

MEDIaweek

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Upfront Opens With a Bang

40% of broadcast networks' business moves in flurry of deal-making PAGE 4

THE MARKETPLACE

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NBC Dreams of Extra Revenue

May charge for use of vintage ads in new series

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Family Fund Triples Output

Shows on WB, ABC and NBC get seal of approval

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Mediaweek Magazine Monitor PAGE 33

Crude, Rude and Socially Acceptable?

Basic cable networks are showing more R-rated fare than ever. Surprisingly, few advertisers are balking

BY TONY CASE

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A Season on the Brink



South Park



The Shield



The Osbournes



Big Daddy

MARKET INDICATORS

NATIONAL TV: HOT

In what is quickly turning into a sellers' market, a consensus of buyers and network execs say the prime-time upfront should top \$7.6 billion, up 1 percent from last year.

NET CABLE: QUIET

Cable was on hold last week as agencies frenetically negotiated broadcast deals. Nets' upfront dollar volume is expected to grow, with CPMs ranging from low-single-digit declines to low-single increases.

SPOT TV: TIGHT

Automotive, retail and political dollars are tightening demand in many markets. Overall spending is pacing 2-4 percent ahead of last year as stations try to ratchet up rates.

RADIO: STEADY

Demand for radio is heating up, with June and July pacing 12-15 percent ahead of last year in markets including Houston and Dallas. Auto remains strong.

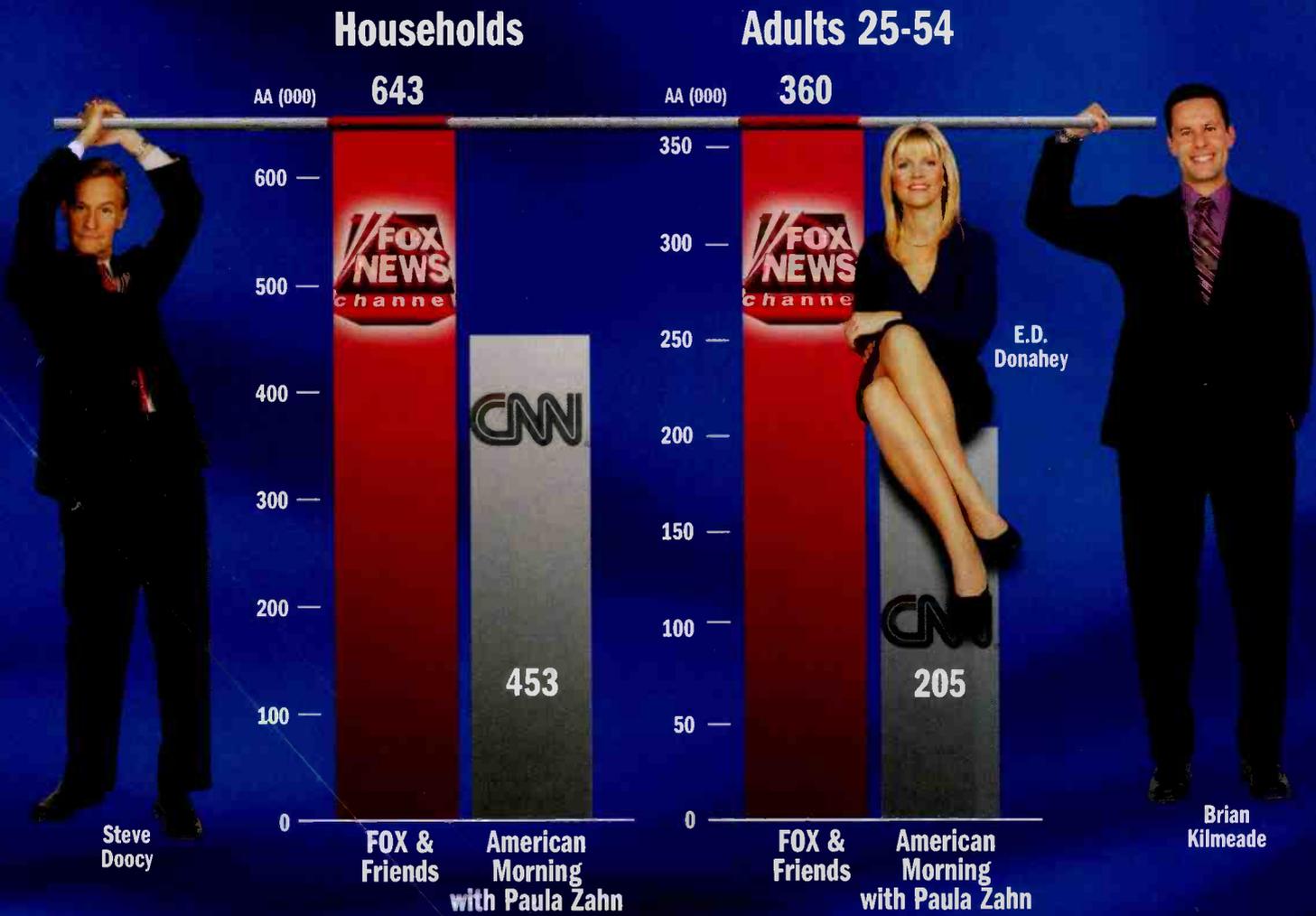
MAGAZINES: BUSY

Some titles report business for third and fourth quarters not seen since the dot-com boom. A rebound in the second half of the year is becoming more likely.



FOX & Friends Raises the Bar

Warmer. Younger. Smarter.
...and Increasingly Higher Rated!



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The Network America Trusts for Fair and Balanced News™

Source: Nielsen Media Research, April 2002 (4/1/02-4/28/02), HH and A25-54 AA(000), M-F 6am-10am program name averages. Fox & Friends vs. American Morning HH and 25-54 AA(000) difference January (12/31/01-1/27/02) vs. April (4/1/02-4/28/02). Subject to qualifications, which will be made available upon request.

At Deadline

■ NIELSEN ASKS HYUNDAI TO BECOME A CLIENT

A new wrinkle has entered into Hyundai Motor Co.'s review of independent media audit firms (*Mediaweek*, May 20). Nielsen Media Research will not allow the audit firms to use its national broadcast data unless Hyundai becomes a Nielsen client. At issue is the audit firms' ability to "rerate" the national broadcast schedule—to verify that a rating an agency says it delivered with a spot running on *Friends*, for example, was actually delivered. "We've been talking to Hyundai about becoming a client," said Anne Elliot, vp/communications for Nielsen. Elliot explained that Nielsen's policy is designed to prevent third parties from sharing its national broadcast research with non-Nielsen clients. But Elliot added that Nielsen policy could allow for "contracts and agreements that lay out permissible uses" by third parties if they only shared the data with advertisers that are Nielsen clients. A representative for Hyundai's World Marketing Group, which oversees the combined Hyundai/Kia media account handled by Aegis Group's Carat and is running the audit firm review, confirmed that Nielsen had contacted the carmaker but said it was too early to tell if or how the review would be affected. Nielsen and *Mediaweek* are units of VNU.

■ ZIFF DAVIS, DUNNING SETTLE SUIT

Ziff Davis Holdings, Ziff owner Willis Stein & Partners and James Dunning, the technology publisher's former chairman/CEO, reached a settlement last week after months of litigation with Ziff Davis agreeing to pay Dunning \$2.6 million, according to a Ziff executive. Last fall, Dunning filed suit after being fired by Willis Stein. His suit cited a breach of contract and intentional infliction of emotional distress and sought \$300 million in damages, as well as punitive damages. Willis Stein then counter-sued for damages. Dunning could not be reached for comment.

■ MEDIA TO FIGHT ESTATE TAX

Broadcasters and newspaper publishers are joining efforts to conclude a reform left incomplete by last year's sweeping tax relief bill that gradually eliminates the federal estate tax but allows it to revive in 2011. The Democratic-controlled Senate is set to vote as early as this week whether to make permanent the repeal of what opponents call the "death tax." Prospects for success are uncertain. The issue looms large for family-owned radio and television stations and family-owned newspapers. Without complex and costly planning, such businesses can face taxes ranging from 37 percent to 55 percent of their value as they pass from one generation to

the next. Critics say such burdens can prove insurmountable, forcing sales to larger public companies.

■ HACHETTE TITLES PARTNER WITH AOL

Hachette Filipacchi Media has partnered with America Online, a division of AOL Time Warner, to make its specialty magazines' product reviews and buyer guides available on AOL, CompuServe and Netscape. The first AOL Complete Guides, created by HFM's *Sound and Vision*, now include the Guide to TV & HDTV and Guide to DVD & Video. Launching online in late summer will be a Car Audio guide and a Camcorders guide, which will use *Mobile Entertainment* and *Popular Photography* content. The three HFM titles will each run full-page ads promoting the online guides.

■ **ADDENDA:** Steve Mandala, Telemundo senior vp of sales for the past three years, was promoted to executive vp of sales, replacing Steve Levin, who left the company. In his new post, Mandala will manage all network sales, development and sales support and report jointly to Telemundo president James McNamara and to Keith Turner, NBC president of sales and marketing...About 30 of the 125 employees of **NewsChannel 8**, Allbritton Communications' Washington, D.C.-area cable news channel, were reportedly given notice last week. The layoffs are part the company's plans to consolidate the operations of NewsChannel 8 and Allbritton's ABC affiliate in Washington, WJLA, into one facility in August...**Hearst Corp.**, publisher of *House Beautiful*, last week acquired *Veranda*, a 393,000-circulation interior design bimonthly, from Atlanta-based Veranda Publications...The AFL-CIO has decided to oppose the merger of **EchoStar Communications Corp.** and Hughes Electronics' **DirecTV**. The giant labor group said the merger would create an anti-competitive satellite services monopoly...E! in August will launch *The Anna Nicole Smlth Show*, a half-hour weekly reality series revolving around the Rubensque model...**Sirius Satellite Radio** on June 1 rolled out its 100-channel subscription radio service to an additional nine states and Washington, D.C., bringing the total number of states to 37.

■ **CORRECTION:** In "Going to Extremes" in this issue (page 18), the number of viewers that MTV's *The Osbournes* attracted for its top-rated episode is stated incorrectly. The actual figure was 7.8 million viewers, which on an average week would place the show in the middle of the broadcast prime-time rankings.

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MEDIWEEK**

Real Simple's Carrie Tuhy cultivates new readers
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FIORENZO BORGHI

**Affiliates to CBS:
Please Fix *The Early Show***

CBS affiliates came away from last week's meeting in Las Vegas with kudos for the network in most areas except for its handling of *The Early Show*, a long-time drain on stations' ratings and ad sales. In the May sweeps, *Early Show* continued to languish far behind NBC's *Today* and ABC's *Good Morning America*.

Some affiliates suggested that the network return part of *Early's* 7 a.m. to 9 a.m. slot to the stations to program locally. But CBS' answer was no. "To be highly competitive, the network needs a nationally based [morning] program," said CBS representative Dana McClintock. "No time is going back."

Problems with *The Early Show* were compounded in April, when co-host Bryant Gumbel announced his departure because of low ratings. The network has not named a permanent replacement for Gumbel. At the affiliates meeting, CBS News president Andrew Heyward said revamping the show is a top priority for this fall. A June 19 meeting is set between Heyward and the affiliates' board.

"*The Early Show* is something that needs to be discussed," said Scott Blumenthal, president/general manager of WISH, LIN TV's CBS affiliate in Indianapolis. "But it looks like the dialogue is open." —*Katy Bachman*

**FCC OKs CC-Ackerley Deal,
Orders Sales in 5 Markets**

Clear Channel Worldwide last week received approval from the Federal Communications Commission to acquire the Seattle-based Ackerley Group. The \$700 million deal will add to Clear Channel's media portfolio 16 TV stations, five radio stations in Seattle (the largest market where Clear Channel, the country's largest radio group, does not own an outlet) and numerous outdoor assets concentrated in the Northwest.

The Ackerley properties will give Clear Channel new TV and radio combinations in 11 markets. In five cities, Clear Channel will be in violation of the FCC's limits on radio-TV cross-ownership. The FCC has (continued on page 6)

Upfront Sprints To Strong Start

40% of business wraps in frenzy of deals; \$7.6 billion total seen

THE MARKETPLACE By John Consoli

The broadcast television upfront market broke late last week in a fast-moving flurry of deal-making. In a sharp and somewhat surprising reversal of last spring's slow-moving, loss-ridden market, an estimated 40 percent of the Big Six broadcast networks' upfront inventory moved in a matter of days last week, and virtually all business is expected to wrap by the end of this week.

One network sales executive described the frenzied pace of buying as "an avalanche of advertiser dollars." And media buyers generally concurred. A consensus of sellers and buyers projected that more than \$7.6 billion will be committed to the networks' 2002-03 prime-time schedules when business wraps. That total would be an increase of more than 10 percent over last year's figure of \$6.9 billion, and more than halfway back to the networks' record take of \$8.1 billion in 2000.

Buyers and sellers said they expected to be doing business until the wee hours of Saturday morning before breaking for the weekend and then returning to their phones on Monday.

The broadcast upfront moved about three weeks earlier than last year, primarily because advertisers are considerably more upbeat about the economy and because their agencies have been eager to get money down in the networks' most-desired inventory before competitors do. While the WB began making some small deals two weeks ago, ratings leader NBC kicked the market into high gear last week when its sales executives were able to convince several major agencies that the network would not budge any further on its CPM rates. At that point, the buyers blinked.

Based on the 40 percent of business completed going into the weekend, the consensus was that NBC will take in a total of \$2.5 billion, up 13 percent from last year's upfront; CBS will

garner \$1.7 billion, up 30 percent; ABC will do \$1.4 billion, down 17 percent; and Fox will take in \$1.3 billion, up 8 percent. The WB, at \$525 million, will be up 10 percent; and UPN, at \$225 million, will rise 50 percent.

CBS' total dollars will be up the most because the network held back inventory in last year's down market. The WB's dollar increase was limited in some degree by the network's desire to hold back some inventory to sell in the

PROJECTED 2002-03 UPFRONT DOLLAR VOLUME AND CPMs

NETWORK	REVENUE (IN MILLIONS)	PERCENT CHANGE FROM '01-'02	CPM CHANGE FROM '01-'02
NBC	\$2,500	+13%	+9.5%
CBS	\$1,700	+30%	+10%
ABC	\$1,400	-17%	+4-5%
FOX	\$1,300	+8%	+6-7%
WB	\$525	+10%	+14%
UPN	\$225	+50%	NA*
TOTAL	\$7,650		

*CPM change could not be calculated because many of UPN's deals are part of CBS' upfront negotiations. Projections by Mediaweek from interviews with network sales executives and media buyers, based on 40 percent of upfront business completed.

scatter market, where the network traditionally has commanded significantly higher rates than it does in the upfront.

While most of the networks had to sell their upfront inventory at declines in cost-per-thousand last year, the CPM tide has swung back to positive in a big way. NBC, which was the first to do deals in last year's upfront and set the tone by accepting CPM decreases of 6 percent to 8 percent, this year completed its early deals averaging CPM bumps of 9.5 percent. CBS, which finished this past season a close second to NBC in household ratings and has a fall schedule that won some positive reviews from buyers, is said to be commanding CPM increases a bit higher than NBC's. However, buyers noted that CBS' ad rates generally are lower than NBC's.

One key indicator of just how strong the marketplace is: Fox, which had a difficult season in the ratings, is expected by buyers and rival networks to take in about \$100 million more

than it did in last year's upfront, with CPM increases of 6 to 7 percent. And while ABC suffered household ratings declines of more than 20 percent this past season, the network is also expected to get CPM increases, averaging 4 to 5 percent. However, ABC is expected to take in far fewer dollars than last year because the network wants to hold back more inventory for scatter. When ABC's schedule failed to meet ratings guarantees last season, the network had to offer so many makegoods that it was left with very little inventory to sell in scatter. In addition, some of the advertisers that agreed to pay CPM increases gave the network fewer dollars.

The WB, with its solid appeal to young female viewers, is again expected to earn the largest CPM increases—projected at 14 percent. UPN is projected to take in as much as \$75 million more than last year, thanks in part to its inventory now being sold in combination with Viacom sibling CBS.

While exuberant network execs said they are not surprised by the upfront turnaround ("It's what we've been saying all along," one crowed), some buyers admit they were caught off-guard. "Things are a lot stronger than we thought they would be," said one top buyer.

Categories driving the broadcast upfront uptick include movies, retail, automotive and telecommunications. "Those categories are hotter than a firecracker," said one buyer. The movie studios, which are enjoying a strong year at the box office, cut their spending in last year's broadcast upfront and wound up paying much higher prices for commercial time in this year's second and third quarters than they would have if they had locked in buys during the spring. The studios wanted to avoid a sequel of that scenario in the upcoming TV season.

The auto category is being fueled by fierce competition between foreign and domestic automakers. Heavy network TV spending by Toyota, Lexus, Nissan, Volkswagen and Mitsubishi is spurring the Big Three U.S. automakers to boost spending in response.

In a deal expected to be completed late Friday, OMD agreed to a cross-platform buy with Walt Disney Co. totaling more than \$1 billion of spending across all Disney media properties. In negotiations for seven months, the year-long deal would allocate dollars from some 100 OMD clients (including Pepsi, Frito-Lay and Dell) to Disney's broadcast, cable, radio, TV station, syndication, print and Web units.

The CPM rates that OMD paid for the ABC prime-time portion of the pact were said to be lower than ABC's anticipated overall CPM gain of 5 percent. The deal, which includes spending of at least \$300 million on ABC, also allocates \$150 million to ESPN and \$80 million to cable network Lifetime. ■

MTV: Close the Cable Gap

New study says broadcast nets' viewer share doesn't merit ad dollars spent

THE MARKETPLACE By Megan Larson

Coming off the ratings success of *The Osbournes*, MTV Networks executive vp of research and planning Betsy Frank is putting the finishing touches on a new study that asks agencies to rethink their cable buys during the 2002-2003 upfront.

Frank and cable sales executives seek to close the ever-expanding gap between cost-per-thousand-viewers rates (CPMs) for cable and broadcast by asking that media buyers not examine broadcast and cable as separate buys, but rather lay down dollars with networks that have the viewers they want. "There has been a change in viewer behavior," said Frank. "The artificial dividing line between broadcast and cable is dissolving, and if it is dissolving for viewers, then why shouldn't they begin to dissolve for advertisers, as well?"

Noting that cable viewership surpassed broadcast for the first time in a non-summer month in April, with a 49.2 share in prime compared to broadcast's 45.6, Frank said Nielsen's power index—a ratio of viewership to share of ad dollars—skews unfairly in broadcast's favor. According to Frank's study, broadcast's share of ad revenue is 53 percent higher than its audience warrants at an index of 153, while cable gets 60 percent less than it should with an index of 40. Frank said her argument is further supported by the fact that all the "buzz" shows on TV this year are on cable. *The Osbournes*, FX's *The Shield* and TLC's *Trading Spaces* have all ranked among some broadcast shows.

Media buyers counter that there are just too many available gross ratings points (GRPs) for cable networks to command broadcast-network rates. Though cable's share of ad dollars may

increase because of overall upfront volume, CPMs are expected to be down on several networks as spending continues to spread out over a growing number of networks and new services. "Cable networks are cannibalizing themselves," said one media buyer. The buyer noted as examples that FX

has become more of a contender due to *The Shield*, Oxygen is growing, and Rainbow is adding commercial inventory on AMC and its new women-focused network, WE. "There are all these new GRPs to buy," said the buyer.

No upfront cable deals have been cut yet outside of cable nets being part of big multi-platform deals, such as OMD's pact with Disney that was expected to close late last week. OMD is also supposedly in talks to cut a cross-platform deal with AOL Time Warner, but agency executives said that no upfront buys will be as big as the \$1 billion Disney deal.

Despite the naysayers, Frank believes that a very different kind of upfront could be around the corner. "The line between broadcast and cable dissolved for some advertisers [targeting kids] years ago," said Frank. Advertisers now consider all kids networks, broadcast and cable, together, and are "allocating their budgets based on who was delivering the kids. But why not the adult marketplace?" ■



Buyers say Frank isn't weighing cable GRPs.

Cashing In on a Vintage

NBC may charge advertisers for use of '60s-era spots on *American Dreams*

TV PROGRAMMING By Alan James Frutkin

NBC is hoping to turn the entertainment value of vintage commercials into a financial windfall. The network confirmed last week it is trying to figure out how to extract cash from advertisers whose classic spots are seen in its period piece *American Dreams*.

"It could be in the form of product-place-

ment fees or ad fees," said Angela Bromstad, NBC senior vp of drama development. "Those details are being worked out."

Bromstad said the network is hoping to finalize its policy with advertisers prior to the fall launch of the series. The pilot episode of the 1960s-era drama, in which a young girl dreams of dancing on Dick Clark's *American*

Media Wire

given the company 12 months to sell either a TV or radio station in Rochester and Syracuse, N.Y., and Santa Maria, Calif.; a TV station or two radio stations in Binghamton, N.Y.; and one TV or four radio stations in Utica, N.Y. In the other six markets affected by the Ackerley deal (Bakersfield, Fresno, Monterey and Santa Rosa, Calif.; Fairbanks, Alaska; and Eugene, Ore.), Clear Channel will be in compliance. Clear Channel won FCC approval to continue to operate KMTZ-TV in Coos Bay, Ore., and KMTX-TV in Roseburg, Ore., both of which are satellites of KMTR-TV in Eugene.

Separately, faced with increased scrutiny on Capitol Hill, Clear Channel chairman/CEO Lowry Mays has formed a political action committee and has asked CC employees to chip in. CC has suggested that employees voluntarily donate up to 1 percent of their base salaries. —KB

Williams Moving to CNBC As Part of MSNBC Overhaul

As MSNBC rebrands itself "America's News Channel" under the direction of flamboyant newsman Jerry Nachman, anchor Brian Williams will be moving over to sister network CNBC. MSNBC said it has not decided on a timetable for the shift of Williams, who last week was anointed as Tom Brokaw's successor on *NBC Nightly News*.

MSNBC, which runs a distant third in the ratings to cable news rivals Fox News Channel and CNN, is moving toward a personality-driven programming style in prime time. The hard news-oriented Williams would not seem to fit well with such a strategy.

The network has hired '80s daytime talk-show king Phil Donohue to front an 8 p.m. show beginning this summer, and it plans to make *Hardball With Chris Matthews* exclusive to MSNBC. Former presidential candidate Alan Keyes also has his own show on the network, *Alan Keyes Is Making Sense*.

NBC announced last week that Williams will succeed Brokaw as *Nightly News* anchor after the presidential election in 2004. Brokaw will continue to make on-air contributions to NBC News. —Megan Larson

Bandstand, features a six-second clip of the classic "Things go better with Coke" jingle.

Although Bromstad declined to discuss the specifics of any negotiations NBC is having with Coca-Cola vis-a-vis *American Dreams*, she added that the soft-drink manufacturer "has been involved with this from the beginning." Representatives for Coca-Cola could not be reached.

While *Dreams* may seem like the perfect show on which to test the use of vintage ads, NBC said there are still hurdles to overcome. Among them are several having to do with repurposing the show.

"It's fine if, in the first run, Coke is a sponsor of the show and there's a vintage ad that runs in some form within the show," said Marc Graboff, executive vp of NBC, West Coast. "But if the show airs at some other point on a cable network like USA or Lifetime and that network wants Pepsi as a sponsor, what do you do?"

Even if the network fails to hammer out an equitable deal for all of the parties involved, Bromstad said viewers may still see vintage spots airing in the pods outside of the show. "I think advertisers are interested in



going back to nostalgia and using older commercials," she said.

But *Dreams* creator Jonathan Prince wants to see those spots inside his series. "This is a TV show about a TV show," he said, underscoring the drama's *Bandstand* setting and its use of old footage from the long-running music program. "I just don't think this opportunity exists in many programs."

To that end, Prince said he hopes to secure rights to classic Pillsbury and Hertz spots, not to mention a live *Bandstand* ad in which Clark plugged a hot, steaming mug of...Dr. Pepper. Times, fortunately, do change. ■

Family Shows Procreate

Programming fund gives three new network series its stamp of approval

NETWORK TV By Alan James Frutkin

The Family Friendly Programming Forum last week gave three new network shows for the fall its stamp of approval: ABC's *8 Simple Rules for Dating My Teenage Daughter*, NBC's *American Dreams* and the WB's *Family Affair*. A fourth new series, ABC's *Veritas*, about a father-and-son archaeology team, also received a nod from the Forum but has yet to secure a spot on the network's schedule.

All the programs were created through funding from the Forum's script-development initiative. Along with WB's third-season drama *Gilmore Girls*, the Forum's show count for next season is the largest since its inception in 1998.

This year also marks the first season in which ABC, CBS and NBC joined the WB in the Forum's script-development fund. "One thing we've all recognized is that what the Forum is doing is just as much a plus for us as it is for them," said Susan Lyne, ABC enter-

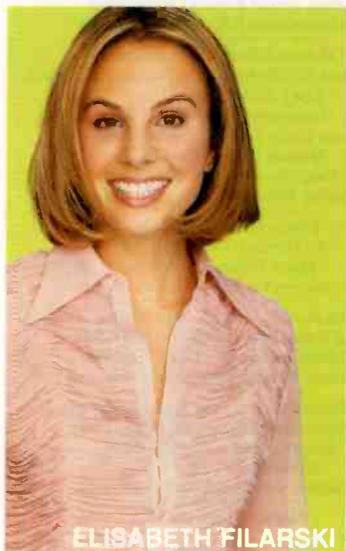
tainment president. "Any time an organization says they'll support the development of material that they think deserves to be on TV, that's something we'll embrace."

Such broad participation also is a sign that while most of the major networks have recently steered their schedules toward more edgy fare, family-friendly programming is once again becoming a priority for them.

"With or without the Forum, we would have done all of the projects we submitted," said Marc Graboff, executive vp of NBC, West Coast. "It's just a nice confluence of events, and it's great for us as broadcasters that we were able to develop and put on the air shows that we think are family-friendly and that the Forum thinks so, as well."

But don't expect broadcasters to promote these shows with any sort of Forum endorsement. "The network has never marketed these shows as a seal of approval," said Jed Petrick,

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Family Affair is WB's 3rd Forum-approved show.

SCOTT HUMBERT © THE WB

president/COO of the WB. "We look at it as a job well done and a simple pat on the back from advertisers."

Lyne agreed. "Anytime you add a stamp of approval from an organization, about which many viewers don't even know, it sounds a little bit like homework," she said. "Shows have to live or die on their quality."

A CBS representative said that among the shows the network had submitted to the Forum's script-development fund were the drama *Jo*, starring Andie MacDowell as a veterinarian, and the comedy *The Lunchbox Chronicles*, about a widowed mother. Neither made it onto the fall schedule. ■

Nets May Lose MSO's Fees

Adelphia owes millions to programmers, which could get nothing in bankruptcy

CABLE TV By Megan Larson

If Adelphia Communications Corp.'s continued financial meltdown drives it into Chapter 11, cable networks running on its systems could lose millions of dollars in back license fees the cable company has yet to pay.

Adelphia, which pays around \$15 per each of its 5.8 million subscribers per month for all of its basic services, is about 2 to 6 months behind on its carriage payments, said affiliate sales executives who were brushing up on bankruptcy law last week. In addition, the Coudersport, Pa.-based cable company—the sixth-largest in the nation—is in arrears on copyright fees and franchise fees.

"If they declare bankruptcy, whatever is owed to us is at risk," said one multinet network affiliate sales executive, who spoke on condition of anonymity. "They owe bondholders tens of million of dollars. Are we more important? I don't think so."

Efforts to pump up the company's rapidly dwindling cash flow so far haven't worked. The company was hoping to sell cable systems in Los Angeles, Georgia, and North and South Carolina, serving one million subscribers to Paul Allen's Charter Communications. However, Charter late last week backed away after Adelphia demanded \$3,600 per sub, which was about \$900 more than Charter wanted to pay.

Cable operators also don't want to assume Adelphia's debt and pending lawsuits filed by disgruntled shareholders. "Its survival will depend on the ferocity of litigation against the company," said Kagan World Media analyst Sharon Armbrust.

Cable networks say they are prepared for losses incurred if Adelphia goes under, even

though distribution fees have helped to shore up network bottom lines lately, as ad sales dropped off sharply in the softening economy.

If AOL Time Warner or Comcast Communications were to eventually buy Adelphia's assets in acquisition deals—or later in bankruptcy court—networks could also lose money as larger operators pay lower license fees due to their considerable reach. For example, if a Top Three MSO buys the systems, sports networks like ESPN, which currently fetch around \$2 per sub, will not likely be able to increase carriage fees by double digits each year.

Future distribution is also a real concern among affiliate executives, who said that any commitments the networks had with Adelphia for new services or distribution of existing services will be lost if it is purchased. "The engine of growth is distribution," said one affiliate exec.

Adelphia's problems began in March, when it was discovered that the company guaranteed \$2.3 billion in undisclosed loans to the Rigas family, whose patriarch, John, founded the company in 1972. Adelphia is now under investigation by the Securities and Exchange Commission and will be delisted by Nasdaq June 3. The stock price has crashed—falling from a 52-week high of \$42 to its closing price Friday of 70 cents. The Rigases resigned from the board of directors last month.

Leonard Tow, who made the unfortunate mistake of selling his Century Communications to Adelphia years ago in exchange for stock, and is now the largest stockholder outside of the Rigases, is locked in a huge battle with the company's interim chairman, Erland Kailbourne, for control of Adelphia's board. ■

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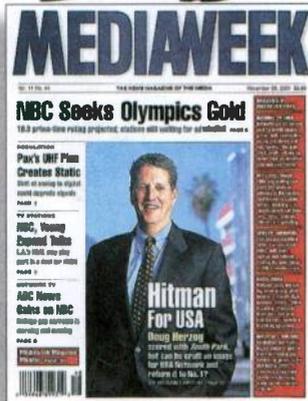
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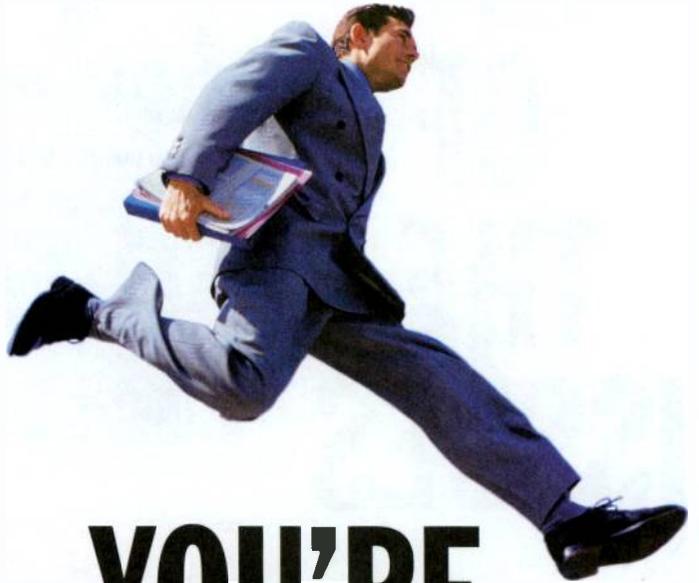
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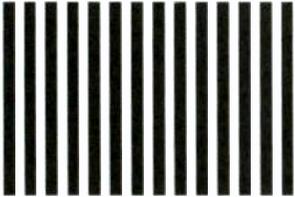
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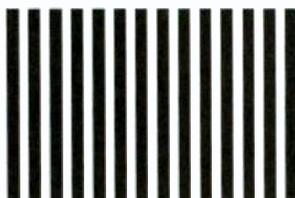
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Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

TV STATIONS

Hispanic Affiliates Post a Strong May

BY KATY BACHMAN

Hispanics are watching more Spanish-language TV, according to the just-released May sweeps data from Nielsen Media Research. So much so that in many markets, even those where Univision has launched a Telefutura affiliate for a third Hispanic TV outlet, viewing of Spanish TV has increased.

In New York, for example, Spanish-language TV viewing grew 71 percent compared to a year ago. In Houston, Spanish-language TV viewing was up 57 percent, while the share of viewing for English stations in the market fell 10 percent.

Although the census adjustments provided some lift to the numbers, it's hardly the whole story. "The simple fact is that the population is growing so fast, and there are only three networks serving the population. It's a captive audience," said Tom McGarrity, co-president of network sales for Univision, Telefutura and Galavision. The Hispanic audience is also fiercely loyal, tending to tune in to the same programs for longer periods of time than general-market audiences.

Nearly across the board, Spanish TV stations increased their local news ratings and in many instances made inroads on their general-market counterparts. In a first for a Spanish TV station in a May sweeps, WXTV, Univision's owned-and-operated station in New York, jumped 62 percent in total-day ratings to rank sixth, besting WWOR, the UPN outlet owned by Fox TV Stations.

News was a particularly strong daypart for WXTV. Its 6 a.m. news, which recently expanded to two hours beginning at 5 a.m., was up 200 percent to a 1.2 rating/5 share from 0.4/2 a year ago. The station's 11 p.m. news was up 52 percent to 3.2/6 from 2.1/5, tying WCBS, CBS' O&O, for third place.

"Bilingual Hispanics prefer to get their news in their native tongue and because of



Univision's New York O&O WXTV saw its 11 p.m. news grow its ratings 52 percent in May.

the ongoing international coverage. It was growing before Sept. 11, but the trend was accelerated by the disaster," said Ted Faraone, a representative for Univision.

WLTW, Univision's O&O in Miami, which has held the top ratings spot overall for 27 consecutive surveys, jumped to first place in the 6 p.m. news with a 7.8, besting WPLG, Post-Newsweek's ABC affiliate. WSCV, the Telemundo affiliate owned by NBC, was third in the time period with a 6.6. Both Hispanic TV outlets tied for second in the 11 p.m. news race with a 6.2/11.

KUVN, Univision's O&O in Dallas, was up 23 percent for its 5 p.m. local news and up nearly 69 percent for its 10 p.m. local news. Similarly in Houston, Univision's KXLN was up 14 percent for its 10 p.m. local news for a fourth-place finish, while each of the top three general-market stations lost ratings and share.

Entravision Communications, owner of 23 Spanish-language TV stations—the majority of them Univision affiliates—saw increases at 6 p.m. on several of its stations' newscasts. WVEA, Entravision's Univision affiliate in Tampa, Fla., doubled its ratings. WVEN in Orlando, Fla., which recently

began local news, increased its ratings 50 percent in its time period. News ratings on KINC in Las Vegas improved by 43 percent.

BOSTON TV STATIONS

Silent Spring for Affils

While stations across the country touted May sweeps wins, Boston TV outlets affiliated with the major networks had to remain mute. That's because they didn't sign up for Nielsen Media Research's new people-meter service, which replaced the old system of diaries and set meters at the start of the May sweeps.

Perhaps the only glimpse non-subscribing stations got of the numbers was a ranking among the top three TV stations in the news blocks printed in a *Boston Herald* story the day after the sweeps ended on May 23. The only media outlets privy to the numbers are Entravision's Univision affiliate WUNI-TV; Independent WNDS-TV in Manchester, N.H.; and the local cable outlets.

"We're much better off. It's validated the Hispanic viewer and given us credibility for our audience," said Gary Marder, general manager for WUNI. "But it's too early to tell [the effect on sales]."

Non-subscribing stations seem committed to holding out from signing with Nielsen, banking on an increasingly healthy TV market and an influx of political dollars expected this summer to take them into the fall. In addition to late-summer congressional primaries in Massachusetts and New Hampshire, a highly contested and well-funded governor's race is revving up.

"We found out life goes on without numbers. We haven't missed a beat," said Mike Carson, vp/gm of WHDH, Sunbeam Television's NBC affiliate, who noted that auto and retail categories have been spending. Agencies admit that supply and demand is making it easier for the stations to stay their course, but they also complain the situation has made it difficult to plan. "It will be tough for stations to do fourth-quarter business without the ratings," said Karen Agresti, senior vp and director of local broadcast for Hill Holliday.

So far, neither agencies nor stations say significant dollars have shifted based on the ratings. "This is coming at a high-demand period," said Paul La Camera, vp/gm for WCVB, Hearst-Argyle's ABC affiliate. "So far, neither side is blinking." —KB



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Market Profile

BY EILEEN DAVIS HUDSON



PETER J. SCHULZ/CITY OF CHICAGO

Chicago

HELPING CHICAGO LIVE UP TO ITS MONIKER AS THE WINDY CITY, GUSTY POLITICIANS' ad spending has historically fueled the city's media economy, and this year is no exception. The market has already benefited from several strong primary races and is expecting a robust gubernatorial con-

test ahead of the November election.

The automotive category, the single-largest industry in Chicago, plays an important role in determining the overall economic health of the area. For example, the Chicago Automotive Trade Association's annual Chicago Auto Show, held in January, is the largest auto show in the country, drawing more than 650 dealers and about 1.5 million people during the two-week event. Chicago media executives see healthy auto and political spending as key harbingers of an economic recovery for the area.

Compared to the anemic advertising climate they faced in 2001, so far this year stations are seeing signs of improvement. Emily Barr, president and general manager of WLS-TV, ABC's owned-and-operated station in the market, says her station is "cautiously optimistic about the future."

Larry Wert, president/gm of NBC's Chicago O&O WMAQ, says the spot TV market is up

8 percent though April compared to last year, if you include political and Winter Olympics dollars. Excluding those factors, the market would still be up, but only by about 5 percent, he says. However, the market has gotten some mixed signals in its attempt to rebound from last year. For instance, ad spending in April was down this year compared to 2001.

The Chicago TV market is the third-largest in the country, with 3.4 million households, according to Nielsen Media Research. WLS-TV is the longtime market news leader. While the station saw its lead at 10 p.m. evaporate in the February sweeps due to the Olym-

pics on WMAQ-TV, WLS regained the lead during the May sweeps.

Barr says that since her station generally gets higher ratings than the average for the network, ABC does better in Chicago than in many other markets. As a result, she says, the weak ABC prime-time programming has not negatively impacted her station as it has many other ABC stations and affiliates. WLS is No. 2 in prime time in Chicago.

One major new development for the station is the impending installation of a server-based newsroom. The new system will mean that any video that is shot in the field or comes in via satellite will go directly into the server, eliminating the need for videotape. Another advantage of the system, says Barr, is that it enables multiple people to view and amend a story at their desktops as it is being edited somewhere else. The new tapeless broadcast system will go online by September. Barr says there will be no layoffs as a result of converting to the new system because of staff buyouts initiated in anticipation of the new system.

WLS' longtime 10 p.m. anchor, John Drury, retired at the end of February. Ron Magers, the 5 p.m. anchor for four years, added the 10 p.m. news to his anchoring duties on March 1. "It's been a very smooth transition," Barr says. In April 2001, WLS hired Judy Shu from KFMB in San Diego to co-anchor its morning news from 5 a.m. to 7 a.m. The market's No. 1 talk show, Chicago-based *The Oprah Winfrey Show*, airs on WLS at 9 a.m. and is repeated in late night.

At the end of last year, WMAQ hired Dr. Deanna Lites from WFOR-TV in Miami as its first-ever health reporter. Lites, a medical doctor, does Health Watch segments during the station's newscasts. Wert says he decided to create this new position after conducting several focus groups. Participants said that health information was among the top subjects they wanted to see in newscasts. As with all NBC O&Os, WMAQ has an ongoing joint sales agreement with Paxson Communication's local Pax TV outlet, WCPX.

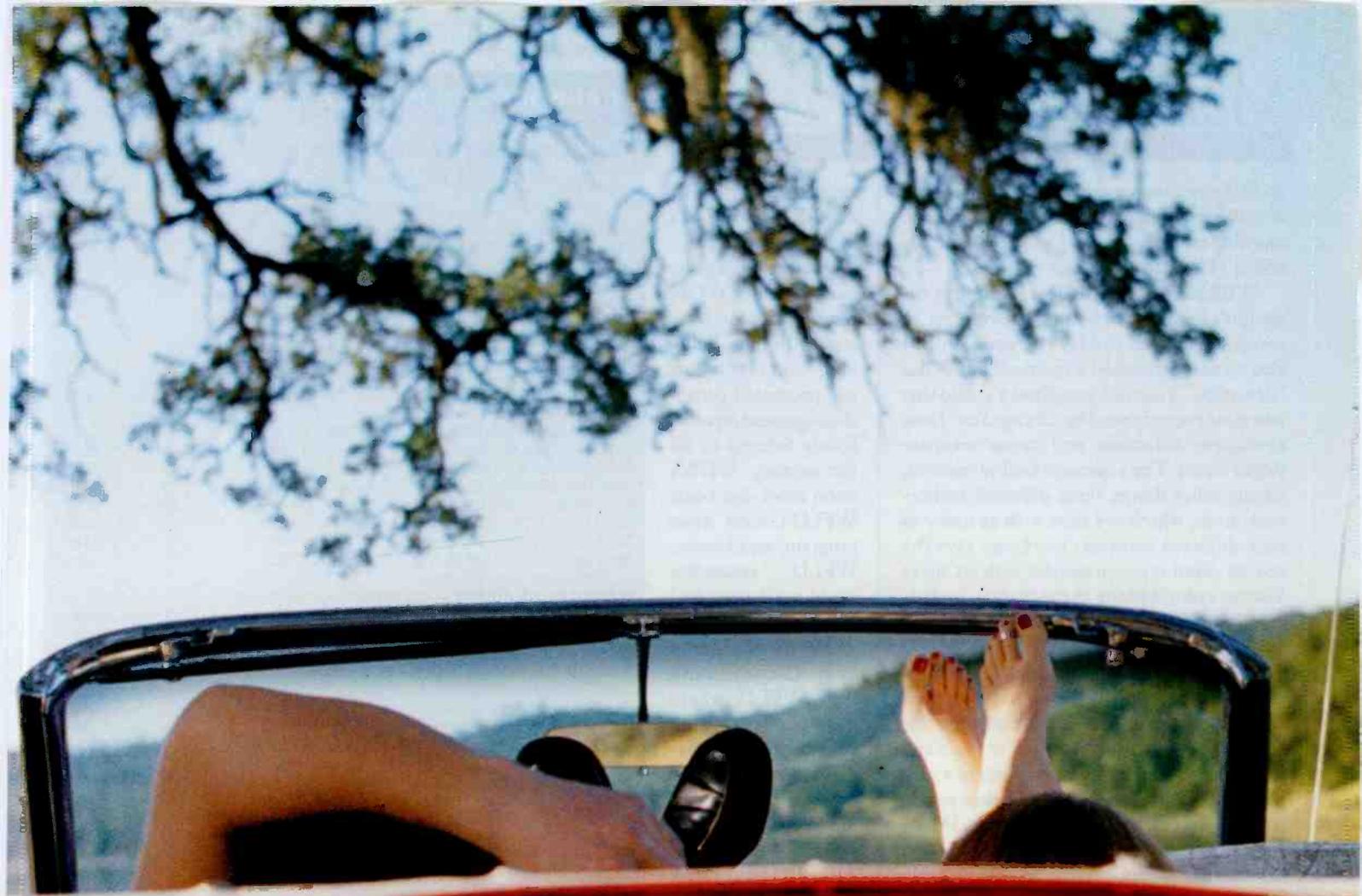
WBBM-TV, CBS' Chicago O&O, continues to shuffle its on-air team. In March, the station welcomed a new 5 p.m. and 10 p.m. co-anchor, Antonio Mora. Mora, who had been a news anchor for ABC News' *Good Morning America*, is paired with Linda MacLennan, who was shifted from the station's 11 a.m. and 4:30 p.m. newscasts. Tracy Townsend, who had been doing the 5 p.m.

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / CHICAGO

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$994,041,126	\$946,993,585
Local Newspaper	\$714,936,867	\$637,838,563
Spot Radio	\$340,749,328	\$373,494,204
Outdoor	\$81,001,569	\$74,535,250
FSI Coupon*	\$22,438,097	\$21,862,081
Local Sunday Supplement	\$12,334,733	\$10,417,017
Total	\$2,165,501,720	\$2,065,140,700

*Packaged goods only. Source: Nielsen Monitor-Plus



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** Findings based on guesswork compiled by professional guesstimators.

Market Profile

and 10 p.m. newscasts, is now co-anchoring at 4:30 p.m. and 5 p.m. Mary Ann Childers, morning co-anchor from 5 a.m. to 7 a.m., has added 11 a.m. to her duties.

WBBM vp/gm Walt DeHaven says his station's morning news ratings were up 15 percent compared to May last year. WBBM also recently launched a multimillion-dollar "newsplex." The station utilized a studio that was most recently used by *Chicago Sun-Times* newspaper columnist and movie reviewer Roger Ebert. The expansive facility features, among other things, three different anchor-desk areas, which are shot with as many as nine different cameras. DeHaven says the station often cross-promotes with its sister Viacom radio stations in the market, including News/Talk outlet WBBM-AM.

Tribune Broadcasting's WB affiliate WGN-TV is making a major acquisition on the programming front, purchasing *Live! with Regis and Kelly* in a multiyear deal for daytime this fall. WGN will also acquire *Will & Grace* and *Dharma & Greg* in syndication, both of which will air during the 5 p.m. to 7 p.m. time period starting this fall, says John Vitanovec, WGN vp/gm. The station acquired *Everybody Loves Raymond* and *Drew Carey* in syndication last fall.

On Jan. 7, WGN expanded its mornings by 30 minutes to 5:30 a.m. to 9 a.m., from 6 a.m. to 9 a.m. The expanded morning news "came out of the gate strong," says WGN news director Carol Fowler. The newscast is second only to WLS in the morning, she says. WGN produces nearly 30 hours of news weekly. Fowler says the station's 9 p.m. newscast was also up 11 percent in May from last year. WGN's late news beats its direct competitor, Fox Tele-

vision's O&O WFLD, as well as WBBM's late news at 10 p.m.

In expanding its morning news, WGN removed its morning anchor from its hour-long noon newscast and promoted general-assignment reporter Randy Salerno to fill the vacancy. WGN's noon news also beats WFLD's noon news program, says Fowler. WFLD executives could not be reached for comment.

WGN also lured away Caryn Brooks from WFLD, where she was managing editor of the newsroom. Brooks is now executive producer for WGN's morning news. WGN produces 170 local sports events, including 80 Chicago Cubs games, 50 Chicago White Sox games and 35 Chicago Bulls Games.

Of those aired, 43 are broadcast by independent station WCIU-TV.

UPN affiliate WPWR-TV, owned by NewsWeb Corp., has struggled in the ratings, although it has had moderate success

with *Ricki Lake* at 5 p.m. Executives at the station could not be reached for comment.

The crowded television market got even more splintered in January, when the Univision network launched its second Spanish-

SCARBOROUGH PROFILE

Comparison of Chicago

TO THE TOP 50 MARKET AVERAGE

DEMOGRAPHICS	Top 50 Market Average %	Chicago Composition %	Chicago Index
Age 18-34	31	31	101
Age 35-54	41	41	101
Age 55+	28	27	97
HHI \$75,000+	28	35	123
College Graduate	12	13	102
Any Postgraduate Work	11	12	110
Professional/Managerial	23	25	107
African American	13	17	135
Hispanic	13	12	99

MEDIA USAGE - AVERAGE AUDIENCES*

Read Any Daily Newspaper	56	59	106
Read Any Sunday Newspaper	64	66	104
Total Radio Morning Drive M-F	22	25	115
Total Radio Evening Drive M-F	18	19	108
Total TV Early Evening M-F	29	27	91
Total TV Prime Time M-Sun	38	41	106
Total Cable Prime Time M-Sun	13	11	86

MEDIA USAGE - CUME AUDIENCES**

Read Any Daily Newspaper	74	77	103
Read Any Sunday Newspaper	77	80	103
Total Radio Morning Drive M-F	75	79	105
Total Radio Evening Drive M-F	73	76	104
Total TV Early Evening M-F	71	66	93
Total TV Prime Time M-Sun	91	94	104
Total Cable Prime Time M-Sun	59	56	96

MEDIA USAGE - OTHER

Access Internet/WWW	62	62	100
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HOME TECHNOLOGY

Own a Personal Computer	68	67	98
Purchase using Internet	37	37	100
Connected to Cable	69	67	98
Connected to Satellite/Microwave Dish	15	10	69

*Media Audiences-Average: average issue readers for newspapers, average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.
Source: 2001 Scarborough Research Top 50 Market Report (August 2000-September 2001)



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Market Profile

language network, Telefutura, on WXFT, giving Chicago its first duopoly. Univision also owns and operates WGBO. Executives for WXFT and WGBO could not be reached for comment. NBC finalized its purchase in April of rival Spanish-language television network Telemundo. The deal gives Chicago its second duopoly, with WMAQ and Telemundo station WSNS.

WSNS vp/gm Leo Ramos says the sister stations intend to capitalize on the opportunities available to both of them. For starters, Ramos says his station will be relocating to the NBC tower in downtown Chicago. Two floors of the downtown building will be completely renovated to accommodate WSNS. The administrative and sales staff will move in September. Once the facility is complete, the remaining staff is expected to relocate by early next year, Ramos says.

Ramos says WSNS' 10 p.m. news climbed 83 percent in May compared to the same time period last year, and its 5 p.m. news was up 14 percent year-over-year. Ramos credits new news director Roberto Pons for much of the growth. Pons came aboard last August from Miami, where he had worked as a producer for the Telemundo network. Chicago's Hispanic population is dominated by residents of Mexican heritage, and Ramos says, "Now [we're doing] stories that we know have a direct appeal to the economic and social assimilation of our audience in this country."

Independent station WCIU-TV, which is owned by Weigel Broadcasting, carries more ethnic-focused syndie fare, like *The Wayans Brothers* and *Living Single*.

Cable penetration in the Chicago market is 67 percent, slightly below the national average of 69 percent for the top 50 markets, according to Scarborough Research (see *Scarborough chart on page 14*). Satellite service has not caught on as much here as in some

markets. The sign-up rate for satellite service is 10 percent, significantly below the 15 percent average in the top 50 markets, according to Scarborough. AT&T Broadband is the largest cable system operator in the market.

The Chicago newspaper market includes Tribune's flagship *Chicago Tribune*, which boasts the largest daily circulation in the nation, and the Hollinger International-owned *Chicago Sun-Times*. While the *Tribune* is more of the traditional daily broadsheet, the *Sun-Times* is a brasher, more colorful tabloid known for its high-powered columnists and its extensive sports coverage.

The *Tribune's* daily circ Monday and Tuesday was flat at 536,469, while its Wednesday-to-Friday circ rose 1.6 percent to 689,026. Its Sunday circ rose fractionally to 1,016,103, according to the Audit Bureau of Circulations. The *Sun-Times* has a daily circ of 487,480 and a Sunday circ of 382,471. Both circ figures are up slightly for the six months ended March 31 compared to the same period last year.

In a bit of editorial drama in early May, *Chicago Sun-Times* managing editor Joycelyn Winnecke and her husband, *Sun-Times* sports editor Bill Adeo, dealt a blow to the paper when they both jumped to the archrival *Tribune*. She filled the new position of

national associate managing editor, while Adeo became a deputy sports editor. Beyond hiring its editors by the couple, the *Tribune* installed Bob Rowley in the recently created position of national editor. Previously, one person oversaw both the national and foreign desks. Rowley had most recently served on the *Tribune's* editorial board.

The addition of Adeo to

NIELSEN RATINGS / CHICAGO

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	ABC	WLS	8.9	19
	ABC	WLS	8.9	19
4:30-5 p.m.	NB	WMAQ	4.2	9
	CBS	WBBM	2.9	6
5-5:30 p.m.	ABC	WLS	8.8	17
	Fox	WFLD*	6.6	13
	NBC	WMAQ	5.3	10
	WB	WGN*	3.6	7
	UPN	WPWR*	3.3	7
	CBS	WBBM	2.8	5
	Pax	WCPX	2.0	4
	Univision	WGPO	2.0	4
	Independent	WCIU*	1.6	3
	Telemundo	WSNS	1.1	2
6-6:30 p.m.	ABC	WLS	9.6	17
	Fox	WFLD*	8.4	14
	WB	WGN*	7.1	12
	NBC	WMAQ	5.5	10
	CBS	WMMB*	4.2	7
	Univision	WGBO*	3.1	5
	UPN	WPWR*	2.9	5
	Independent	WCIU*	2.5	4
	Pax	WCPX*	0.7	1
	Telemundo	WSNS*	0.3	1

Evening News

9-10 p.m.	WB	WGN	6.1	9
	Fox	WFLD	5.0	7
10:30-11 p.m.	NBC	WMAQ	13.0	21
	ABC	WLS	12.3	19
	Fox	WFLD*	6.8	10
	WB	WGN*	5.5	8
	CBS	WBBM	5.5	8
	Univision	WGBO	2.4	4
	UPN	WPWR*	2.3	3
	Independent	WCIU*	1.8	3
Telemundo	WSNS	1.1	2	
Pax	WCPX*	1.0	2	

*Non-news programming. Data includes Olympics/Late News telecasts. Source: Nielsen Media Research, February 2002

sports cements the reorganization of that department. In January, sports editor John Cherwa was sent to Orlando to oversee Tribune Co. sports coverage and edit special projects for Tribune's *Orlando Sentinel*. Deputy sports editor Dan McGrath was tapped to fill Cherwa's spot and is now joined with Adeo as one of two new deputy sports editors at the paper.

The *Tribune*, which converted to a 50-inch width and went through a redesign in March 2001, recently kicked off the latest push on a multiyear \$100 million packaging-and-distribution project. On Sunday, May 26, the paper began collating its Sunday inserts and coupons along with certain sections of the paper, such as the *Chicago Tribune Sunday Magazine*, comics, *Parade* and *TV Week*.

About 100,000 copies of the Sunday paper with the wrapped inserts are being distributed to areas outside its primary market, including parts of Wisconsin and Michigan. The *Tribune* will then hit suburban areas and work its way into the city as it expands its section-collating system. A new 117,000-square-foot facility was built for the project.

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	2 AM, 5 FM	21.4	\$162.1	29.4%
Clear Channel Comm.	1 AM, 5 FM	20.0	\$117.4	21.3%
Bonneville International	4 FM	11.0	\$67.9	12.3%
Tribune Broadcasting	1 AM	5.6	\$37.0	6.7%
Emmis Communications	1 FM	2.8	\$21.6	3.9%
Hispanic Broadcasting	2 AM, 1 FM	3.0	\$19.4	3.5%
Spanish Broadcasting	1 FM	3.3	\$12.3	2.2%
NextMedia Group	1 AM, 4 FM	2.4	\$8.4	1.5%
Crawford Broadcasting	2 FM	3.9	\$7.7	1.4%
Big City Radio	3 FM	1.5	\$7.4	1.3%
Window to World	1 FM	2.9	\$6.2	1.1%

Includes only stations with significant registration in Arbitron diary returns and licensed in Chicago or immediate area. Ratings from Arbitron Winter 2002 book; revenue and owner information provided by BIA Financial Network.

NEWSPAPERS: THE ABCS

Eventually, every Sunday paper, whether newsstand or home delivery, will have the packaged section, says Patty Wetli, manager of communications for the paper.

"The preprint business is huge for us," she says. "We have 68 percent of the preprint market in Chicago, we wanted to grow that." The wrapped inserts and features will allow the paper to include more inserts into the Sunday paper, allow more targeted zones for advertisers and provide convenience to readers, Wetli says. *The Washington Post* is the only other U.S. paper collating its inserts.

Hollinger International also owns Suburban Chicago Newspapers (SCN), a chain of dailies covering counties ringing Cook County. The chain has a combined daily circulation of 100,541 and a combined Sunday/weekend circ of 114,889. The chain is made up of four dailies, *The Beacon News* in Aurora, Ill.; *The Courier News* in Elgin, Ill.; *The Herald News* in Joliet, Ill.; and *The News Sun* in Waukegan, Ill. The group also publishes 13 Sun Publication-owned weeklies in the Chicago suburbs.

SCN competes with privately held Paddock Publications' *Daily Herald*, which covers Cook, DuPage, Kane, Lake and McHenry counties. The Paddock family built a chain of weekly newspapers into the *Daily Herald*, the third-largest newspaper in Chicago (daily circ 149,605, Sunday circ 149,889). The company's patriarch, Stuart R. Paddock Jr., died on April 15. He was 86.

The 97-year-old *Chicago Defender*, which has an audited daily circ of 25,000, is the only daily paper targeting Chicago's African American community. The paper is one of several owned by the Sengstacke family that are in the process of being sold. Publisher Eugene Scott says he doesn't know when the sale, which has been tied up in the courts, will be finalized.

Crain's Chicago Business is also a major player in the local newspaper market. The flagship of Crain Communications, the paper is considered by some to be the best regional business newspaper in the country.

Chicago's radio market ranks third in the country. Infinity Broadcasting dominates the local radio scene with a 29.4 percent advertising market share, followed by Clear Channel Communications at 21.3 percent and Bonneville International at 12.3 percent (see *Radio Ownership chart on page 16*).

Although Tribune only has one radio station in the market, its WGN-AM is the No. 1 station overall and in morning drive. It's also the top biller, taking in an estimated \$37 million in 2001. That's enough to give Tribune a

6.7 percent share of the ad revenue, according to BIA Financial Network.

ABC Radio continues to struggle to find the right format for its WZZN-FM. The station has changed formats several times in the last two years, going from Classic Rock to '80s Hits and most recently to Alternative. The ratings were up slightly among listeners 12-plus in the Arbitron Winter 2002 book. Bill Gamble, WZZN-FM program director, says the '80s Hits format "just didn't have the legs to be a long-term format in the market."

NextMedia Group owns 11 stations in Chicago, although only 5 of them show up in the Arbitrons. On Jan. 28, the company flipped its Nostalgia station WAIT-AM to the already crowded News/Talk format.

Gary Castaldo, operations manager and program director for WAIT and Adult Contemporary station WZSR-FM, says the station is different from the competition because it empha-

sizes suburban news coverage rather than city coverage. He also says WAIT hopes to attract new listeners with syndicated programming, including Fox News Channel personality Bill O'Reilly.

As for outdoor advertising, Viacom Outdoor; Clear Channel Outdoor; and Baton Rouge, La.-based Lamar Advertising are the three largest outdoor players serving the Chicago market. ■

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Cook County: 1,979,076 Households				
<i>Chicago Tribune</i>	366,341	545,381	18.5%	27.6%
<i>Chicago Sun-Times</i>	364,159	311,331	18.4%	15.7%
<i>Daily Herald</i>	67,522	67,016	3.4%	3.4%
<i>Daily Southtown</i>	46,298	52,285	2.3%	2.6%
DuPage County: 336,504 Households				
<i>Chicago Tribune</i>	93,724	144,348	27.9%	42.9%
<i>Chicago Sun-Times</i>	37,892	31,412	11.3%	9.3%
<i>Daily Herald</i>	35,771	34,661	10.6%	10.3%
Lake County: 225,443 Households				
<i>Chicago Tribune</i>	57,553	82,807	25.5%	36.7%
Suburban Chicago Newspapers		26,173		11.6%
<i>Daily Herald</i>	21,904	22,274	9.7%	9.9%
<i>Waukegan News-Sun</i>		21,282		9.4%
<i>Chicago Sun-Times</i>	16,303	13,572	7.2%	6.0%
Will County: 166,057 Households				
<i>The (Joliet) Herald-News</i>	33,930	38,210	20.4%	23.0%
Suburban Chicago Newspapers	33,814	36,206	20.4%	21.8%
<i>Chicago Tribune</i>	29,863	48,754	18.0%	29.4%
<i>Chicago Sun-Times</i>	16,877	15,679	10.2%	9.4%
<i>Daily Southtown</i>	5,316	6,077	3.2%	3.7%
<i>The (Kankakee) Daily Journal</i>	1,427	1,813	0.9%	1.1%
Kane County: 134,276 Households				
Suburban Chicago Newspapers	36,708	38,620	27.3%	28.8%
<i>Chicago Tribune</i>	26,113	42,711	19.4%	31.8%
<i>Aurora Beacon News</i>	20,238	22,384	15.1%	17.7%
<i>Daily Herald</i>	18,188	17,702	13.5%	13.2%
<i>Elgin Courier News</i>	14,702	15,741	10.9%	11.7%
<i>Kane County Chronicle</i>		13,071		9.7%
<i>Chicago Sun-Times</i>	10,375	7,857	7.7%	5.9%
McHenry County: 91,730 Households				
<i>The (Crystal Lake) Northwest Herald</i>	33,359	34,819	36.4%	38.0%
<i>Chicago Tribune</i>	16,057	27,051	17.5%	29.5%
<i>Chicago Sun-Times</i>	4,404	3,878	4.8%	4.2%
<i>Daily Herald</i>	3,815	3,949	4.2%	4.3%
Kendall County: 19,101 Households				
Suburban Chicago Newspapers	8,015	8,926	42.0%	46.7%
<i>Aurora Beacon News</i>	5,169	6,027	27.1%	31.6%
<i>Chicago Tribune</i>	2,511	4,032	13.1%	21.1%
<i>Chicago Sun-Times</i>	650	445	3.4%	2.3%

Source: Audit Bureau of Circulations

RADIO LISTENERSHIP / CHICAGO

STATION	FORMAT	Avg. Qtr.-Hour Share Morning Drive, 12+	Evening Drive, 12+
WGN-AM	News/Talk	8.5	4.9
WBBM-AM	News	7.9	4.2
WLS-AM	News/Talk	5.0	5.2
WTMX-FM	Adult Contemporary	4.4	3.2
WGCI-FM	Urban	4.1	4.7
WBBM-FM	CHR/Dance	4.0	4.7
WKQX-FM	Alternative	3.9	2.9
WVAZ-FM	Urban Adult Contemporary	3.7	3.2
WLEY-FM	Mexican	3.2	3.7
WLIT-FM	Soft Adult Contemporary	3.1	3.1

Source: February-March-April 2002 Arbitron Radio Market Report



Going to Extremes

In their quest for ever more viewers, several basic cable networks have pushed the limits of acceptable programming. Surprisingly, most advertisers are OK with it. **BY TONY CASE**

HARD-HITTING TV: *The Shield*, starring Chiklis (left), may have lost some advertisers but has attracted some of FX's biggest audiences.



A dead woman lies on a kitchen floor completely naked, except for an oven mitt covering her groin. Her breasts are exposed. Two cops, Dutch and Claudette, discuss her murder.

Dutch: *Nice. You don't see a rack like that every day.*

Claudette: *It's called rigor [mortis].*

Dutch: *Rigor or no rigor; that's a serious rack.*

Claudette: *Do you want me to give them a squeeze?*

Dutch: *How much time do we have before the M.E. [medical examiner] shows up?*

Welcome to the bold new world of basic cable television.

In an age of HBO's bloody, foul-mouthed *The Sopranos* and Showtime's sexed-up *Queer As Folk*, it almost seemed quaint when the cable network FX rolled out what it promised would be TV's grittiest, most shocking cop series, *The Shield*. Then, all hell broke loose.

Nearly a decade after audiences, critics and advertisers were delighted and outraged by the never-before-seen-or-heard-on-broadcast-TV language and nudity of Steven Bochco and David Milch's groundbreaking *NYPD Blue* over at ABC, FX this spring found itself catching some of the same bouquets, and flak, for its hard-hitting police drama.

It took all of five minutes for the show's filthy talk, sizzling sex and topless murder victims to raise the hackles of the Parents Television Council, a Los Angeles-based watchdog group founded by conservative columnist and activist Brent Bozell.

The PTC, whose advisory committee includes the likes of Pat Boone, Naomi Judd and Sen. Joseph Lieberman, aggressively went after *The Shield*, posting bits of dialogue from the series on its Web site ("Suspect to cop: *Man, suck my d—!*") and launching a concerned-citizens campaign aimed at getting advertisers to reconsider their support for the program. PTC adherents bombarded advertisers with e-mails and phone calls, and soon *The Wall Street Journal* and *The Hollywood Reporter* were tallying up defecting sponsors while duly reporting the show's critical raves and enviable ratings (*The Shield* has averaged better than 3 million viewers, a fraction of the typical prime-time broadcast audience but very impressive for a basic cable program, and enough to put it in cable's top 20).

There's some question about the actual number of advertisers to break ranks with *The Shield*, which was reported as high as 17 at one point. But at least 11 sponsors—including Palm Inc., MasterCard International and WD-40 Co.—did yank their spots, while a handful, including The Gap and Orbitz.com, promised to review their relationship with the show. Still others, including Best Buy, Foster's Beer, GlaxoSmithKline and software maker Roxio Inc., have stuck with *The Shield*.

For its part, FX continues to believe in the series, starring Michael Chiklis, ordering a second, 13-episode season. As Brad Adgate, senior vp of research for Horizon Media in New York, points out, *The Shield* does "huge numbers for FX and is certainly their highest-rated series. If 11 of 100 advertisers back out, I don't think that will deter them."

FX clearly has tired of the advertiser revolt, and its executives now refuse to talk about the issue. "There's no need to justify or validate stories with regard to advertisers on *The Shield*," says John Solberg, the network's vp of public relations, who goes on to vigorously defend the show: "This is not shock television, for the sake of saying, 'Hey, let's do something controversial.' When you do that, people will tune in and then tune out. The content has to move the storyline forward."

Twenty years after MTV changed the tube forever, it's hardly news that cable, like the broadcast nets, is pushing the bounds of TV decency. Basic cable—which, unlike broadcast TV, doesn't have the Federal Communications Commission breathing down its neck—traditionally has been freer terrain. But generally, the standards of basic cable have mirrored those of the broadcast nets—after all, both have to answer to their advertisers. With the proliferation of highly rated, award-winning original programming on premium cable channels such as HBO's *The Sopranos*, *Sex and the City* and *Six Feet Under* and Showtime's *Queer As Folk*, basic cable, craving a piece of that action, is relaxing content guidelines like never before, making waves with such shows as *The Shield*, Comedy Central's *South Park* and *The Man Show*, E!'s *Howard Stern*—and pretty much anything on MTV, most notably *The Real World*, *Jackass*, *Undressed*, the channel's "Spring Break" specials and critical and ratings darling *The Osbournes*, with its barrage of bleeped-out "F" words.

And eyebrow-raising programming is showing up in some of the unlikeliest places. TV sports giant ESPN, which ran its first-ever original movie, the Bobby Knight biopic *A Season on the Brink*, liberally sprinkled in the "F" word. USA Network presented the Adam Sandler flick *Big Daddy* uncut and uncensored, proudly trumpeting that fact in a slew of

We're

BIG



WE

And we TR

TM

Another raging success

from MTV Networks!

gager

promised to GROW
the New TNN bigger.
MULTIPLIED THE AUDIENCE in JUST 18 months.
TNN WAS RANKED 22ND!
Now, we're TOP 5.

WE ARE
The New TNN

We're

YOU

We promised to GROW The New TNN YOUNGER.

In the summer of 2000,

the channel's
median age

Now, it's 36. 19

A WHOLE GENERATION YOUNGER.

WE ARE

The New TNN

1997



was 55.
years younger.

Another raging success
from MTV Networks!

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We're



Another raging success
from MTV Networks!

TM

Cher

We promised to **GROW**

The New TNN RICHER.

And we increased our median income to become

the richest of the

TOP 5 CABLE TV NETWORKS.

We're rich!

WE ARE

The New TNN

promos. Even the little guys are getting into the game: the Trio cable network this month presents “Uncensored Month,” featuring uncut versions, commercial-free, of controversial films including *The Last Temptation of Christ* and *Last Tango in Paris*.

In its recent report “Wired for Raunch,” the PTC lamented: “The present sorry state of original prime-time basic-cable series is not inevitable, but it will continue as long as the cable industry’s mindset—edgy equals entertaining, wholesome equals boring—persists.” The PTC started monitoring basic cable in 2000, due, in part, to the fact that by the late ’90s basic cable was reaching better than three-quarters of American households, says the organization’s research director Melissa Caldwell. The PTC is most worried about the increasing access children have to programs such as *South Park* (which the PTC has labeled basic cable’s most offensive show) and MTV’s *Undressed*, which Caldwell calls “as close to pornography as you can get on basic cable.”

Christian Coalition and the Southern Baptist Convention, which have taken issue with raunchy TV programming and have accused the government of not doing enough to curb it. Powell said he’d be in touch.

Then, in the span of a single week this spring, MTV launched *The Osbournes*, this year’s most acclaimed and hilarious reality series, and FX introduced *The Shield*.

Stacey Lynn Koerner, senior vp of broadcast research for Initiative Media, whose clients include America Online, Home Depot and Gateway, says basic cable has little choice but to follow the lead of HBO and Showtime, whose series and stars grab Emmys and Golden Globes, and make the cover of *Entertainment Weekly* and *Newsweek*. Viewers are obviously clamoring for more spice in their TV programming, she says. “Nobody wants to admit that they like to watch a violent series or one with sexually explicit content,” says Koerner. “We’re caught between who we think we are and what we actually watch on TV.”

Yet clearly, there’s increasingly an audience for brave new programming. MTV’s *The Osbournes*, with a tattooed, bat-head-chomping, “F”-word-loving rock star at its center, has been embraced by as many as 11 million viewers for its highest-rated episode, better than the average for most broadcast shows. (MTV wasted little time ordering a second season.) Even Dan Quayle is a believer.

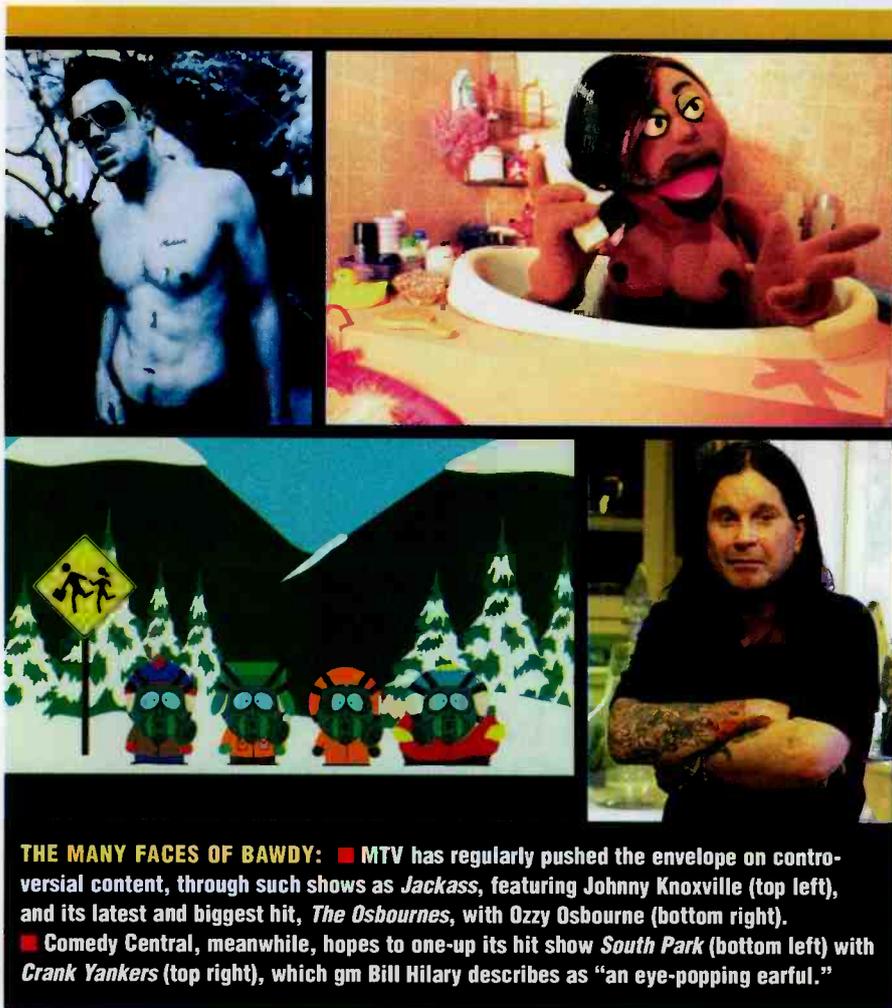
Besides ratings, one need look no further than the networks’ online message boards to see that the public overwhelmingly approves. Those who tuned into ESPN’s Bobby Knight flick had more to say about production qualities like editing and sound than any dirty talk. Although a few registered complaints (one viewer wrote that ESPN “lowered its standards,” and another called such language “unacceptable” for basic cable), many others said they appreciated what they saw as an honest portrayal of the potty-mouthed Indiana basketball legend.

It says something that ESPN aired an alternate, cleaned-up version of *A Season on the Brink*—which delivered an audience one-seventh the size of the uncensored version, according to Mark Shapiro, senior vp/general manager for programming and acquisitions. “You can choose a different subject, but you cannot sanitize Bob Knight,” he says. “The language is very much a part of the man, and to take that away wouldn’t allow ESPN to give an accurate portrait.” As for the advertisers, the executive says, the network didn’t hear a peep.

Of course, advertisers have a long history of avoiding shows they deem too risky. As *The Shield* defections show, many sponsors still get cold feet when boundaries are pushed too far. For example, MasterCard steers clear of programming with “excessive or gratuitous violence” or “offensive social material,” says spokesman Chris Montero.

But more major advertisers—especially those targeting the youth market—out and out admit they care more about demos and ratings than risqué content.

The Gap says its media placement is based strictly on “readership and viewership.” A spokeswoman for Best Buy admits that the electronics chain has “no standards for programming—we don’t even look at the show. We purchase blocks of time and look at the demos—we’re not purchasing a TV program at all.” Miller Brewing Co., which sponsored the Knight movie, also follows “no guidelines in regard to content,” says its brand communications manager Ron Acosta. “The networks have



THE MANY FACES OF BAWDY: ■ MTV has regularly pushed the envelope on controversial content, through such shows as *Jackass*, featuring Johnny Knoxville (top left), and its latest and biggest hit, *The Osbournes*, with Ozzy Osbourne (bottom right). ■ Comedy Central, meanwhile, hopes to one-up its hit show *South Park* (bottom left) with *Crank Yankers* (top right), which gm Bill Hilary describes as “an eye-popping earful.”

While basic cable may not be under the same governmental pressure as the broadcast networks, it’s not completely off the hook. Introducing legislation in February 2001 that would create a “safe harbor” programming block aimed at limiting children’s exposure to TV violence, Sen. Ernest Hollings (D-S.C.) singled out MTV’s *Jackass* and *Beavis and Butthead*, whose antics have inspired copycat teens to wreak havoc. “The question today is no longer whether television violence impacts our children adversely. We know that it does, and we have known it for decades,” Hollings said. Last month, FCC chairman Michael Powell met with representatives of 18 religious and family groups, including the

Nielsen data. Subject to qualifications available upon request.

© 2002 Viacom International Inc. All rights reserved. Sources: Nielsen Top 5 cable TV networks ranked on TBS-48 impressions. 10Q2 vs 5/29/00-9/24/00. Median age: 19Q2 (M.S. 8-17M) vs 5/29/00-9/24/00. Base: P4+. Star Media analysis of Nielsen data. Median (1111) rank for these 5 networks represents each network's #30. First Day: (10/101-2/24/02). MTV analysis of

Bigger younger richer



WE ARE
The New TNN

Another raging success
from MTV Networks!



"F" IS FOR...: ESPN's Bobby Knight biopic, with Brian Dennehy, didn't shy away from his salty language, but no advertisers complained.

their own guidelines for what's appropriate. We look at audience demographics and whether a show delivers the right percentage we're looking for." Miller does stay away from youth-targeted channels, he adds.

Other advertisers admit they struggle between standards of advertising and a desire to reach young adults who are flocking to *South Park* and *Jackass*. The recruitment unit of the U.S. Army "has two conflicting agendas," concedes its media chief, Louise Eaton. "We want to reach men 18 to 24, our primary target audience, but we want to avoid an extremely offensive content environment. That's the contradiction." So, while it upholds the strictest of principles on paper, the Army keeps doing big business on the likes of MTV and Comedy Central. In fact, the PTC ranks the Army among the top sponsors of raunchy programming, along with such big advertisers as News Corp. and Tricon Global Restaurants (Pizza Hut, Taco Bell and KFC). Representatives of News Corp. and Tricon did not respond to requests to talk about their ad strategies. Among those advertisers the PTC praises for supporting family-friendly fare: Wal-Mart; General Mills; and Sears, Roebuck.

For their part, media buyers say doing business with controversial programs—despite the hype, favorable ratings and great demos—remains a slippery slope. "Content is a huge issue—we look at content all the time," says Bill Cella of Universal McCann in New York, whose clients include MasterCard, Sony and Coca-Cola. Cella, who sits on the executive council of the Family Friendly Programming Forum, a group of advertisers encouraging Hollywood to create more family-oriented shows, remembers well the struggle he had drumming up advertiser interest in the nascent *NYPD Blue* when he worked for ABC. In the beginning, advertisers simply wouldn't touch it. The series has since enjoyed many seasons of ratings and critical success.

Though some clients always will be drawn to edgy shows, for the most part advertisers still play it safe, Cella says. "More advertisers are distancing themselves from [questionable] content. If [a show] is over the top, advertisers won't want to be a part of it, and the networks know that." Hype is wonderful—but networks still have to pay the bills, the executive points out. FX is said to be paying more than \$1 million per episode to the producers of *The Shield*, on top of a hefty promotion budget. Clearly, few cable channels can afford to tick off advertisers these days—ad spending on cable in the first quarter of this year plummeted by nearly 16 percent, to \$2.1 billion, from last year, according to Competitive Media Reporting. This as overall ad spending rose by 0.41 percent, helped along by 6.2 percent higher spending on the broadcast nets.

Roy Rothstein, vp/national broadcast research at Zenith Media, which counts General Mills, Toyota and Verizon as customers, agrees that content remains a "big issue," and his firm shies away from placing clients on questionable programming. "I know advertisers are very sensitive about getting letters," says Rothstein, who worked at ABC during the 1970s and recalls the furor over the then-racy *Soap*. Even when it comes to a mega-hit like *The Osbournes*, Rothstein notes, "you never know what they're going to say—and I don't know if [every advertiser] is going to take a chance, despite the ratings."

Since its inception, of course, MTV has pushed the bounds of traditional programming—and has stuck in the craw of social critics. On an installment of the PBS series *Frontline*, Mark Crispin Miller, a New York University professor and author of *Boxed In: The Culture of TV*, outrageously compared MTV's tactics to those of Goebbels, Hitler's propaganda chief. "Propagandists have to listen to their audience very, very closely. When corporate revenues depend on being ahead of the curve, you have to listen. You have to know exactly what they want and exactly what they're thinking, so that you can give them what you want them to have."

MTV president Van Toffler, sounding what's become a familiar refrain among network executives and other peddlers of youth-oriented product, insists his channel simply reflects today's youth culture—and is giving the audience what it wants. "People need to remember what it's like to be a 20-year-old," he says. Despite the critics, Toffler maintains MTV follows strict content standards—scheduling controversial shows late at night, putting parental warnings on racy programs, even appealing to producers of music videos from time to time to cut objectionable content. "Personally, I think we're the least of [critics'] worries," Toffler says. "We do have standards and practices—I can't say that exists on the Web and in the rest of leisure time young people have."

Comedy Central is also forging ahead. Its new series *Crank Yankers*, a bawdy half hour of crank-calling puppets that premiered June 2, promises "an eye-popping earful." Executive vp/general manager Bill Hilary says, happily, the public and advertisers both are opening up: "America wants to look realistically at life, wants to be challenged, wants to see something edgier...and definitely a larger number of advertisers are beginning to understand that the general public is willing to accept certain things. When you've got an audience that's getting bigger and expecting more of that sort of thing, advertisers will eventually follow." Hilary says advertisers are "afraid to say it, but they love us." As for viewer pressure: An infamous episode of *South Park*, in which the word "sh--" was uttered 162 times, prompted all of six complaints.

USA Network president Doug Herzog, formerly president/CEO of Comedy Central and executive vp of programming at MTV, rolls his eyes at any suggestion basic cable content has become blue beyond belief. "I don't think there's anything wrong with sexy, and certainly the world doesn't," he maintains, pointing to his own network's steamy *Silk Stalkings* more than a decade ago. "Anybody who wants to be contemporary has to keep up with the times." Like MTV's Toffler, Herzog contends his network is careful not to air questionable programs at an hour when small children might be watching. "If an 8-year-old kid is up at 10, you can't take responsibility for that. At some point, parents have to take control of their kids' lives. Adult entertainment is promoted and positioned as such. It's not without its gaping holes, but what isn't?"

Herzog remembers when he was at Comedy Central, and the network's censors, on one of the earliest episodes of *South Park*, accidentally let a "sh--" go through. Herzog, watching from home that night, felt sure he'd get his goose cooked the next day. Instead, nary a network executive, advertiser or viewer complained. When it comes to pushing content that pushes the envelope, Herzog predicts, "there will eventually be a day when everybody's doing it." ■

Culture Trends

The Hollywood Reporter's Box Office

For weekend ending May 27, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	1	Star Wars: Episode II...	60,003,949	12	201,309,716
2	2	Spider-Man	35,814,844	25	333,641,492
3	New	Insomnia	26,068,419	4	26,068,419
4	New	Spirit: Stallion of the Cimarron	23,213,736	4	23,213,736
5	New	Enough	17,213,137	4	17,213,137
6	4	About a Boy	9,821,030	11	21,752,225
7	3	Unfaithful	7,554,263	20	40,996,564
8	5	The New Guy	5,426,096	18	24,388,438
9	6	Changing Lanes	1,909,290	46	64,448,728
10	7	The Scorpion King	1,843,965	39	87,916,715
11	10	My Big Fat Greek Wedding	1,590,085	39	7,642,884
12	9	The Rookie	985,328	60	71,979,611
13	16	Space Station	784,947	39	5,140,956
14	14	Y Tu Mama Tambien	620,633	74	11,127,375
15	48	Monsters, Inc.	568,863	207	253,763,957
16	9	Murder by Numbers	526,570	39	31,046,134
17	11	Ice Age	505,807	74	173,149,613
18	New	The Importance of Being Earnest	500,447	6	521,858
19	17	Monsoon Wedding	482,837	95	11,127,662
20	19	Lord of the Rings	443,814	160	310,714,976
21	23	Enigma	420,546	39	1,750,249
22	22	ESPN's Ultimate X	376,483	18	1,595,556
23	12	Panic Room	350,328	60	95,091,280
24	13	High Crimes	308,764	53	40,754,863
25	27	We Were Soldiers	276,368	88	77,841,080
26	24	The Cat's Meow	247,709	46	2,664,458
27	28	A Beautiful Mind	144,430	158	170,708,996
28	15	Hollywood Ending	128,558	27	4,729,427
29	25	Blade 2	126,578	67	81,645,152
30	21	Jason X	113,971	32	12,610,731

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	Initial	Date
Traffic		
P'Reader		
C.W.		
A.D.		
GCD-a		
GCD-c		
Prod.		
A.A.E.		
A.E.		
A.S.		
Client		

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We'll get it done right the first time or else.

We know you have other options. So we'll do whatever it takes to come through for you, even if it means working nights, weekends, even holidays. Maybe that's why so many of our first-time customers become repeat ones.

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60 east 42nd st 212-949-0720 new york city

electronic mechanicals · comps
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Culture Trends

The Billboard 200

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

This Week	Last Week	Weeks on Chart	Title	Artist
1	-	1	Just Listen	Musiq
2	6	7	A New Day Has Come	Celine Dion
3	-	1	MTV Unplugged 2.0	Lauryn Hill
4	2	6	Ashanti	Ashanti
5	3	3	No Problems...	Kenny Chesney
6	4	2	Spider-Man	Soundtrack
7	8	4	C'mon, C'mon	Sheryl Crow
8	1	2	Hood Rich	Big Tymers
9	7	8	Now 9	Various
10	9	22	Josh Groban	Josh Groban

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MTV Top 20 U.S. Countdown

Week of 5/27/02

1. **Shakira** "Underneath Your Clothes"
2. **Nas** "One Mic"
3. **P. Diddy w/Usher** "I Need a Girl"
4. **No Doubt** "Hella Good"
5. **Pink** "Don't Let Me Get Me"
6. **Busta Rhymes** "Pass the Courvoisier"
7. **Sum 41** "What We're All About"
8. **Goo Goo Dolls** "Here is Gone"
9. **Unwritten Law** "Seein' Red"
10. **Moby** "We Are All Made of Stars"
11. **Alicia Keys**
"How Come You Don't Call Me"
12. **Nappy Roots** "AWNAW"
13. **Ludacris** "Saturday"
14. **Linkin Park** "Points of Authority"
15. **Puddle of Mudd** "Drift & Die"
16. **Ashanti** "Foolish"
17. **Mary J. Blige w/Ja Rule** "RainyDayz"
18. **Dashboard Confessional**
"Screaming Infidelities"
19. **Michelle Branch** "All You Wanted"
20. **Angie Stone** "Wish I Didn't Miss You"

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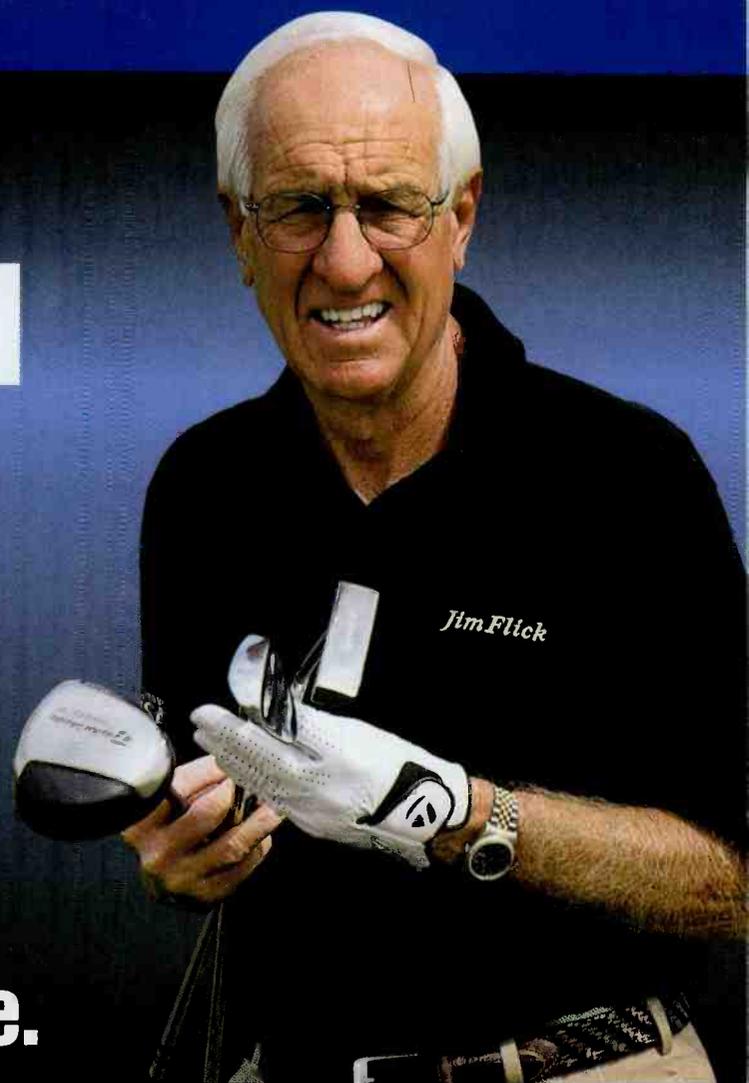
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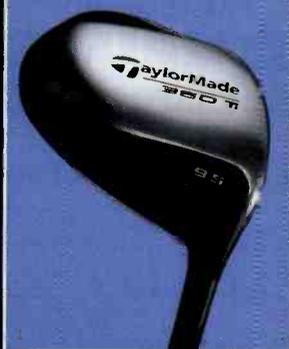
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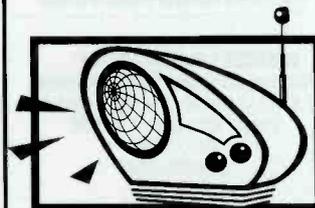
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The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue.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

Calendar

The **SCTE Cable-Tec Expo** will be held June 4-7 at the Henry B. Gonzalez Convention Center in San Antonio. Contact: 800-542-5040.

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

The Ad Club will present an evening seminar, "**Kathy Aaronson's Compensation Negotiation Training**," June 11 at the Ad Club's New York offices. Contact: 212-533-8080.

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

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

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

The **ANA/AAA Marketing Conference and Trade Show** will be held July 15-16 at the New York Hilton. Highlights will include a Forrester/ANA study presentation on marketing automation, an IRI presentation of a year-long study on what brands and messages work best in the online arena and a McKinsey presentation about digital marketing. Contact: 212-697-5950.

Inside Media

NEWS OF THE MARKET

Cable Penetration Closing In On 75%

Cable penetration in the U.S. inched closer to the 75 million mark this spring. According to the Cabletelevision Advertising Bureau, the number of cable homes grew to 74.7 million in May, from 74.1 million in March. The number of homes in May represents 70.8 percent of all TV homes in the country.

Seventeen Tight With Teen Choice Awards

Seventeen magazine will continue to be the primary promotional partner for Fox Broadcasting Co.'s 2002 Teen Choice Awards, scheduled for broadcast on Aug. 19. The collaboration, begun in 1999, includes editorial and advertorial support in the Primedia teen title and consumer online and live events and contest opportunities. Celebrity nominees in film, television, music and sports are chosen by a ballot in *Seventeen's* July and August issues and on www.seventeen.com. *Seventeen* will also produce a special "Stars and Style" summer issue featuring the awards, to be available only on newsstands.

Hip-Hop Stations to Get Source Material

The Source Enterprises, parent company of *The Source* magazine, has teamed with Excelsior Radio Networks to co-produce and distribute programming for hip-hop radio stations nationwide. The Source Radio Network will be available for syndication July 1 through Excelsior, the nation's largest independent radio syndication company. The network programming includes two new shows, *The Daily Dose*, a news and culture program; and *The Source Street Beat*, a three-hour show with live music.

Cumulus Continues Southeast Buying Spree

Among the few radio groups in buying mode this year, Cumulus Media will enter its 54th market with a deal to purchase the top radio cluster in Macon, Ga., from U.S. Broadcasting LP. The deal, for \$34 million in cash and \$1.5 million in Cumulus stock, will give the company eight stations in Macon, including No. 2-ranked Country WDEN-AM/FM, No. 3-ranked Adult Contemporary WPEZ-FM, No. 5-ranked Contemporary Hit Radio WMGB-FM, and No. 6-ranked News/Talk outlet WMAC-AM, as well as Classic Hits WMKS-FM, Black Gospel WDDO-FM and Oldies WAYS-FM. Clear Channel, the second-

biggest owner in the market with a seven-station cluster, had a combined audience share of 33.6, compared to U.S.' 41.5, in the Fall Arbitron survey, the most recent numbers available. Cumulus CEO Lou Dickey said the Macon cluster complements the company's 13 other clusters in the rapidly growing Southeast.

Cable Nets Sponsor Toyota Comedy Fest

Cable networks Nick at Nite, TV Land and Comedy Central are among the sponsors of the Toyota Comedy Festival, the annual laugh-a-thon that will celebrate its 10th anniversary next week (June 11-15) in New York. Nick at Nite is sponsoring the festival's headlining performance by Bill Cosby at Carnegie Hall on June 12, and TV Land and Comedy Central will present appearances by Carl Reiner and Steven Wright, respectively.

CBS Radio News Adds Hourly Updates

Beginning today, CBS Radio News will provide its affiliate radio stations with regularly scheduled one-minute updates every hour. Prior to the change, the network, which is syndicated by Westwood One, provided updates as warranted by current events. "Ever since 9/11, CBS Radio News has greatly expanded its news coverage," said Harvey Nagler, vp of radio for CBS News. "The increase is in response to our affiliates, who want more and more product from the network because of the threat of terrorism and fighting in the Mideast and Afghanistan."

FCC Bends on Bandwidth Auction Date

The Federal Communications Commission has announced it will delay until January auctioning the upper part of the 700 Mhz band, used by television channels 60-69. But the agency plans to stick with the June 19 date for auctioning the band's lower part, home to channels 50-59. The move comes amid congressional pressure for delay. A group led by Paxson Communications Corp., which has stations in both parts of the band, called the decision "inconsistent with the law."

NBA Finals to Be Broadcast en Español

The National Basketball Association will for the first time broadcast the NBA Finals series in Spanish on television, radio and the Internet. The series, to begin June 5, will be available in Spanish on NBC through the Secondary Audio Program; on radio via the

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Shown: Bus advertising in New York

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Inside Media

Latino Broadcasting Co., airing on 100 Spanish-language stations around the country; and via Spanish-language simulcasts on Web sites NBA.com and NBA.com/español. According to an NBA survey, 64 percent of Hispanics are NBA fans and Hispanics make up 13 percent of the total NBA fan base.

Fox TV Makes Changes in Two Markets

KMSP-TV, Fox TV's UPN affiliate in Minneapolis and WFTC-TV, its Fox affiliate, will switch affiliations on Sept. 8. In Los Angeles, KCOP-TV, Fox TV's UPN affiliate will move its 10-11 p.m. newscast to 11 p.m. and cut it by a half hour to make room for an hour-long comedy block beginning June 3. Its duopoly-mate, KTTV, will continue with its hour-long newscast at 10 p.m.

XM Repeaters Under Congressional Scrutiny

XM Satellite Radio, which uses 1,000 terrestrial repeaters to fill in the coverage gaps for its satellite-delivered subscription radio service, is being scrutinized more closely by

Capitol Hill. House Commerce Committee Chair Billy Tauzin (R-La.) and Congressman Gene Green (D-Texas) recently sent a letter to FCC Chairman Michael Powell expressing concern about XM's new patent for a technology that would enable XM to insert local content such as news, weather and traffic reports into its national programming. While XM has said it would abide by the dictates of its license to transmit only national programming, Tauzin and Green want the FCC to ensure that the satellite service will never be allowed to feed locally differentiated programming before granting XM a permanent license to operate its terrestrial repeater network.

Friedman Re-Ups for *Wheel, Jeopardy!*

Harry Friedman, executive producer of *Wheel of Fortune* and *Jeopardy!*, re-upped last week with Columbia TriStar Domestic Television in a new multiyear deal. In addition to overseeing the No. 1- and No. 2-rated series in syndication, Friedman will also

serve as an executive consultant on *Pyramid*, CTD's new version of the classic game strip, which is scheduled to launch in September. *Pyramid*, hosted by Donnie Osmond, has been cleared in 94 percent of the country, airing primarily in afternoon and daytime time periods.

Best Radio Ads Up for Awards

The best radio ads of 2001 will be showcased at the annual Radio-Mercury Awards at a luncheon this Thursday at New York's Waldorf-Astoria. One ad will reap a grand prize of \$100,000. Among the finalists are Cliff Freeman & Partners, a previous grand-prize winner, with six entries; Arnold Worldwide, with five; and DDB Chicago and Goodby, Silverstein & Partners, both two-time grand-prize winners, with four entries each. Casanova Pendrill, the 2001 winner in the Hispanic category, is also a finalist. Bill Ludwig, vice chairman and chief creative officer of Campbell-Ewald, served as chief judge. ■



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Cover Story

Shocker! With some eye-popping, newsy covers, *Us Weekly* is heating up on the newsstands

LONG DERIDED IN PUBLISHING CIRCLES AS "JANN'S VIETNAM," *US WEEKLY* MAY FINALLY be marching in the right direction. Since *Us*' March 2000 relaunch as a weekly, the celebrity magazine had languished on newsstands despite millions of dollars invested by owner Jann Wenner and the Walt Disney

Co., his partner since last year. But since the arrival three months ago of Bonnie Fuller, a veteran editor known for spicing up the covers of Condé Nast's *Glamour* and Hearst Magazines' *Cosmopolitan*, *Us Weekly* has been showing signs of steady growth on the stands.

In the first 10 issues under Fuller, *Us Weekly*'s newsstand sell-through level averaged 40 percent, or 414,722 copies, according to Wenner Media estimates. Over the same period last year under Terry McDonell, *Us*' sell-through averaged 29 percent, or 309,920 copies. *Us*' average single-copy sales are up 33.8 percent.

Broken down further, Fuller scored big with March 11's "Why Rosie Came Out" issue, which sold 484,767 copies and earned a 47 percent sell-through, versus 27 percent for McDonell's "Survivor II" issue the same week

last year, Wenner execs say. The April 8-15 "Oscar Bests" sold 577,116 copies and had a 55 percent sell-through, up from 33 percent with the corresponding issue in 2001. Fuller's April 1 "Britney & Justin: It's Over!" edition had a 46 percent efficiency, selling 473,380 copies.

"Since Bonnie Fuller, [*Us Weekly*]'s sales have shown significant increases," says Marc Lower, vp of information for Source Interlink, a St. Louis-based magazine distributor and manufacturer of checkout stands that also supplies publishers with newsstand sales data.

According to Source Interlink, the "Rosie" issue sold 18 percent more copies than the same-week issue last year, and the "Oscar" edition was up 113 percent. Source Interlink says its sample data from 4,000 grocery stores and bookstores around the country represents



A Fuller issue: *Us*' pages are dishing out more fashion and short news bites.

about 10 percent of all retail magazine sales.

Source Interlink's sample contradicts Wenner's positive results on the "Britney-Justin" edi-

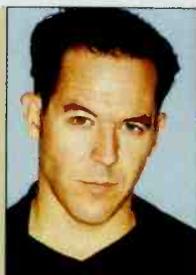
tion, reporting that the issue sold 5 percent less copies than the corresponding one in '01. "That was a blockbuster," Fuller says, disputing SI's estimates. "That's not possible."

If Fuller is able to maintain her early sell-through rate of 40 percent, it will match the goal Jann Wenner pegged at launch two years ago for the title, whose guaranteed circulation is 950,000. *Us Weekly*'s primary competitor, Time Inc.'s 3.7 million-circ *People*, had a 57 percent efficiency rating last year, according to newsstand analyst John Harrington.

So far, Wenner is pretty much staying out of Fuller's way as she compliments *Us*' traditional celebrity coverage with a heavier infusion of fashion and beauty. "She's got a remarkable ability to identify with the reader," Wenner says. "She has a good sense of what the magazine should be."

Fuller has bumped up the Fashion Police department, in which comedians poke fun at the stars' sartorial choices, from two pages to three. She will soon introduce *Analyze Us*, a

60sec. With



Greg Gutfeld Editor in Chief, *Stuff*

Q. You came to Dennis Publishing's "Stuff" from Rodale's "Men's Health" nearly two years ago. Are you more of a "Stuff" kind of guy? **A.** I think I've always been a Stuff guy, which means looking at everything with a skewed sense of logic. That even helped the [*Men's Health*] editorial, because all men's magazines suffer from sameness—all the same visuals and language. **Q.** What changes have you made to "Stuff"? **A.** What I've been able to do is make Stuff more about pop culture and add a bit of a more subversive nature to

it. It's kind of like the difference between *Animal House* and *The Simpsons*. Men's magazines in general are like the *Animal House* mentality. *Stuff* reflects the more ironic nature of *The Simpsons*. One new thing coming is in our Letters department, which is like a crazy town hall. We're contacting people who hate our magazine or are mad at us. We'll find out why, and beginning in August we'll print the conversations verbatim. I don't think any magazine has ever done that. **Q.** Any special pieces coming up? **A.** We have a really great survey of the U.S. military in the July issue. The way I look at it is, we have a million armed guys all over the world, and it's really important to know what they're thinking right now. **Q.** Were there any surprising responses? **A.** One question was, "Who do you find more trustworthy?" Used-car dealers came out ahead of both journalists and politicians... Maybe it's because used-car dealers dress better!

department about what makes certain actresses look so stylish. "Nobody is doing that marriage of style and entertainment," says Fuller. "I see that as our place."

Us Weekly's higher newsstand sales are also the result of Fuller's trademark zinger cover lines ("Sshhh! Shocker! The Bachelor's Secret Life"), juicy nuggets ("Rosie & Kelli—Are They Pregnant?") and dishy photos crammed onto every page. The title is taking on a more tabloid approach, but Fuller bristles at that word. "I wouldn't characterize [strong] selling cover lines as 'tabloid' just because you're anticipating the questions readers might have," she says. "To me, that means you're being newsy."

Through June 3, *Us Weekly's* ad pages were up 13.4 percent this year to 439, reports the *Mediaweek Monitor*. The book will welcome five new fashion and apparel advertisers this fall, says publisher Vicci Lasdon Rose, adding that it's too early to identify them. This year, fashion has accounted for only 2 percent of *Us'* lineage.

"I like *Us'* evolution," says Melissa Pordy, Zenith Media senior vp/director of print services, whose clients Sauza and Stolichnaya have run pages in the magazine this year. "It's got more style, more buzz."

Fuller acknowledges *Us Weekly* is still in its early stages of development. "I'm really happy with [our progress]," she says. "But on the other hand, to really permeate the consciousness of the American public takes time... We have a lot of room to grow." —Lisa Granatstein

Simple Pleasures

Time Inc. lifestyle book gains

At its launch in April 2000, *Real Simple's* basic, scaled-back lifestyle concept was almost too simple for an upstart that needed to quickly attract readers and advertisers. But after some editorial fine-tuning, the 10-times-yearly Time Inc. title is hitting its stride.

After raising its guaranteed circulation by 29 percent last January to 900,000, *Real Simple* in August will hit the 1 million milestone. Next January, the rate base is due to rise to 1.2 million. The title plans to raise its ad rates in January, by an undetermined percentage.

Since last fall, *Real Simple* and other women's lifestyle magazines (including the category-leading, 1.9 million-circ *O, The Oprah Magazine*, published by Hearst Magazines and

Mediaweek Magazine Monitor

WEEKLIES June 3, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	27-May	60.83	28-May	70.07	-13.19%	1,203.80	1,653.17	-27.18%
The Economist	25-May	39.00	26-May	46.00	-15.22%	1,032.00	1,246.00	-17.17%
Newsweek ^{E/X}	3-Jun	26.66	4-Jun	22.18	20.20%	741.36	707.42	4.80%
The New Republic ²	3-Jun	6.99	4-Jun	18.16	-61.51%	169.67	193.30	-12.22%
Time ^{E/X}	3-Jun	49.05	4-Jun	44.73	9.66%	932.83	939.83	-0.74%
US News & World Report	3-Jun	39.77	4-Jun	36.45	9.11%	550.24	588.05	-6.43%
The Weekly Standard	10-Jun	9.00	11-Jun	9.32	-3.43%	208.79	208.92	-0.06%
Category Total		231.30		246.91	-6.32%	4,838.69	5,536.69	-12.61%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	3-Jun	32.10	4-Jun	45.78	-29.88%	508.19	649.55	-21.76%
Entertainment Weekly	31-May	52.21	1-Jun	41.04	27.22%	721.87	713.15	1.22%
Golf World	31-May	31.50	1-Jun	17.33	81.77%	672.51	550.92	22.07%
New York ³	3-Jun	65.30	4-Jun	75.60	-13.62%	1,098.10	1,222.40	-10.17%
People ^X	3-Jun	78.79	4-Jun	82.08	-4.01%	1,517.85	1,588.78	-4.46%
The Sporting News	3-Jun	20.00	4-Jun	11.00	81.82%	313.38	277.08	13.10%
Sports Illustrated	3-Jun	37.26	4-Jun	46.37	-19.65%	1,022.92	969.68	5.49%
The New Yorker	3-Jun	33.30	4-Jun	32.76	1.65%	857.21	976.15	-12.18%
Time Out New York	29-May	90.81	30-May	80.88	12.29%	1,444.94	1,450.58	-0.39%
TV Guide	1-Jun	35.84	2-Jun	28.04	27.82%	1,072.32	1,292.37	-17.03%
US Weekly ^{1/D}	3-Jun	47.50	4-Jun	22.00	115.91%	438.50	386.65	13.41%
Category Total		524.61		482.88	8.64%	9,667.79	10,077.31	-4.06%
SUNDAY MAGAZINES								
Parade	2-Jun	14.54	3-Jun	9.37	55.18%	283.12	274.37	3.19%
USA Weekend	2-Jun	11.06	3-Jun	7.99	38.42%	273.85	246.49	11.10%
Category Total		25.60		17.36	47.47%	556.97	520.86	6.93%
TOTALS		781.51		747.15	4.60%	15,063.45	16,134.86	-6.64%

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

BIWEEKLIES June 3, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	10-Jun	63.16	11-Jun	65.42	-3.45%	581.59	560.12	3.83%
Forbes ^{E/A/2}	27-May	107.50	28-May	170.50	-36.95%	1,103.42	1,815.11	-39.21%
Fortune	10-Jun	125.78	11-Jun	166.26	-24.35%	1,428.24	1,883.25	-24.16%
National Review	17-Jun	16.75	11-Jun	23.33	-28.21%	157.97	220.30	-28.29%
Rolling Stone	20-Jun	55.75	21-Jun	47.38	17.67%	630.63	632.12	-0.24%
CATEGORY TOTAL		368.94		472.89	-21.98%	3,901.85	5,110.90	-23.66%

E=Publisher's estimate; A=ASAP issue 5/27/2002, 33.00 pgs; 2=two fewer issues 2002 over 2001

Oprah Winfrey) have been on a roll, satisfying their readers' desires for inspiration in difficult times. In the second half of 2001, *Real Simple's* total paid circ grew 47.4 percent to 864,891 compared to the last six months of '00, according to the Audit Bureau of Circulations.

Real Simple struggled early on with turnover among its editorial staff, particularly in beauty and fashion. "Start-ups are that way by nature—you have to get the right team," says *RS* managing editor Carrie Tuhy, who replaced Susan Wyland after just one issue. "I spent my first year evaluating the content and then evaluating if I had the right people to do it."

Tuhy dismissed the beauty editor and the fashion director and last January hired Anthea Liontos to fill both roles. "It didn't work," admits Tuhy. "They are two very different beats and need specialists in each." Liontos exited in April; for now, Melissa Fedor, a contributing editor from Time Inc.

sister publication *In Style*, is overseeing *RS'* beauty and fashion staff in a consulting role.

While "life, home, body and soul" remain the book's core, Tuhy says she will soon hire a health/fitness editor to expand *RS'* coverage in those areas, as well as food and style.

Real Simple is also picking up solid momentum on the advertising front. Through its June/July issue, *RS'* ad pages are up 49.3 percent this year to 346, reports the *Mediaweek Monitor*. "It took Madison Avenue a while to catch on," says *RS* publisher Robin Domeniconi. "They couldn't understand why we were selling 350,000 copies on the newsstand without the words 'sex' or 'celebrity' on the cover."

"It didn't hit a home run right out of the park," notes Carol McDonald, print media manager for OMD, whose client Lands' End has run pages in *RS*. "But now they are one of our key magazines in women's lifestyle books." —Aimee Deeken

Media Person

BY LEWIS GROSSBERGER



The Life of Brian

THE ANNOUNCEMENT THAT NBC NIGHTLY NEWS ANCHOR TOM

Brokaw plans to retire rocked America back on its bruised heels last week, as millions of ordinary citizens, stunned and weeping, gathered in silent street-corner vigils to pray, light candles and face a suddenly uncertain future with mounting dread.

It was not just that Brokaw, revered as a member of the Three Talking Big Guys, who have sat on their respective network thrones since 1953, was giving up his chair. It also marked the end of an era, an end to innocence, a symbol of lost hopes and dreams and the closing of a grand and tumultuous chapter in broadcasting history. Whenever a gigantic event of this magnitude happens, nothing is ever the same, as you may recall from the last several times it happened.

The Three Talking Big Guys—Brokaw, Rather, Jennings—are showered with cash and accorded a respect that few other mortals can match, though Ozzy Osbourne comes close. Without them we would all have to go read newspapers or magazines or just live in pathetic ignorance and moral squalor. And now there would be a new big guy in the pantheon.

As Brian Williams strode upon the NBC stage in New York to be handed an oversized ceremonial check by Miss America and Jay Leno, a hush fell over the assembled media writers. This was the man whose words would narrate them into the uncharted future, who would talk a jittery nation through its crises, scandals and celebrity crime sprees. They searched his tall, handsome face for any tic of nervousness, but the well-combed man in the sparkly cuff links never flinched or quivered. Instead, he spoke in a reassuring voice that graciously thanked the little people, the ones above and all those who. It was a fine start.

But who is this Brian Williams? Who is this bold man who presumes to share the same half hour of the day with such living gods as Daniel and Pete?

He was born 43 years ago in Anchorage,

Alaska, the son of a kayak-paddle maker and a former milkmaid. At the age of 2 months, he signaled his precocity with his first words: "And now here's Mommy with a shocking report on breast-feeding." While other children played, Brian narrated their actions into a make-believe microphone. "It was incredibly authentic," a former playmate recalls. "He even made us stop every 12 minutes to wait for the commercial."

From the start, his idol was Walter Cronkite, the legendary Greatest Anchor Of All. Brian memorized all of Cronkite's stats and had his room decorated entirely with Cronkite posters and souvenirs. (Today he owns the most valuable collection of Cronkite memorabilia in the world, including an autographed pair of boxer shorts worn on Cronkite's historic last broadcast, which he purchased on eBay for \$3.6 million.) "I know there are historians who say that Walter was

Brian memorized all of Cronkite's stats and had his room decorated entirely with Cronkite posters and souvenirs.

more myth than fact," Brian told *Us* magazine in 1997, "but my belief in His existence remains unshakable."

In high school, the popular Brian was voted "Least Likely to Recede" and was offered a full scholarship to Harvard due to a typographical error in his transcript that spelled his name "Brain Williams." But his heart was set on the most prestigious college of them all, the Stone Phillips Institute for the Vaguely Talented. There he distinguished himself both academically and as captain of the varsity sitting team. Upon

graduation, he was flooded with offers from every broadcast organization in America, including Animal Planet and the World Wrestling Federation.

The position he chose, high-pressure-front reporter for the Weather Channel, was regarded as an unconventional career-starter for a young man of promise, but it turned out to be fortuitous. "It got me out of the studio and into the jet stream," Brian told *Martha Stewart Living* in a 1998 interview. "You can't do a good segue from a field reporter back to the studio unless you've been out in the rain yourself and gotten your mousse damp."

Brian was so impressive at the Weather Channel that after only two weeks on the air, General Electric president Jack Welch called NBC president Robert Wright and said: "We've found the next Rather! Hire that tall kid and throw millions at him." Wright replied, "Ours is Brokaw." And Welch quipped, "Whatever."

Yet despite Brian's looks, his wardrobe, his uncanny ability to sit quietly for long periods of time without falling asleep and his cleverly concealed hunger to climb over anyone

who stands in his way, there are those who question whether he has the one necessary quality that makes an anchor great: *gravitas*.

As distinguished author David Halberstam explained it in his best seller, *The Best and the Blindest*: "All the great ones had it. The viewer demands it. Without it, you are scum. Actually, I have quite a bit of it myself, probably more than anyone I write about."

But in the end, it was Tom Brokaw who put it best. "If there is anyone who can replace me," he said. "It is Brian Williams or someone very much like him." ■



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