, will succeed Nickell at *Traditional Home*.

Tribune Green-Lights *City Guys* for Fall

Tribune Entertainment has green-lighted the off-network syndication launch this fall of the NBC teen-targeted hourlong series *City Guys*, part of the network's Saturday-morning teen programming block. Tribune reached a deal with NBC to sell the show into syndication prior to the formation of NBC's in-house syndication division. The show, originally slated for a fall 2002 syndication launch, is cleared in 80 percent of the country, including Tribune stations. In other Tribune news, the company has acquired the distribution rights to the WB weekly half-hour animated series *Sherlock Holmes in the 22nd Century*.

Hispanic, Westwood Team for Grammys

Hispanic Broadcasting, the largest radio group targeting Hispanics, and Westwood One have partnered to provide exclusive radio coverage for the second annual Latin Grammy Awards on Sept. 12. Leading up to the awards show, which will also be covered by the CBS TV network, Westwood and HBC will produce a series of specials focusing on the nominees in the various categories, including Latin Album of the Year and Best Latin Jazz Album. The specials will begin airing Aug. 20 on HBC's 48 radio stations in 13 markets.

Fox Sports Radio Net Shuffles Lineup

Fox Sports Radio Network, a division of Premiere Radio Networks, has signed popular Sports Talk radio host J.T. "The Brick," (aka John Turnumour), formerly syndicated by SportsFan Radio Network. *The Brick* was one of only two shows SportsFan still had after its parent, Winstar Communications, made deep cuts in April. FSRN has revamped its programming lineup to accommodate *The Brick's* 7-11 p.m. ET time slot. Beginning today, *Sarge* moves from 8-11 p.m. to 2 to 5 a.m. *Kiley and Booms* (Kevin

Kiley and Chuck Booms), will get an extra hour and air from 3 to 7 p.m. *We Are There*, popular on weekends, will follow *The Brick* on weeknights from 11 p.m. to 2 a.m. FSRN is dropping Chris Myers and Steve Lyons, who co-hosted the 6-8 p.m. block, because of their extensive TV schedule. Both will continue as regular contributors to the network. Since FSRN launched last August, it has picked up 116 affiliates, 25 of which carry its complete programming lineup.

Hearst, CMP Sign With qMags.com

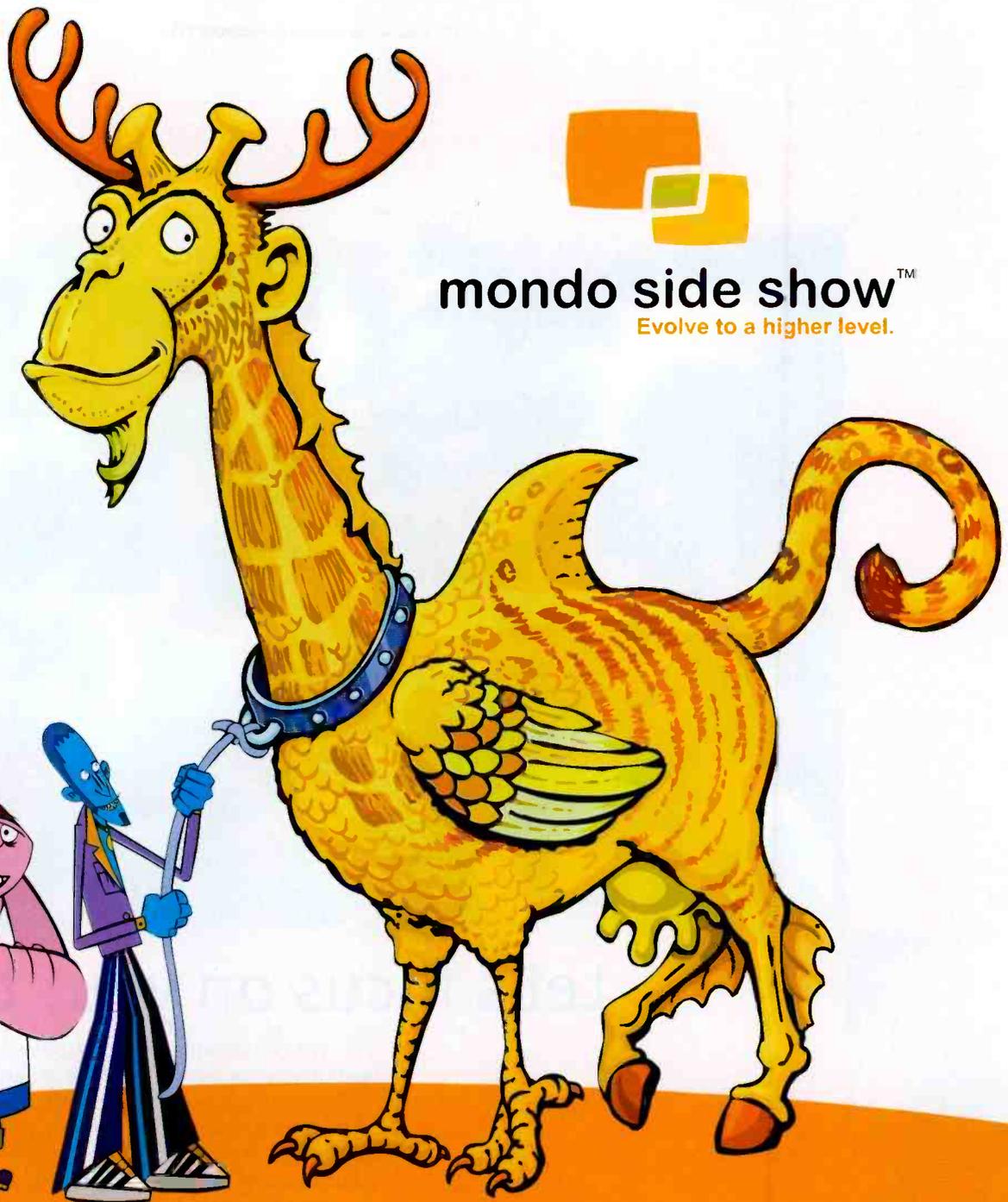
Qiosk.com subsidiary qMags.com has signed Hearst Magazines and CMP to publish electronic cover-to-cover versions of some of their print magazines. Scheduled to launch later this month, qMags is also in talks with 16 other publishers. The company will produce enhanced e-versions of the magazines with all the illustrations and ads from the original issues, as well as audio and video clips and links to related information. Readers will be able to purchase full subscriptions, single issues or individual stories.

Food Network Pushes for Adventure

The Food Network this month will launch its most extensive consumer promotion to date, for its "Taste the Adventure" campaign. The media plan includes national radio buys; spreads in *Condé Nast Traveler*, *People* and *Martha Stewart Living*; cable spots; and online support through Web sites including *ivillage.com*, *women.com* and *travelocity.com*. *Americangreetings.com* will provide *Taste the Adventure* travel postcards and *foodtv.com* will feature travel/adventure-related content. *Taste the Adventure* combines a week of food adventure programming (June 17-24) with a month-long sweepstakes (June 1-25).

Tribune to Handle Hearst Work

Hearst Entertainment last week agreed to have Tribune Entertainment manage a number of key administrative and operational functions for Hearst's domestic first-run programming. Under the multiyear deal, Tribune will handle such tasks as contract administration and research for Hearst's programming library, which includes the weekly syndicated series *Ron Hazelton's House Calls*, *Famous Homes and Hideaways*, *The Pet Shop With Marc Morrone* and *The Bravest*. Tribune had already been contracted by Hearst to sell the barter advertising inventory for these shows.



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interactive news

More Sex on HBO.com

HBO.com, the New York-based Internet counterpart to cable net HBO, launched a revamped site for *Sex and the City*. The redesigned site coincided with yesterday's fourth season premiere. Newly enhanced features include a weekly fashion slide show, listing of nightspots featured in the series and an online boutique where fans can buy items picked by the show's costume designer. The garments will be produced by **Federated** department stores, specifically **Bloomingdales**.

MTVi Exec Opens Shop

Mark Allen & Company, a media relations firm specializing in CEO and executive communications, last week launched its Web site, located at www.markallenco.com. The company was founded by president and CEO **Mark Pasetsky**, who formerly served as vice president at MTV Networks' Internet business units **MTVi** and **Nickelodeon Online** and was director for **Middleberg Euro RSCG**.

Connect with IQ on the Web: With the consolidation of small i-shops into larger, full-service agencies, how can the independents survive? Possibly by focusing on a specific market. Sarah J. Heim reports on the pros and cons of specialization in Wednesday's "IQ Connect," located exclusively at www.adweek.com/iqinteractive.

For more breaking news, visit IQ at Adweek.com by scanning the following CueCat code:



Comet Adds Comparison Tool Through New Alliances

BY JANIS MARA—Comet Systems, the New York-based creator of the Comet Cursor plug-in that turns on-screen cursors into branded icons and characters, as well as performs Internet searches and define words, has added price comparison capabilities through deals with Clickthebutton.com, DealTime and PriceGrabber.com.

The latest release makes it possible for PC users who download the Comet Cursor plug-in, or request that their Comet Cursors be upgraded, to get price comparisons for products via technology supplied by DealTime and PriceGrabber.com.

"Say I'm shopping for the Palm Vx. I grab my shopping cursor and click on the Palm Vx and a window pops up offering me either DealTime's or [PriceGrabber](http://PriceGrabber.com)'s pricing information for the item," said Ben Austin, director of marketing at Comet Systems.

The company may also send a pop-up window to users with Comet Cursors offering to compare prices, Austin said, "if they are shop-

ping on, say, Amazon to consider the price of a Palm Vx, our system is context-sensitive and knows what they're looking for."

If Comet sends the user to DealTime or PriceGrabber and the consumer then goes on to a merchant site, Comet gets a referral fee from DealTime or PriceGrabber. "The revenue comes in from sending targeted traffic to a particular merchant," said Austin.

"Right now we are sending customers to an intermediary who gives price comparisons," Austin said, but the company might eventually also make direct referrals for other product categories. Because consumers can use the Comet Cursor for Internet searches, dictionary definitions and stock quotes, "we are in a great position to offer them any information that would be of interest to them. So it's not inconceivable someday that someone looking for travel could be given an offer directly from an airline or travel service that is interested in that user's business." ■



RIGHT PRICE: Users who download the Comet Cursor plug-in can now receive price comparisons on products.

NetZero TV Ads Built With Flash

BY KIPP CHENG—For the past several years, advertisers have tried to shoehorn broadcast commercial spots into browser windows. But because of bandwidth limitations, the results of streaming TV ads online were often less than impressive. In a move that goes contrary to conventional wisdom, NetZero today revealed that TV commercials for the Westlake, Calif.-based Internet service provider's new NetZero Platinum service were created entirely using Web development tools.

The three spots promoting NetZero's premium Internet access service, called NetZero Platinum, are currently running on NBC's broadcast of the NBA Playoffs and will appear through June. The entire process of creating the ads, from conception to post-production, was executed by NetZero's in-house creative services department using Macromedia Flash technology, which has quickly become the rich-media development tool of choice for Web publishers.

According to Brian Woods, chief market-

ing officer at NetZero, by developing the ads in-house and using Web tools rather than expensive film or video equipment, the company saved more than \$700,000 in production costs per segment. Woods added that NetZero spent roughly 2 percent of what it would normally cost to develop television creative, "making the ratio between the ad production costs and media buy incredibly attractive."

In addition to being created using Macromedia Flash, the TV ads were edited with Adobe Premiere, a digital video editing system.

With images created as vector graphics, as opposed to pixels, Flash animation is scalable and therefore can appear as high-quality full-motion animation on television, without distortion or pixilation.

NetZero was founded as an ad-sponsored Internet service provider in 1997. Ads for the free ISP are delivered through a proprietary ZeroPort window. The NetZero Platinum subscription service launched in mid-March. ■



Bluefish Enables Mobile Commerce for Retailers

BY JANIS MARA—Bluefish, a San Francisco-based technology provider that makes it possible for users to make online purchases and view content on their PDAs without logging on to the Internet, today launched access points for its service at airports in Atlanta and Chicago.

The access points are infrared ports where users can synch their PDAs with the Bluefish service. These access points typically appear in conjunction with display and kiosk ads for Bluefish clients, which include Ernst & Young.

"A user points his or her PDA at the Bluefish [logo], then holds down the telephone button, the same way they can synch their PDA business cards," said Bluefish CEO Andrew Fisher.

When the Bluefish menu comes up on the PDA, the top two-thirds of the screen is occupied by an advertising message or offer that appears next to a Bluefish ad, Fisher said. Through the Bluefish menu, users can visit a series of content and commerce channels for advertisers such as Sharper Image and Tower Records, where

goods can be purchased. Additionally, the service offers location-based information and news.

Fisher said of the revenue model, "We get a cut of the transactions going through. So if you buy a Palm product [another client] through Bluefish, we'll get a cut of that." Fisher added that the pricing structure for products purchased through Bluefish varied, but customers struck "very good deals" with Bluefish during its trial run.

"If you want to set up a Bluefish access point in your store and establish a channel, it's very cost effective. To put together an online store and have three or four Bluefish access points might cost \$2,000," Fisher said.

Fisher said Bluefish is a good platform for retailers because customers with PDAs at retail locations can choose to add the company to the favorites lists on their PDAs,

"then get on a plane or bus, pull up that content and go through just as though you're on the Net with shopping carts." Users complete the transaction by either beaming their purchase requests to designated Bluefish access points or by synching their PDAs to the Internet via PC cradles.

Currently, Bluefish is available with the Palm, Handspring and Sony Clié handheld computing operating systems. The service is free to the consumer and, according to Fisher, the transactions are secure. When

consumers first download and register the Bluefish application, they supply a user password and credit card number.

"We don't store the credit card on the PDA for security reasons. We'll only accept the transaction from your device, and you also have to give a password," Fisher said.

While users who have wireless Internet access on their PDAs can now shop online at will, Fisher said that the Bluefish service offers an alternative way to do the same thing without having to pay monthly Internet access fees or purchase additional hardware often required for a live Internet connection. ■



FISHY BUSINESS: Bluefish offers retailers an alternative outlet to reach PDA users on the move.

Kodak, LifeFX Develop Consumer Avatar Product

BY JANIS MARA—Kodak has signed an agreement with LifeFX, a technology firm that helps consumers and companies create animated, online avatars with human faces, to jointly develop a consumer technology product that enables Kodak customers to create virtual representations of themselves using their Kodak snapshots.

Currently, customers of the Rochester, N.Y.-based photo imaging company can choose, when developing photographs, to get pictures burned onto CD-ROM. Photos can then be uploaded to PCs and sent to friends and family via e-mail. Through the partnership with Boston-based LifeFX, customers will also have the option of using LifeFX Facemail, which allows users to put images and audio into e-mail.

"If you travel a lot, you could leave a Facemail for your daughter in the morning

saying, 'Have a nice day, honey,' when you're out of town," said Marianne Samenko, Kodak's digital products marketing manager.

"As a way of becoming familiar with the process, right now Kodak is providing an area on our site devoted to LifeFX," said Samenko. Kodak customers can go to www.kodak.com/go/face mail and download the LifeFX plug-in. Though they can't yet use their own images, users can experiment with stock photographs using the current version of Facemail, Samenko said. Users can also access LifeFX software from Kodak's Picture CD, available at photo development outlets.

Users can choose from several faces to embed in their e-mail, "young, old, Asian American, African American, Caucasian, male, female," Samenko said. The current

iteration of the Facemail application does not enable audio; instead, words appear in print next to the face in the e-mail.

The technology for putting one's own face and voice in e-mail is currently in development and Kodak plans to unveil it in 2002. "Once we commercialize, there's a revenue stream that passes between us," said Samenko of the financial arrangements. "Eventually, LifeFX will get a royalty every time we animate a face." Kodak has licensed the software from LifeFX.

As an additional element of the partnership, Kodak is using another LifeFX product, LifeFX Stand-in, to inform users about the e-mail application. The stand-in appears on the LifeFX area of Kodak's site, "and she tells you how to download the software and Facemail today. We're using a virtual stand-in to educate and communicate the product itself," Samenko said. Motorola has also signed up with LifeFX to use a virtual stand-in to help visitors navigate its site.

Samenko, whose job involves developing new and innovative products for Kodak, said of Facemail, "It puts a human face on the Internet." ■



PHOTO FINISH: Kodak has partnered with LifeFX to develop a branded version of Facemail, an e-mail application that lets users add images and audio to e-mail.

Marketing Options & Alternatives: Cutting Through The Clutter

Thanks to the Internet, our world is smaller, moves faster ... and presents unforeseen challenges. How can you reach new customers, expand into new markets and continue to grow in the new economy? Who can keep up with all the options and alternatives? Adweek's Summer Forum will bring together specialists who have looked beyond the Web-clutter and studied the forces that drive the Net. They'll discuss "out of the box" marketing possibilities and opportunities, and help you separate the wheat from the chaff



The Highlights



KAMINSKY

10:00 – 10:45 AM

"WEATHER.COM BLOWS ONTO WIRELESS PLATFORMS"

Hear how weather.com forged partnerships with all the major wireless service providers, and stand ready to capitalize on customer usage as they complete their successful transition to this new medium.

Alex Kaminsky, Vice President of Integrated Marketing, weather.com

10:45 – 11:30 AM

"BRINGING EMAIL TO LIFE: HOW TO SHORTEN THE DISTANCE FROM IMPRESSION TO CONVERSION"

This presenter will discuss trends and user activities, as well as demonstrate how adventurous marketers can add streaming video and e-commerce functionality to their campaigns. See how rich media can affect branding and direct marketing efforts, and how new technologies are shortening the distance from impression to conversion.

Jay Stevens, Director of Marketing, RadicalMail



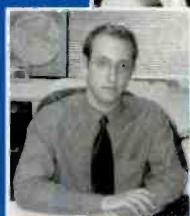
STEVENS



FURLONG



KECK



LOVASZ

11:30 – 12:30 PM

"B2B MARKETING: NEW STRATEGY FOR THE NEW ECONOMY"

By all accounts, B2B has been one of the fastest growing segments of e-Commerce, to the tune of a projected \$3 trillion by 2004. But the economic landscape is changing, and smart B2B marketers will have to make a paradigm shift to maneuver among the re-engineering, re-financing, and re-structuring of businesses. This panel of marketing experts will discuss the pros and cons of various strategies that can be applied in the new economy.

Panel: Lee Bonds, Hewlett-Packard, William Furlong, B2B Works, Evan Grossman, Hook Media, John Keck, FCB Worldwide, Andrew Lovasz, Beyond Interactive

1:30 - 2:30 PM

"REAL TIME PRECISION TARGETING: MARKETING IN THE HERE AND NOW"

Marketers have long known for some time that behavior-based targeting, i.e. profiling, is vastly superior to simple demographic targeting. The profiling approach, however, has been limited to past behavior. Until now. Our industry specialist will discuss various new technologies and possibilities for precision target marketing.

Marie Alexander, CEO, Quova



ALEXANDER

2:30 - 3:15 PM

"MARKETING IN THE NEW ERA OF CONNECTIVITY"

Marketing in the new economy will require a completely new set of tools and programs other than banners, e-mail, and simple "First-Generation" solutions. This next-generation marketing and tech pioneer will discuss how to effectively maintain one-to-one relationships with consumers across the Net through sites, portals, TV sets, cell phones, PDAs and other wireless devices.

John Bohan, President & CEO, L90



BOHAN

3:15 - 4:00

"NETRATINGS PRESENTS A STATE OF THE INDUSTRY REPORT CARD"

Leading industry analyst Allen Weiner will examine the strategies of successful Internet players and demonstrate how they continue to create new customers and bring back old ones in the face of a slowed economy.

Allen Weiner, VP of Analytical Services, Nielsen//NetRatings



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Culture Trends

MTV's BUZZWORTHY

Buzzworthy songs are usually by up-and-coming artists who MTV believes have special potential.

Week of 5/28/01

Artist/Group: Craig David

Song/Video: "Fill Me In"

Album: *Born to Do It*

Likening his sound to legends Stevie Wonder and Michael Jackson as well as the under-appreciated Terence Trent D'arby, David's album is set for release in the U.S. in July.

At age 18, he became the youngest British male to score a #1 UK hit.

The Hollywood Reporter's Box Office

For weekend ending May 28, 2001

This Week	Last Week	Picture	4-Day Weekend Gross	Days In Release	Total Gross Sales
1	New	Pearl Harbor	75,177,654	4	75,177,654
2	1	Shrek	55,215,620	13	111,753,400
3	2	The Mummy Returns	19,044,005	25	170,691,055
4	3	A Knight's Tale	9,110,124	18	44,316,010
5	4	Angel Eyes	6,205,705	11	18,529,732
6	5	Bridget Jones' Diary	4,187,218	46	62,381,548
7	6	Along Came a Spider	2,111,674	53	70,646,843
8	10	Memento	1,859,170	74	14,424,875
9	9	Spy Kids	1,296,841	60	105,226,988
10	8	Blow	1,242,824	53	51,570,006
11	7	Driven	1,227,553	32	30,965,788
12	11	Crocodile Dundee in L.A.	956,082	39	23,828,786
13	12	The Tailor of Panama	730,383	60	12,470,576
14	17	The Golden Bowl	467,046	32	1,225,465
15	55	Save the Last Dance	463,998	137	89,854,151
16	15	Crouching Tiger, Hidden Dragon	460,376	172	126,732,089
17	16	Traffic	369,086	153	123,616,998
18	24	With a Friend Like Harry	355,905	39	1,549,771
19	14	Kingdom Come	354,942	48	22,574,258
20	13	Joe Dirt	334,156	48	26,964,552
21	20	O Brother, Where Art Thou?	307,202	158	43,825,862
22	26	Moulin Rouge	264,570	11	582,122
23	23	Amores Peros	251,259	60	4,682,535
24	19	Chocolat	230,277	165	70,874,122
25	22	Exit Wounds	213,181	74	51,408,486
26	42	Startup.com	191,203	18	340,875
27	27	Cast Away	185,886	158	233,086,762
28	18	Enemy at the Gates	181,636	74	50,824,345
29	88	Recess: School's Out	161,718	102	35,923,596
30	25	The Mexican	153,668	88	66,808,615

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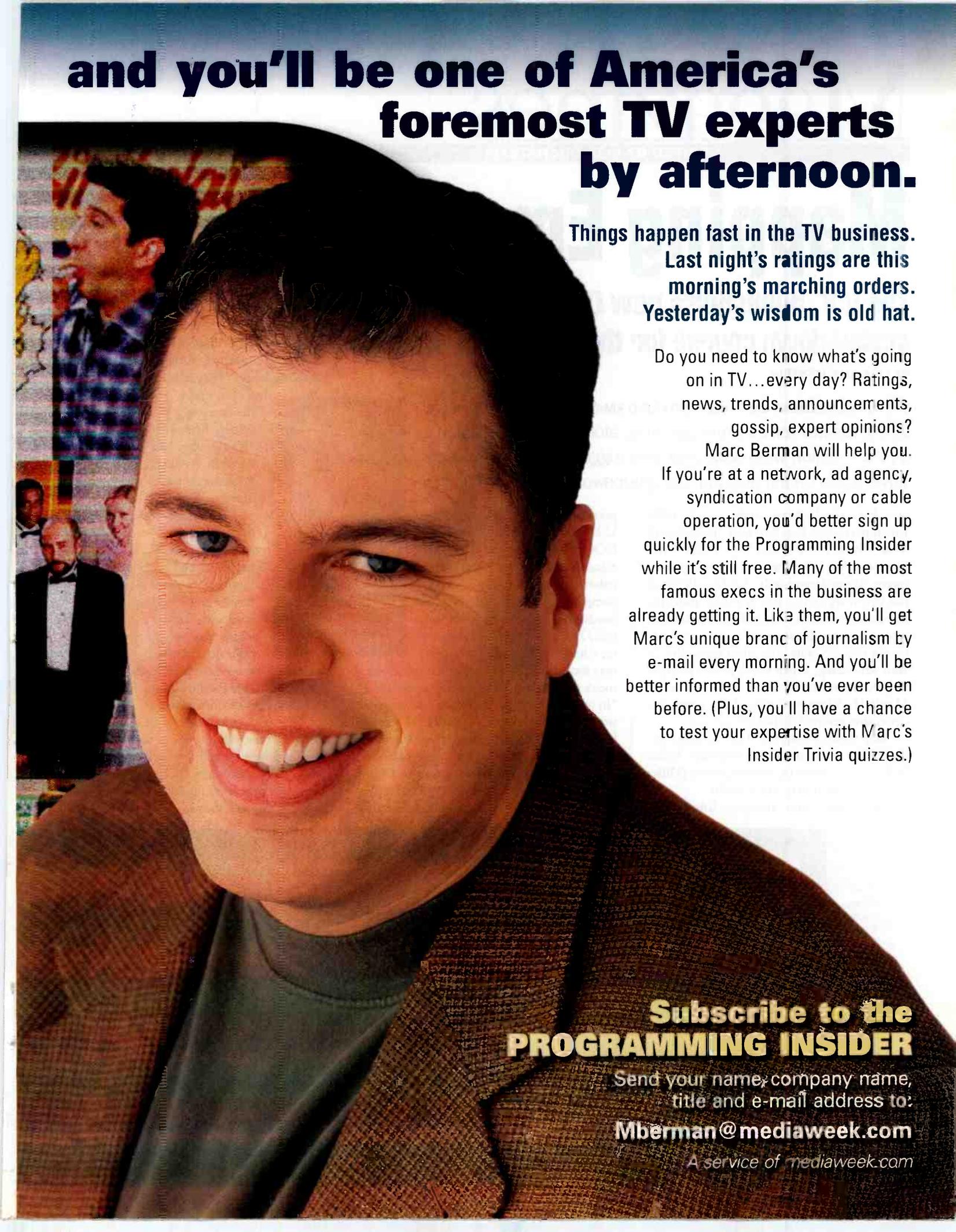
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Mapping Emap

The U.K. publisher's new CEO and COO chart a scaled-down course for the company's U.S. unit

BY LISA GRANATSTEIN

THE ANNOUNCEMENT LAST WEEK DETAILING EMAP'S DISAPPOINTING FISCAL 2001 results for its American arm, along with the division's \$774.7 million write-down, not only triggered a top-level executive shake-up but also laid the groundwork for the company's

new down-sized strategy in the U.S. In 1999, Emap purchased Petersen Cos., publisher of *Motor Trend*, *Hot Rod* and *Teen*, for \$1.5 billion—nearly a billion more than the previous owner, James Dunning Jr., paid for Petersen just two years earlier. But in a short time, the investment went terribly wrong. Battered by newsstand consolidations that squeezed distribution of some of its titles and a sharp drop in auto advertising, Emap USA's profits plunged 20 percent, to \$39.9 million, in the year ended March 31. Ad revenue slipped 2 percent, and circulation revenue skidded 14 percent.

As a result, Emap CEO Kevin Hand resigned last week, and Emap chairman Robin Miller was reinstated as chief executive (Miller had relinquished that title in 1998).

Meanwhile, Tom Moloney, Emap USA

president/COO, will return to the U.K. as the parent company's COO once a sale of the U.S. magazines (excluding the 750,000-circulation men's monthly *FHM*) is completed. Marcus Rich, who heads Emap's metro division, will run *FHM* and future U.S. launches, which by the end of this year may include spinoffs of either Emap's *Arena*, a men's fashion magazine, or the music title *Q*. "In order for us to pursue [more American editions], we have to be sure that *FHM* is established in the U.S. and is strong," Moloney says.

The return of Miller, the original architect of Emap, as CEO signals a return to a more cautious growth strategy. In 1996, when Petersen was first offered for sale, Miller had

sought it as a U.S. platform for Emap. But he balked at a deal, claiming the Los Angeles-based company, then valued at \$450 million, was "too expensive and too far from London," says an executive familiar with the situation. When Petersen was for sale again in '99, this exec says, "Hand was out to show that his boss was too timid" and pushed to make a deal.

With its ambitious plans to conquer the U.S. now squashed, Emap now will grow more modestly. "They have a strong publica-

tion in *FHM*," says Mark Edmiston, managing director at consulting firm AdMedia Partners. "It's a strategy that will keep them small in the U.S., as is Dennis Publishing, but it will be much more profitable."

U.K.-based Dennis launched *Maxim* in 1997, and since that resounding success, the company has flourished here, bringing out *Stuff* in '99 and *Maxim Fashion*, *Blender* and *The Week* this year.

Formal bids for Emap USA, which may only fetch up to \$500 million, are due by this week.

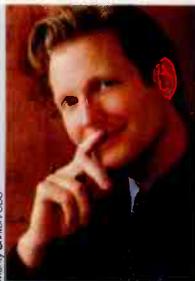
Interested parties include Primedia, American Media and Texas Pacific Group, led by former Primedia CEO William Reilly.

"We've decided it's the best option for Emap to conclude the [U.S. unit] sales process, and we will sell if we achieve the right price," says Moloney. "Clearly, for everybody, this process is unsettling, and we want to bring this to a speedy conclusion." ▶



COO Moloney says Emap will consider future U.S. launches.

By Janine O'Neil



Craig Kilborn Host of CBS' *The Late Late Show With Craig Kilborn*, guest editor for *Gear's* September issue

Q. What's going into the September issue of 'Gear'? **A.** Well, you've twisted my arm. We're getting Tony Bennett to hopefully write about [late jazz trumpeter] Chet Baker because I really like Chet Baker. It also looks like we'll get an exclusive phone interview with Clint Eastwood. Whoa boy! In the issue will also be a lot of other things that mean a lot to me. There is a restaurant in New York called Picholine, and they have a great cheese cart [run] by a fromagère. I love cheese, and so I'm going to write an editor's note on my three favorite cheeses and have this cheese-steward guy write a basic guide to cheese. I want to turn young people on to the finer things in life. **Q.** You're a pretty connected

guy. Who else will be contributing? **A.** Ben Stein is writing about why George W. Bush is smarter than you'll ever be. And Janeane Garofalo is writing about why young people have never been cool. These are topics I picked the title for and then got people to write about. **Q.** What convinced you to edit 'Gear'? **A.** It seemed like an interesting project. You can't change the world in one issue, but you can try! Maybe to try and improve the taste of some people. **Q.** What's missing from men's magazines? **A.** I would say romance. There's a Sex Files column in 'Gear'. I had to call the woman who writes it. I said 'Listen, in my issue I want to read about hand-holding and neck-kissing. That's it.' I'm hitting this with romance. We're doing something on Bordeaux wines, and hand-holding. I hope I'll be sending a special message. —LG

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Fresh Inc.

Redesign coming in September

BY LORI LEFEVRE

Inc., the biweekly small-business magazine published by G+J USA, in September will introduce a bold redesign crafted by Patrick Mitchell, vp/creative director of G+J's Business Information Group and founding art director of sibling *Fast Company*.

The changes—*Inc.*'s first major redesign in 22 years—come amid similar moves by competitors. *Entrepreneur* unveiled a revamp in its June issue, and earlier this year, Time Inc.'s *Fortune Small Business* introduced changes.

Thanks to a hefty \$2 million investment



The new look (right) is being counted on to pump up sagging ad pages and attract luxury dollars.

from G+J, *Inc.*'s redesign is the most dramatic of the three. The new look includes increasing the book's standard-sized trim to match the slightly oversized *Fast Company* and improving the paper quality of *Inc.*'s cover and inside pages. *Inc.* also sports a larger logo and several new departments, including Incubator, which investigates innovations in the small-biz marketplace; and Inc. Life, offering tips on travel, fitness and investing.

"The big driver of [the redesign] is the profound change in the marketplace," says George Gendron, *Inc.* editor in chief. "You have a more professional entrepreneur than existed 10 years ago."

The redesign is also intended to help lift the biz book out of a serious ad slump. *Inc.*'s ad pages have tumbled 44.5 percent this year, to 477 through June, according to the *Mediaweek Monitor*. Monthly *Entrepreneur* slipped 22 percent, to 759 pages, over the same period.

Inc. publisher Lee Jones says he expects the redesign will help the 660,960-circulation biweekly "rebalance" its tech and financial ad base. The title is eyeing luxury goods and

Mediaweek Magazine Monitor

Weeklies June 4, 2001

News Corp.'s *The Weekly Standard*, which has enjoyed an uptick in public-policy ads this year, expects an added boost as advertisers begin to push their agendas before what has now become a Democratic-controlled Senate, says deputy publisher David Bass. *WS* is up 5.93 percent year-to-date. Meanwhile, Martin Peretz's *The New Republic* is also motoring along, up 2.33 percent YTD. —LL

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	4-Jun	75.17	5-Jun	149.02	-49.56%	1,622.85	2,551.05	-36.39%
The Economist	26-May	46.00	27-May	52.00	-11.54%	1,246.00	1,283.00	-2.88%
The Industry Standard	4-Jun	41.00	5-Jun	162.00	-74.69%	987.00	3,615.00	-72.70%
Newsweek ^F	4-Jun	20.00	5-Jun	47.95	-58.29%	740.67	1,000.60	-25.98%
The New Republic	4-Jun	20.48	5-Jun	3.64	462.64%	197.53	193.03	2.33%
Time ^{E@}	4-Jun	40.93	5-Jun	59.48	-31.19%	945.47	1,274.37	-25.81%
US News & World Report	4-Jun	35.99	5-Jun	49.85	-27.80%	583.57	746.50	-21.83%
The Weekly Standard	11-Jun	9.16	12-Jun	8.00	14.50%	219.80	207.50	5.93%
Category Total		288.73		531.94	-45.72%	6,542.89	10,871.05	-39.81%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	4-Jun	45.78	5-Jun	40.82	12.15%	649.55	689.88	-5.85%
Entertainment Weekly ^S	1-Jun	43.40	2-Jun	34.65	25.25%	717.09	805.88	-11.02%
Gold World	1-Jun	17.33	2-Jun	23.33	-25.72%	550.92	680.81	-19.08%
New York ¹	4-Jun	75.60	5-Jun	77.50	-2.45%	1,222.40	1,128.20	8.35%
People	4-Jun	72.84	5-Jun	67.68	7.62%	1,579.54	1,691.68	-6.63%
The Sporting News	4-Jun	9.20	5-Jun	12.70	-27.56%	234.80	264.80	-11.33%
Sports Illustrated	4-Jun	47.29	5-Jun	54.69	-13.53%	970.60	1,133.13	-14.34%
The New Yorker	4-Jun	32.76	5-Jun	27.41	19.52%	976.15	1,003.41	-2.72%
Time Out New York	30-May	80.88	31-May	89.69	-9.83%	1,450.95	1,611.31	-9.95%
TV Guide ^X	2-Jun	28.04	3-Jun	49.60	-43.47%	1,292.37	1,524.04	-15.20%
US Weekly ⁶	4-Jun	22.00	5-Jun	32.35	-31.99%	386.65	363.89	6.25%
Category Total		475.12		510.42	-6.92%	10,031.02	10,897.03	-7.95%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
Parade ^X	3-Jun	9.37	4-Jun	16.60	-43.55%	274.37	281.94	-2.68%
USA Weekend ^X	3-Jun	7.99	4-Jun	17.47	-54.26%	246.49	263.34	-6.40%
Category Total		17.36		34.07	-49.05%	520.86	545.28	-4.48%
TOTALS		781.21		1,076.43	-27.43%	17,094.77	22,313.36	-23.39%

E=estimated page counts; S=YTD includes special anniversary issue on 5/18/00; X=YTD included an extra issue in 2000; 1=one more issue in 2001; 6=six more issues in 2001; @=one few issue in 2001

Biweeklies June 4, 2001

Business and New Economy magazines can't seem to shake their sluggish advertising performances this year. In the first half, *Imagine's Business 2.0* took the biggest hit, down a whopping 59.80 percent, to 686.78 pages. *Time Inc.'s Fortune* tumbled 32.85 percent, to 1,862.91 pages. —LL

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
Business 2.0 ^B	26-Jun	33.99	27-Jun	211.16	-83.90%	686.78	1,708.26	-59.80%
ESPN The Magazine	11-Jun	65.42	12-Jun	66.07	-0.98%	560.12	702.92	-20.32%
Forbes	11-Jun	149.60	12-Jun	268.91	-44.37%	1,964.76	2,603.48	-24.53%
Fortune	11-Jun	156.64	12-Jun	229.53	-31.76%	1,862.91	2,774.43	-32.85%
Inc. ^F	15-Jun	63.10	15-Jun	119.80	-47.33%	477.10	858.90	-44.45%
National Review	25-Jun	19.33	3-Jun	11.67	65.71%	239.62	241.65	-0.84%
Red Herring ^B		NO ISSUE				790.93	1,545.92	-48.84%
Rolling Stone	21-Jun	47.38	22-Jun	90.86	-47.85%	633.68	853.54	-25.76%
Category Total		535.46		998.00	-46.35%	6,424.97	9,743.18	-34.06%

B=four extra issues in 2001; F=18 issues per year

high-end automotive. "We were very heavily reliant on tech," says Jones. "We are looking to add to the mix." *Inc.* recently scored new business from Rolex and BMW. The title also should get a boost from packages with *Fast Company*: the two titles have landed a multi-page schedule from Microsoft's Office XP.

Despite the design overhaul, attracting new advertisers may prove difficult, media buyers say. "The redesign is a smart move... to modernize the brand," says Don Byrnes, president of Carat Freeman. "But the payback may not be felt this year. The economy will be *Inc.*'s real challenge."

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Media Person

BY LEWIS GROSSBERGER



Howlin' in the Rain

A TRANSFORMATION OF VAST SIGNIFICANCE IS UNDER WAY

at *The New York Times*. A new executive editor is coming in. The accession of Howell Raines to the top position at the top paper automatically makes him as important in the world of media as Brit-

ney Spears is in music. Who, exactly, is Howell Raines? What will he do? No one has the foggiest idea.

But this will not prevent media pundits, including *Media Person*, from speculating. That the *Times* will undergo great change under its new leader is a given. No one reaches this most prestigious post in American journalism unless he is ambitious, driven and desperate to leave his mark. Such a person can't just sit around his big office and indulge in newspaper work. He has to do something dramatic. Otherwise, he fears, he will be seen as an abject failure and will never be able to get his memoirs published when he retires.

The trick is to do it in a way that no one notices. The top editor has to have a plan to carry the *Times* into the future with its most cherished traditions and rituals (such as referring to people mentioned in news articles as "Mr.," no matter what their gender) intact, and yet at the same time he must never allow the paper to acquire a coating of rancid, green mold that rubs off and stains readers' hands and clothing, leaving them slimy and ill-scented.

Also, it must be mentioned that should the *Times* fail to show a profit for any one quarter in a row, the executive editor will be executed and his body thrown out of a fourth-floor window. This may seem harsh to some, but in today's unforgiving business climate, it is only realistic.

The current executive editor, Joseph Lelyveld, instituted many important innovations, though offhand *Media Person* can't remember any of them. There do seem to be a lot more color photos in the *Times* than there used to be. This is why the *Times* is no

longer referred to as "The Gray Lady," which was always an annoying appellation, since the *Times* was certainly gray but was never a lady.

The *Times*' other former nickname was "The Newspaper of Record." This moniker originated because if anything significant happened at any level of national, state or city government, you could always count on it being faithfully recorded in the paper—and written in an objective, comprehensive and incredibly tedious manner. That is no longer quite the case, but on the other hand, the paper does have terrific restaurant coverage now.

Such evolution comes about because of the constantly changing nature of the newspaper's readership. At one time, the typical *Times* reader was a 72-year-old man in a gray

A SPECIAL SECRET CADRE OF EDITORS TRAINED TO DELETE COLORFUL WORDS OR THOUGHTS FROM THE PAPER IS STILL ON THE JOB.

suit who had fallen asleep in his chair at the Yale Club over an editorial on monetary policy. Today, according to polls, she is a soccer mom in Chappaqua who is about to rush out to buy a jar of beta-carotene-flavored yogurt, because she read in Jane Brody's column that it could delay menopause up to eight months.

The appointment of Howell Raines was announced by the *Times*' publisher, Arthur Sulzberger. The latter won his position when his extraordinary talent brought him to the attention of the previous publisher, who, coincidentally, is also named Arthur Sulzberger. (The elder Sulzberger, who now holds the title of Emperor, Retired, occasionally may

still be seen wandering the halls, muttering, "I used to be da man. Now I am only a man.")

Times insiders say the younger Sulzberger preferred Howell Raines because Raines frequently patted him on the head (though never in a patronizing way) and exclaimed, "Good morning, young Arthur. You are a just and wise ruler, and I serve you with pride." Raines' chief rival, managing editor Bill Keller, was said to lack a killer instinct, especially after he ran across *Times* grammar-and-punctuation editor Al Siegal asleep in the cafeteria and failed to bite his exposed jugular vein.

In his previous position, editor of the editorial-page editors, Raines was responsible for the *Times*' editorials, which became famous for achieving maximum outrage over the slightest malfeasance, yet remarkably, he managed to never employ obscenities, even though he must have been sorely tempted. One of the most memorable of Raines' editorials called for the bombing of Bill Clinton, terming the ex-president "a major pain in the

butt, as well as an inflammation of the gluteus maximus."

Though Republicans often whine that *The New York Times* is "too liberal" (as if that were a bad thing!), no one ever complains that the *Times* is too interesting. That's because a special secret cadre of editors trained to delete colorful words or thoughts from the paper is still on the job, even though reporters have managed to assassinate six of them over the past few years.

All in all, it is safe to say that Howell Raines faces a daunting challenge in the years ahead but is superbly equipped for it, having recently purchased a capacious leather briefcase at Saks Fifth Avenue. ■

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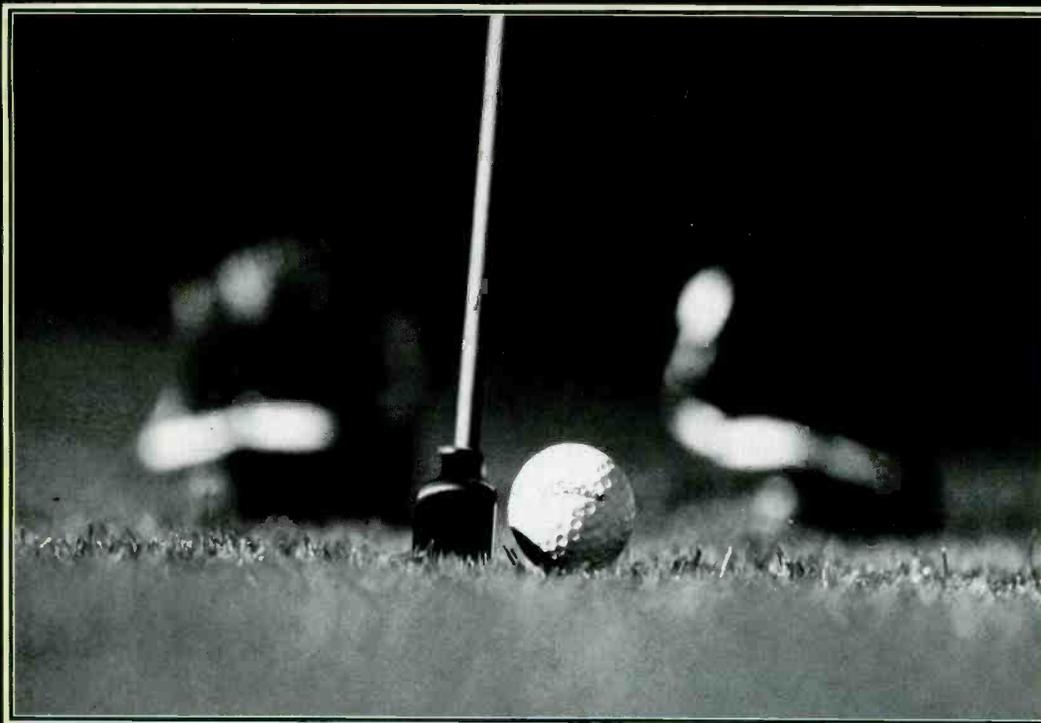
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