

MEDIWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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Fox Hard-Sells Sat. Slots

Net seeking at least \$10 million to lease current Fox Kids time periods **PAGE 4**

NETWORK TV

Attack of the TV Reunions

Nets rushing classic specials for 2002

PAGE 5

NETWORK TV

NBC Buys First Round

Hard-liquor ads launch on *SNL*; other nets wary

PAGE 6

MAGAZINES

Travelers' Reservations

Titles try to rekindle interest in far-off trips

PAGE 21

Mediaweek Magazine Monitor PAGE 21



THE AFTERMATH IN THEIR OWN WORDS

A SAMPLING OF EXECUTIVES AND PERSONALITIES IN PRINT, TV AND RADIO EXPLAIN HOW SEPT. 11 HAS AFFECTED THE PUBLIC AND, BY EXTENSION, THE MEDIA **PAGE 16**

MARKET INDICATORS

NATIONAL TV: OPEN

With the Olympics on NBC set to dominate February prime time, the other nets face a dilemma: sell plentiful scatter inventory cheaply now, or take a chance on a market uptick by holding out for higher prices as the Games draw near.

NET CABLE: MOVING

Activity in first-quarter scatter is generating optimism among network execs who had been expecting a lackluster start to 2002. Movie studios and video games are making a big pre-Christmas push.

SPOT TV: HOLDING

Stations are reporting tighter-than-expected inventory levels as some last-minute retail spending flows in. The auto category remains strong.

RADIO: SOFT

Rates are negotiable, with the market pacing down 8 percent. Some advertisers are taking advantage of lower rates for first quarter. Network radio upfront is moving, led by Sears.

MAGAZINES: BUILDING

Direct response advertising are picking up in weekly titles as the companies, under pressure to show results from their campaigns, seek immediate feedback from consumers.

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A BBC/Discovery Channel co-production

BBC
ON AIR

At Deadline

Vivendi Pays \$1.5 Billion for EchoStar Stake

EchoStar Communications and Vivendi Universal last week agreed to an eight-year partnership through which Vivendi will invest \$1.5 billion for a 10 percent stake in the second-largest satellite TV company. Vivendi will provide programming and interactive TV services to EchoStar's U.S. subscribers. The cash infusion will help EchoStar further finance its proposed acquisition of Hughes Electronics, parent of No. 1 satellite provider DirecTV. Beginning next fall, Vivendi plans to create five new EchoStar channels featuring genres such as action, music and interactive gaming, as well as expanded pay-per-view and video-on-demand fare from its film library.

Executive Shuffle in Cable Land

A wave of executive changes swept through cable networks last week. Charles Collier, former senior vp of sponsorship sales at Oxygen, was named executive vp of ad sales for Court TV, replacing Gig Barton, who left to pursue other opportunities, according to a Court TV representative. Collier plans to remain at Oxygen into January. At A&E, executive vp of ad sales Ron Schneier, a 16-year veteran, said he will leave the company on March 31. Schneier's boss, A&E Television Networks executive vp Whitney Goit, will assume his responsibilities. And The Weather Channel named Bill Burke president, replacing Decker Anstrom, who becomes president/COO of TWC parent Landmark Communications on Jan. 1. Burke was president/CEO of Resorts Sports Network.

NBA Rights Still a Jump Ball

Though no deal had been completed by press time last Friday, insiders at AOL Time Warner's Turner Broadcasting System said they expected to renew their cable rights with the National Basketball Association. If completed, the deal calls for Turner to air some games on sports-news channel CNN/SI, which the NBA may acquire a stake in. NBC and ABC/ESPN were also competing for a share of the new NBA TV package. Media buyers warned that spreading the games across multiple national outlets could result in oversaturation, lower ratings and reduced ad revenue.

NBC's Status in S.F. Still Cloudy

NBC last Friday continued to negotiate with both Young Broadcasting (owner of San Francisco NBC affiliate KRON-TV) and Granite Broadcasting (owner of KNTV-TV in San Jose, which is slated to become NBC's affiliate on Jan. 1) about buying one or

Laura K. Jones DEC 17 2001

possibly both of the stations. NBC sources said a deal should be announced by the end of the month and could come this week.

Sinclair Transfers OK'd, With a Slap

After nearly four years of deliberations, the FCC last week finally approved the transfer of 14 of 15 TV station licenses to Sinclair Broadcast Group but fined the group \$40,000 for an unspecified "technical violation." The FCC did not approve the license transfer of WBSC-TV in Anderson, S.C., because Sinclair's ownership of the station would result in fewer than eight owners in the market, which also includes Greenville and Spartanburg, S.C., and Asheville, N.C.

FCC Floats EEO Rules, Designates ITV Slots

The Federal Communications Commission last week began its third attempt to reinstate equal employment opportunity rules, last struck down a year ago by the D.C. Court of Appeals. The new rules, which avoid any numerical tracking of minority job applicants, require broadcast licensees and cable systems to disseminate job openings to all segments of the community and to actively recruit for minorities. At its meeting last week, the FCC also slotted channels 52-59 to handle interactive TV in the transition to digital TV. The FCC is scheduled to auction the spectrum next Sept. 30.

Addenda: MTV and CNN are collaborating for the first time on a series of reports about youth in Afghanistan that will premiere today... IDT Corp., which purchased Talk America Radio Network in November, named Yube Levin president of its new broadcast division...The National Association of TV Program Executives confirmed last week that it will hold a 2003 NATPE conference in New Orleans...McGraw-Hill Co., which publishes BusinessWeek, said last week it will cut 925 jobs as part of a restructuring. While most of the cuts will hit the education division, 300 will come from the Information and Media Services Groups. The total includes previously announced cuts of 39 staffers at BW...Leslie Day Craige has resigned as editor of the Golf Digest Co.'s *Golf for Women*...*The New Republic* laid off nine staffers

last week, including its New York ad manager.

Happy Holidays From Mediaweek

Mediaweek will not publish issues on Dec. 24 or Dec. 31. The next issue will come out on Jan. 7. We wish all our readers a safe and happy holiday season.

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MediaWire

New Fox Network President Eyes Costs, Affil Relations

Cost management and affiliate relations will be high on Tony Vinciguerra's agenda when he takes over as president of the Fox Television Network in January. Vinciguerra, who has served as executive vp/COO of Hearst-Argyle Television since 1997, will oversee finance, ad sales, affiliate relations and business development for Fox. He fills a post that has been vacant since September, when Brian Mulligan resigned. Vinciguerra, who has won fans and foes with his direct, outspoken management style, will relocate from New York to Los Angeles.

"Every network is no different than every TV station—the reduction of advertising has affected us all dramatically," Vinciguerra said. "You need to be strict and disciplined in how much money you spend to operate your business, so you can make sure it's viable for the future."

Vinciguerra's experience should help Fox's affiliate relations. He has served as vp of the CBS Station Group and vp/gm of CBS' KYW in Philadelphia and WBZ in Boston. "The affiliate relationship model is under a bit of pressure," Vinciguerra said. "I want to make sure that affiliates, O&Os and the network are all on the same page." —Jeremy Murphy

Powell, Stand-Up Comic

Federal Communications Commission chairman Michael Powell fired off a few zingers last week in an appearance at the annual Federal Communications Bar Association dinner in Washington. Taking a shot at the EchoStar-DirecTV satellite-TV deal and its supporters, Powell said: "For this dinner, I wanted multiple courses, but was told that [EchoStar boss] Charlie Ergen and Gene Kimmelman [of Consumers Union] said one dish was enough for anybody."

Turning to security issues, the FCC chief quipped: "President Bush has assured me that terrorism will be eliminated long before the digital-TV transition happens."

Powell also noted that business must be back to normal because the airwaves are filled with commercials for and against the (continued on page 6)

Fox Pressing for Saturday AM Deal

Net wants at least \$10 mil for block; kids, adult programmers courted

TELEVISION By Eric Schmuckler and Megan Larson

In seeking a buyer for its Saturday-morning time block, Fox Broadcasting has put the hard sell on kids programming studios as well as adult-targeted syndicators and cable networks, asking more than \$10 million per season for the four-hour block. Initial bids came in earlier this month—at the same time that Discovery Communications agreed to lease NBC's Saturday-morning block for \$6 million annually—but Fox was not satisfied with those offers and put out the word that any interested parties could submit bids last week. Negotiations are expected to wrap in the next week or two.

Fox's block, currently home to the once top-rated Fox Kids Network, comes free of obligations to air educational programs as mandated by the Federal Communications Commission (Fox feeds its affiliates *The Magic School Bus* to satisfy that requirement). Fox would love to put more adult-targeted fare in place on Saturday mornings to help promote its slumping prime-time schedule, sources said. The lease arrangement, which begins next fall, will include eight minutes of commercial inventory per hour, but Fox will retain all the promotional time. In addition, current Fox Kids affiliates will retain three minutes per hour.

Despite efforts by Fox's point man in the process, executive vp Rich Battista, adult programmers are said to be reluctant to pay top dollar for time slots that have been a kids haven for years. Sources said Fox's original asking price was \$20 million.

"Battista has been pitching everyone," said a top executive of one cable network, who requested anonymity. "But try to predict your ratings in that [Saturday-morning] environment." Promoting such an isolated programming block would be difficult, the cable executive noted. "Fox is desperate to get adults [in the time period], but in the end a kids programmer



Animation battle: Nelvana, producer of *Metabots* (top), and DIC, distributor of *Evolution*, are both in the bidding for Fox's Saturday time slots.

has to buy that time, or at least half of it."

Battista could not be reached for comment. "We are looking into several options," said a Fox representative. "We may even use the time to repurpose our own product."

Because of the uncertainty of launching adult fare in a traditional kids time period, the leading contenders for the Fox slots are kids programmers. Some bidders are said to have inquired about splitting up the four hours, although a shared Saturday-morning window would raise lead-in issues and make promotion problematic.

Said one executive with knowledge of the negotiations: "Fox is holding out for [at least] \$10 million, and very few people want all four hours. Some of these players might have a hard time coming up with \$10 million, and then they have to sell into a very soft kids ad market."

Toronto-based animation house Nelvana, which has a dozen series on the air on various networks, is said to be a leading contender. Also in the running is DIC Entertainment, which last year bought its independence from Walt Disney Co. A DIC representative refuted speculation that the company's bid is

backed by Haim Saban, the veteran kids programmer who this year sold his interest in Fox Family Channel to Disney.

Nickelodeon, which like DIC came up short in the bidding for the NBC Saturday slots, is also in the running. Sources said Nick might attempt to expand its audience by targeting older boys in the Fox slots, a move that would protect Nick's preschool viewership on CBS on Saturdays as well as the balanced appeal of its flagship cable channel. At the corporate level, however, Fox might be leery of providing distribution to a unit of rival Viacom.

4Kids Entertainment, home of *Pokémon*, is also bidding. "With programming and promotion costs, it's not a money-maker," Shelly Hirsch, CEO of 4Kids' Summit Media unit, said of the Fox lease. "But we're in the merchandising business, and our model is different."

By the same token, kids programming observers say, a toymaker such as Hasbro or Bandai (which stands to lose the Saturday slot for its *Power Rangers* on Fox), might try to pick off an hour of the block. Hasbro has an existing deal to air certain shows in the Fox slots, according to Jon Mandel, co-managing director of Hasbro agency MediaCom. Hasbro would have to be bought out if the new lease arrangement does not include its programming.

Some Fox affiliates are uneasy about the network's bartering of the Saturday-morning block. "There's nothing in my agreement about giving time to third parties," one affiliate noted.

"I have to trust my network to make a deal that does not use my air in a way that's detrimental to my market," said Cullie Tarleton, senior vp/television and cable for Bahakel Communications (owner of four Fox affiliates) and president of the Fox affiliate board. "I'm confident it will all work out."

Tarleton said he was unaware Fox had shopped the time slots to non-kids programmers. "I'd be very surprised to see Fox get out of kids altogether," he said. "There is a little bit of kids business out there for us."

For advertisers, Fox's leasing of the Saturday slots could well have a negative effect on kids ratings, particularly if the programmer relies on a heavier mix of library product. And the situation could get even worse in the genre if, as has been rumored, ABC decides to cut its struggling *One Saturday Morning* lineup (down 23 percent this season in ratings) from five hours to three. ABC declined to comment.

"For [kids advertisers] who need a certain amount of broadcast exposure, this could be a problem," one major kids buyer said last week. "In terms of keeping rating points on the broadcast side, I'd hope the marketplace is rooting for Nick [to get the Fox slots]. And it's not often the marketplace roots for Nick." ■

Happy Days Is Here Again

Viewers will be reunited with a host of classic network shows in '02

NETWORK TV By Alan James Frutkin

Following the success last month of CBS' Carol Burnett tribute, network programmers are clamoring to produce either reunion specials or movies, and they're hoping to air them as early as during the February sweeps. Among the prospective properties are *Happy Days*, *The Cosby Show*, *M*A*S*H*, *Three's Company*, *The Waltons*, *The Monkees* and, as previously reported, *Batman* (*Mediaweek*, Dec. 3).

Stu Bloomberg, co-chairman of the ABC Entertainment TV Group, confirmed that the network has inquired about several properties that aired with great success on ABC, including *Happy Days* and spinoff *Laverne and Shirley*. "Certainly the response to Carol Burnett has caused all of the networks to check on the status of popular shows, to examine their highlights and to explore the possibility of producing a reunion," he said.

But Bloomberg also cautioned that programmers must be careful not to choose just any hit show, adding that Burnett's program "sits snugly in between two generations. There are the parents who watched the original series and the young adults who watched it when they were kids."

At a time when cable networks such as TV Land rerun classic series, some advertisers warned that network programmers must carefully examine the exposure levels of the properties in which they are interested. "There's a fine line as to whether or not something has been overexposed," said Chris Geraci, director of national TV buying for OMD/USA. "The Carol Burnett Show really hasn't been seen anywhere since it went off the air, but some of the properties in play either have had extensive runs in syndication and on cable, or are still in reruns."

Ironically, some reunion shows may not air on their networks of origin. For example, 20th Century Fox owns the rights to *M*A*S*H*, which originally aired on CBS, while Viacom's Paramount TV controls the rights to *Happy Days*, *Laverne and Shirley* and *Family Ties*, which NBC originally aired.

"I would hope these types of reunion shows air on their home broadcast networks," Bloomberg said.

But several executives indicated that in the cutthroat world of corporate synergy, shows may air on the network most closely affiliated with the producing studio. Although such practices could rankle some programmers, many said viewers would be mostly unfazed.

"I'm not sure it matters who would air it," said Steve Mosko, president of Columbia TriStar Domestic Television, which controls the rights to such properties as *All in the Family*, *The Jeffersons*, *Seinfeld*, *Married with Children* and *Charlie's Angels*. "People are intrigued more by the show than by the network it aired on, and if there was a compelling reason for a network to do something



PHOTOFEST
While the networks are keen on reunion specials for old hits like *M*A*S*H*, buyers are wary of overexposure.

with a particular show, the viewers would be there to watch it."

Classic series aren't the only titles that broadcasters are looking to resurrect. Sources said NBC is in negotiations to bring back *Let's Make a Deal* to prime time, airing six new installments of the venerable game show either in the spring or summer of 2002.

NBC declined to comment. However, Monty Hall, who hosted the original game show, and who still retains the rights to it through Hatos-Hall Productions, confirmed that he is in negotiations with at least two networks to produce a new version of the classic program.

As for who will serve as host of the '02 effort, Hall has already taken himself out of the race. "It's got to be a young guy with black hair," he joked. ■

MediaWire

Tauzin-Dingell bill on telephone companies and broadband. "I hear they've purchased a number of spots for the Super Bowl, so we really have something to look forward to," Powell said.

Finally, he whined about his dinner-speaking duties: "Why on earth does the chairman of the FCC have to be funny? Isn't what I do all year funny enough for you?" —Alicia Mundy

Arbitron Extends PPM Test

With the October ratings generated by its portable people meter in Wilmington, Del., now tabulated, Arbitron said last week that it will expand the 300-person test to the full Philadelphia DMA early next year using a sample of 1,500. Arbitron says the passive meter picks up media usage missed by current radio and TV audience-measurement methods. In the PPM tests, cable TV viewing has doubled, and broadcast TV and radio exposures have also increased.

The future of the PPM as an industry-accepted technology will be determined in the second quarter of next year, when Arbitron will release the first direct comparisons of data for individual radio and TV stations and cable networks. That event will trigger a critical deadline for Nielsen Media Research, which will have to decide whether to form a joint venture with Arbitron to commercially deploy the PPM technology. Nielsen, owned by VNU (publisher of Mediaweek), has provided financial support for the PPM test. Although Arbitron has said it has alternatives if Nielsen does not join the venture, without Nielsen the technology's rollout would be slowed. —Katy Bachman

Rodale Combines Groups

Rodale last week combined two of its publishing groups, naming Tom Beusse senior vp/managing director of the new Men's Health and Sports Group. Ed Fones, senior vp/managing director of the Men's Health group, is leaving the company after 22 years. Also exiting is Paul Turcotte, publisher of *Men's Health* magazine. Mary Ann Bekkedahl, MH international associate publisher, will assume Turcotte's publisher duties.

Men's Health's ad pages declined 7.2 percent this year, to 643. —Lori Lefevre

NBC Hits the Bottle

Hard-liquor ads set to air with strict limits; other nets will wait and see

NETWORK TV By David Kaplan, *Adweek*

There's some debate over NBC's decision last week to break a longstanding taboo against running hard-liquor ads. Critics of the move say it was spurred on by the current ad recession, while sales executives counter that it represents a big step forward in a process that began in 1996, when the hard-liquor industry reversed a 50-year-old voluntary ban on electronic advertising.

Over the last five years, spots have aired on cable, local TV and radio stations, but not on the broadcast networks. The industry trade group, the Distilled Spirits Council, has lobbied heavily to return liquor ads to TV, appearing at a National Association of Broadcasters convention earlier this year, and discussing the issue with the Television Bureau of Advertising and members of Congress.

NBC broke the ban over the weekend with a public service spot warning against drunk driving sponsored by Guinness/UDV's Smirnoff Vodka that ran on *Saturday Night Live*. But the network imposed 19 specific guidelines on hard-liquor ads, such as a provision that spots about responsible drinking run for at least four months prior to any ads that promote product. Also, no spots will run on NBC before 9 p.m.

"The ads are directed to adults," said a DISCUS representative. "You don't have to be Alan Greenspan to know that ad revenues are a little more than soft right now."

NBC's action "is clearly driven by economic realities. The chances of it happening in a tight market are pretty slim," said Charlie Rutman, president of Carat USA.

However, Jon Mandel, chief negotiating of-

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Smirnoff's first ad was slated to run in last weekend's episode of Saturday Night Live.

ficer for Diageo's media agency, MediaCom, said: "It's a sad irony that people are picking up on [the economy] as the reason. Several of the units we bought were in shows that were sold out, and we had to fight to get in there." Privately, a sales executive at another network agreed that this has been a long time coming.

Liquor dollars in broadcast are insignificant—only 15 percent of the annual budgets of the top five spirits distillers (about \$400 million) is spent on electronic media, noted NBC representative Kassie Canter. Moreover, hard-liquor bans remain at CBS, ABC and Fox.

And the government is watching. "The liquor industry has a right to run ads on television, but it has an obligation to do it responsibly," said Ken Johnson, representative for Rep. Billy Tauzin, (R-La.), chairman of the House Energy and Commerce Committee. "'Surfers sitting around a campfire on the beach guzzling Jim Beam' certainly isn't appropriate." —with *'Adweek'* staff reports. ■

Moonves Mulls UPN Moves

Says content likely won't change until '03; supports ad chief Mandelker

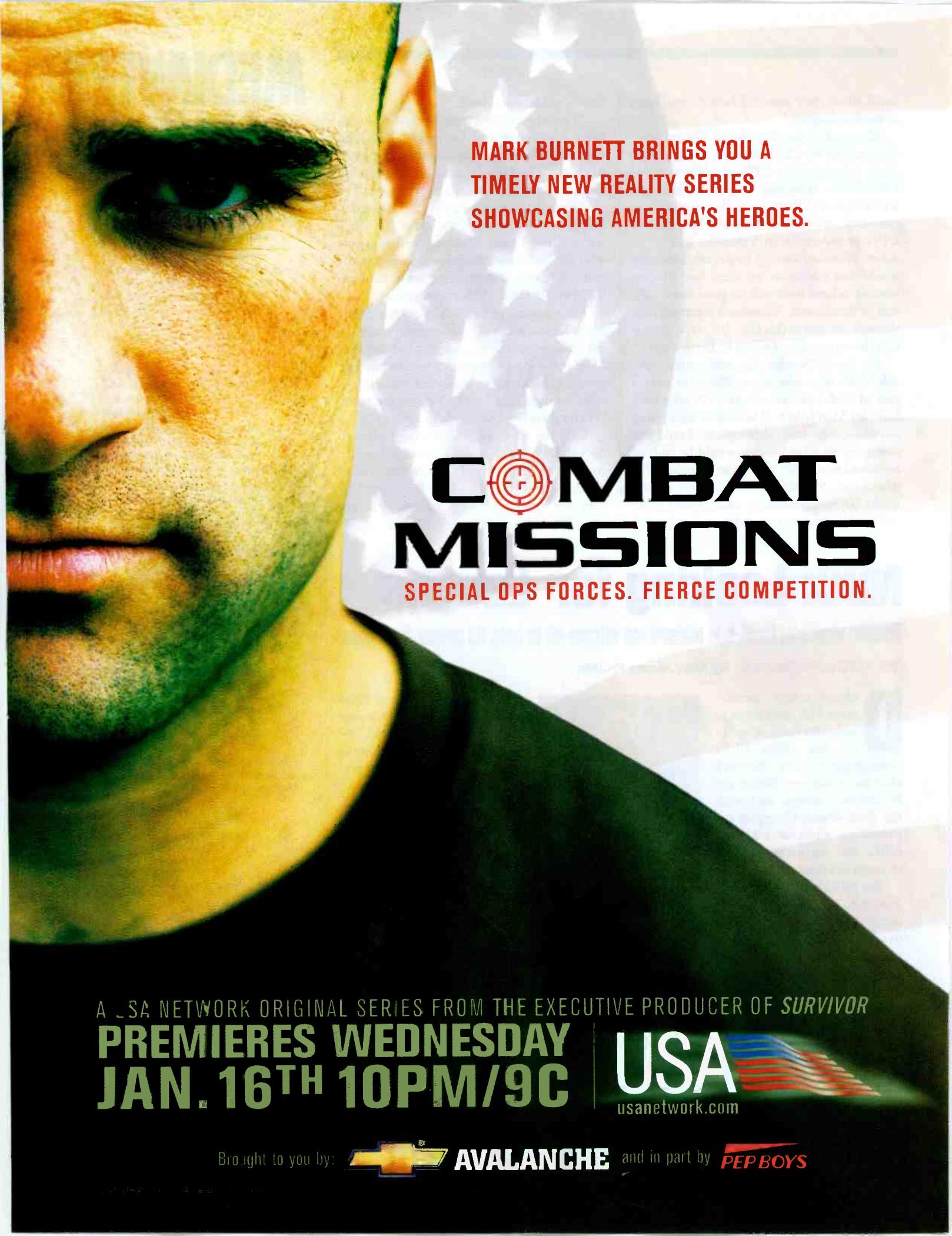
NETWORK TV By John Consoli

In the wake of CBS taking UPN under its wing last week, expect CBS Television president and CEO Leslie Moonves, who next month will also gain oversight over UPN, to immediately begin making moves to cut costs and consolidate many back-shop functions, moving them under the jurisdiction of CBS personnel.

But Moonves said it will take a little more

time to evaluate UPN programming to see in what direction the network should head.

"The Monday comedy block will stay, *Buffy* will stay, *Enterprise* will stay, and wrestling will stay on Thursdays. On the air, you might not see much change in the coming year. That may not happen until the following year [2003-04]," said Moonves. As far as specific personnel decisions, Moonves said, "I don't know too



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much about their people. I haven't even been in the building yet."

Moonves, at the direction of Viacom president and COO Mel Karmazin, last week was given oversight over UPN in addition to his CBS duties, replacing Kerry McCluggage, who resigned as Paramount Television Group president, effective in January. The fates of UPN president Dean Valentine and COO Adam Ware are also up in the air. Moonves would not comment on that, but Viacom sources believe both will be gone before the end of this season. Valentine's contract runs through the end of this year, but it is expected that the remainder of it will be bought out.

On the UPN sales side, while some consolidation may take place, Moonves gave a vote of confidence to current UPN sales head Michael Mandelker. "Mandelker isn't going anywhere," he said, although he would not comment on what his role would be or how he would work with CBS sales president Joe Abruzzese. Mandelker has support in the media buying community, which feels UPN's weakness has been its inability to develop hit

shows, not its sales force.

"The ad community has worked well with Mike Mandelker and his team," said John Rash, chief broadcast negotiator for Campbell Mithun. "The sales force at UPN is not the issue. It has represented the network well."

Moonves' oversight is primarily expected to bring a better sense of direction for UPN within the Viacom structure, and someone who can facilitate synergy, especially in the marketing and programming areas, between UPN and the other Viacom properties.

Since acquiring UPN, Viacom has pretty much let the network operate independently, but insiders said Karmazin finally lost patience. "Mel is the kind of person who likes to give people a chance to see if they can make things work on their own," said a Viacom executive. "He let them try, and it didn't work out."

CBS has yet to announce what it plans to do with UPN's affiliate department, although a company representative said an announcement will come soon. Sources say it's likely that Viacom will integrate UPN's affiliate structure into CBS, too. —with Jeremy Murphy ■

NBC: Looking for Laughs

Zucker needs at least one midseason sitcom hit to help fill prime-time gaps

TV PROGRAMMING By Alan James Frutkin

Defying critics' predictions, NBC continues to maintain dominance in the key adults 18-49 demographic. The network eked out a win over Fox in the November sweeps, and with the 2002 Winter Olympics approaching, advertisers believe NBC will maintain its lead through February, if not May.

But NBC needs a new half-hour hit. And the sooner, the better. Despite *Friends'* resurgence this season, its future remains uncertain. *Frasier* is aging, as are its viewers. *Scrubs* has performed well, but whether or not it has staying power is unclear. Add *Three Sisters'* lackluster performance and the failure of *Emeril* and *Inside Schwartz*, and it's clear the network has some holes to fill.

"We'd like to find at least one more comedy," said Jeff Zucker, president of NBC Entertainment. Beginning Jan. 8, NBC will air five episodes of the midseason series *Imagine That*, starring Hank Azaria, in *Emeril*'s 8 p.m. Tuesday slot. In March, NBC will likely launch two



Azaria's *Imagine That* will take over on Tuesdays at 8.

other comedies: *Leap of Faith* and a Julia Louis-Dreyfus project. "In an ideal world, we would want all of these shows to work," Zucker said. "In the real world, we just want one to pop."

Whether any will succeed is a big question. In November, work on *Imagine* stalled after executive producer Seth Kurland exited. And while *Leap* creator Jenny Bicks is an Emmy Award-winning *Sex and the City* writer, she is an untested showrunner. Finally, with the failure

of *The Michael Richards Show* and Jason Alexander's *Bob Patterson*, Louis-Dreyfus must defy the *Seinfeld* curse.

The pressure on Zucker to deliver a hit is likely coming from the imminent loss of *Friends*. With contracts up at season's end, it may take another big pay raise to keep the cast for the fall. Without it, NBC could lose Thursday's 18-49 race. "I don't know if NBC's other comedies are strong enough to support Thursday without *Friends*," said Laura Caraccioli, vp/director of Starcom Entertainment. ■

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Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

TV STATIONS

Olympics to Impact NBC Affils' Newscasts

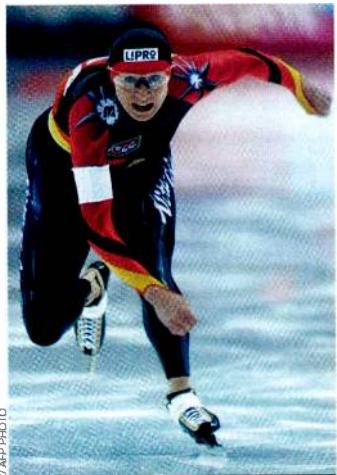
BY JEREMY MURPHY

Having the Olympics on during a sweeps period would normally give affiliates reason to celebrate, but as NBC gets ready for its coverage of the Winter Olympics in February, its stations in the Eastern and Central time zones are starting to wonder how delays in their late newscasts will impact their sweeps performance.

Of the 17 nights of Olympic programming this coming February, 12 of them will push late newscasts back 30 minutes for those stations, and 2 of them (Feb. 14 and 21, figure-skating nights) will push news back an hour. While most stations say they'll likely see robust audience gains in prime-time hours, thanks to soaring patriotism in the post-Sept. 11 atmosphere, a number of them are wondering if people will stay up an extra 30 minutes or even an hour to see the local news.

"People go to bed at 11:30 p.m.," said Steve Langford, general manager/vp of WAVE, Cosmos Broadcasting's Louisville, Ky., affiliate. "There's a 50/50 chance it'll increase news ratings." Others aren't as optimistic. "This is an early-to-bed market. My fear is it won't help us. There are a lot of folks who aren't going to stay up for local news," said Mike Bock, general manager/vp of WHO, the NBC affiliate in Des Moines, Iowa. "I'm skeptical to the benefit."

But NBC affiliates will not be without artillery to combat sleepy-eyed viewers this February. Stations will be given ample inventory to cement their identities and promote their news product throughout 17 days and nights of highly watched programming.



NBC is giving affils Games promo time to boost their late news.

Langford said WAVE will use its inventory to tout day-parts other than late news.

"We think we can turn positive gains in the morning and afternoon—that's how we plan on leveraging it," Langford said. "There's a good chance of sampling because we're an Olympics station."

NBC stations in the top-20 markets are split on whether the Olympics audiences will stay up for their late newscasts.

"You always prefer to have your news on during regular time periods," said

Steve Wasserman, vp/general manager of KPRC, Post-Newsweek's NBC affiliate in Houston. "But if you promote your news right [during the Olympics], I'm very optimistic that the audiences will stay with us."

In general, media buyers point to increased HUT levels across the country as a good indicator for the February games.

"One of the things that's remarkable post-Sept. 11 is the increased viewership," said Gail Scott, who buys the Atlanta market for Initiative Media. "People are now in the habit of watching more TV, which bodes well for stations airing the Olympics."

Whether they do or don't this February, NBC stations have another weapon at their disposal—Nielsen Media Research. The company's rules on retitling will allow stations to throw out ratings for any newscast that has been delayed, as long as they do it ahead of time. With the Olympics scheduled to delay local news on 14 nights, Bill Fine, president/general manager of WBAL, Hearst-Argyle's NBC affiliate in Baltimore, suspects many sta-

tions are likely to take advantage of the rule, noting many viewers just won't stay up that late. "Bed is a strong draw," he said.

Stations will also be able to make the call on a night-by-night basis, keeping in nights that feature popular events like figure-skating and throwing out less popular ones. But for stations across the country, the entire question may be moot. While having the Olympics on your station is a great promotional vehicle, Bill Peterson, vp/general manager of WPTV, Scripps Broadcasting's NBC affiliate in West Palm Beach, Fla., said advertisers won't pay much attention to the ratings that month anyway.

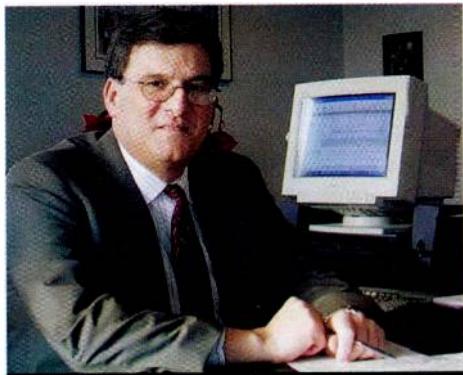
"The whole February book, most advertisers will throw out because it will probably be distorted," Peterson said. "So no matter what comes out of it, it would probably have been set aside." Just in case, Nielsen will sell an Olympics Exclusion Special Report to clients looking to get a fair reading of the markets minus Olympics programming.

PITTSBURGH TV STATIONS

Howell Departing WPXI After 17 Years as GM

When John Howell first came to Pittsburgh's WPXI in 1984, the Cox-owned station was a nosebleed NBC affiliate with lousy ratings, an inferior local news product, and a schedule filled with live wrestling broadcast from its own studios and B-grade horror movies. "It never had any ratings success," said Howell, who has served as gm/vp of WPXI in the 17 years since and recently announced his retirement. "Our motto was: If you want to get out of the hole, stop digging."

Emphasizing aggressive local news coverage



Howell used lots of news to establish WPXI.

Local Media

with slick, fast-paced packaging, WPXI has climbed out of the ratings hole to become one of Pittsburgh's most watched stations. Last February, the station won the 5, 6 and 11 p.m. local news races in both households and demos. In May, it won the 5 p.m. and 11 p.m., and in November the station was only two-tenths of a rating point behind KDKA at 11 p.m. The station also competes with WTAE, Hearst-Argyle's ABC affiliate, which for years has ruled the market with KDKA. In general, the Pittsburgh market is closely contested.

Buyers say Cox's commitment to the station helped managers reverse its fortunes. "The company really seemed to take a long-road approach," said Richard Wolk, president of RJW Media, a Pittsburgh-based buying firm. "The station was really lost, and John found it."

Howell (who will be succeeded by Ray Carter, news director for Cox's Atlanta ABC affiliate WSB), admits it didn't happen overnight. After several attempts to turn the station around—including an ill-fated campaign to build its newscasts around high-priced anchor lineups—WPXI turned to hard news when research showed audiences were thirsting for more local coverage.

"What really mattered to the viewers was coverage of local news," said Howell, who helped engineer the turnaround with Andy Fisher, then Cox Television's executive vp of

affiliates (Fisher has gone on to become president of the station group). "First, you had to produce good newscasts; then you had to get people to watch."

The station did so by going tabloid, at least in the beginning. With its new slogan "More News, More Often," WPXI used sensationalism and stunting to get the sampling it needed. Howell defends the tabloid approach. "We would not have made the progress we did if we didn't set ourselves apart."

The station has since toned down its tabloid image, buyers say, and is no more sensational than competitors KDKA and WTAE. "Sixteen years ago WPXI was a joke—a distant No. 3 station," said Duncan Jameson, senior vp/media director for Ten/United, a Pittsburgh buying agency. "But they've become just as competitive as everyone else." —JM

NEW YORK RADIO STATIONS

'Chick' to Rock on WAXQ

After she was squeezed out of the program lineup earlier this year at WNEW-FM, Infinity Broadcasting's FM Talk station in New York, the Radio Chick (aka Leslie Gold) has a new roost.

In January, Gold will co-host mornings with Bob Buchmann on Classic Rock WAXQ-FM. The Chick's sidekicks, stand-up



Gold's new show will mix music and talk.

comedians Chuck Nice and Butchy Brennan, the show's producer, will also join *Bob Buchmann & The Radio Chick*.

Mornings could use a boost on the Clear Channel-owned station. The daypart underperforms the rest of the station by half a share point overall

and by nearly a full share point against the target adult 25-54 demographic, despite its strong appeal among nonethnic audiences in suburban Long Island, where Buchmann is No. 1 among adults 25-54.

"We've done the 'more-music morning show.' Now we have the opportunity to exponentially grow the entertainment value of the show by adding a bit more edge," said Matt Ross, vp and general manager of WAXQ, who said that music will still be a big part of mornings. But instead of playing eight songs an hour, the hosts will spin about five or six. That will give Gold and Buchmann, who began hosting mornings on Q104.3 in April 2000, an opportunity to add some "interesting conversation, topicality and irreverence in the morning," said Ross.

Gold earned some national attention a few years ago when she was half of the evening show *Two Chicks Dishing* on WRKO-AM in Boston. The Chicks split, and Gold landed middays on WNEW until Infinity bumped her for *Don & Mike*. "I'm thrilled to join Q104.3 and get back on the air. Doing it alone in my apartment everyday just wasn't as much fun," she said. —KB

RADIO

Premiere Talks Up Beck

Post-Sept. 11, as radio stations are looking for issues-oriented Talk hosts for mid-mornings, Premiere Radio Networks has turned to Glenn Beck. Beck, top-rated afternoon host on Clear Channel's WFLA-AM in Tampa, Fla., will host *The Glenn Beck Show* in national syndication starting in January. The 37-year-old Beck, who started in radio at 13 after winning an hour of airtime in a Seattle radio contest, already is heard on 50 stations, including Susquehanna Radio's KLIF-AM in Dallas and Clear Channel's KPRC-AM in Houston and WGST-AM in Atlanta. —KB

TV STATIONS

Have a Digital Christmas

New York viewers looking for comforting images this holiday season, take heart: Tribune Co.-owned WB affiliate WPIX-TV is bringing back the Yule Log. For two hours Christmas morning (8-10 a.m.), the station will broadcast a digitally remastered video of the Yule Log, which, for those unfamiliar with this longtime N.Y. tradition, is simply footage of a fireplace burning, scored to Christmas music.

"The Yule Log is the ultimate in comfort TV," says Betty Ellen Berlamino, WPIX vp/gm.

The Yule Log had been a tradition for WPIX since 1966, but it was pulled in 1989 after the station bulked up on holiday movies and programming. However, with audiences looking for familiarity this Christmas after the events of Sept. 11, WPIX decided to relight the fireplace. WPIX program director Julie O'Neil found footage of the Yule Log in a New Jersey archive facility and restored it. The original film, which is six-and-a-half minutes long, was looped to fill the entire two-hour block. It has been digitally remastered, but the soundtrack will feature the original collection of Christmas carols. American Express, Macy's and New York's transit system have signed on as sponsors of the uninterrupted two-hour broadcast.

"With what happened with the World Trade Center, it's kind of nice and festive," said Allison Shapiro, vp/assistant director of local broadcast for Zenith Media. —JM



WPIX's Yule Log broadcast has 3 sponsors.

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ABC-7 News 5:30am	3/17	#1
ABC-7 News 6:00am	5/18	#1
Good Morning America	6/18	#1
The Oprah Winfrey Show	7/23	#1
The View	5/17	#1
ABC-7 News 11:30am	5/15	#1
ABC Network Daytime (12n-3p)	5/16	#1
Inside Edition	6/15	#1
Jeopardy	8/20	#1
ABC-7 News 4:00pm	8/18	#1
ABC-7 News 5:00pm	9/17	#1
ABC World News Tonight	10/18	#1
ABC-7 News 6:00pm	10/17	#1
Wheel of Fortune	13/21	#1
ABC-7 News 10:00pm (M-F)	12/19	#1
ABC-7 News 10:00pm (M-Su)	12/19	#1
Nightline	7/13	#1
Oprah Winfrey Show Late Night	4/10	#1
Politically Incorrect	4/11	#1

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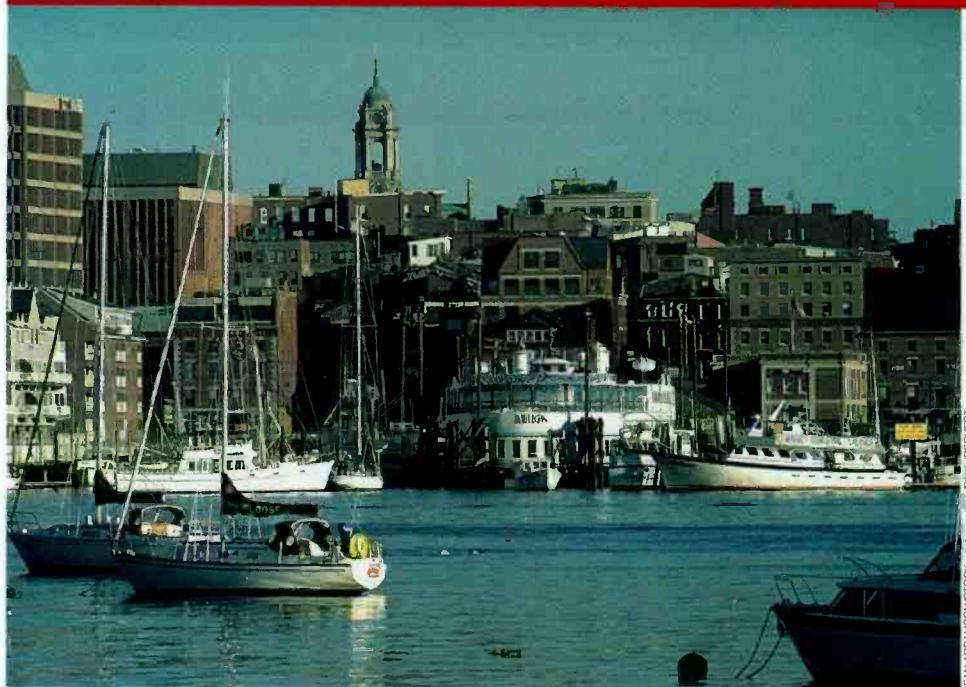
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Market Profile

BY EILEEN DAVIS HUDSON



Portland, Maine

ALTHOUGH IT IS HOME TO ONLY 63,000 RESIDENTS, PORTLAND IS THE LARGEST CITY in Maine, a large, rugged state that has a total population of just over 1 million. "Maine suffers economically from low population, [but] it also benefits from low population," says Steve Thaxton, president/

general manager of WCSH-TV, Gannett Broadcasting's NBC affiliate in Portland. With few major corporations based in the area, Portland's economy is driven by local and regional businesses, including fishing and tourism; cruise ships brought nearly 45,000 passengers to Portland this year.

Local media outlets in Portland are looking forward to a busy 2002 on the political front, including a governor's race. Maine residents are avid consumers of political coverage in the media; the state traditionally has the highest voter turnout rates in the U.S.

WMTW Broadcast Group, a private company controlled by the local Harron family, is one of the leading media companies in Portland. In addition to owning ABC affiliate WMTW-TV, which the Harrons acquired 35 years ago, in April 2000 the firm got into the radio business by acquiring four stations in Portland and a fifth in nearby Lewiston.

Three of WMTW's radio outlets are simulcasts: WMTW-AM and -FM in Portland and WLAM-AM in Lewiston. Last April, the company changed the call letters of the Portland AM station (870 on the dial) from WLAM to WMTW and flipped its format from Nostalgia to News/Talk. About the same time, the company's Nostalgia outlet 1470 AM in Lewiston switched its call letters from WZOU to WLAM and retained its format. Then in May, WLAM at 106.7 on the FM dial morphed into WMTW and switched from Nostalgia to News/Talk. Finally, three weeks ago, WLAM-AM became the company's third station to simulcast the News/Talk format.

Still, all those changes this year were only temporary. WMTW Broadcast Group is converting all three of its News/Talk properties in the market to All News, a process the company hopes to complete in January, says David Kaufman, executive vp. The three outlets

are already using the ID "News Radio WMTW." In addition, Kaufman says, WMTW-TV and the three simulcast radio stations will all be branded under the new tag "Maine's News Source." The News Radio sticks are simulcasting WMTW-TV's local newscasts from 5 to 6:30 p.m., *ABC World News Tonight* from 6:30 to 7, and the local TV outlet's late news at 11 p.m.

WMTW Broadcast Group recently began a news-sharing partnership with daily newspaper the *Portland Press Herald*, published by the Blethen family, owners of *The Seattle Times*. "What I'm trying to do here is build a multilevel news-delivery platform," says Kaufman. As a result of the new partnership, Bill Nemitz, a well-known columnist for the *Press Herald*, last week began hosting a new morning show on the three simulcast WMTW outlets..

Because the Portland radio market, ranked 162nd in the country by Arbitron, is measured only in the fall and spring of each year, the market has had only one ratings book to digest WMTW's changes so far. In the Spring 2001 Arbitron report (covering March 29-June 20), the WMTW outlets that switched from Nostalgia to News/Talk lost significant share. Kaufman maintains there is strong interest for news among Portland radio listeners and that the company's current switch to the All News format is viable. "I wasn't looking for a quick-fix turnaround in the ratings," Kaufman says of the format switch from Nostalgia. "This is a long-range plan. This is a work in progress."

WMTW's format changes have benefited at least one competitor in the market, Saga Communications. Saga, based in Grosse Pointe Farms, Mich., owns six stations in Portland and controls the lion's share of annual radio advertising revenue at about 50 percent, according to BIA Financial Network (see *Radio Ownership chart* on page 15). Saga's Adult Standards outlet WBAE-AM, which had faced direct competition from WMTW's Nostalgia outlets, jumped up from a 1.0 share among listeners 12-and-older in the Fall 2000 Arbitron book to a 2.3 in the Spring 2001 book. Meanwhile, WMTW-AM plummeted from a 3.3 share in the Fall Arbitrons to a 0.3 in the Spring book after switching to News/Talk.

Cary L. Pahigian, president of Saga's Portland Radio Group, says he was "very happy" when WMTW pulled the Nostalgia

SCARBOROUGH PROFILE

Comparison of Portland

TO THE TOP 50 MARKET AVERAGE

DEMOGRAPHICS	Top 50 Market Average %	Portland Composition %	Portland Index
Age 18-34	31	28	90
Age 35-54	41	43	107
Age 55+	28	29	101
HHI \$75,000+	27	22	82
College Graduate	12	11	89
Any Postgraduate Work	10	10	95
Professional/Managerial	23	24	107
African American	13	#	#
Hispanic	12	6	49

MEDIA USAGE - AVERAGE AUDIENCES*

Read Any Daily Newspaper	54	56	104
Read Any Sunday Newspaper	64	65	102
Total Radio Morning Drive M-F	22	20	91
Total Radio Evening Drive M-F	18	19	88
Total TV Early Evening M-F	30	32	106
Total TV Prime Time M-Sun	39	35	9
Total Cable Prime Time M-Sun	13	10	74

MEDIA USAGE - CUME AUDIENCES**

Read Any Daily Newspaper	73	76	105
Read Any Sunday Newspaper	77	79	102
Total Radio Morning Drive M-F	75	73	97
Total Radio Evening Drive M-F	73	71	96
Total TV Early Evening M-F	71	69	97
Total TV Prime Time M-Sun	91	87	95
Total Cable Prime Time M-Sun	58	49	84

MEDIA USAGE - OTHER

Access Internet/WWW	61	61	99
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HOME TECHNOLOGY

Own a Personal Computer	67	69	104
Shop Using Online Services/Internet	35	34	95
Connected to Cable	71	62	88
Connected to Satellite/Microwave Dish	15	18	122

*Respondent count too small for reporting purposes. *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 (February 2000-March 2001)

couple of years ago. That deal marked Citadel's entry into the Portland market.

Atlantic Coast Radio's lineup in Portland is led by WRED-FM, which early in 2000 flipped from Hot Adult contemporary to a Rhythmic CHR/Urban format. ACR also has three outlets that simulcast an All Sports format—WJJB-AM and -FM and WJAE-AM. ACR's strategy is to concentrate on just a handful of programming niches and build share in those, says Bruce Biette, general manager of the company's Portland stations.

Another radio player in the market is Mariner Broadcasting. Mariner's two simulcast Classical outlets in Portland, WBQQ-FM and WBQW-FM, are part of the company's multistation Classical group around

the state of Maine.

In broadcast television, Nielsen Media Research identifies this market as Portland-Auburn. Auburn, which is adjacent to Lewiston, is one-half of what is known in the area as the "twin cities." Nielsen ranks the market 80th in the country, with 372,470 TV households. Stability is a major element of the TV business in Portland. Most stations in the market have on- and off-air staffers who have been in place for 20 years or more.

Since the mid-1980s, the market's TV news leader has been WCSH, which Gannett Broadcasting acquired in January 1998 from local owner Guy Gannett Communications. WCSH was No. 1 in all local-news time periods in the July Nielsen book, earn-

format off its outlets. Saga's WBAE had signed on less than two years ago and was therefore the new kid on the block in the genre. WBAE plays tunes from the likes of Frank Sinatra and Barbra Streisand.

Saga's WYNZ-FM is an Oldies outlet that plays Motown classics and hits from the Beatles, the Beach Boys and others. WYNZ had a tremendous Spring book, soaring to a 7.3 share among listeners 12-plus, up from a 4.6 in the Winter book. Conversely, Saga's long-dominant Country property, WPOR-FM, coming off one of its best books ever in Fall 2000, turned in its worst performance ever in the Spring 2001 Arbitrums, dipping from a 9.8 last Fall to a 6.9 in the Spring book. WMTW also had difficulty in the Country format last Spring, seeing its WTHT-FM skid to a 1.7 share from a 4.9 in the Winter Arbitrums.

One explanation for the dramatic swings in shares from book to book is the small listener sample Arbitron uses for the market, says Saga's Pahigian. There are only about 800 diary samples in the Portland radio market, Pahigian says.

Saga also owns the market's dominant News/Talk outlet, WGAN-AM, whose line-up includes the syndicated *Rush Limbaugh*. WGAN declined from a 6.6 share in the Fall 2000 book to a 5.3 share in Spring. Pahigian says he's not concerned about how WMTW's switch of its outlets to All News might affect WGAN.

Citadel Communications also owns six radio outlets and has the No. 2 position in market share at nearly 42 percent, according to BIA. In the Spring 2001 Arbitrums, Citadel's half-dozen FM properties had a combined 34.5 share among listeners 12-plus, the highest of any radio group in the market. Citadel's backbone is Album-Oriented Rock WBLM-FM, the market's top-rated station. The company also simulcasts the Modern Rock format on its WCYY- and WCYI-FM and enjoys a market-leading position in the Contemporary Hit Radio genre with its WJBQ-FM.

Three-year-old Atlantic Coast Radio also owns six outlets in Portland, although only three of the stations attract sufficient listenership to register in the Arbitron ratings books. The local company is owned by J.J. Jeffrey, one-half of the now defunct Fuller Jeffrey Broadcasting, which sold all of its radio properties in Portland and elsewhere to Citadel a

Market Profile

ing a 50 household share in the morning, a 30 share at noon, a 22 share at 5 p.m., a 26 at 5:30, a 36 at 6 p.m. and a 26 at 11 (see Nielsen chart on page 15). "We out-deliver all of our news competition combined," WCSH gm Thaxton says.

The station is overwhelmingly dominant in morning news, a key time period in early-to-rise Maine. "We're so far east in the Eastern time zone that we have a very early sunrise," Thaxton notes. In 1996, the station extended its morning-news block by a half hour, with a 5 a.m. start. WCSH's only local news competitor on weekday mornings is Sinclair Broadcast Group's CBS affiliate WGME-TV, a relative newcomer to a.m. news. On weekends, WCSH is the only game in town for local morning news. WCSH positions itself as a statewide news channel and often teams up on reports with its sister Gannett NBC outlet, WLBZ-TV in Bangor.

Last year, WCSH introduced a weekly outdoor travelogue show featuring veteran reporter Bill Green called *Bill Green's Maine*. The program, which airs Saturdays at 7 p.m., has earned solid ratings, Thaxton says.

Like WCSH, WGME got a new owner a few years ago. Sinclair purchased the outlet from a local company in April 1999. The following month, Alan Cartwright, who previously ran WCSH, took over as gm of WGME. Cartwright says Sinclair has made substantial investments in the station, including purchasing new microwave trucks and other equipment, a new set and a new on-air graphics package.

"We have a real strong commitment to news," Cartwright says of the station, which this year won a USC-Annenberg Walter Cronkite Award for political reporting (for markets 50 and higher) for its 5:30 p.m. newscast. WGME's 5:30 p.m. news sometimes devotes its entire broadcast to a single topic; the Cronkite award cited a program devoted to the right-to-die issue. The regular, multisubject 5:30 program invites viewer participation. "We have an interactive format," Cartwright says. "We allow viewers to send in e-mails and call in with issues for us to [investigate]."

In April 2000, WGME expanded its morning newscast by a half hour; the station is now first on the air with news, at 4:55 a.m. "In Maine, about 30 percent of viewers get all their news in the mornings," Cartwright notes.

Because WGME is flanked by a strong CBS affiliate to the north in Bangor (Diversified Communications' WABI-TV) and

RADIO LISTENERSHIP

Avg. Qtr.-Hour Share

Morning Drive, 12+ Evening Drive, 12+

STATION	FORMAT	Morning Drive, 12+	Evening Drive, 12+
WBLM-FM	Album-Oriented Rock	10.8	11.6
WJBQ-FM	Contemporary Hit Radio	7.9	5.2
WMGX-FM	Hot Adult Contemporary	7.7	6.1
WPOR-FM	Country	7.2	7.5
WYNZ-FM	Oldies	7.0	6.4
WCYY/WCYI-FM*	Modern Rock	6.0	9.0
WGAM-AM	News/Talk	5.9	4.6
WHOM-FM	Soft Adult Contemporary	5.6	5.2
WZAN-AM	Sports/Talk	4.7	4.1
WRED-FM	Rhythmic CHR/Urban	2.5	3.4

*Simulcast; shares are combined. Source: Arbitron Spring 2001 Radio Market Report

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
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Cumberland County: 107,971 Households

Portland PH/Maine Sunday Telegram	46,486	61,823	43.1%	57.3%
Brunswick Times-Record	5,277		4.9%	
(Lewiston) Sun Journal	1,070	1,042	1.0%	1.0%
Boston Globe	1,889	2,899	1.7%	2.7%
The Boston Herald	1,302	787	1.2%	0.7%

Androscoggin County: 41,212 Households

(Lewiston) Sun Journal	21,212	23,518	51.5%	57.1%
Portland PH/Maine Sunday Telegram	495	2,009	1.2%	4.9%

York County: 72,026 Households

Portland PH/Maine Sunday Telegram	15,918	26,033	22.1%	36.1%
Journal Tribune (York County)	9,945		13.8%	
Boston Globe	1,850	3,408	2.6%	4.7%
The Boston Herald	1,236	997	1.7%	1.4%
Foster's Daily Democrat	3,283		4.6%	
Foster's Sunday Citizen	3,085		4.3%	
Portsmouth Herald	3,814	3,889	5.3%	5.4%

Oxford County: 21,770 Households

(Lewiston) Sun Journal	7,772	8,164	35.7%	37.5%
Portland PH/Maine Sunday Telegram	768	1,949	3.5%	9.0%
Boston Globe	218	371	1.0%	1.7%

Sagadahoc County: 13,839 Households

Brunswick Times-Record	5,284		38.2%	
Portland PH/Maine Sunday Telegram	2,829	5,110	20.4%	36.9%
Kennebec Journal & Journal Sunday	268	228	1.9	1.6%
(Lewiston) Sun Journal	371	298	2.7%	2.2%
Boston Globe	122	218	0.9%	1.6%

Franklin County: 11,541 Households

(Lewiston) Sun Journal	3,842	3,681	33.3%	31.9%
Portland PH/Maine Sunday Telegram	198	906	1.7%	7.9%
Morning Sentinel, Sunday Sentinel	1,003	779	6.7%	6.7%
Boston Globe	133	246	1.2%	2.1%

Source: Audit Bureau of Circulations

NIELSEN RATINGS / PORTLAND-AUBURN

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

another to the south (CBS' owned-and-operated WBZ-TV in Boston), the station's primary news focus is on the Portland metro area and on southern and central Maine.

The Fox network recently lost its over-the-air broadcast distribution in Portland. On Oct. 7, Pegasus Communications' WPXT-TV gave up its Fox affiliation and switched to the WB. Viewers in the Portland area had expressed strong interest in the WB, which previously did not have a primary broadcast affiliate in the market, says Todd Leddy, creative services director for WPXT and WPME-TV. The WB affiliation "puts us in a better position for long-term growth," Leddy adds. Fox programming is now available only via cable in the market.

WPME, a UPN affiliate owned by KB Prime Media, has been operated by Pegasus for several years via a local marketing agreement.

Following its switch to the WB, WPXT retitled its nightly 10 p.m. newscast as *Our Maine News*, dropping the *Fox 51 News* brand. The newscast, two half-hour programs between 10 and 11 p.m., are simulcast on WPME. In September, Pegasus launched another newscast at 7 p.m. weekdays, using the same anchor team as the 10 p.m. program.

In syndicated programming, WPXT this fall added *Everybody Loves Raymond*, which the station double-runs at 6 and 7:30 p.m., and *Just Shoot Me*, which airs at 7 p.m. on WPXT and at 10:30 on WPME.

Over at ABC affiliate WMTW-TV, the recently completed construction of a new broadcasting tower has significantly enhanced its signal around the market, say station execs. Since its launch in 1967, WMTW had broadcast from the top of Mount Washington in New Hampshire and had difficulty reaching parts of the Portland-Auburn market. "We basically go from having one of the most disadvantaged signals to one of the best," says WMTW gm Kaufman. The station is upgrading the tower for digital broadcasts, a process it hopes to complete by next spring, Kaufman says.

Two years ago, WMTW relocated its news operations from the station's headquarters in Auburn to a facility in downtown Portland. "We're making the investment in the [news] product," Kaufman says, adding that WMTW plans to launch morning and noon local newscasts in 2002.

In newspapers, the Blethen family in 1998 acquired the *Portland Press Herald/Maine Sunday Telegram*, the state's largest

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WCSH	6	22
	CBS	WGME	4	16
	ABC	WMTW	3	10
5:30-6 p.m.	NBC	WCSH	8	26
	CBS	WGME	5	16
	ABC	WMTW	2	8
6-6:30 p.m.	NBC	WCSH	15	36
	CBS	WGME	8	17
	ABC	WMTW	3	7

Late News

10-10:30 p.m.	Fox	WPXT	3	8
10:30-11 p.m.	Fox	WPXT	2	7
11-11:30 p.m.	NBC	WCSH	6	26
	CBS	WGME	3	15
	ABC	WMTW	1	6

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

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Saga Communications	2 AM, 4 FM	30.3	\$7.9	50.3%
Citadel Communications	6 FM	34.5	\$6.4	41.9%
WMTW Broadcast Group	1 AM, 3 FM	7.0	\$3.2	20.5%
Atlantic Coast Radio	1 AM, 2 FM	6.3	\$0.8	4.8%
Mariner Broadcasting	2 FM	3.0	\$0.5	3.2%

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

newspaper, from Guy Gannett. For the six months ended Sept. 30, the paper's average daily circulation was 76,603 and Sunday circ was 123,386, both flat with the same period in 2000, according to the Audit Bureau of Circulations.

The *Press Herald/Maine Telegram* considers itself a statewide paper, particularly on Sundays, says managing editor Eric Conrad. On weekdays, the paper's coverage concentrates on three core counties: Cumberland (where Portland is located), Sagadahoc and York.

In its Sunday edition, the paper this year launched *Outdoors*, a six-page section celebrating recreation in the Portland area. "We're a top-10 market in the country for boat ownership," Conrad says. Skiing and hiking are also popular with Mainers. While the *Maine Sunday Telegram* had always featured outdoors-related features on the back page of its Sports section, "we just really wanted to go after it" by devoting an entire section to the topic, Conrad says.

The Lewiston *Sun Journal* focuses on Androscoggin (home of Lewiston and Auburn), Oxford and Franklin counties. For the six months ended in September, the paper's

average circulation was 34,591 daily and 36,286 Sunday, both flat year-over-year. The *Sun Journal*, which went through a major redesign four years ago, has been owned by the local Costello family for 150 years. Rex Rhoades, *Sun Journal* executive editor, says the wave of development and growth that Portland experienced five to 10 years ago has extended out to the "twin cities," which were supported for decades by small textile companies and shoe manufacturers.

The two primary cable operators in the market are Time Warner, which serves Portland, and Adelphia Communications, which serves outlying communities including Lewiston and Auburn. Adelphia has 115,000 subscribers in the DMA. Its advertising arm, Adelphia Media Services, in the first half of next year plans to increase to 24 the number of networks it inserts local commercials on. Time Warner has 67,000 customers in greater Portland. Time Warner Cable Advertising currently inserts local spots on 24 cable networks and will expand that total to 36 in January.

Portland has very little out-of-home advertising because of Maine's strict regulations on outdoor displays.

Has Everything Changed

September 11. The date has come to symbolize so much, both good and bad. The terrorist attacks set off changes in our culture that have everyone wondering how our lives will ultimately be affected. The media, which played a huge role in communicating the horrors of that day, are now struggling to figure out how to bend with and react to the changes rippling through society.

The staff of *Mediaweek* posed the following questions to a cross-section of senior executives and personalities in publishing, television and radio: "The events of Sept. 11 and their aftermath appear to have affected the beliefs, attitudes and mood of the American public. Have you seen such changes in your business? And how do you plan to address them through your business or product?" The feedback was so voluminous that, regrettably, we were not able to run all of it. There are no simple answers—and some of the responses will surprise you.

■ WALTER ISAACSON, chairman/CEO, CNN News Group

I think we've got to find a way to deliver foreign news with an emphasis on why it's relevant to America [and] make it palatable. News is a public service, a public interest, and we've got to deliver, but we also have to get the audience to want to watch what we give them. That's one place we'll be developing.

You'll definitely see less fluff, and for those of us who fought for more foreign news, this is a time when you'll see us trying to find ways to bring interesting stories, foreign stories with person angles. I think most people are beginning to see that the world really matters—that's one thing Sept. 11 brought home. But we have to find a way to make it fascinating and compelling.

■ DEAN VALENTINE, president/CEO, UPN

It's always dangerous to try to predict future cultural attitudes, and we're still so close to the attack that nobody can say for sure what the changes are going to be. It will take a long time for the full impact of the attacks to percolate through our society.

But I do think one of the things that is going to change is the image of the ideal male role model. Previously, males were portrayed in movies and TV as dark, edgy, bad boys. That seems to have lost its appeal. The heroic actions of police officers and firefighters and of those fighting abroad to protect our freedoms have revived a more traditional view of manliness and courage. UPN's development this season and the way men are portrayed on our air is going to reflect what we perceive as a major change in America's attitude toward men.

■ RICK SMITH, chairman/editor in chief, Newsweek

The events of Sept. 11, of course, added a new challenge to an already difficult year in the business. A very real anthrax scare shut down parts of our building for several days and prompted a host of new security procedures. The volume of copies and the constant remaking of the magazine—as new reporting came in and, during the first couple of weeks, a few advertisers dropped out—put extraordinary pressures on our production teams. Our advertising sales group spent a great deal of time talking with advertisers who were struggling to develop the appropriate creative messages for a very difficult moment in history.

One of my prized possessions is a cover of the *Columbia Journalism Review* from the 1980s. The cover, which hangs on my office wall, is a drawing of a dinosaur. The headline: "The Newsmags—An Endangered Species?" I didn't believe the thesis then, and in the years



The events of Sept. 11 have affected viewing patterns and made it difficult to gauge what people really want to watch. Also, our budgets have tightened, forcing us to work smarter and find new ways of doing business. GAIL BERMAN, PRESIDENT, ENTERTAINMENT, FOX BROADCASTING CO.

since, both *Newsweek* and *Time* went on to achieve some of their best annual results ever. But if there were any lingering doubts about the vitality of the newsweekly form, the attack on America should put them to rest. The dizzying proliferation of news outlets and the heated minute-to-minute mentality of much of the media have turned out not to be our weakness but our greatest strength.

■ JOEL HOLLANDER, president/CEO, Westwood One

People want a lot of news, a lot of information, whether it's from the talk personalities or newscasts. A lot of these shows have taken on a different meaning. People want to know how this effects them on a daily basis. People may listen to news before they go to their music station. Every radio station in the U.S. should have some kind of news presence. The world has changed. Period. We're 90 days removed now, and people are starting to get on with their lives more. It's a little different than it was two months ago.

■ SEAN HANNITY, Fox News and ABC radio talk-show host

I don't think I'm overstating the case when I say this has had a life-changing impact on both audiences and me. We've owned different stories before, from Lewinsky to the Persian Gulf, but this is different—we were attacked. Ideologies have been put aside; there has not been a lot of political disagreement. It's like a dose of reality was brought home to America. You don't appreciate your freedoms until they're put in jeopardy, and that's what's happened here. We had our war protesters, but 80 to 90 percent of the people are behind the war effort. There's a collective sense of grief.

The interest level is almost as high as it was since day one. There comes a point where regular viewing will continue, but I think this is just the beginning—it's just phase one. I have no doubt that after we topple the Taliban, the war on terrorism will continue. There are so many different angles to cover in all this. In the end, America will be a more informed public.

■ ERIK SORENSEN, president/general manager, MSNBC

America wants to get back to normal, including on TV, but it won't go back to normal. Sept. 11 affected cable news the most. People want news now when they wake up. They're checking in at lunch and in the late afternoon. And we have to provide all that 24/7.

It's affected the program schedule. For instance, our documentary strategy—we've done two dozen, but also more live programming on weekends. We're live during the week 15 hours a day. And we have to

be able to update. It looks more like CNN now than before Sept. 11. And foreign news matters now. That costs us money.

With people searching for news updates in the morning, with the time difference in the Middle East for us, we have a situation with the *Don Imus Show*. No one's smarter than Imus and Charles McCourt talking

about this. But even if they're talking to Tom Friedman of *The New York Times*, they don't look like they're doing news (even though they've been wearing ties), and people are surfing around at that hour for news. Imus is a radio show, even though he's been bringing on all

the newsmakers and correspondents. We're losing viewers to newscasts.

Finally, we've got to emphasize that all our anchors are reporters first—that's why we've been sending most of them out into the field. It's our way of stamping MSNBC as the news channel, not the talk channel. We're ad libbing 90 percent of the time, so our reporters/anchors better know what they're talking about, and that's why we want them to experience the story in the field.

■ DAVID KISSINGER, president, USA Television

Production Group The initial shock of Sept. 11 led many (myself included) to overstate its likely impact on programming in the future. As we get more distance from the event itself, what's emerging is that the true foundations of good programming remain constant: compelling stories told in an original way. The only major change I observe is a less cynical tone, particularly toward institutions and traditions that are American.

■ ROBERT DECHERD, chairman/president/CEO,

Belo The mettle of every business and every institution in the U.S. has been tested over the past three months in ways that are unprecedented for most Americans. Our readers, viewers and online users have reassessed their daily lives and will continue to do so as we enter a new



It would be a mistake to say today that we want shows we're developing to try to incorporate the events [of Sept. 11] into their shows; it must be organic. We probably won't fully understand for several years the effect it will have on our development and new shows. Only when we are able to look back with some perspective will we see how all this has changed what we watch.

JEFF ZUCKER, PRESIDENT, NBC ENTERTAINMENT

year. The role of the press has rarely been more important than it has since Sept. 11, and I believe many critical tenets of journalism have been reaffirmed. This is a very positive development in comparison to the journalistic tangents that too often characterized the 1990s.

■ BRIT HUME, Washington managing editor, Fox

News Channel Sept. 11 changed the appetite for hard news, and that's what we were doing mostly. This story is not over by a long shot. I think we'll see the story and our coverage going different places globally—Iraq, Sudan, Somalia. The Philippines is a good example of a story happening in a remote place where we thought America has strong ties, yet where there's anti-American activity connected to the Osama bin Laden story. We have to start following these angles as the story and the Pentagon moves around, and be prepared.

Another change in coverage: Before Sept. 11, you had to get people's attention to give them hard news. You had to give viewers "edgy" and "spectacular" stuff. Now, you already have their attention, so you can change the delivery and do more in-depth on hard issues. The news media needs to look at how it covers this military campaign—the military and politicians learned from Vietnam, but appar-

ently not the news media. They're approaching this with a lot of skepticism and pessimism up front, and with very limited experience not just in covering military operations, but even in knowing about them from their education. We have to concentrate more on giving viewers context about these operations. America causing civilian casualties is a legitimate story, but the Taliban claiming many casualties deserves more scrutiny and skepticism. Also, friendly fire is a terrible thing, and again a legitimate story, but there needs to be context. It is not that unusual, unfortunately, and saying so may make the story less sensational, but it's more accurate.

■ STEVE FRIEDMAN, executive producer, CBS' *The Early Show*

I don't think morning TV will ever be like it was—I don't think we'll go back in either tone or content. The emphasis on celebrity-focused segments will lessen. There will also be fewer cooking spots, book spots, fewer health segments. But here's an interesting twist: you'll see more *mental* health segments and information. People want to know how they should feel, what to do about anxiety and depression in the aftermath; that it's OK if they feel the way they do; and what warning signs they should look for for serious problems. They want to know that they're not alone in feeling this way.

When incorporating more serious news, the worst thing morning

TV can do is try to make hard news soft and soft news hard—that's when you get mush. Every morning now, people are waking up thirsting to find out what happened overnight, especially with time changes. Yes, people want varied TV in the morning, so sure we had George Clooney and Brad Pitt on last week. But we also had many more sections on the war, what's happening here at home.

I have two words for what you won't see in morning TV again: Gary Condit.

■ PHIL HENDRIE, Premiere Radio

talk-show host If callers are any indication of what the listeners are feeling—they feel the anger and fear the rest of us felt, and they needed to vent that. Following Sept. 11, as we do with big news stories that have a profound effect on people...we had to cease with the tongue-in-

cheek and deal with it. People are afraid there may be another shoe to drop. They want real information. That day, I knew I wouldn't do a comedy show. The question was whether I'd be on the air. I decided to go on the air that night and did straight news/talk.

We've gone back to the comedy bits, and they are informed by the same things—what's in the news, like Osama. Now we are on the offensive. People feel a little more confident. You don't really want to go directly to 9/11 and the mass murder that took place at the WTC. That's still a very open wound. We dance around it. It won't be funny for a long, long time. We try to keep our comedy on bin Laden and what a joke he is and the con artists that try to horn in on any event.

■ SCOTT CRYSTAL, CEO, G+J USA Business

Innovator Group Fear, uncertainty in one's future, lack of confidence in some of our largest institutions such as the airlines, post office, etc.—or more accurately, lack of confidence in the security of these areas—has led to a slowdown in consumer activity, especially around travel and entertainment. We are also seeing more individuals recalibrating and reassessing their lives—priorities, goals, aspirations. The balance between work and family and life is taking on new importance.

Clearly, this is not just the effect of Sept. 11, but also the significant impact of the recession...the massive layoffs in every industry, including advertising. There are so many smart, talented and good people out of work in our industry right now that I sense there is a new level of compassion from all sides, whereby people still employed in our business realize that we are all in this together and that it will take a concerted effort by all to get beyond this and bring business back to the levels we expect and want to see.

At the same time, we all have to deal with the angst and morale issues that accompany these type of economic conditions. The challenge is to achieve the right balance between cutting jobs, contracting business operations and adding new levels of talent to take business to a higher level. This is actually the time to invest in your best people to insure that they stay and are motivated, as well as the time to bring in new people that can immediately make a difference because of their experience, track record or reputation.



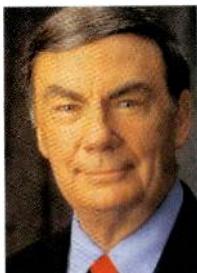
In so many ways, Sept. 11 has changed the perspective of all Americans. Understandably people have felt fear, uncertainty and sadness, but they also have gained a renewed sense of purpose, national pride and determination.

CAROLE BLACK, CEO, LIFETIME TELEVISION

■ **JIM LAMARCA, vp/gm, Jones Radio Network**

I know of more stations with a 12-hour news commitment than ever before. A large number of our syndicated stations have some news from 6 a.m. to 6 p.m. every day. That was unheard of before Sept. 11.

Certainly there is an overt patriotism being voiced by the callers to the shows, and the mix of music has many songs that wouldn't be on



As the story dies down—it already is dying down—people won't stay with the news; they won't be interested in famine in Africa. If they think [the news] affects their lives or is fascinating in some way, they will. But if you tell them it's important (like global warming), they don't want to hear that. My feeling is we're not going to sustain this same level of interest.

SAM DONALDSON, ABC NEWS

the chart if this was a normal time. We had four versions of *The Star Spangled Banner* on the bird and on our Web site. The day the White House announced their desire for stations to play it on Tuesday 12/11, no one had to think about helping. We just did it.

■ **JAMIE KELLNER, CEO, Turner Broadcasting**

System The attacks reminded us of the vital role communications plays in moments of global consequence. Terrorism is about spreading fear. Fast, reliable, reasoned information allows us to focus on what is real, and to discount hysteria, hype and bias. We know information is

power—Sept. 11's aftermath reminded us that it's also strength.

Our nation has rediscovered its appreciation for the heroism of extraordinary people like policemen, firemen and teachers, who answer the call to greatness on a daily basis. I get the sense that America is a more grateful place today, not taking our freedoms and liberty for granted. The country has reacquainted itself with the values of grace, patriotism and community. We are returning to a time of optimism in our leaders and institutions, and the markets are taking note.

■ **LESTER HOLT, anchor, MSNBC** One thing since Sept. 11—the role of the anchor is so important, so sensitive—it took me

a few days to realize that, now, every word I say has to be carefully measured. Accuracy is primary, and the delivery is very important. In the post-Sept. 11 world, you have to be careful because you can scare people, or turn people's perceptions too easily right now—you must be really careful.

I think we'll be doing more segments on the perception of America around the globe. We know a lot of places don't love us, and we need to know about them and know why because it can all come back to haunt us. It's going to be important to connect the dots—what's going on in the Philippines and why it matters to people in Peoria. Not just report a story from there, but explain why it matters to Americans.

Also, one caution—in the Sept. 11 frenzy, everybody wanted to know how the reporters and anchors felt. We were becoming part of the story, and that's not appropriate. It felt a little sleazy. We'll have to pull back. But after Sept. 11, I can't imagine a world in which we're chasing philandering congressmen again. At least I hope not.

■ **STEVE LACY, president, Meredith Publishing Group** We have seen attitudinal change, and that has been documented by researchers as well. And we have already begun to address it. Our readers are telling us that their homes have become more important than ever in today's unsettled world. With their sense of security badly shaken and the economy worsening,

Americans are "burrowing." I think one of the most relevant pieces of research we've seen is from Patricia Kidd at Wirthlin Worldwide, who stated: "[Americans] spent a decade trying to explore the edges of life. Now, Americans are telling us they want to go home, cook dinner and watch television."

On the business side of publishing, marketers should keep in mind that consumers are looking to the familiar, and that this could be a great time for established brands, especially those that reconnect with times of earlier innocence.

■ **LARRY DIVNEY, president/CEO, Comedy Central**

The attacks were a frightening event that gave birth to something inside of all of us that means we need to rededicate ourselves to what

we do and to do it even better. The attacks also made me realize how important a role comedy does play in many people's lives.

Business impact from the attacks was temporary and I think will be minimal compared to the impact the economy has had on things. Although we are at war, it is far from a war-time economy. The pendulum swings both ways as we know. People will travel again, they will go to Broadway shows and movies, they will watch more TV for entertainment and news, and they will spend the money they are sitting on. They will be a little more conserving with their assets than before, but price points will drive them to purchase. And advertising will play the role it has always played to get the product in front of the right people.

We must also be more diligent about our personal safety and the safety of fellow citizens everywhere. Our daily movement is different with more security checks, which remind us of how important it is to protect, preserve and grow the freedom we enjoy. It is because of this freedom that a network like Comedy Central can exist. We treasure our freedom. Let's never take it for granted.

■ **NANCY TELLEM**, president, CBS Entertainment

Following the attacks, there obviously was a disruption of schedules, which did affect the launching of our new series, as well as those of most networks. But as a result, I think we've been more patient with our series. Because viewers have been slightly distracted, and understandably so, we have given our series a bit more latitude and shown a bit more patience in terms of allowing them to find their audience.



I think that after Sept. 11 we have seen a "market correction" similar to what happens on Wall Street. But this was a consumer correction. I think everyone has a renewed interest in what's real and what's important.

ANN MOORE, EXECUTIVE VP, TIME INC.

The biggest impact that Sept. 11 has had on us is economic. We're much more sensitive to the cost of production, and we are more committed to producing with more efficiency, simply because there is less money available.

■ **NEIL BOORTZ**, radio talk-show host

Listeners are hungry for information. The rage is gone, but the resolve is still there. On the one hand, I make sure they get all the information they could possibly use on the show. On the other hand, I make sure I don't bore them so they don't go back to listening to country music.

There are a lot of new listeners to talk radio after 9/11. They tend to be younger, highly educated in professional positions, and surprised at how entertaining and informative talk radio can be. So we have to show them we can deliver the news and information and why talk is such a powerful format. It's not a bad time to be a talk-show host.

I'm sure the thirst will moderate. But these people are aware that we've been attacked, and they want to make sure proper steps are taken so it won't happen again. So it's hard to kill the interest.

■ **DAVID BARRETT**, president/CEO, Hearst-Argyle Television

Recent surveys indicate that, more than ever, Americans are turning to their television sets for news and information about the

nation, the world and their own communities. These studies also indicate that younger viewers, who had long been assumed elusive to newscasters, are now among the most ardent followers of TV news.

Arguably there has never been such a story or such validation of the importance of the local TV medium and of leading local TV stations. We in this country's over-the-air TV industry have done a fine job in covering today's events.

Similarly important is our industry's commitment to operate in the public interest, which has also been much in evidence these last few months. As an industry, we need to not only maintain this important role but to build upon it.

■ **GERALDINE LAYBOURNE**, chairman/CEO, Oxygen Media

Sept. 11 re-energized me personally, and I've spent more time focusing on our mission here as well as with my family. We've been celebrating obscure birthdays and holding our children closer (even though they are both adults!). I also have found myself holding back much less and being much more open with my opinions.

The tragedy has certainly brought America closer together... wouldn't it be great if it rubbed off on our industry, where there is an unprecedented bout of contentiousness? And I hope that this tragedy spurs our industry on to deal with the big social issues and to use technology to our advantage as we do it.

■ **PETER SMYTH**, president/COO, Greater Media

From the audience I saw a greater thirst for information than I have ever seen in my career. The more news you put on, the higher ratings went. People wanted to know everything was OK. On rock and music stations, they wanted to know that. It showed that radio was a local business and [that people] wanted to know what was going on in their towns, that their kids were safe at school.

If we're smart, we'll realize this is a business of localism. Don't jam down commercials; find a balance. If we don't find the balance, we'll become obsolete. If something happens in the community, we should be the first place to go—it's a natural instinct. We should capitalize on that.

Localism is important—we shouldn't put stations on hard drives. Our deejays are telling their listeners, "Don't worry about the rest of the world, we've got our eyes and ears on it. Go back to your life. If anything happens, we're going to tell it." It's called broadcasting, not hamburgers. People want to know what's going on, and they want to be spoken to in a way that respects their intellect.

■ **DANA WALDEN**, president, 20th Century Fox TV

For the most part, I don't think the networks' appetite for development has changed. They're still demanding original and distinctive series that can stand out in a crowded marketplace and offer them the kinds of characters and stories they can get behind from a promotional standpoint. What I don't think we'll see making it onto the air next season are those projects that are exclusively dark and brooding.

■ **DR. LAURA SCHLESSINGER**, talk-show host

What I am concerned about is the mindless ruminating, working on people's emotions. And the media bias. There's been a big reaction, people are seeing bias in media. News-media places are on notice. There will be more pressure from the populace for fair and unbiased [coverage]—it will be a big challenge. That's permanent. Media will be held more accountable, and that's as it should be.

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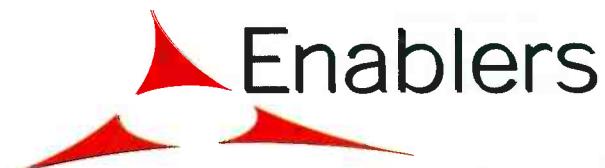
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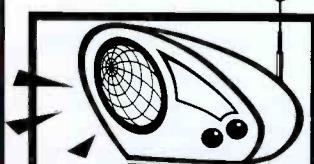
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Itinerary Changes

Travel magazine editors try to keep wary readers interested in globe-trotting

BY TONY CASE

FOLLOWING THE SEPT. 11 TERRORIST ATTACKS, PRESIDENT BUSH ENCOURAGED AMERICANS TO FACE DOWN THEIR FEARS AND GO ABOUT THEIR DAILY LIVES—to shop, to dine out, to take trips on airplanes and trains. Travel magazines have gamely tried to stay the course, even as consumer attitudes about trav-

el have shifted dramatically and the industry has suffered turbulence.

Travel titles continue to run typical seasonal features, such as "The 50 Best Ski Resorts," and to spotlight glamorous international destinations like Brazil and Naples.

Gorgeous models and lush landscapes still dominate covers, as if to take readers' minds off recent events. The beaming newlyweds on the front of the latest *Arthur Frommer's Budget Travel* apparently couldn't care less about terrorist threats and armed soldiers at airports.

But inside their covers, travel magazines have responded to Sept. 11. *Condé Nast Traveler* examines airline safety in its current issue. *National Geographic Traveler* devoted its editor's note this month to the "new realities" of travel. American Express Publishing's *Travel + Leisure* ran a 16-page special report addressing everything from airport security to the benefits of travel insurance.

"The edit has changed," says John Owens, editor of Hachette Filipacchi's *Travel Holiday*, whose December cover story "Home for the Holidays" highlights U.S. destinations. "At the same time, our readers are traveling. The planes are getting fuller," he adds.

Nat Geo Traveler editor Keith Bellows says he's "disinclined" to make "radical changes" in his magazine. "We're looking at what our readers are doing in context of Sept. 11...people are going to be traveling closer to home, no question about that," Bellows says. "But [we're] a magazine that's trying to inspire people to go to farther shores."

Adds *T+L* editor Nancy Novogrod: "We have not abandoned European or Asian coverage...but we are conscious" of the heightened

concerns over international travel. A planned feature on India was shelved because of the military action in central Asia. Meanwhile, an upcoming report on Muslims in China was inspired by current events. And the magazine has expanded its coverage of "spiritual getaways" such as spas and yoga retreats. "People are looking for havens," Novogrod says.

While travelers are concerned about security, many are also interested in the sizable bargains airlines and hotels are using to lure customers. "You can go almost anywhere in Europe for 300 bucks," says Arthur Frommer, editor of Washington Post Co.-owned *Budget Travel*. "Travel is more affordable than ever."

Immediately following the attacks, a *Condé*

Mediaweek Magazine Monitor

BIWEEKLIES December 17, 2001

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	24-Dec	51.58	25-Dec	42.79	20.54%	1,297.70	1,521.75	-14.72%
Forbes ^a	24-Dec	71.40	25-Dec	198.70	-64.07%	3,737.94	6,083.22	-38.55%
Fortune	24-Dec	112.51	NO ISSUE		N.A.	3,963.45	6,270.90	-36.80%
National Review			NO ISSUE			463.41	552.64	-16.15%
Rolling Stone	27-Dec	95.50	28-Dec	80.51	18.62%	1,547.74	1,919.17	-19.35%
Category Total		330.99		322.00	2.79%	11,010.24	16,347.68	-32.65%

a=Publisher's estimates

WEEKLIES December 17, 2001

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	17-Dec	94.58	18-Dec	157.18	-39.83%	3,668.16	5,906.74	-37.90%
The Economist	8-Dec	46.00	9-Dec	75.00	-38.67%	2,499.50	3,135.50	-20.28%
Newsweek ^{c/R}	17-Dec	43.99	18-Dec	42.92	2.50%	1,783.39	2,378.93	-25.03%
The New Republic ^x	17-Dec	7.87	18-Dec	4.63	69.98%	457.47	455.09	0.52%
Time/E&R	17-Dec	40.78	18-Dec	56.28	-27.53%	2,288.92	2,901.61	-21.2%
US News & World Report	17-Dec	10.29	18-Dec	22.23	-53.71%	1,340.80	1,821.39	-26.39%
The Weekly Standard	24-Dec	6.00	25-Dec	10.20	-41.18%	461.50	461.50	0.00%
Category Total		249.52		368.44	-32.28%	12,499.74	17,060.76	-26.73%

SPORTS/ENTERTAINMENT/LEISURE

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
AutoWeek	17-Dec	31.67	18-Dec	29.00	9.21%	1,386.92	1,530.35	-9.37%
Entertainment Weekly	14-Dec	37.20	15-Dec	36.33	2.39%	1,782.19	1,981.12	-10.34%
Golf World	14-Dec	38.81	15-Dec	55.31	-29.83%	1,123.48	1,426.48	-21.24%
New York	17-Dec	48.20	18-Dec	157.70	-69.44%	2,660.40	2,847.20	-6.56%
People	17-Dec	65.82	18-Dec	78.24	-15.87%	3,509.56	4,160.16	-15.54%
The Sporting News	17-Dec	15.67	18-Dec	5.80	170.17%	618.88	604.20	2.43%
Sports Illustrated	17-Dec	77.76	18-Dec	94.51	-17.72%	2,344.23	2,822.11	-16.33%
The New Yorker ¹	17-Dec	34.76	18-Dec	40.89	-14.99%	2,062.34	2,333.45	-11.62%
Time Out New York	12-Dec	110.52	13-Dec	122.66	-9.90%	3,434.84	3,856.56	-10.94%
TV Guide ^x	15-Dec	40.59	16-Dec	46.08	-11.91%	2,713.22	3,128.33	-13.27%
US Weekly ^b	17-Dec	24.00	18-Dec	33.83	-29.06%	935.91	971.52	-3.67%
Category Total		525.00		700.35	-25.04%	22,571.97	25,661.48	-12.04%

SUNDAY MAGAZINES

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
Parade ^x	16-Dec	9.55	17-Dec	9.89	-3.44%	609.28	646.88	-5.81%
USA Weekend ^x	16-Dec	9.61	17-Dec	13.11	-26.70%	558.96	598.68	-6.63%
Category Total		19.16		23.00	-16.70%	1,168.24	1,245.56	-6.21%

TOTALS

E=Estimated page counts; R=revision; X=2000 YTD included an out-of-cycle issue; 1=one more issue in 2001; 6=six more issues in 2001; @=one fewer issue in 2001

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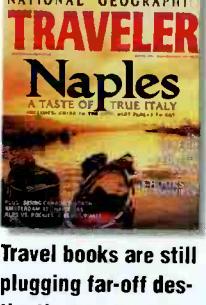


Nast Traveler Web poll found that 94 percent of respondents who held plane tickets said they still planned to use them. "Each day away from Sept. 11, the number [of consumers avoiding travel] gets smaller," says *Traveler* editor Tom Wallace.

Still, the magazine (whose tagline is "Truth in Travel") has provided steady coverage of threats and concerns. In addition to the 5-page piece on airline travel, *Traveler's* December issue has a story by the title's Egypt-based writer on the post-Sept. 11 mood in Middle East capitals. "We're not likely right now to do a feature on the great hotels of the West Bank," Wallace says. "We're aware of the world we live in." Also in response to Sept. 11, the magazine will devote its March issue to the Americas.

Travel magazines, faced with monthly or bimonthly publishing cycles, have begun relying more on their companion Web sites to address security developments. Last month, *T+L's* site launched a daily travel briefing, with links to government agencies and travel companies. "People are looking for an authority, they're looking for guidance," Novogrod says. "There's still an enormous tentativeness."

In advertising, travel titles had a difficult year. Before Sept. 11, they had suffered from the economic downturn that buffeted all magazines. Since the terror attacks, travel mags have faced industry woes such as the bankrupt-



Travel books are still plugging far-off destinations on covers.

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Publisher Jarrett landed \$2 million in new financing and has applied for a circ audit.

Style Counsel

Nylon builds on fashion savvy

Launched in spring 1999 as an edgy, young women's fashion title with a heavy dose of pop culture, *Nylon* has run fairly low on the radar screens of major media buyers. Next year, the magazine will be looking to turn up the heat, thanks to a recent infusion of \$2 million from its investors. The second round of financing will allow the magazine to boost its folio by 24 editorial pages per issue beginning in February. The 10-times-yearly title has added four positions to its small staff, including its first post devoted solely to marketing.

Nylon, which says its circulation has grown from 150,000 at launch to the current 214,000, has applied for its first audit by the Audit Bureau of Circulations for the first half of 2002.

The magazine next year is also planning to seek out partnerships with music and online companies, says publisher Jaclyn Jarrett, who co-founded *Nylon* with her husband, editor in chief Marvin Scott Jarrett, and model Helena Christensen. The Jarretts launched the now-defunct boutique titles *Ratygun* and *Bikini*.

Jaclyn Jarrett describes *Nylon* as a street-wise fashion book for "twentysomethings who are young and trendy, and who don't want to read about sex and guys." In a difficult ad climate this year, Jarrett says, *Nylon* increased its ad pages 10 percent, to 415, and welcomed several new beauty and fashion clients, including L'Oréal, Revlon, Estée Lauder and DKNY.

Nylon is "beautifully done, intelligently edited, and they've found a good following," says Pattie Garrahy, president of PGR Media, who has run ads from client Tommy Hilfiger in the magazine. "They are really in a space of their own." —Lori Lefevre

MONTHLIES January 2002

Delayed advertiser budgets contributed to declines for many monthly magazines in January. Women's fashion books, which are traditionally small this month, were hit hard. *Vogue*, *Elle* and *Harper's Bazaar* all posted sharp declines over January '01, sliding 43.79, 39.13 and 23.51 percent respectively. —LL

	RATE BASE (1ST HALF '01)	CIRC. (1ST HALF '01)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Business 2.0/UD	550,000	N.A.C	31.00	94.00	-67.02%	31.00	94.00	-67.02%
Entrepreneur	540,000	555,831	151.46	155.77	-2.77%	151.46	155.77	-2.77%
Fast Company	680,000	683,499	30.98	74.10	-58.19%	30.98	74.10	-58.19%
Fortune Small Business ¹⁰	1,000,000	N.A.C	NO ISSUE	0.00	0.00	N.A.	N.A.	N.A.
Inc ^A	650,000	658,788	36.57	52.19	-29.93%	36.57	52.19	-29.93%
Red Herring ^W	325,000	352,243	41.00	66.00	-37.88%	41.00	66.00	-37.88%
Technology Review	250,000 ^D	261,150 ^X	16.91	51.39	-67.09%	16.91	51.39	-67.09%
Upside ¹⁰	250,000	308,035 ^B	NO ISSUE	0.00	0.00	N.A.	N.A.	N.A.
Wired	500,000	506,395	46.70	134.30	-65.23%	46.70	134.30	-65.23%
Category Total			172.16	377.98	-54.45%	172.16	377.98	-54.45%
ENTERTAINMENT								
Moveline ¹¹	300,000	307,863	NO ISSUE	0.00	0.00	N.A.	N.A.	N.A.
Premiere	600,000	607,819	24.61	27.33	-9.95%	24.61	27.33	-9.95%
The Source	460,000	465,225	74.99	107.66	-30.35%	74.99	107.66	-30.35%
Spin	525,000	548,846	54.69	57.54	-4.95%	54.69	57.54	-4.95%
Vibe	775,000	777,218	52.61	63.29	-16.87%	52.61	63.29	-16.87%
Yahoo! Internet Life	1,100,000	1,102,801	32.61	76.04	-57.11%	32.61	76.04	-57.11%
Category Total			239.51	331.86	-27.83%	239.51	331.86	-27.83%
ENTHUSIAST								
Automobile	625,000	633,972	54.08	47.63	13.54%	54.08	47.63	13.54%
Backpacker ⁹	285,000	285,570	40.28	44.10	-8.66%	40.28	44.10	-8.66%
Bicycling ¹¹	278,000	286,861	NO ISSUE	0.00	0.00	N.A.	N.A.	N.A.
Boating	None	200,152	123.12	143.65	-14.29%	123.12	143.65	-14.29%
Car and Driver	1,350,000	1,365,195	74.36	89.08	-16.52%	74.36	89.08	-16.52%
Cruising World	155,000	159,224	91.46	95.57	-4.30%	91.46	95.57	-4.30%
Cycle World	310,000	319,489	77.77	84.68	-8.16%	77.77	84.68	-8.16%
Flying	None	308,086	53.83	61.51	-12.49%	53.83	61.51	-12.49%
Golf Digest	1,550,000	1,559,322	70.74	91.69	-22.85%	70.74	91.69	-22.85%
Golf Magazine	1,400,000	1,400,140	73.65	157.15	-53.13%	73.65	157.15	-53.13%
Motor Boating	None	125,505	93.58	139.60	-32.97%	93.58	139.60	-32.97%
Motor Trend	1,250,000	1,253,214	57.16	58.63	-2.51%	57.16	58.63	-2.51%
Popular Mechanics	1,200,000	1,239,737	44.61	47.36	-5.81%	44.61	47.36	-5.81%
Stereo Review's Sound & Vision ¹⁰	450,000	453,944	152.78	203.36	-24.87%	152.78	203.36	-24.87%
Power & Motoryacht	None	157,098	165.25	222.97	-25.89%	165.25	222.97	-25.89%
Road & Track	750,000	772,848	83.56	89.51	-6.65%	83.56	89.51	-6.65%
Sailing World ¹⁰	55,000	57,217	NO ISSUE	0.00	0.00	N.A.	N.A.	N.A.
Stereo Review's Sound & Vision ¹⁰	450,000	454,615	70.82	86.82	-18.43%	70.82	86.82	-18.43%
Tennis ¹⁰	700,000	702,877	NO ISSUE	0.00	0.00	N.A.	N.A.	N.A.
Yachting	132,000	135,406	121.38	152.67	-20.50%	121.38	152.67	-20.50%
Category Total			1,448.43	1,815.98	-20.24%	1,448.43	1,815.98	-20.24%
FASHION/BEAUTY								
Allure	850,000	943,829	47.73	50.54	-5.56%	44.73	50.54	-11.50%
Cosmopolitan	2,600,000	2,642,886	78.35	96.38	-18.71%	78.35	96.38	-18.71%
Elle	950,000	962,230	30.69	50.42	-39.13%	30.69	50.42	-39.13%
Essence	1,050,000	1,050,652	37.68	56.82	-33.69%	37.68	56.82	-33.69%
Glamour	2,100,000	2,139,672	48.72	76.24	-36.10%	48.72	76.24	-36.10%
Harper's Bazaar	700,000	723,302	31.53	41.22	-23.51%	31.53	41.22	-23.51%
Honey ¹⁰	350,000	N.A.C	NO ISSUE	0.00	0.00	N.A.	N.A.	N.A.
In Style ¹	1,400,000	1,634,320	55.64	75.00	-25.81%	156.64	75.00	108.85%
Jane ¹⁰	600,000	630,455	NO ISSUE	0.00	0.00	N.A.	N.A.	N.A.
Lucky	600,000	N.A.C	32.64	N.A.	32.64	0.00	0.00	N.A.
Marie Claire	775,000	910,602	54.54	51.89	5.11%	54.54	51.89	5.11%
Vogue	1,100,000	1,104,876	54.00	96.07	-43.79%	54.00	96.07	-43.79%
W	425,000	442,358	48.97	46.50	5.31%	48.97	46.50	5.31%
Category Total			520.49	641.08	-18.81%	618.49	641.08	-3.52%
FOOD/EPICUREAN								
Bon Appétit	1,200,000	1,283,375	71.39	88.76	-19.57%	71.39	88.76	-19.57%
Cooking Light ¹¹	1,450,000	1,502,670	89.93	84.98	5.82%	89.93	84.98	5.82%
Food & Wine	800,000	907,917	45.57	49.82	-8.53%	45.57	49.82	-8.53%
Gourmet	900,000	956,698	40.00	41.81	-4.33%	40.00	41.81	-4.33%
Category Total			246.89	265.37	-6.96%	246.89	265.37	-6.96%
GENERAL INTEREST								



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Media Person

BY LEWIS GROSSBERGER



See Santa Squirm

MEDIA PERSON HAS ALWAYS FELT—AND HE KNOWS YOU DO,

too, being the spiritual person you are—that the festive holiday season would be greatly diminished without those very special Christmas episodes of our very favorite television series. It would be like the Rockefeller Center Christmas tree lighting without Al Roker, or Ramadan without Dan, or Chanukah spoken without that weird sound from the back of the palate that gentiles can never make properly. Therefore, Media Person will now discharge his sworn duty to provide you with a summary of the best of these holiday shows. You will watch them obediently and without complaint.

The West Wing (9 p.m. Wednesday, NBC) The President (Martin Sheen) is embarrassed when, lighting the White House menorah, he clumsily sets the Oval Office on fire, destroying thousands of dollars worth of historic antiques, including a priceless bust of Rutherford B. Hayes. C. J. (Allison Janney) irritates the press when she tries to cover up the blaze and then makes things worse by desperately blurting that it was a terrorist plot. Leo (John Spencer) becomes so angry he is stricken with a massive attack of heartburn.

JAG (8 p.m. Tuesday, CBS) Admiral Chegwidden (John M. Jackson) enrages children all over the world when he orders Santa Claus (Drew Carey) prosecuted in a secret military tribunal after the jolly elf accidentally violates restricted airspace on Christmas Eve and is shot down by the Air National Guard (Gene Hackman). After Harm (David James Elliott) argues eloquently that Christmas is a time for love and peace, not firing squads, Santa is given life imprisonment.

NYPD Blue (9 p.m. Tuesday, ABC) Andy Sipowicz (Dennis Franz) is trying to spend a quiet Christmas Eve at home with his annoying young son, but every five minutes the doorbell rings, and another emotionally distraught member of the detective squad shows up needing a shoulder to cry on. He finally reaches his breaking point when a sobbing

Kathleen Maguire (Kim Delaney) arrives, clubbing her with his gun butt while screaming, "You're not even on this show anymore, bitch! You don't come on until 10 p.m."

Everybody Loves Raymond (9 p.m. Monday, CBS) Raymond (Ray Romano) becomes upset when he finds out that some people hate Raymond and an even larger number are indifferent to Raymond.

Ally McBeal (9 p.m. Monday, Fox) Ally (Calista Flockhart) is embarrassed when during the office Christmas party she goes into the unisex bathroom and finds her personal assistant, Elaine (Jane Krakowski), in a stall naked with both Cage (Peter MacNicol) and Fish (Greg Germann). But then they all go to the bar downstairs and hear Vonda Shepherd sing a knockout rock'n'roll version of "Silent Night" that makes everyone from the office realize that they're really a family and that love

realizes that his painful, throbbing brain tumor gives him the perfect excuse. Dr. Weaver (Laura Innes) throws away her cane after a psychotic patient announces he is God and is dispensing Christmas miracles to the staff. Dr. Weaver then falls down.

Friends (8 p.m. Thursday, NBC) Rachel, Phoebe and the skinny one all find themselves pregnant soon after Christmas. After a half hour of comical confusion and misunderstandings, they discover that the father is Santa Claus (special guest star Russell Crowe), who came down their chimney Christmas Eve, drugged them and had his way with them.

Malcolm in the Middle (8:30 p.m. Sunday, Fox) Lois (Jane Kaczmarek) is so fed up with the boys' obnoxious behavior that she "cancels" Christmas as a punishment. But the cerebral Malcolm (Frankie Muniz) gets back at her by using his position as star of the show to get her fired from the cast.

America's Funniest Home Videos (8 p.m. Friday, ABC) Writer/director Neil LaButte hosts a look at holiday-themed clips. Included: tots unwrapping gifts they hate and bursting into tears; spiteful teenagers telling their younger

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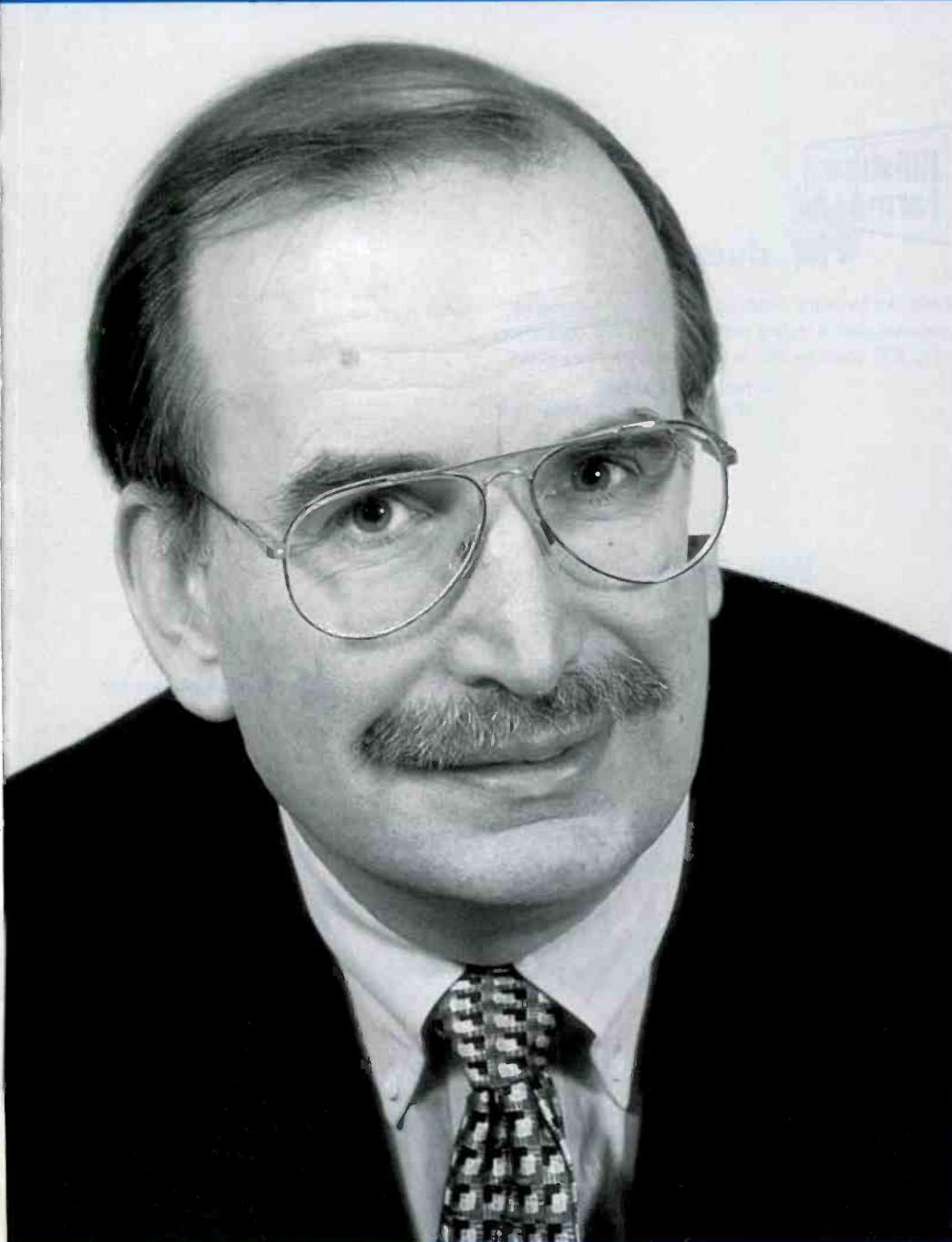
Oz (10 p.m. Sunday, HBO) Warden Leo (Ernie Hudson) dresses as Santa, hoping to lift morale in the always-tense Oswald Correctional Institute by giving out presents and eggnog to all prisoners on Christmas Eve. His body, pierced by more than 160 stab wounds, is found in a laundry chute Christmas morning.

ER (10 p.m. Thursday, NBC) The grumpy Dr. Benton (Erik La Salle) is nonplussed when his son Reese announces he was just kidding about being deaf and can talk and hear normally. Dr. Greene (Anthony Edwards) kills his troublesome teenage daughter when he

siblings Santa is a myth; parents locked in bitter divorce battles who manipulate their children to get back at each other; mothers who punish their kids by canceling Christmas.

Alias (9 p.m. Sunday, ABC) Suspecting Sydney is the SD-6 mole, Sloane orders her tortured and killed. Near death and missing most of her internal organs, Sydney is saved at the last possible moment when her father, Jack, appears disguised as Santa Claus and passionately pleads for peace and understanding, explaining that the agents and counteragents are really a family and that love is the most important gift of all.

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—Bill Carroll
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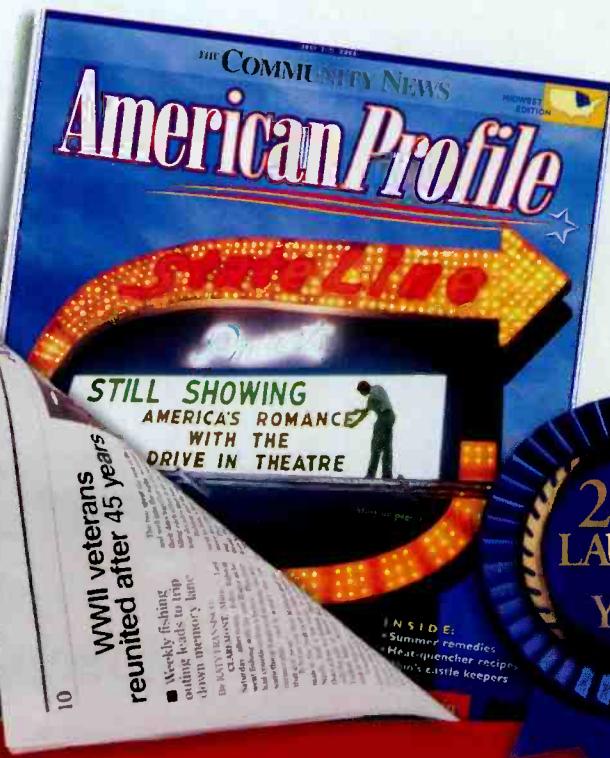
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