

MEDIAWEEK

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LAURA JONES, ASSISTANT MGR
WALDENBOOKS
42 MOUNT PLEASANT AVE
MARTON NJ 07885-2120 165
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Fox Tries to Hit a Curve

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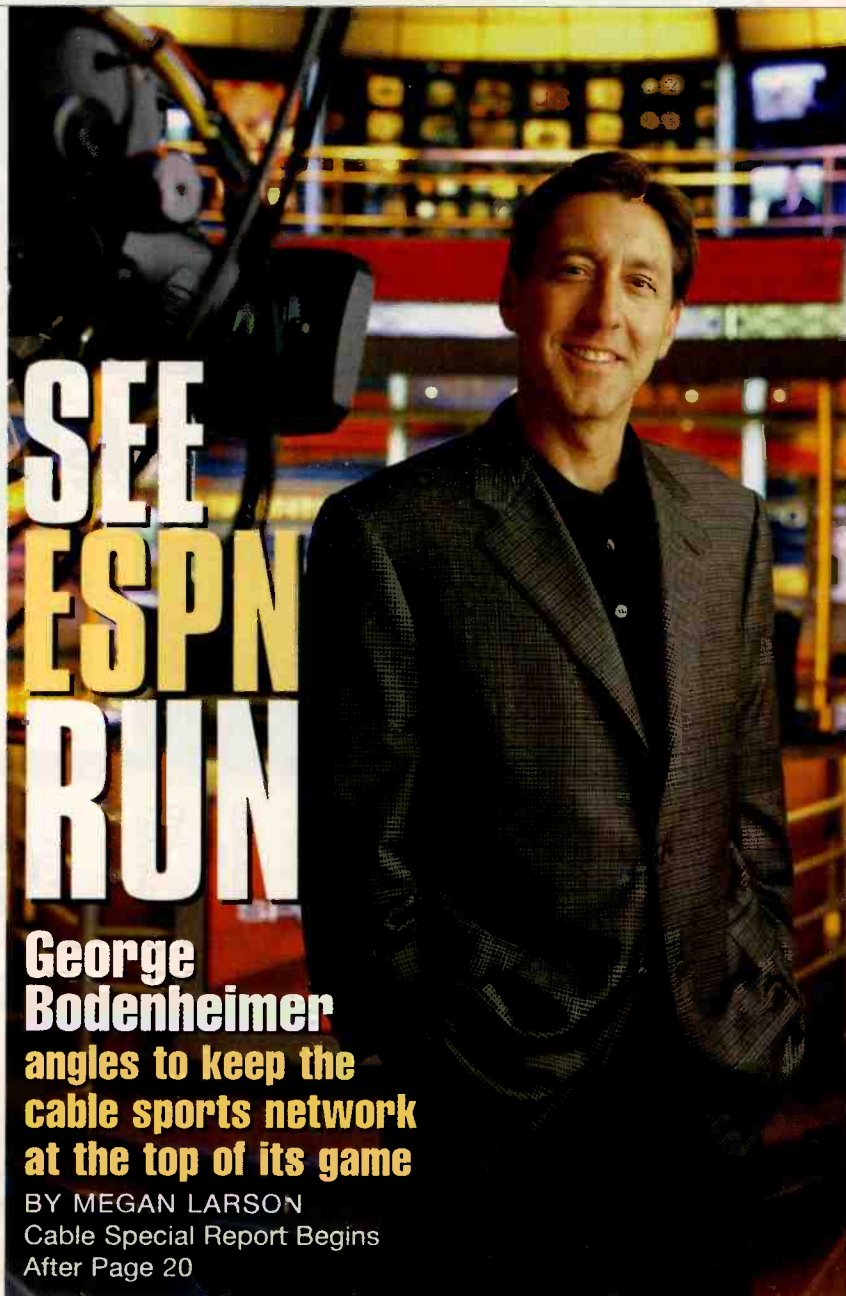
MAGAZINES

Time Inc. Lands *Business 2.0*

Fortune Group set to retool title for August

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Mediaweek Magazine Monitor **PAGE 32**



George Bodenheimer angles to keep the cable sports network at the top of its game

BY MEGAN LARSON
Cable Special Report Begins
After Page 20

MARKET INDICATORS

NATIONAL TV: CALM

Some agencies have registered upfront budgets with the networks. Indications are that more cross-platform deals are desired. Buyers are still adamant about not paying increases for next season.

NET CABLE: MELLOW

Upfront dealing is still gridlocked, though some budgets have been registered. A little summer money is trickling into scatter from movie studios and beverage companies.

SPOT TV: FLAT

A retail war is helping stations in Dallas. Atlanta and Denver are also seeing increased spending generated by competitive local retail climates.

SYNDICATION: QUIET

There's no sales activity going on outside of recent cross-platform deals. Execs say upfront buying could last until early August.

MAGAZINES: DELAYED

Advertisers continue to hold their commitments until the very last minute. Buys are being made on a case-by-case basis, as clients remain uncertain about economy.



MARK BOLSTER

FORUM

SW & CO

Tom Acito
Sales, Tech
January 2001

POP
10000

TBWACHIAI
DAY
APPLE
COMPUTER, IN

ROCK IN THE SCENES

Ben
Longland
Editor

6.00

RING OF FIRE

SHIELD

RavensWork

10/2/98

Apple Computer, Inc.

POP
10000

TBWACHIAI
DAY
APPLE
COMPUTER, INC.

3

MIH

310-396-3333

DEMO REEL
10/13/00

María Mercedes de Santa Mónica

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5/10/01

tarsem@radical.media

Series 500



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With the new Power Mac™ G4 and Apple's revolutionary iDVD and DVD Studio Pro™ software, you can burn your best work onto a refreshingly compact DVD.

iDVD's simple drag-and-drop interface makes it easy to create elegant DVD menus – complete with titles, backgrounds and chapter buttons – in minutes. Or create richly interactive DVDs worthy of commercial release with DVD Studio Pro. Then use the new G4's

aptly named SuperDrive™

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clumsy 3/4" tapes. No

more sweating when you can't find the beginning of your clip in a meeting. Just ultra-crisp digital video and CD-quality sound. And, unlike everything else in this business, the whole package comes in way under budget. Right around \$3,500.** 🍏 Think different.



The Buyers agree...

**“In the category of
Most Improved Network,
the award goes to ABC
and its younger-skewing
new shows.”**

Source: Averages compiled from estimates of
advertising agencies and media buying companies,
as reported in *Electronic Media*, 6/4/01.

definitely abc



At Deadline



JUN 11 2001

New Editor Fires Staffers at *New York Post*

Less than two months after arriving at the *New York Post*, editor Col Allan made his mark with a round of high-profile firings last Friday. A veteran columnist, the liberal Jack Newfield, and two senior editors, Marc Kalech and Stuart Marques, were among those let go, said a source at the daily. Allan, who replaced Xana Antunes in the editor's post in April, also dismissed two mid-level editors and a features columnist, sources said. Allan's arrival followed a successful stint at *The Daily Telegraph* and *Sunday Telegraph* in Sydney, Australia, both of which are owned by *Post* parent News Corp. Sources at the *Post* said speculation was mounting that Allan plans to reach back to his Sydney connections to replace some of the staffers he dismissed.

MSG Management Retooled

Three weeks after chairman Dave Checketts was forced to leave Madison Square Garden, the complex's management was reorganized to create a six-person team that will oversee MSG's sports teams, TV networks and entertainment properties. The bulk of the duties have been split between executive vp/COO Seth Abraham, who was promoted to president of MSG and Radio City Entertainment in charge of facilities, sales and business development; and New York Knicks executive vp Steve Mills, who was promoted to president of sports team operations of the Knicks, New York Rangers hockey team and New York Liberty women's basketball team. James Dolan, president/CEO of parent Cablevision Systems, will remain chairman of MSG, and Robert Lemle will continue to serve as vice chair. The remaining players on the MSG management team include Scott Layden, who was promoted to president/general manager of the Knicks, and Glen Sather, president/gm of the Rangers.

VH1 Creates Prime-Time Themes

VH1 this week will unveil a new programming strategy, My VH1 prime time, to brand nights of the week with specific genres. My Mondays allows viewers to vote for programming prime time, which will run 9 p.m.-midnight, via the Web, selecting, for example, which episodes of *Behind the Music* they want to see. Movies That Rock will air on Wednesdays, and Front Row Fridays will present *VH1 Storytellers*, which will premiere new episodes this month, and concert events. On the weekends this summer, VH1 will launch new series, including *Cover Wars* and *VH1 Undercover*. "Our viewers have a connection

with single series like *Behind the Music*, but [with this new strategy] we are spreading that equity across seven nights, which was not the past philosophy," said Sean Moran, director of VH1 ad sales.

Report: NBC, ABC Upfronts to Drop Most

NBC and ABC will suffer the biggest declines in upfront prime-time advertising dollars taken in compared to last year, according to an analysis by Deutsche Banc Alex.Brown. The report says ABC's upfront take will fall 25 percent, to \$1.77 billion, down from \$2.35 billion last year; and NBC's upfront dollars will fall 12 percent, from \$2.35 billion to \$2.06 billion. CBS, according to the report, is projected to take in \$1.68 billion, up 5 percent from last year, largely due to *Survivor* being on its fall schedule; and The WB is also expected to take in 5 percent more upfront revenue, reaching \$450 million. Fox is projected to be up 1 percent, to \$1.31 billion, while UPN is projected to be up 10 percent, to \$170 million, largely based on *Buffy*, *The Vampire Slayer* and *Roswell* being added to the network's lineup. Overall, Deutsche Banc projects that the network prime-time upfront will be down 9 percent, to \$7.43 billion from \$8.18 billion last year.

AT&T Unplugs Set-Top Box Plans

AT&T Corp. last week scrapped plans for advanced interactive TV set-top boxes and asked Microsoft and rival Liberate Technologies to create software for a less-complex product. After two years of working with Microsoft—which invested \$5 billion in AT&T to finalize the deal—the nation's largest cable operator felt consumers were not ready for set-top boxes that provided such advanced features as telephone service and high-speed Internet access through the set-tops. AT&T has already been testing Liberate software in its DCT-2000 set-tops, but the media giant envisions additional interim capabilities for its more than 15 million cable-TV customers before expanding into more-advanced offerings.

Industry Standard Bows Redesign

The Industry Standard will have a new look this week. The New Economy weekly has been redesigned and has adopted a new tagline, Intelligence for the Information Economy. "Visually, the *Standard* has always had a utilitarian design," said editor in chief Jonathan Weber. "This will be a more sophisticated look, with rich graphics." *IS* also features a new, bolder logo and several new departments, (Continued on page 34)

Inside

Susan Casey assembles a new editorial team at *SI for Women* Page 31

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Advocacy Groups Support TV Nets in Appeals to FCC

Politics made strange bedfellows in the latest twist to the broadcast networks' efforts to have the regulatory limits on TV station ownership raised. A coalition of the International Brotherhood of Electrical Workers, the National Consumers League and the National Grange, a rural family action group, last week sent separate letters to Federal Communications Commission Chairman Michael Powell arguing that the nets should be allowed to acquire additional stations in the interest of preserving free, over-the-air TV.

Telecom lobbyists and independent broadcasters said they were suspicious of the coalition's ties to the networks. One industry rep noted the similarity between phrasing in the three letters and arguments filed previously with the FCC by NBC, which has been fighting for several years to have the 35 percent U.S. broadcast-coverage limit eased.

The position of the Consumers League on the ownership cap is the opposite of the Consumers' Union, the well-known advocacy group that does not want the limit raised. —Alicia Mundy

Self Editor Danziger Hopes To Build on Leive's Success

Lucy Danziger rejoins Condé Nast today as editor in chief of *Self*, succeeding Cindi Leive, who earlier this month moved over to run *Glamour*. Danziger, most recently a media consultant, was editor in chief of *Women's Sports & Fitness* until Condé Nast folded the monthly last July due to weak circulation.

Given *Self's* emphasis on healthy living and fitness, Danziger's new posting should not be a stretch. "I am a fan of what *Self* is doing, and I hope to build on the success that Cindi has had," Danziger said. "My past assignment certainly gave me a lot of experience. But what is unique about this magazine is how it connects to the readers."

Danziger joins a re-energized *Self*. Under Leive, the book's total paid circulation grew 13.2 percent, to 1.14 million, in last year's second half, according to the Audit Bureau of Circulations. *Mediaweek Monitor* re- (continued on page 8)

Baseball Pitch Challenges Fox

Ad market slowdown frustrating efforts to sell large inventory

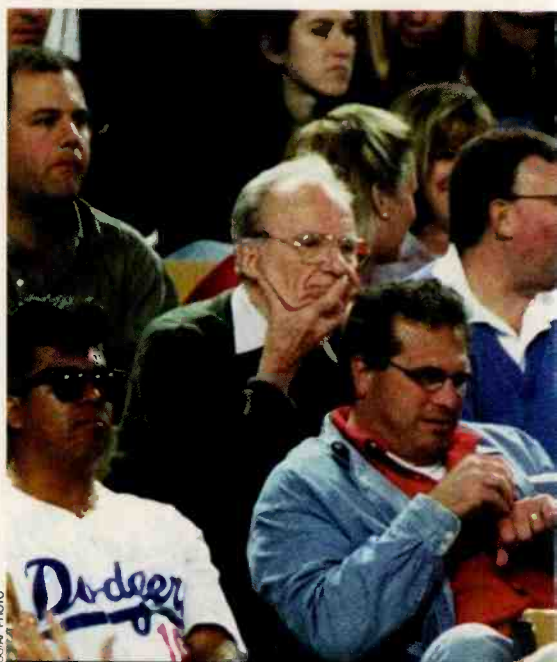
TV SPORTS By John Consoli

The soft advertising market that has stalled the TV networks' upfront sales is also hampering Fox's efforts to sell the large amount of inventory available for Major League Baseball postseason telecasts, which will dominate the network's prime-time lineup in October.

While Fox recently signed up Radio Shack for a major package that includes commercial time on regular-season Saturday baseball telecasts, the All-Star Game, divisional playoffs, American and National League Championship Series and the World Series, most advertisers are holding out for price cuts over what they paid Fox last season. In Radio Shack's case, the advertiser picked up some added value by getting to sponsor a baseball-trivia question segment on each game broadcast. But there are only so many deals that Fox can sweeten that way.

Compounding Fox's ad sales challenge is that the network acquired the entire broadcast-network MLB package for a whopping \$2.5 billion over six years last fall, just as the economy was beginning to slide. The slowdown makes it particularly difficult for Fox to cut multiyear deals—which are often used to entice advertisers with volume discounts—to cover the investment made by boss Rupert Murdoch, chairman of parent News Corp. "No network wants to cut a long-term deal now, when the marketplace is buyer-friendly, and lock into [lower] rates three or four years down the road," one buyer said.

Just as they are in no rush to do their prime-time entertainment programming deals for next season, media buyers are not in any hurry to put down dollars for Fox's postseason prime-time baseball inventory. Buyers who have made deals or have talked with Fox say they are paying about 5 percent less per 30-second commercial on the divisional playoff games—about \$76,000 per spot, down from \$80,000 last season. Buyers claim that Fox has had to trim rates



Praying for a rally: Murdoch (center) is hoping business picks up to recoup Fox's \$2.5 billion investment.

for the ALCS and NLCS games even deeper, by about 15 percent, to \$85,000 per :30. The network is said to have been able to hold the line from last year on its World Series spots at about \$275,000 per :30, although most buyers say it is too early to spend for Series inventory.

Fox sales executives were not available for comment.

"The problem for Fox right now is that they have tons of baseball inventory in fourth-quarter prime time, and that quarter is expected to be soft," said one major buyer. When NBC shared national baseball with Fox, the buyer noted, the Peacock Network had some success selling postseason baseball avails with other prime-time inventory. "Fox has not done as much of that in the past, but they may have to this year," the buyer said.

Bob Igiel, president of the broadcast division of The Media Edge, called Fox Sports

sales chief Jim Burnett "one of the greatest packagers of all-time" with the network's National Football League ad inventory, "where he has had more freedom to do it."

Another buyer suggested that Fox may put together packages that include both NFL regular-season and MLB postseason games.

The growing supply of baseball on local broadcast and cable TV is another challenge for Fox. Four national cable networks, including ESPN, air a total of nine games per week. "There's just too much baseball on television—too many games," Igiel said. "You have national games, regional games, games on cable every night of the week. But the networks are caught in a Catch-22. You can't afford to pay the huge rights fees to televise the games unless you add more games, so you can sell more inventory."

Another obstacle is the waning interest on the part of advertisers to pay extra for category exclusivity in sports telecasts. "There is so much sports on broadcast and cable that there is no longer a need to pay for exclusivity," one buyer said. "Exclusivity in most sports events is too expensive, and you get too limited a reach of audience."

In addition, the auto category is not as strong in sports as it used to be, as research has proven that women are making many car-buying decisions and more dollars are diverted to non-sports programming. "The automotive and beer ad battles are not what they used to be on sports telecasts—they are not as cutthroat," the buyer noted.

In addition to its exclusive rights to carry postseason games in prime time, Fox also has Saturday-afternoon MLB rights; those telecasts began on June 2. Each Saturday, Fox carries four games around the country, feeding the most prominent game to the highest percentage of viewers. In most instances, two games air at 1 p.m. EST, and two air at 4 p.m. The June 2 games, which included an attractive New York Yankees and Cleveland Indians matchup, recorded a cumulative 2.5 rating/7 share, down 4 percent from last year. The rating among men 18-49 was a 1.8, down 5 percent, and men 18-34 was also a 1.8, off 11 percent.

Ad rates for the Saturday telecasts range from \$10,000 to \$30,000 per :30, but according to one buyer, "Fox is taking whatever they can for most of those games."

Fox's most immediate challenge is selling spots on the All-Star Game, which will air nationally in prime time on July 10. The network is said to be pricing spots at \$100,000 to \$150,000. "The All-Star Game still does a solid rating—it did a 10.1 last year," noted one buyer. "But it did a 14.0 five years ago. It used to be *the* summer TV sports event. Like all of baseball, it's just not a must-buy anymore." ■

Drawing Demos With Dramas

Kellner hopes TNT, TBS and WB can together win Big Three-sized audiences

CABLE TV By Megan Larson

TNT wants to be the ultimate source for drama. But as recent efforts with upscale original drama series, *Bull* and *Breaking News*, failed to appeal to viewers, network executives want to open its programming doors to a wider and younger audience.

For example, while the network holds the rights to *ER*, *NYPD Blue* and *Law & Order*, it recently acquired the younger-skewing WB drama *Charmed*. Moreover, it is replacing last summer's original series and critical darling *Bull* with *Witchblade* starting this Tuesday. The sci-fi action series is based on a TNT original movie that earned impressive ratings when it aired last month on the WB.

Breaking News, a high-concept drama about a broadcast-news division, was recently dumped before it even aired. And TNT is looking at other WB series to pick up and will announce a new original drama in a few weeks in which the core characters are young. "It looks like [Turner Broadcasting chairman] Jamie Kellner arrived and said that it is time to cross-pollinate the networks and grow the WB's audience elsewhere," said Kris Magel, vp of national broadcast for Optimedia. "He has top-notch product there and knows he can find success with it on cable," said Magel.

For his part, Kellner told *Mediaweek* recently (see page 10 of the *Special Report* in this issue) that with a younger-skewing TNT and TBS aside the WB, the AOL Time Warner-owned TV nets will be able to compete with the broadcast networks for a bigger advertising budget. "Jamie's philosophy has always been that younger is better," said Steve Koonin, executive vp and general manager of TNT. "It was conversation before, and now it is reality," he said. The target demo is 18-49, he said.

In the wake of the cancellation of *Bull* and *Breaking News*, the unveiling of the network's first network-image campaign this week to establish its identity as the ultimate drama des-

ination seems like odd timing. The promotion, TNT: We Know Drama, showcases several high-caliber actors, as well as NASCAR drivers like Jeff Gordon describing what drama means to them. What airs this week is the first installment of a three-part, \$100 million campaign that is designed to differentiate TNT from its sister network TBS Superstation, which will market itself as a comedy channel later this year.

"What you are seeing at TNT is the evolution of a brand and an attempt to differentiate itself," said Bob Igiel, MediaEdge's broadcast buying chief. "If the question is, does [programming] match the campaign? I guess not, unless they consider *Witchblade* a drama."

Said Koonin: "*Witchblade* is pure summer fun. We are trying to evolve from quality to something that is 100 percent pure dramatic entertainment, with great characters, great writing and great stories." Moreover, he added, "You have to judge [the campaign] by the stuff we will put out in the future, not the two shows we have tried it in the past."

It was hoped that the two expensive projects would be the poster children for TNT's branding efforts, but the marketing concept was conceived before *Breaking News* was shot and, according to insiders, the plot just did not gel the way the network envisioned.

After conducting copious consumer interviews during the development of the campaign, TNT execs determined that there were two types of drama viewers: the couch potato and the pure fan who has an emotional connection with dramas. "*Bull* was

too much mind and not enough heart—it went over people's heads," said Koonin.

Moreover, he adds that people become receptive to drama at a young age. "Look at the WB's track record," Koonin said. "Its only successes are dramas." Other pending original projects are a pilot for *The Big Time*, a drama from John Wells starring Molly Ringwald. ■



Witchblade, starring Yancy Butler (standing), is part of TNT's new drama strategy.

ports *Self's* ad pages were down 9.3 percent, to 552, through June compared to the first half of 2000. —Lisa Granatstein

Report: Media Spending to Hit \$496 Billion in 2005

In its Global Entertainment and Media Outlook five-year report, PricewaterhouseCoopers predicts that despite the 2001 economic slowdown, long-term spending prospects remain bright. The U.S. entertainment and media marketplace will grow at a 7.1 percent annual rate, reaching \$496 billion in 2005. Broadcast TV and cable networks' revenue will increase by 6.2 percent this year and reach \$60.5 billion in 2005, thanks to digital cable and satellite TV. Magazine publishing will remain sluggish in 2001, growing only 1.7 percent due to the loss of tobacco and dot-com ads. But by '05, total mag spending is projected to reach \$60.5 billion. Newspaper revenue is expected to grow 2.6 percent this year and increase 4.9 percent compounded annually to hit \$75.7 billion in four years.

The report says that Internet advertising and access revenue will continue to grow, increasing to \$38.4 billion by 2005. Radio and out-of-home advertising is expected to advance 5.2 percent this year and 7.7 percent annually, reaching 35.5 billion by '05. —LG

Out-of-Home Big for ESPN

ESPN's adult-male audience is 10 percent larger than Nielsen Media Research averages when out-of-home viewing is included, according to a new in-house study. ESPN reports that 17.1 million men watch broadcast and cable TV each week in restaurants/bars, hotels/motels, second homes, at work and at colleges. Of that total, ESPN says 4.4 million watch its network. The study also found that ABC's *Monday Night Football* audience increases by about 5 percent when out-of-home viewing is included.

While media buyers agree there is a significant number of out-of-home viewers, there's no proof that the additional audience sees and retains commercials. "There's a feeling that in those locations, there is a lack of attentiveness," said Bob Igiel, president of the broadcast division of The Media Edge. —John Consoli

Viacom to Up Its Bet in Vegas

Television City facility expected to test MTV Nets fare with consumers

NETWORK TV By John Consoli

CBS is so pleased with the results garnered from its programming-research facility, Television City, in the MGM Grand Hotel in Las Vegas, that parent Viacom is planning to expand the consumer-sampling effort to include other units, including MTV, VH1, Nickelodeon and Blockbuster Video.

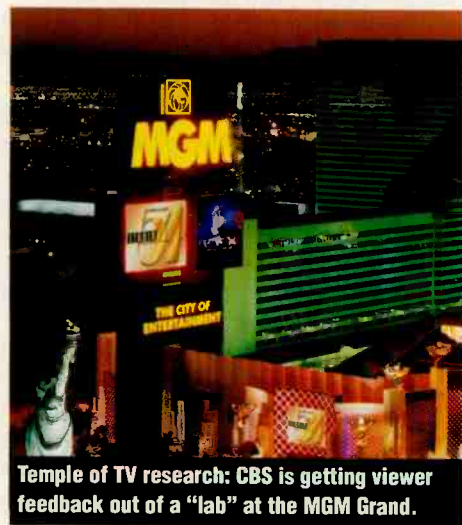
The facility, which began limited operations in late April but officially opened on June 1, includes a retail store; four screening rooms equipped with touch-screen computers, whose questionnaire results are instantly sent to CBS research headquarters in New York; and an HDTV room, where viewers can see the latest in high-definition television. It is open 12 hours a day, seven days a week, and it has the ability to conduct a poll in each room every half hour.

While some observers have questioned whether the gambling capital of the world is the best place to get a cross section of America's viewpoints on TV programming, David Poltrack, CBS executive vp of research and planning, points out that family travel to Las Vegas is on the rise, particularly in the summer. And the MGM Grand has an amusement park on site that is ideal for families with younger children.

Poltrack said on any given day, up to 800 people can watch CBS shows and be polled. In addition to people who walk in on their own, recruiters roam the MGM Grand complex and usher people into the facility.

CBS has already used some of the Vegas polling information to help determine which new shows won spots on the network's fall prime-time schedule.

Poltrack said media buyers looking for a bargain on CBS this fall might want to place



Temple of TV research: CBS is getting viewer feedback out of a "lab" at the MGM Grand.

some of their ad dollars in *The Agency*. The freshman show, although scheduled to air in the tough Thursday 10 p.m. time slot against NBC's juggernaut *ER*, was well liked among *ER* viewers who have seen the pilot at Television City. "It could be a sleeper at a much better price than *ER*," Poltrack said.

"Our testing operation at Television City was a major component of evaluating all 22 of our pilots," Poltrack said. And CBS is planning to share all the public's perceptions of the new shows with those shows' producers.

Media buyers said that while more-precise viewer feedback for show creators can be a plus, care must be taken not to unduly influence the creative process and abandon programming instincts. "One of the lowest-testing pilots was *Seinfeld*, which ended up being the most watched show not only in Peoria, but around the country," noted John Rash, chief broadcast negotiator for Campbell Mithun Esty. ■

Syndie Shakes Out Fall Shows

Buena Vista's *Your Big Break* won't return; Warner's *Elimidate* good to go

SYNDICATION By Daniel Frankel

With production and advertising-sales deadlines near, and station partners anxious to firm up next fall's schedules, syndicators last week decided the fate of the few new and veteran series still hanging in the balance.

Among veteran shows, Buena Vista Television's talent-search weekly, *Your Big Break*, will not return for a third season. According to several station programming officials carrying the show, the syndicator told them not to schedule the half-hour series next fall. It

Television for Women

The #1 Brand
for Women

is now

The #1 Brand
in Primetime!

#1 in primetime for all basic cable networks.

#1 with all adults in total day.

#1 with all key female demos in primetime
and total day.

#1, #2 and #3 top original dramas
on basic cable.

Lifetime
Television for Women

*Source: Nielsen Media Research (01/01/01 - 04/01/01).

1) #1 in Prime: Coverage AA% HH rating vs. all basic cable networks.

2) #1 in Total Day: Coverage AA% A18+ rating vs. all basic cable networks.

3) #1 Prime and Total Day, Coverage AA% W18-49, W18+, WW18+,
and W25-54 (000) versus all basic cable networks.

4) Top 3 Original Dramas: Coverage AA% HH ratings vs. all basic cable networks.



Lifetime
ONLINE

www.lifetime.com

has a 1.7 season-to-date household rating, according to Nielsen Media Research. Buena Vista officials had no comment.

Meanwhile, Warner Bros. Domestic Television's half-hour late-night game strip, *Street Smarts*, will be renewed for a second season. The show's fate was imperiled when Tribune stations in New York and Los Angeles declined to renew it. However, station programmers in several other markets who carry the show said that Warners Bros. is close to replacing the clearances in those key markets.

"If it was going away, we'd have been given a nod and a wink by now," said Dave Ward, programming director for Emmis Communications' WB affiliate WKCF-TV in Orlando. Warner Bros. officials also had no comment.

The syndicator did, however, announce last week that its new-relationship/game series, *Elimidate*, will launch next fall. Warner

Bros. managed to fill in the half-hour strip's final two clearance holes. With recent deals in New York with independent low-power WLNY-TV and Denver's Tribune-owned WB affiliate, KWGN-TV, the series is now cleared in 94 percent of the country.

Among a handful of romance-themed reality shows, *Elimidate* will be joined in syndication next fall by Columbia TriStar TV Distribution's *Shipmates*. The series is cleared in the majority of the country. Columbia officials set an Aug. 27 launch date for the strip but have yet to release a clearance list.

Finally, among new action hours, New Line Television's *Hark Knocks* is cleared in the majority of the country. However, the necessary international financing channels still are being worked out, according to executives close to the project. New Line officials were unavailable for comment. ■

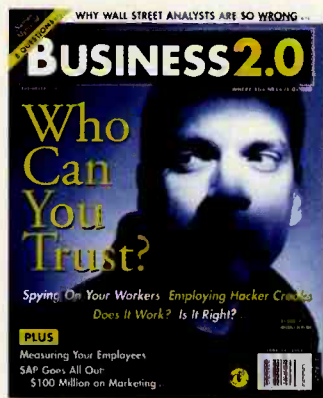
Business 2.0 Brand to Live On

Time Inc.'s Fortune Group will fold *eCompany Now* into newly acquired title

MAGAZINES By Lisa Granatstein

As expected, Time Inc.'s Fortune Group, publisher of *Money* and *Fortune Small Business*, last week acquired *Business 2.0*. The price was \$68 million, according to the magazine's U.K.-based publisher, Future Network. Additionally, Future Network will receive 25 percent of annual revenue in excess of \$50 million for the next five years and 25 percent of revenue in excess of \$10 million from *Business 2.0*'s Web site and conferences.

Future's biweekly version of *Business 2.0* will cease publication with the July 12 issue. Beginning with the September issue, due on newsstands Aug. 13, *Fortune*'s New Economy spinoff *eCompany Now* will be re-designed and relaunched as *Business 2.0*, a monthly that will meld editorial from both titles. "It's a clearer name, a broader name and a better name," said Jack Haire, Fortune Group president, on the renaming of *eCompany Now*. "*Business 2.0* has been out there three years. It's more entrenched." The last issue of *eCompany* will be dated July. *Business 2.0*'s new circulation rate base will be 550,000, combining the circ of the two publications.



The book will get a makeover and relaunch as a monthly in August.

Business 2.0's current staff of about 130 people has been laid off, but a handful of staffers may join Time Inc., Haire said.

The magazine's final sale price came in well below what Mort Zuckerman fetched for *Fast Company*, the New Economy title he sold to G+J USA late last year for \$360 million, with an option for more depending on future advertising revenue. Since Future Networks hired Morgan Stanley in February to pursue a possible sale of *2.0*, the book, like others in the New Economy genre, saw its ad pages plummet. *Business 2.0* was down 59.8 percent, with 687 ad pages through June, according to the *Mediaweek* Magazine Monitor.

As for Future, the publishing company, which this year has shut down 20 magazines, will refocus on its core business—niche video gaming and home-computing magazines. "There is pride in having [*Business 2.0*] recognized by the world's biggest magazine publisher as the one magazine in this space that they most wanted to partner with," said Chris Anderson, Future Network founder and chairman. —with Lori Lefevre ■

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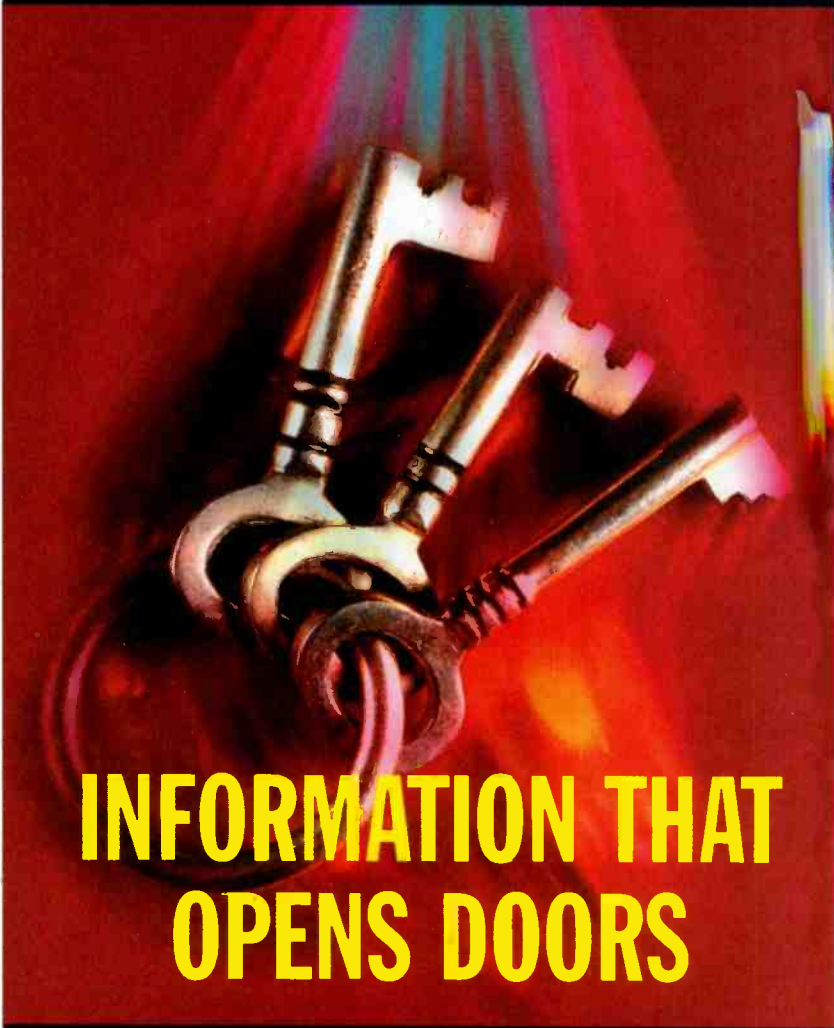
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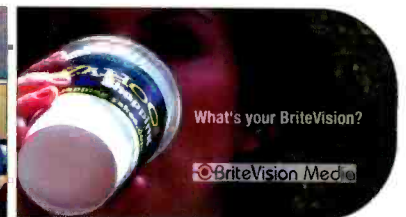
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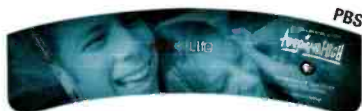
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LOS ANGELES TV STATIONS

News Ratings Hit As HUT Levels Dip

BY JEREMY MURPHY

The levels of homes using televisions in Los Angeles, the nation's second-largest TV market, are down 2 whole percentage points from this time last year, which might have something to do with the dramatic turn of fortunes in last month's sweeps race. Both KNBC and KABC experienced significant audience erosion, but KCBS, which has trailed in the market for years, saw jaw-dropping gains.

During the May ratings book, HUT levels dropped from 38.3 percent to 36.6 percent, according to Nielsen Media Research. Couple that with an increasingly fragmented news audience—there are now more than seven TV stations doing local news in the market—and you've got the makings of a

cent gain in share, averaging a 2.0/4.

"These were the best numbers WCBS has achieved in 10 years," said John Severino, gm/vp of the station. "We're the only station to have experienced gains in newscasts across the board. It was a strong book for us." KCBS was helped considerably by *Judge Judy's* strong afternoon lead-in, a robust CBS prime time (*Survivor*, *CSI*, *Judging Amy*), and overall cosmetic changes Severino has made at the station, including new anchor lineups put in place earlier this year. Severino doesn't think HUT levels had too much impact on the May ratings book, noting that KCBS would have felt it too had it been that big of a loss.

While KNBC won the 11 p.m. news race, it took a small hit from last year. The station

tional freeway chases, grisly crime coverage and fluffy feel-good features. Instead, KNBC is doing more news about the state's energy crisis, education, health care and political issues.

Media buyers, however, say an issue-oriented newscast may not play well with the 18-49 demo group.

"People are going to find the freeway chases somewhere," said Kim Barber, associate broadcast director for Bates USA.

What's hurting the station most, however, is *The Rosie O'Donnell Show*, which isn't bringing viewers into the station's evening news block. The talk show, which dropped from a 4.0/11 last year to a 2.0/16 this May at 3 p.m., is being blamed for KNBC's 30 percent loss in the 4 p.m. news hour. "Lead-in is everything," Barber said, noting the wrong programming choice at 3 or 4 p.m. can kill a station's entire evening performance.

"We had the lowest rating at 3 p.m. in the history of the station," said Madison. "We have to address that situation. It sets the stage for the rest of the afternoon."

That includes the 5 p.m. time slot, where the station took a 27 percent drop in rating and a 20 percent drop in share. First-place KABC also took a big hit at 5 p.m., posting a 32 percent loss in ratings and a 21 percent loss in share; while KCBS, surprisingly, earned a 77 percent increase in ratings and a 67 percent increase in share from last year, averaging a 2.3/5.

Mornings and afternoons have also seen slippage. At 5 a.m., KNBC went from a 1.6 rating/15 share last year to a 1.4/13 this past May. At 6 a.m., the station went from a 4.2/19 to a 3.4/16.

L.A.'S TV NEWS BLUES

May Sweeps Numbers for Leading Newscasts

STATION	6 P.M. RATING	% CHANGE FROM MAY '00	11 P.M. RATING	% CHANGE
KNBC	4.1	-28%	8.0	-6%
KABC	5.8	-8%	6.9	-5%
KCBS	2.0	+54%	4.5	+10%

Source: Nielsen Media Research



Madison's shift away from car chases is not paying ratings dividends for KNBC's news.

huge headache for L.A. TV executives.

"Every time another option presents itself, it chips away at something," said Paula Madison, KNBC's president/general manager. "The (ratings) have to come from somewhere. It's not something we're relishing—we're not enjoying this," Madison said.

At 6 p.m., KNBC dipped to a 4.1/9 from last year's 5.7/11, a 28 percent drop in ratings and an 18 drop in share. The station finished the 6 p.m. race in second, behind KABC, which posted a 5.8/12, an 8 percent loss in ratings and share. KCBS, on the other hand, saw a 54 percent gain in ratings and a 33 per-

cent drop in rating. KABC averaged a 6.9/15, a 5 percent loss in rating. KCBS averaged a 4.5/10, a gain of 10 percent in rating and 11 percent in share.

KNBC's Madison, who took over the station last November, is not taking the losses lying down. The battle-tested former news director (she helped bring New York's WNBC to No. 1 in local news) is in the midst of a dramatic station overhaul, including new anchor lineups, programming changes and a move towards more-substantive news coverage. She is doing away with the sensa-

ORLANDO, FLA. NEWSPAPERS

El Sentinel to Serve Central Fla. Latinos

BY K.L. GIONTI

Attempting to reach Central Florida's growing Hispanic population, Tribune Co.'s *Orlando Sentinel* plans to launch a weekly publication covering local, national and international news in both English and Spanish. Called *El Sentinel*, the new weekly will be circulated for free to 60,000 homes and newsstands in Orange, Osceola, Semi-

nole, Lake and West Volusia counties beginning in August.

Orlando Sentinel columnist Maria T. Padilla will serve as editor of *El Sentinel* and *elSentinel.com*, an internet site produced in conjunction with the print publication. The new venture aims to attract readers by focusing on local news and publishing in both languages, says Padilla, who was also promoted to the *Orlando Sentinel's* Hispanic affairs editor last week.

"Marketing to the Hispanic market will always be a challenge because language will always be an issue," she says. "The reader has to be drawn in."

During the 1990s, Central Florida's Hispanic population increased 165 percent, to almost 300,000. Today, Hispanics make up 9 percent of Orlando's population, according to Scarborough Research.

The print and internet operations will include reports from the *Orlando Sentinel's* bureau in San Juan, Puerto Rico, and from Tribune's (which owns the *Sentinel*) bureau in Havana, Cuba. Stories from Hispanic countries will be reported mostly in Spanish, says Padilla. Content from sister papers in South Florida, New York, Chicago and Los Angeles will also be used.

With both local and national advertising, representatives expect *El Sentinel* and *elSentinel.com* to be very profitable. "Hispanics connect much better to advertisers that attempt to reach their market," says Anibal Torres, who will oversee sales for *El Sentinel* and *elSentinel.com*.

This is not the *Sentinel's* first effort to reach Hispanic readers. In 1999, the daily launched *Impacto*, a Sunday feature section aimed at Hispanics. And as part of the paper's redesign last September, additional coverage of Puerto Rico and Central America—places where many of the area's Hispanic residents have roots—was added.

Other media outlets are also recognizing Central Florida's rising Hispanic population. WNUE-FM launched the first FM Spanish-language station in December last year, and this past January, Entravision Communications' WVEN-TV became the first full-power Spanish language outlet in Orlando.

The media's investment in the Hispanic market is a good indicator of the population's growth, says Joe Castro, executive vice president of Zubi Advertising, a leading Hispanic advertising agency based in Miami.

"The Hispanic market was not something that was exposed," he says. "But that's chang-

ing. The numbers speak for themselves."

TV STATIONS

Friends Shopped Market-by-Market

BY DANIEL FRANKEL

With negotiations with incumbent station group Tribune stalled, Warner Bros. Domestic Television sales officials are crisscrossing the country, negotiating second-cycle syndication license fees for *Friends* with individual stations.

With Warner Bros.' initial license-fee demands higher than the record-breaking agreements obtained by Columbia TriStar TV Distribution for *Seinfeld's* second cycle in 1998 and 1999, a number of incumbent stations outside Tribune are balking during the initial talks, as well. That's creating an open-bid situation for *Friends*, the top-rated off-net sitcom in syndication. The show will likely be switching stations in many key markets when it starts its second cycle in December 2004.

San Diego will be one of those markets, with the stripped series moving from Tribune's KSWB-TV to Fox's XETV-TV.

"Certainly, by 2005, the show won't have the audience it has today," said Chuck Dunning, general sales manager for the station. "But like *Cheers* or *M*A*S*H**, it should retain a certain amount of value."

The series is currently double-run in syndication and will start a cable run on TBS next fall. Some station programming officials say they fear overexposure for the series.

"It's the highest price ever asked for in this market," said Dave Ward, programming director for WKCF-TV, an Emmis Communications-owned WB affiliate in Orlando that currently runs *Friends* in access.

"One show at that price could break the place. It's tough knowing that we could lose *Friends* in the open market, but it's really tough to predict what the ratings will be like three-and-a-half years from now," said Ward.

While the show is likely to leave its first-cycle stations in many markets through open bidding, at least one incumbent, Tribune's KTWB-TV in Seattle, has re-upped for the second cycle.

BOSTON TV STATIONS

Slow Start for Host

BY JEREMY MURPHY

A year after NBC pulled the plug on its *Later Today* morning news-variety show, *Later* host Jodi Applegate is back on the air. The perky anchorwoman, who many thought would follow Katie Couric up the network ladder, debuted her 4:30 p.m. news-variety show last Monday on Fox's owned-and-operated WFXT-TV in Boston. The outlet previously aired Fox Kids programming in its 3-5 p.m. block.

"We want to focus on the issues families deal with every day," said Applegate.

Ratings for its June 4 debut, however, were not spectacular. The show averaged a 0.5 rating/1 share on its Monday debut, but it grew to a 1.7/5 the next day. Comparatively NBC affiliate WHDH averaged a 4.7/13 at 4:30 p.m. with *Extra*, and CBS O&O WBZ scored a 3.6/10 with *The Rosie O'Donnell Show*. "The time period is a real

challenge," said Tricia Maloney, WFXT's research director. "We've always had animation [from 3-5 p.m.]."



Applegate is focusing on family issues.

NBC PHOTO

MIAMI TV STATIONS

Jury Finds for WPLG

BY JEREMY MURPHY

Following a flurry of tough-talking testimony, a federal court jury in Miami last week ruled that former WPLG-TV anchor/reporter Steve Alvarez was not a victim of age discrimination when the Post-Newsweek station did not renew his three-year contract in 1999. Alvarez, 47, had claimed that the station, which employed him for nine years, did not renew his contract because of his age.

During the course of the trial, almost a dozen former and current WPLG employees were called to testify. The case took a twist two weeks ago, when WPLG reporter Jila Unruh was questioned about a 1994 document she allegedly took from a manager's office listing on-air personalities and annotated with "too old" and "needs a face-lift." Unruh denied having the memo, but her former fiancé testified that she did have the document.

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ABC-7 News 11:30am	5/16	# 1
ABC Network Daytime (12n-3p)	6/19	# 1
Inside Edition	5/15	# 1
Jeopardy	8/20	# 1
ABC-7 News 4:00pm	7/18	# 1
ABC-7 News 5:00pm	8/18	# 1
ABC World News Tonight	9/18	# 1
ABC-7 News 6:00pm	8/16	# 1
Wheel of Fortune	12/22	# 1
Primetime (M-Su)	10/16	# 1
ABC-7 News 10:00pm (M-F)	14/22	# 1
ABC-7 News 10:00pm (M-Su)	14/23	# 1
Nightline	7/14	# 1
Politically Incorrect	4/13	# 1

7AM - 1AM

6/15

1



Market Profile

BY EILEEN DAVIS HUDSON



Vineyard haven: Fresno is a big producer of grapes.

Fresno-Visalia, Calif.

CONSTRUCTION BEGAN LAST MONTH ON A MULTIMILLION-DOLLAR STADIUM THAT WILL be the future home of the Fresno Grizzlies, the Triple A farm club for Major League Baseball's San Francisco Giants. The unnamed ballpark, expected to open next spring, is the cornerstone of a new

downtown development project for Fresno, Calif. The city has lagged behind many others of similar size across the country in urban development, primarily because the area's economy is heavily dependent on agriculture. "This is the largest, most prolific agricultural region in the U.S.," notes Mark Benscheidt, president and general manager of KSEE-TV, Granite Broadcasting's NBC affiliate in Fresno.

The market is far from affluent; only 10 percent of residents in the Fresno-Visalia DMA have annual incomes above \$75,000, less than half the average of 25 percent in the country's top 50 markets, according to Scarborough Research. The region's unemployment rate generally hovers between 12 and 15 percent, even in good economic times.

Fresno County, located in the heart of the San Joaquin Valley, has about 7,500 commer-

cial farmers harvesting crops including grapes, citrus, tomatoes, lettuce and cotton on 1 million irrigated acres. One-third of all employment in the county is agriculture-related.

Fresno-Visalia is the country's 54th-largest television market, with 519,200 TV households, according to Nielsen Media Research. Among several significant changes in the market over the past year, Ackerley Broadcasting last August acquired CBS affiliate KJEO-TV from Fisher Broadcasting. (Fisher had owned the outlet for only about a year after acquiring it from Retlaw Broadcasting.) As part of a corporate decision to use regional central hub systems for its TV stations around the country, Ackerley opened up a fully automated centralized hub in Bakerville, Calif., that handles technical operations, accounting and trafficking for Acker-

ley's four outlets in central California.

Ackerley last fall also changed KJEO's call letters to KGPE and introduced a new set, graphics and theme music to the station's newscasts. KGPE's entire facility is undergoing a major remodeling that will include the addition of a full working newsroom.

As a result of the introduction of Ackerley's Digital Central Casting hub system, KGPE has eliminated more than 20 full-time positions, mostly in engineering and operations, including several longtime employees. A total of 11 full-time positions have been authorized for addition to the station's

news and sales departments, although the economic downturn has forced Ackerley to delay filling some of those posts, says Ray Watson, president of Ackerley's Central California Station Group.

KPGE has also made several changes in management and news talent. Last October, Barry Barth took over as vp/gm, coming from KREM-TV, Belo Corp.'s CBS affiliate in Spokane, Wash. Last Monday, Tom Burke joined KPGE as news director. Anchor Molly McMillan recently switched from helming the outlet's 5 and 6 p.m. newscasts to co-anchoring in the mornings. KPGE's new co-anchor at 5 p.m. is Susie Frankeberger, who came west from Grand Rapids, Mich. The station also hired Lori Penco from the Pittsburgh market to fill McMillan's old post at 6 p.m. and to co-anchor at 11 p.m. In addition, KPGE weathercaster Kevin Musso is currently serving as interim morning co-anchor in place of John Wallace, who left the station.

KPGE has been one of the most underperforming CBS affiliates in the country for many years. However, Barth says he "couldn't be more pleased" with the station's progress, which included a "nice uptick in most of our newscasts in February...this is a station in

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Market Profile

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Spot TV	\$78,884.18	\$87,516.75
National Spot Radio	\$7,730.78	\$10,650.43
Outdoor	\$2,402.55	\$5,053.81
Total	\$89,017.51	\$103,220.98

Source: CMR, a Taylor Nelson Sofres company

transition." Barth says Ackerley has made a commitment to turning the station around. Even with the forward momentum, KPGE still finished fourth in the local 6 p.m. news ratings and a distant third at 11 p.m. in the February sweeps (see Nielsen chart on page 18).

In another shakeup in local TV, the Telemundo network last year pulled its affiliation from KMSG-TV, leaving the Sanger Telecasters outlet without an affiliation. In turn, Pappas Telecasting, owner of Fox affiliate KMPH-TV in Fresno, formed a time-brokerage agreement to handle programming, marketing and ad sales for the former Telemundo outlet. The deal includes an option for Pappas to purchase the station from Sanger. Pappas made the station a WB affiliate and changed its call letters to KFRE-TV.

The market's only 10 p.m. newscast, on Pappas' KMPH, earns the highest late-news ratings in the market (an average 7 rating/17 share in households in February). The newscast is repeated on KFRE at 11 p.m. nightly. "Ten o'clock is a great time period for late news in this market—it's an early-to-bed market," notes Charles Pfaff, vp/gm of KMPH and KFRE.

KFRE is one of the top-performing Fox affiliates in the country in local news and in 18-49 ratings in prime time. This spring, the station began a one-year deal to carry a package of 30 San Francisco Giants telecasts. KMPH carries Fresno State University football and basketball games.

This fall, Pappas plans to launch Azteca America, the country's third Spanish-language broadcast network. Although the company has not announced its initial market lineup for the new network, Fresno-Visalia is very likely to be on the list: Nearly 40 percent of the market's population is Hispanic (primarily Mexican Americans), more than triple the national average for the top 50 markets, according to Scarborough.

"Hispanics in this market spend \$5 billion per year—they are a very important part of this market," says John Ostlund, president of Jeffrey/Scott Advertising, a Fresno ad agency.

Some local media buyers speculate that Pappas will shift WB programming over to cable or to KMPH to free up current WB affiliate WFRE for Azteca America programming. Michael

Angelos, special assistant to Pappas Telecasting CEO Harry Pappas, discounted both of those scenarios, adding that Pappas will

announce plans for its Fresno broadcast outlets sometime this summer.

Family-owned Sainte Broadcasting's KN-SO-TV in nearby Modesto, Calif., became the market's Telemundo affiliate last January. All programming and local news for KNSO is transmitted from Modesto; the station's Fresno facility is essentially a sales office.

"What we do best is reach the underserved areas of the Hispanic community," says Randy Ashburn, sales manager for KNSO in Fresno. Despite the probability that a third Spanish-language station will sprout up in

SCARBOROUGH PROFILE

Comparison of Fresno-Visalia

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Fresno-Visalia Composition %	Fresno-Vis'ia Index
DEMOGRAPHICS			
Age 18-34	31	34	108
Age 35-54	41	40	98
Age 55+	28	26	94
HHI \$75,000+	25	10	42
College Graduate	12	7	60
Any Postgraduate Work	10	7	69
Professional/Managerial	23	18	81
African American	13	6	45
Hispanic	12	39	318
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	49	91
Read Any Sunday Newspaper	64	51	80
Total Radio Morning Drive M-F	22	22	101
Total Radio Evening Drive M-F	18	17	94
Total TV Early Evening M-F	30	35	116
Total TV Prime Time M-Sun	39	35	92
Total Cable Prime Time M-Sun	13	9	69
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	72	69	97
Read Any Sunday Newspaper	77	67	87
Total Radio Morning Drive M-F	75	73	97
Total Radio Evening Drive M-F	73	69	94
Total TV Early Evening M-F	71	76	107
Total TV Prime Time M-Sun	91	90	99
Total Cable Prime Time M-Sun	58	42	74
MEDIA USAGE - OTHER			
Access Internet/WWW	39	25	64
HOME TECHNOLOGY			
Own a Personal Computer	64	48	76
Shop Using Online Services/Internet	27	16	61
Connected to Cable	73	59	82
Connected to Satellite/Microwave Dish	14	16	115

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

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



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Market Profile

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	2 AM, 5 FM	33.4	\$15.7	40.1%
Clear Channel Communications	6 FM	20.6	\$12.0	30.6%
Mondosphere Broadcasting	3 FM	8.1	\$3.6	9.2%
Lotus Communications	1 AM, 2 FM	6.4	\$2.9	7.4%
John Ostlund	1 FM	5.9	\$0.9	2.2%
Radio Unica	1 AM	2.1	\$0.7	1.8%
Pappas Telecasting	1 FM	1.2	\$0.7	1.7%
Big Dawg Broadcasting	1 AM	0.4	\$0.7	1.7%

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

Fresno to carry Azteca America programming, Ashburn says Sainte's experience in serving the region's Hispanic viewers for 28 years, coupled with its strong Telemundo network programming, will keep KNSO a strong player in the market.

Even more popular among Hispanic viewers in Fresno-Visalia is KFTV-TV, the Univision network's owned-and-operated outlet. KFTV commands 19 percent of the market's local TV advertising revenue, good for second place in the market behind ABC's owned-and-operated KFSN and ahead of Granite's KSEE, according to BIA Financial Network. KFTV's 6 p.m. newscast ranked second in the market during the February sweeps, with an average 7/14 in households.

KSEE is another Fresno station that has seen its share of changes recently. Like KGPE, KSEE has revamped its primary news anchor teams. After leaving his lead anchor post at KFSN to make an unsuccessful run for Congress last year, Rich Rodriguez returned to the Fresno airwaves in February as co-anchor of rival KSEE's evening and late newscasts. Rodriguez has been a familiar face in Fresno TV news for two decades.

Despite getting the new, Rodriguez-led anchor team in place just three days before the February sweeps period began, KSEE overtook KFSN to win the men 25-54 demo at 6 p.m.; in households, the station jumped from a 7 share in February 2000 to a 12 this year. "This anchor change brings some new marquee value to us," KSEE's Benschmidt says of Rodriguez's hiring.

With the arrival of Rodriguez, Bud Elliot, a 15-year KSEE veteran and the station's lead anchor at 6, 6:30 and 11 p.m., was shifted to mornings. "Bud adds a new dimension to our mornings. His presence brings a level of credibility that [our competitors] don't really have," Benschmidt says.

Despite the loss of Rodriguez a year ago, KFSN's local news ratings have remained stable. Last February, the station tapped Warren Armstrong to fill Rodriguez's anchor chair at 6 and 11 p.m. Armstrong came from Tribune Co.'s KTXL-TV in Sacramento, Calif. Prior to his stint upstate, Armstrong was a longtime anchor on KJEO in Fresno.

Last September, KFSN moved its weekend sports anchor, Dale Yurong, to the weekend news anchor slot. And in February of this year, Dudley Few, the station's general sales manager, retired after 32 years; Few was replaced by Marti Ward.

The only local-news time period that KFSN does not usually win is midday. The station must air its midday news at 11:30 a.m. because it has to carry ABC's *All My Children* at noon.

AT&T Broadband dominates Fresno's cable TV business, which has had some con-

solidation in the past few years thanks to the media giant's acquisition of subscribers formerly controlled by MediaOne. Cable penetration in the Fresno-Visalia market is a relatively low 59 percent, well below the 73 percent average for the top 50 U.S. markets, according to Scarborough. About 16 percent of the market's residents are connected to satellite TV, 2 percent higher than the top markets' average.

The largest daily newspaper in the market is McClatchy Newspapers' *Fresno Bee*. In the six months ended in March, the *Bee's* daily circulation averaged 162,628 and Sunday circ averaged 194,551; both figures were flat from the same period a year earlier. In April, the *Bee* retrofitted its printing presses, downsizing the paper to a 49-inch web width to save on newsprint costs.

Along with the change in size, the *Bee* launched a graphic redesign. Charlie Waters, senior vp and executive editor, says the transition went smoothly, with no major glitches. Among the changes to content, the paper added a Faith and Values section on Saturdays. And thanks to increased color capacity with the changes to the presses, the *Bee's* comics now run in color daily. The comics, which had run across half of two pages, have been condensed to a single page to make the daily color possible. Other standing features that had shared pages with the comics (including Ann Landers, a bridge column and a crossword puzzle) also now run on a single page. The *Bee* has expanded the stocks

NIelsen RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KFSN	10	24
	NBC	KSEE	6	14
	CBS	KGPE	3	6
6-6:30 p.m.	ABC	KFSN	11	21
	Univision	KFTV	7	14
	NBC	KSEE	6	12
6:30-7 p.m.	CBS	KGPE	4	7
	Univision	KFTV	7	14
	NBC	KSEE	5	9

Late News

Time	Network	Station	Rating	Share
10-11 p.m.	Fox	KMPH	7	17
11-11:30 p.m.	ABC	KFSN	5	24
	NBC	KSEE	4	21
	CBS	KGPE	2	10
	Univision	KFTV	1	3

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

Market Profile

RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KMJ-AM	News/Talk/Sports	14.1	10.0
KSKS-FM	Country	6.7	7.3
KJWL-FM	Adult Standards	5.7	5.5
KOQO-FM	Spanish	4.7	3.9
KRZR-FM	Album-Oriented Rock	4.6	4.2
KFRR-FM	Alternative	4.6	3.5
KVSR-FM	Modern Adult Contemporary	4.3	4.3
KMGV-FM	Oldies	4.0	4.3
KBOS-FM	Contemporary Hit Radio	3.8	5.4
KLBN-FM	Spanish	3.6	4.2

Source: Arbitron Winter 2001 Radio Market Report

and mutual fund listings in its business section. The paper also changed its body type to a more readable Gulliver font—the same one used by Gannett Co.'s *USA Today*.

Waters says the *Bee* has received minimal feedback from readers on the design changes, and most of it has been positive.

The *Bee* publishes three editions daily. The Sierra Gateway edition covers the area north and northwest of Fresno. The South Valley edition covers Tulare and Kings counties to the south. The third edition covers Fresno County. In addition to its main newsroom in Fresno, the *Bee* operates a bureau in Visalia (in Tulare County) staffed with five reporters, a photographer and an editor. The paper also has a bureau in Madera County (located across the San Joaquin River from Fresno) with two reporters. In Madera, the *Bee* also publishes a free weekly newspaper, the *Clovis Independent*.

While the *Bee* has a lock on Fresno County, Gannett publishes two Monday-to-Saturday dailies in Tulare County—the *Visalia Times-Delta* (daily circulation 22,338; Saturday 27,941) and the *Tulare Advance-Register* (Monday-to-Saturday circ 8,653). Linda Green, executive editor for both papers, says that while the *Bee* does not have strong penetration in Tulare, it does try to compete with the *Times-Delta* in the county with its South Valley edition. However, Green says, the *T-D* remains the paper of record in Visalia, Tulare's county seat.

In radio, Fresno is the country's 67th-largest market, according to Arbitron. Viacom's Infinity Broadcasting is the market's far and away leader in both ratings and ad revenue. The average quarter-hour (AQH) listener share of Viacom's seven Fresno outlets in the Winter 2001 Arbitron Radio Market Report was 33.4 among listeners 12 and old-

er, well ahead of second-place Clear Channel Communications' 20.6 share (see chart above).

Infinity's radio outlets in Fresno took in a total of \$15.7 million in ad revenue last year, representing a whopping 40.1 percent market share. Clear Channel had a 30.6 percent share of the ad revenue; the group's six FM outlets' total AQH in the Winter 2001 Arbitron book was 20.6.

Mondosphere Broadcasting, owner of three radio outlets in Fresno, is the only other English-language broadcaster with a significant share of the market. Lotus Communications also has a strong presence via its three Spanish outlets. Lotus' KLBN-FM is one of the top-rated stations in the market in total-day listenership.

Jeffrey/Scott agency chief Ostlund is also the proprietor of the only locally owned radio station in Fresno with significant listenership, KJWL-FM "K Jewel," which he purchased in 1994. The Adult Standards outlet targets listeners 35-plus. Ostlund notes that

his two businesses are run independently, and his agency does not buy any advertising for its clients on KJWL. In the Winter 2001 Arbitron book, KJWL saw its total-day average share jump to a 5.9, up from a 4.6 in the Fall 2000 survey.

After Infinity acquired Country outlet KNAX-FM in February, the company had two Country properties in the market (the other is KSKS-FM). Infinity decided to flip KNAX to a Rhythmic Oldies format and changed the station's call letters to KMGV-FM. KMGV competes with Clear Channel's Oldies station, KFSO-FM, which is licensed out of Visalia. Competing against KSKS in the Country format is Mondosphere's KWOL-FM.

Infinity's Modern Adult Contemporary stick KVSR-FM "Star 101" competes against Clear Channel's Album-Oriented Rock outlet, KRZR-FM "Alice." Both stations have suffered listener share declines over the past year.

The outdoor advertising arena in Fresno is dominated by Infinity Outdoor and Lamar Advertising, which control almost all of the available advertising positions, says Brent Window, general manager of Lamar's Fresno and Bakersfield operations. ■

NEWSPAPERS: THE ABCS

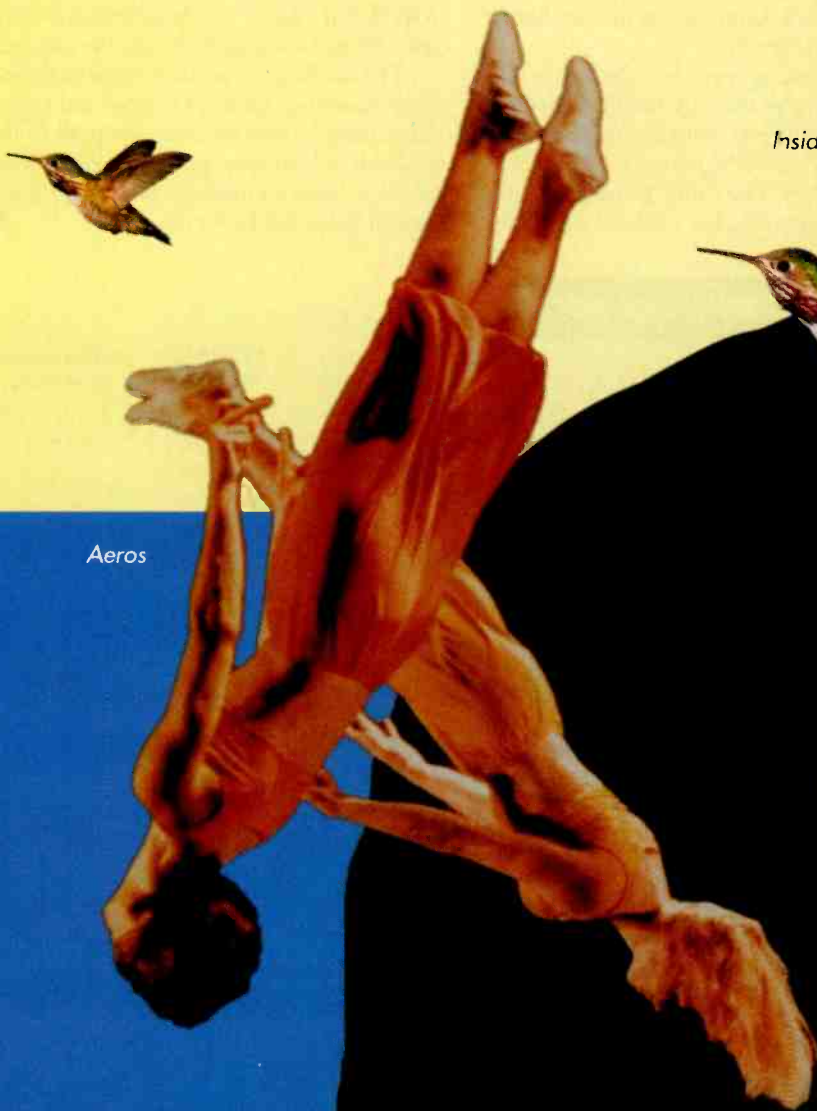
	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Fresno County: 256,279 Households				
<i>Fresno Bee</i>	122,249	144,398	47.7%	56.3%
<i>San Francisco Chronicle, Examiner*</i>	3,517	3,608	1.4%	1.4%
Tulare County: 113,548 Households				
<i>Fresno Bee</i>	14,863	20,079	13.1%	17.7%
<i>Porterville Recorder</i>	9,957		8.8%	
<i>Tulare Advance Register</i>	8,177		7.2%	
<i>Visalia Times-Delta</i>	21,761		19.2%	
Madera County: 35,528 Households				
<i>Fresno Bee</i>	11,625	15,103	32.7%	42.5%
<i>San Francisco Chronicle, Examiner*</i>	392	343	1.1%	1.0%
Merced County: 63,305 Households				
<i>Fresno Bee</i>	2,104	2,466	3.3%	3.9%
<i>Merced Sun Star</i>	16,419		25.9%	
<i>Modesto Bee</i>	6,988	7,745	11.0%	12.2%
<i>San Francisco Chronicle, Examiner*</i>	1,459	1,688	2.3%	2.7%
<i>Turlock Journal</i>	695		1.1%	
Kings County: 34,982 Households				
<i>Fresno Bee</i>	6,704	9,354	19.2%	26.7%
<i>The Hanford Sentinel</i>	13,207	13,021	37.8%	37.2%

*San Francisco Chronicle, San Francisco Examiner combined circulation
Source: Audit Bureau of Circulations

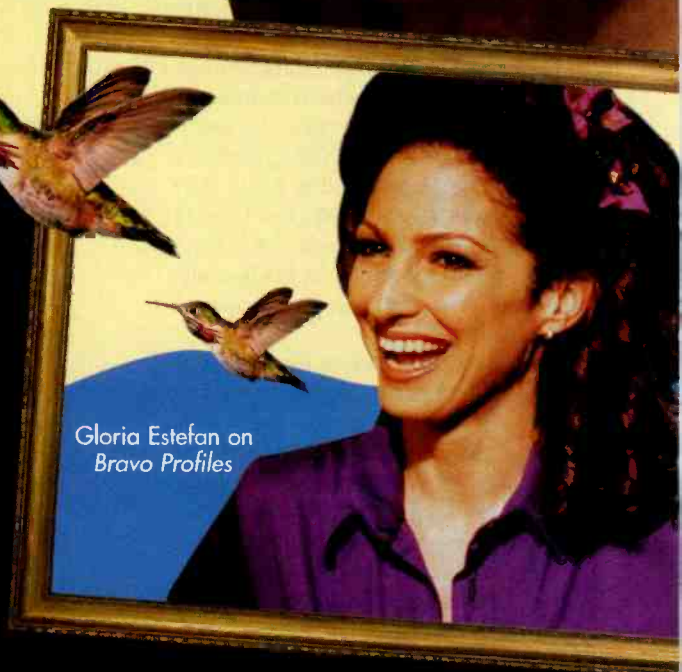
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AdweekMagazines'

Special Report

June 11, 2001

CABLE

The Game's Afoot

ESPN'S GEORGE BODENHEIMER & CO.
GET READY TO RUMBLE

Out With the Old

IS CABLE FINALLY ENTERING
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(oxygen)

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Special Report

EDITOR IN CHIEF
Sid Holt

GROUP EDITOR
William F. Gloede

EDITOR
Richard Brunelli

MANAGING EDITOR
Marian Berelowitz

DESIGN DIRECTOR
Paul Virga

SENIOR PHOTO EDITOR
Marla Kittler

PHOTO EDITOR
Kim Sullivan

PRODUCTION COORDINATOR
Eileen Cotto

CONTRIBUTING WRITERS
Michael Bürgi
Tony Case
Jim Cooper
Hank Kim
Megan Larson

This ESPN's for You

Back in the early 1980s, when ESPN was just beginning to reach a national audience, the nation's top-selling beer, Budweiser, was fighting off the incursion of low-cal rivals such as Miller Lite and Coors Light. What do ESPN and Budweiser have in common? Plenty.

The two crave roughly the same demographic: men aged 25-54 who are passionate about their downtime and enjoy spending two or three hours in front of the tube watching a sporting event. The fact that these guys are likely to knock back three or four (or so) beers during this time is more on the Budweiser side of the equation. It's a wide swath of American males, and ESPN and Bud, back in the '80s, were like nachos and cheese dip for this audience.

The first of many profound links between ESPN and Budweiser was boxing. When the cable channel was just starting to creep into the country's TV consciousness, boxing made up a large part of its programming mix. At the time, the sport's popularity was surging, with a young and untarnished Mike Tyson mowing down anyone who dared enter the ring with him.

Budweiser became the perfect marketing partner. And the beer's logo, reproduced in the middle of the rings' mats for big ESPN fights, was literally center stage. It was a beautiful, if sometimes bloody, combination.

During the '80s and '90s, ESPN's popularity—along with that of numerous other cable channels—grew dramatically. Eyeball by eyeball, it seemed, the TV world was fragmenting as viewers grew accustomed to looking beyond the broadcast networks. Budweiser, already an extremely mature brand, didn't experience the same meteoric rise during those decades. But it didn't lose much market share, either, even as upstart brews gained steam.

Now, as a brand, ESPN has reached a certain level of maturity. And as with other well-known, successful brands, achieving double-digit growth is a huge challenge. Rivals, most notably Fox Sports Net, may appear sexier. But as Megan Larson's story (which begins on page 22) shows, ESPN is still at the top of its game.

It isn't easy being No. 1. The folks in Bristol and St. Louis know that. But as Tom Petty says, "It's good to be king." That applies to the king of beers as well as cable sports channels.

Richard Brunelli, Editor, Special Report

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Cover photography by Neil Beckerman



ATILIA DORFI/SHOWTIME

Spotlight on Showtime

THE PAY CHANNEL HAS ENJOYED SOME ORIGINAL HITS. BUT WILL IT EVER CATCH UP TO HBO? BY TONY CASE

1st&foremost

Who knew tawdry gay sex could be such a crowd pleaser?

Even Showtime executives seem a little stunned by the wide appeal of the racy *Queer As Folk*, an hour-long weekly drama starring a cast of sex-crazed gay men. It premiered on the pay-cable channel in December with the support of a reported \$10 million ad campaign, and since then, the show has become by far the network's highest-rated program—thanks not only to its core gay following but also to straight fans.

Although *Queer As Folk*, based on a British TV series, got so-so reviews stateside—and criticism from some quarters for stereotyping gay men as promiscuous, drug-popping club hoppers—it has proved nothing short of a smash for Showtime. In March the show was renewed for another 20 episodes. Showtime closely guards the ratings and demographics of its programs, but Len Fogge, the network's executive vp/creative and marketing, says that *Queer As Folk* has "very broad appeal for us, especially in the 18-to-35 group. And a great number of women are watching."

But if *Queer As Folk* is clearly a hit, the key question is whether it can be *the* hit, the breakout show around which Showtime can build out its roster of original programming. Will Showtime,



L. PEE WEINAND/SHOWTIME

in other words, soon be a true original-programming rival to HBO?

Despite *Queer As Folk*'s strong numbers and the network's obvious commitment, the jury is still out on whether the series can up the ante for Showtime. "It certainly has created a lot of noise for us," says Showtime executive vp/original programming Gary Levine. "We want to build up other series around it."

Showtime's subscriber ranks grew at a steady clip last year, according to Paul Kagan Associates. The channel had 11.3 million subscribers at the

NO LIMITS Programming such as *Further Tales of the City* (l.) and *Queer As Folk* (below), which both involve gay story lines, are helping Showtime to establish its creative voice ... and to challenge HBO.

end of the first quarter, 11.9 million by September and a jump to 12.8 million by December. In comparison, HBO's much larger subscriber base also grew, but not nearly as dramatically: Its list of 24.6 million customers last March had increased to 25.1 million by December.

Although theatrical films, sporting events and concerts all remain important draws for pay channels, it's their original programming that has attracted most of the attention lately. Showtime currently airs five of its own series—besides *Queer As Folk*, there's *Stargate SG-1*, *The Chris Isaak Show*, *Soul Food* and *Resurrection Blvd.*—and has three more in the works.

In May alone, the network rolled out two original movies, both based on stage plays—Neil Simon's *Laughter on the 23rd Floor*, starring Nathan Lane, and *Sister Mary Explains It All*, with Diane Keaton—as well as the miniseries *Further Tales of the City*, starring Olympia Dukakis. And a range of original films has been green-lighted, including biopics of JFK mistress Judith Exner and former New York congressman Adam Clayton Powell.

At the same time, HBO, which just wrapped the third season of the phenomenal *Sopranos* and is beginning the fourth run of *Sex and the City*, is prepping such original fare as the Steven Spielberg epic *Band of Brothers*.

Like HBO, Showtime has won a truckload of coveted prizes for its original offerings. Earlier this year it picked up two Golden Globes: *Dirty Pictures*, which examined a controversial Robert Mapplethorpe exhibit, won best TV movie/miniseries, and Brian Dennehy won best actor in a made-for-TV movie/miniseries for *Death of a Salesman*. Add a slew of Emmys, Peabodys and even an Oscar—for best live-action short film, in 1992—to those honors.

"Showtime has done a marvelous job with their original programming—they've really got a lot of meat to their programming," says Italia Commisso Weinand, senior vp of programming for Mediacom, the Middletown, N.Y.-based cable operator.

Media buyers applaud the pay chan-

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AFTER AN ALL-NEW SOUTH PARK



MTV2 AND MUCHMUSIC ARE BATTLING FOR THE EYEBALLS, EARS AND WALLETS OF WEB-SAVVY VIEWERS BY MICHAEL BÜRGI

1st&foremost

There are simply no programming monopolies left in the cable business. One of the more prominent used to be MTV. Well, sort of. MTV had some competition, most notably from The Box—until MTV Networks gobbled up The Box and, once again, enjoyed a clear playing field.

The Box is now part of MTV2, the spinoff channel that is all music videos all the time. And MTV2 now has an emerging competitor: MuchMusic USA, the Canadian import that has operated in the U.S. since July 1994.

Until recently, no one, including MuchMusic parent Cablevision Systems, had paid the channel much heed. Last year, however, Cablevision bought out its Canadian partner, C.H.U.M., and this year it's ramping up MuchMusic's original programming to replace the Canadian-focused product that it had been running around the clock.

Both all-music networks have positioned themselves as cable-operator-

friendly services, albeit with a twist—the channels have been funneling subscribers to their local operators so they can sign up for high-speed cable-modem services. The tactic has been successful because kids (let's call them the 12-24 demographic) tend to listen to, research and download music on the Internet, and because both MuchMusic and MTV2 serve up wall-to-wall music videos with heavy online complements.

"On TV we send you to the Web, and on our Web site we try to push the high-speed Internet service of your local cable operator," explains Nora Ryan, MuchMusic's general manager.

MuchMusic is banking on the Web-savviness of its viewers. Its new lineup, which premieres June 25, incorporates an Internet angle. Take *Tastemaker*, for example, which will run weeknights at 7 p.m. Viewers are encouraged to go online and upload video of themselves discussing their music and video preferences—in effect becoming VJs.

VJ FOR A DAY On MuchMusic, video that viewers like Rakim (l.) upload to the Internet is aired on the show *Tastemakers*.

Another new show, *Oven Fresh*, employs a thumbs-up, thumbs-down online voting system that lets viewers pick the videos they most want to see.

Then there's Videolator, a Web-site feature that helps people create their own videos to new songs. Some footage from the videos of newer bands can be spliced in. These self-styled clips get voted on, and the winners run on-air. "The record companies see this as a way to establish new acts but also to get people interested," says Norman Schoenfeld, MuchMusic's vp of programming.

MuchMusic, part of Cablevision's Rainbow Media Holdings unit, reaches about 14 million households in the U.S. That's quite a bit less than MTV2's 30 million subs. But like its smaller rival, MTV2 believes its future lies in offering a multimedia experience involving music and the Web.

The MTV2 show that most closely resembles MuchMusic's efforts is *Control Freak*, which lets viewers vote via the Web on which of three videos will play next (the show runs Monday through Saturday at 8).

"It's a connective experience: 50 percent of our audience has a PC in the same room as their TV, and 25 percent are using both at the same time," says David Cohn, MTV2's general manager.

MTV2, like MuchMusic, contends that this "connectivity" is good for cable operators, which the channel needs to boost its subscriber count. "We bring not only the brand strength but also the young adults that are most likely to be early adopters," says Cohn.

Jerry McKenna, vp of strategic marketing at CableOne, a 770,000-sub operator based in Phoenix, says both services have approached him. But since CableOne hasn't started rolling out digital offerings, he hasn't signed any deals.

"Our primary reason for adding them would be customer interest," he says. "But the modem reference [on both channels' Web sites] is a factor."

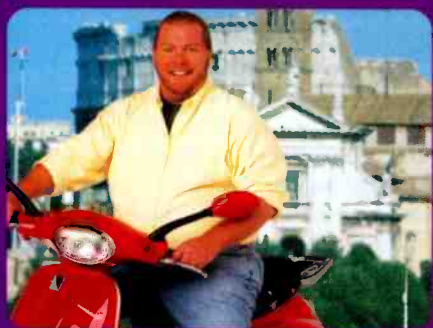
It's clear that these young people are watching. The question is whether they'll be logging on, too. ■

Michael Bürgi is managing editor of Mediaweek. He previously covered the cable industry for five years.

TALE OF THE TAPE: MUCHMUSIC VS. MTV2

	MUCHMUSIC	MTV2
Launch date	July 1994	August 1998
Subscribers	14 million	30 million
Parent company	Rainbow Media Holdings (Cablevision)	MTV Networks (Viacom)
Artists currently in rotation	Travis, Creeper Lagoon, Sunshine Anderson	Radiohead, Jurassic 5, Pete Yorn

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From his days at the helm of Fox to his founding of the WB network, Jamie Kellner has prevailed as a pure programming guy. Since March, he's been applying that skill to the Turner Broadcasting Networks as chairman/CEO in an effort to resurrect a flagging CNN and keep TBS Superstation and TNT on top. Kellner, who will have a great deal of influence on programming matters for all of AOL Time Warner's TV properties, sat down with *Special Report* to share his thoughts on network synergy and the repositioning of TNT and CNN.

give credit to my [Turner] colleagues, because they've bought the inventory to really push TNT forward.

LARSON: Has last year's repositioning of TBS worked?

KELLNER: The real repositioning doesn't happen until this year and next. As much as TNT is the place where people hopefully will tune into drama, TBS is going to have the best comedy anywhere in television.

LARSON: Will TBS still be the network for the "regular guy"?

KELLNER: There are certain places on the schedule that have a very solid core of male viewers, but I think that TBS

promote ourselves, I think we can use some television techniques that aren't being deployed right now. We're also spending a lot of time and money right now on growing *Headline News*, reconceptualizing how we're presenting it and how we're going to promote it.

What makes CNN special to me is a lot of distinguished journalists, and I think that's the place we want to be.

LARSON: Sounds like you have a bit of an emotional attachment to CNN.

KELLNER: I'm starting to develop one. All you have to do is go down to the desk and watch the news feeds coming in, and you realize how powerful this communications tool is.

LARSON: How do you plan to synergize ad sales across the networks?

KELLNER: TBS and TNT are younger networks when you look at them against NBC, CBS and ABC, so it's kind of a continuation of my theory about why the WB is so important. For the first time, I feel like we could challenge the older networks' big budgets with great programming and a youth skew that they don't have anymore.

Our sales teams are out aggressively selling the picture of what we're trying to accomplish. Turner has done a much better job [with integrated sales] than the WB, but we're learning.

With AOL Time Warner, we have an opportunity to find convergence points between traditional media and new media. We have to develop opportunities that use the Internet in conjunction with the other media we own and make it efficient to sell our advertisers' products.

LARSON: Like several cable networks this year, I hear Turner is trying to cut deals for CPM decreases but with higher dollar volume.

KELLNER: We have not been cutting the price below upfront CPMs from last season. There's a lot of positioning going on. But this market is stalled because the networks aren't willing to drop down to a [price] where the advertisers would like them to go. And the advertisers aren't willing to step up to where the networks would like to go. The networks that have the investments in programming are where advertisers are going to put their money first, and I think we're well-positioned in that regard. ■

The Kellner connection

TURNER'S NEW CHIEF MUST OPTIMIZE AOL TIME WARNER'S DISPARATE TV PROPERTIES BY MEGAN LARSON

1st&foremost

LARSON: What are your plans for multiplexing programming on AOL Time Warner's network platforms?

KELLNER: We certainly believe there's going to be [multiplexing] on our air this year—and on cable channels more and more—but we have a little trailblazing to do. As we aggregate this younger audience together [on WB, TNT and TBS Superstation] and keep building, I don't think we're going to get anything but plus from the advertising side.

Affiliates, however, will always be concerned about loss of exclusivity on product. But with programming costs where they are today and the amount of competition out there—especially for a smaller network like the WB that has to pay cable license fees to ABC, CBS, NBC and Fox—[multiplexing] allows us to produce very high-quality programming.

LARSON: What do you need to do over at TNT?

KELLNER: TNT is heading toward a drama positioning, and we have made a rather enormous investment in the best programming that we could buy over the years: a great movie inventory, series and a lot of original films. I

will evolve to be more than that once we get all of this programming online.

LARSON: What role do you think sports plays on TBS and TNT?

KELLNER: I think having an appro-



"I wouldn't even call it a remodeling as much as a good spring cleaning with some new paint." —KELLNER ON CNN'S MAKEOVER

priate amount of sports on each of the networks is a good idea. The more I get to know about NASCAR, the more excited I get about it. And we continue for another year with the NBA, and I'm hopeful that we can find terms that make sense to renew that deal.

LARSON: How is the remodeling of CNN going?

KELLNER: In many ways, I wouldn't even call it a remodeling as much as a good spring cleaning with some new paint. The journalism is world-class, but in terms of how we present and

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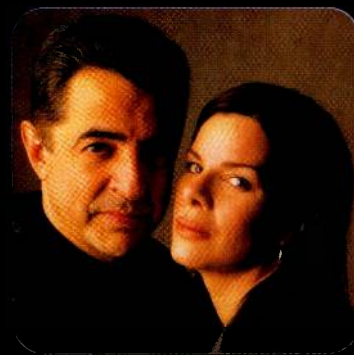


Matthew Broderick
BIOGRAPHY

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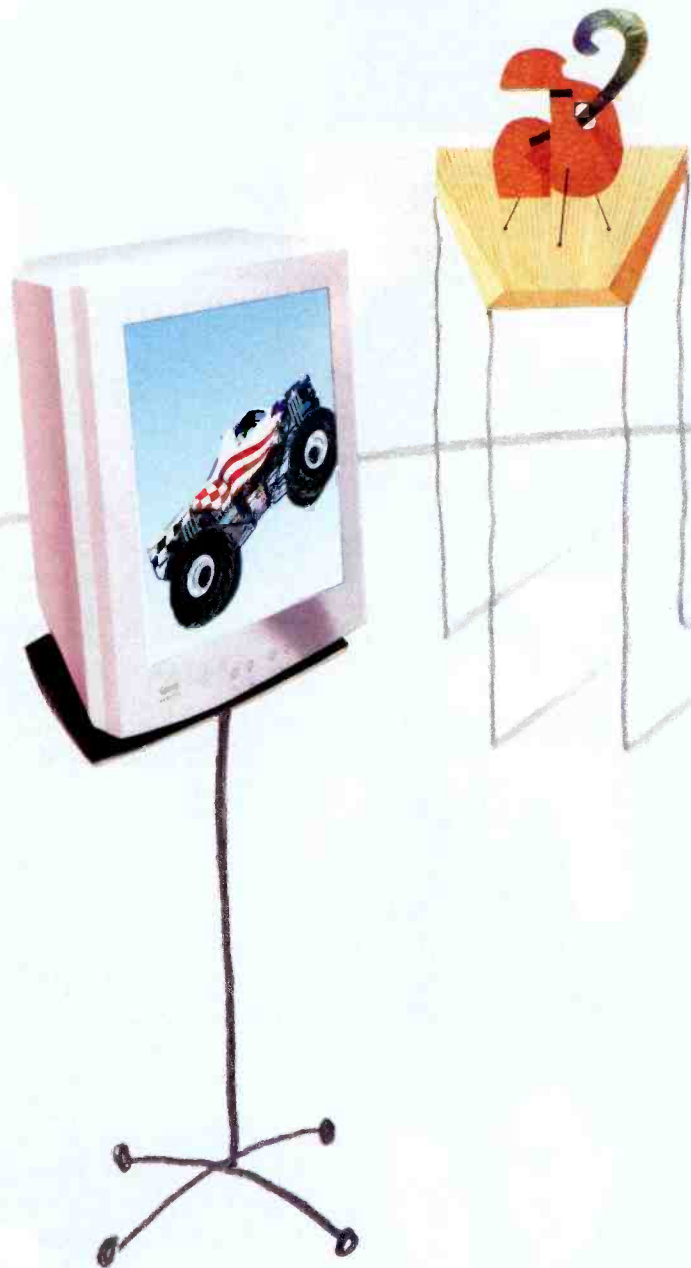




Illustration by Joyme Odgers ©2001

NCTA and its member operators insist that they are nothing if not pro-digital. They contend it is the broadcasters who are moving too slowly in building out their digital capabilities and content.

"Our position is that there needs to be content to create consumer interest in buying [digital TV] sets and having them ask their [cable] operators for DTV," maintains Marc Osgoode Smith, the NCTA's senior director of communications. "Cable doesn't refuse digital signals—there just aren't a lot of them out there."

With the current Republican-dominated FCC, the presumption seems to be that there's little chance of the FCC

highly unlikely that they can win in Congress, either. It's leverage to try to cut a better deal with us."

That assertion could well be true if Republican Sen. John McCain of Arizona is representative of the attitude in Congress. McCain has been riding herd on broadcasters to get their collective act together, accusing them of not taking responsibility for the digital transition. Of the 1,200-plus commercial TV stations in the country, fewer than 200 have launched digital. And only a small number of those have received cable carriage.

The grumblings from the NAB about the shortfalls on the manufacturing end illustrate just how many moving parts there are to this issue, and just how disjointed and frustrating the transition from analog to digital has become.

HDTV—both digital hardware and a digital source—is the gold standard that the industry is ultimately shooting for in terms of achieving critical mass. Bell, for one, is downright pessimistic about the future of HDTV, arguing that it might be years before the reality catches up with the hype.

"The only way to truly reap the benefits of [HDTV] is to experience the technology on the big screen, which is beyond the mass market," he says. "I don't think HDTV sets will become affordable

for consumers in the next decade. Thus, it's hard for broadcasters to get excited about investing in it."

So far, only a few companies, including Mitsubishi and Zenith, have rolled out high-definition TV sets. But even these initiatives have been moving slowly, partly because of the dearth of HDTV programming.

The more immediate opportunity for the television industry lies in the less glitzy segment of the emerging digital marketplace, the conversion of digitally sourced signals into analog on standard analog television screens. The end result pales considerably compared with the potential marvels of HDTV, but it still offers more pizzazz than your garden-variety analog experience.

The NAB has been pushing the FCC to lay down a requirement for digital TV tuners, which would make this conversion more seamless. But manufacturers are balking, worried that this added tweak will lead to soaring costs for consumers. The Consumer Electronics Association, representing the interests of manufacturers, has argued that integrating digital TV tuners would add from \$200 to \$300 to the cost of a TV set. The broadcasters counter that if DTV tuners were included in the majority of TV sets, economies of scale would keep price increases minimal.

Broadcasters go on to say that there is little, if any, incentive to commit to digital as long as the majority of viewers don't have sets that can pick up the signals.

"We're being asked to—and are—investing millions upon millions in a poor economy, knowing we're equipping for a transmission standard that few people are going to see," complains Bell. "What needs to be done for digital TV to happen is a government requirement for sets to be able to decode digital signals. Right now, it's money going out, nobody watching, and nothing coming in."

The NCTA's Smith disagrees, of course, and invites the broadcasters to continue the dialogue. "We've found that the marketplace solves these problems," he says. "Let's do it among ourselves instead of alienating each other by running up to the Hill. That's a strategy of the past."

"We'd love to be able to have more fruitful negotiations and have the marketplace resolve it, but we're growing increasingly pessimistic," counters Regina Sullivan, vp of government and public affairs at Dallas-based Belo Corp., which has 17 TV stations. "Although we're delighted with our digital agreement with Time Warner, that's an anomaly."

Pessimism aside, Smith's suggestion may have the most merit. The FCC's regulatory agenda is crowded with other issues—such as the cross-ownership battle, which affects the largest media companies in the land—making a speedy resolution to the dual must-carry impasse seem unlikely. ■

Hank Kim is a senior editor at Mediaweek.com.



WILL HE OR WON'T HE? The fate of dual must-carry is in the hands of FCC Chairman Michael Powell, who hasn't yet revealed where he stands.

overturning the Kennard commission's stance. "It is a complex issue, so we're seeking complete information before we make a final ruling," says Michelle Russo, an FCC spokeswoman.

Broadcasters like Bell, however, don't seem too optimistic about help from Kennard's successor, Michael Powell. "If you look at typical Republicans, they regulate as little as possible," Bell says. "But I don't know what Powell will do."

One strategy for winning over the FCC is to get in front of congressional committees and amp up the rhetoric to win over public opinion. A cable industry source, who spoke on condition of anonymity, says, "Broadcasters know Powell won't mandate, which is why they're going to Capitol Hill. But it's



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Basic-Cable Prime-Time Ratings

NETWORK	1ST Q/2001		1ST Q/2000		PERCENT CHANGE	
	RATING	(HH-000)	RATING	(HH-000)	RATING	(HH-000)
1. Lifetime	2.0	1,584	1.7	1,306	18%	21%
2. TBS	1.9	1,535	1.8	1,384	6%	11%
3. USA Network	1.9	1,538	2.4	1,890	-21%	-19%
4. Cartoon Network	1.7	1,207	1.6	958	6%	26%
5. TNT	1.6	1,295	1.6	1,256	0	3%
6. Nickelodeon	1.6	1,248	1.8	1,342	-11%	-7%
7. Disney Channel	1.5	1,042	1.5	910	0	15%
8. A&E	1.4	1,131	1.5	1,152	-7%	-2%
9. Discovery	1.3	1,058	1.3	988	0	7%
10. TNN	1.1	894	0.7	552	57%	62%
11. TLC	1.0	783	1.0	690	0	13%
12. ESPN	0.9	748	1.2	890	-25%	-16%
13. MTV	0.9	669	0.9	643	0	4%
14. The History Channel	0.9	663	0.9	569	0	17%
15. Fox News Channel	0.9	507	0.5	229	80%	121%
16. Sci Fi Channel	0.8	569	0.9	568	-11%	0
17. FX	0.8	474	0.8	371	0	28%
18. AMC	0.7	568	NA	NA	NA	NA
19. CNN	0.7	588	0.8	594	-13%	-1%
20. Fox Family Channel	0.7	586	0.8	584	-13%	0
21. Comedy Central	0.7	486	0.7	414	0	17%
22. HGTV	0.7	479	0.7	438	0	9%
23. TV Land	0.7	433	0.8	380	-13%	14%
24. BET	0.6	379	0.5	309	20%	23%
25. E!	0.6	385	0.5	287	20%	34%
26. Court TV	0.6	344	0.6	242	0	42%
27. TV Guide Channel	0.6	304	0.5	282	20%	8%
28. WGN	0.6	321	0.7	326	-14%	-2%
29. Animal Planet	0.5	351	0.5	259	0	-36%
30. VH1	0.5	341	0.5	344	0	-1%
31. Game Show Network	0.5	154	0.4	98	25%	57%
32. Travel Channel	0.5	235	0.3	116	67%	103%
33. Toon Disney	0.5	89	NA	NA	NA	NA
34. CNBC	0.4	304	0.4	307	0	-1%
35. ESPN2	0.4	319	0.4	272	0	17%
36. MSNBC	0.4	268	0.4	217	0	24%
37. Bravo	0.4	206	0.3	148	33%	39%
38. Food Network	0.4	248	NA	199	0	25%
39. Odyssey	0.4	113	0.3	77	33%	47%
40. The Weather Channel	0.3	240	0.4	276	-25%	-13%

Source: Nielsen Media Research

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A man in a dark suit and black shirt stands in the center of a multi-level television studio. The studio is filled with monitors, cameras, and technical equipment. The background shows several levels of the studio with various screens and lights. The man is smiling slightly and has his hands in his pockets. The overall atmosphere is professional and busy.

ESPN in the cross hairs

WITH SLACK RATINGS, CRANKY ADVERTISERS AND A PACK

It's May 14 and the news meeting for the 11 p.m. *SportsCenter* is half over when talk turns to "the question of the night," a sports-related query that viewers respond to via *espn.go.com*. After a quick debate about why the New York Mets suck, the big question becomes: What team will Chris Webber, currently a power forward for the Sacramento Kings, play for next?

"There is no way he will get the kind of money the Kings pay him," says producer Rob Guijarro, suggesting Webber might stay with the Kings.

"Michael Jordan might take him," ventures someone else, adding the Washington Wizards to the list of possibilities.

Perhaps taking a cue from the fact that the dozen or so guys—along with director Linda Willhite—in the room are batting the topic around like a bunch of beer guzzlers at a backyard barbecue, coordinating producer Ed Schimmel asks, "Shouldn't we set it up more like a barroom debate? Ask people where they would *like* to see him go?"

The scene is the very essence of the Bristol, Conn.-based ESPN. Here, confidence is king and testosterone tints the discourse as staffers one-up and out-stat each other, opining on the game.

"We create an inclusive environment for our viewer—a group hug of sports fans," says Lee Ann Daly, ESPN's vp of marketing and the creative force behind the irreverent *SportsCenter* campaign. "This network was founded by fans, and we still position ourselves as fans."

And so it has been from the day in 1979 when Bill Rasmussen decided to launch a 24-hour cable sports network just so his fellow Connecticut sports fans could watch U Conn. basketball on TV. A hefty dose of cockiness—remember, these are the guys who sued Major League Baseball for not allowing them to air games on its younger network sibling, ESPN2—has spurred ESPN's rise to its current status as the premier sports network.

The ESPN brand name is recognized worldwide—even Antarctica gets reception. Domestically, it is one of the most profitable cable networks in operation, generating \$537.6 million in cash flow in 2000, according to Paul Kagan Associates. In recent years, that success has given birth to three additional networks: ESPN2, ESPNNEWS and ESPN Classics. It's also spawned a magazine, a Web site, a radio network and a popular restaurant/arcade chain.

Considering ESPN's achievements, a certain level of attitude is probably warranted. But success typically breeds rivalries. And ESPN, once a singular force in sports on cable, now has its share. Fox Sports Net, Outdoor Life and Speedvision come to mind. Then there are the likes of



"We create an inclusive environment for our viewer—a group hug of sports fans. This network was founded by fans."—LEE ANN DALY

MSG Network and Comcast SportsNet. And if that's not enough, there are entertainment networks such as Turner Broadcasting, which covers Wimbledon and the National Basketball Association.

As ESPN approaches its 22nd birthday in September, these rivals are increasingly stealing audience and breaking down ESPN's lock on programming rights. The question now is whether ESPN can maintain its brash élan while staying ahead of the pack.

The answer, if you look at this year's performance as a barometer, is not as predictable as it once was. ESPN's ratings growth has turned south as the economy continues to sputter. And, industry sources say, the cable channel may not meet its budget this year.

Both ESPN and ESPN2 have slipped in household ratings so far in 2001. ESPN, currently in 82 million homes, has fallen 13 percent in ratings and 8 percent in delivery to a 0.52 rating (423,000 households), according to the most recent reports. The network largely lost ground with men 18-49, slipping 9 percent to a 0.48. ESPN2, in 77 million homes, also dropped 9 percent among 18-49 males, to a 0.21.

But both channels managed to grow or at least maintain ratings among young male demos, according to ESPN's analysis of Nielsen Media Research data. ESPN grew 10 percent among men 18-24, to a 0.53, and 4 percent among

OF HUNGRY RIVALS, CAN THE PREMIER SPORTS NETWORK STAY ON TOP?

BY MEGAN LARSON PHOTOGRAPHY BY NEIL BECKERMAN

KING GEORGE Bodenheimer in his sports realm at ESPN headquarters in Bristol, Conn.



"We have the largest sports library in the world. We could create a network that would run for 50 years without interruption."—SEAN BRATCHES

men 18-34, to a 0.59. ESPN2 showed a 14 percent increase among 18-24-year-old males, to a 0.16, and a 5 percent gain among males 18-34, to a 0.20.

As audience levels dip, however, ESPN remains the most expensive cable network in terms of advertising rates and carriage fees—a point not lost on media buyers or cable operators. "ESPN still reaches a fair amount of men, but does that justify their [CPM] increases? It's questionable," says Tom McGovern, director of sports marketing at OMD/USA. He notes that the History Channel, for example, delivers the same demographics as ESPN.

Even in the fiscally bleak months of January and February, ESPN was No. 1 in ad revenue among cable nets. Last year, the channel earned \$1.5 billion in revenue, and Paul Kagan projects that it will take in an additional \$100 million this year.

"We try to negotiate with advertisers in terms of how we can move their business rather than what CPM they're going to pay," says Ed Erhardt, president of ESPN/ABC Sports sales and marketing. He adds that 40 percent of advertising deals are multimedia packages across the ESPN/ABC Sports combined platform.

Cable operators pay a hefty fee for the right to carry ESPN, a practice that affiliates find particularly irksome

given that sports viewership in general has slipped in recent years. Last month ESPN raised carriage fees 20 percent for the third consecutive year. The latest hike drives up the price per subscriber to an estimated \$1.45—and some operators may be paying more than \$2. At this rate, says one midsize operator, carriage fees will have increased 258 percent by 2005.

"The passion for sports is no longer there except for NASCAR, and ESPN lost that," says the operator, who requested anonymity.

ESPN counters that of the \$3.5 billion in local ad revenue that operators pull in, about 20 percent comes from ad inventory sold in ESPN programming. "There is no other ad-supported cable network that contributes to the affiliates' bottom line the way ESPN does," says Sean Bratches, senior vp of affiliate sales and marketing.

"ESPN is the most demanded network when we deal with agencies who are looking for a male demo," adds Marc Bodner, vp of business development for the spot cable firm National Cable Communications. "Men don't need shelter, they need beer and ESPN's SportsCenter."

Though smaller operators do not have the negotiating clout with advertisers that Cox Communications or Time Warner have, Bratches emphasizes the perks that help defray costs, such as free Spanish-language feeds and pay-per-view events.

"ESPN is a brand that, I would suggest, Fox Sports is not," he says. "People trust ESPN, and we exploit that for our customer. We are not at war with our affiliates."

Operators know full well the clout of the ESPN brand, and so they accept the terms—no MSO would want to go without ESPN in its lineup. But to maintain its elevated status, ESPN needs to pump ever higher amounts of money into acquiring sports programming, because rights are harder to come by as more networks bid for product. In 2000, according to Paul Kagan, ESPN spent \$757.7 million.

Last year, however, the network refused to pony up for NASCAR and the rights went to Fox Cable Networks and Turner, which some say has led to the ratings decline. Others contend that the money will be better spent elsewhere, perhaps on a bid for NBA games. The price tag could be steep—in excess of \$500 million.

"I am sure in the wins and losses department they would like to have a few more W's," says Neal Pilson, a former president of CBS Sports who now runs his own consulting firm. "I think you will see that happen with the NBA."

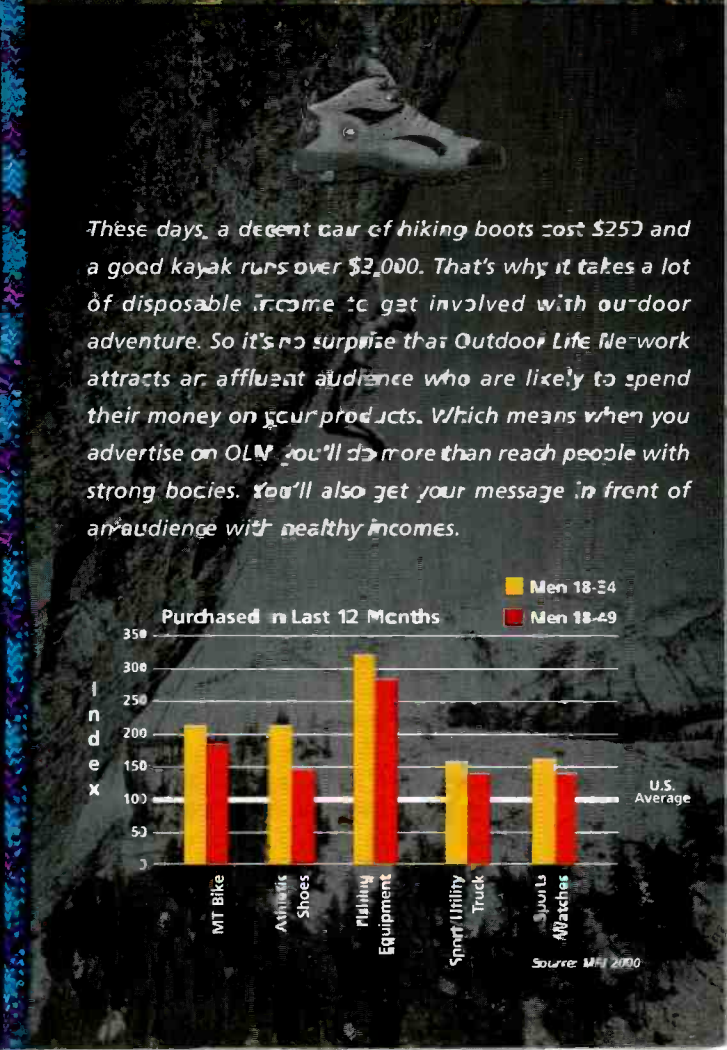
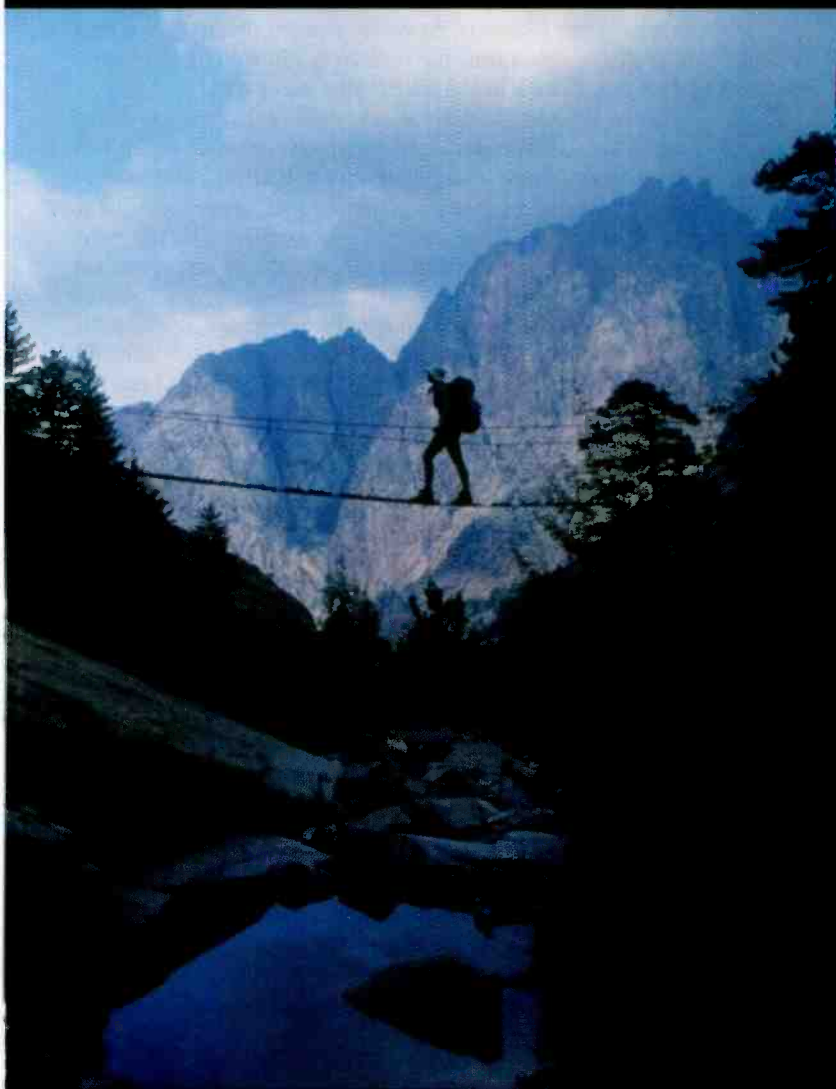
ESPN "has been courting [NBA Commissioner] David Stern for years," adds one former employee. And the channel's president, George Bodenheimer, remains bullish. He says the network has the support of parent Disney and is definitely interested in the NBA—for "the right economic price."

The channel currently carries the WNBA and owns international rights to the NBA and domestic rights to the National Basketball Development League, which showcases younger players who did not go to college. ESPN has negotiated for more flexibility with its college basketball schedule, which could make room for the NBA.

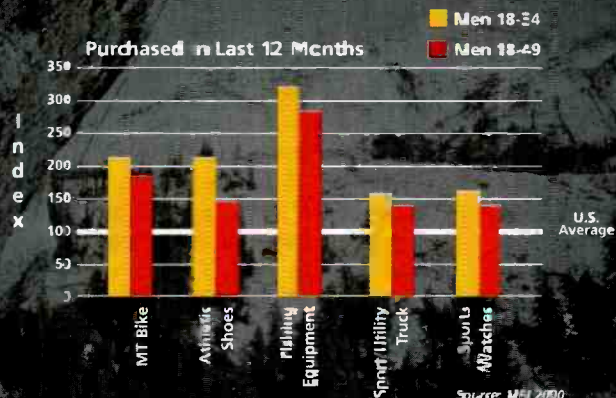
It's interesting to speculate how ESPN would present the NBA. Part of the network's appeal is its decidedly wise-ass approach, made most famous by *SportsCenter*.

GETTING THERE

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“Streaming video is real, but we’re not sure what the appetite of the consumer will be and have to figure out what content makes sense.” —RICK ALESSANDRI

The show’s success created stars out of relative unknowns like Chris Berman and spawned plenty of imitation. But with information readily available on other channels and online, the show is feeling some pressure. “Sports news is the signature of ESPN, especially *SportsCenter*,” says OMD/USA’s McGovern. “They did it first, and they do it best. But there is competition in the sense that viewers do not have to wait until 11 p.m. anymore to get the stats.”

In an attempt to stop the ebb of viewers after the first 15 minutes, commercial breaks during the 11 p.m. *SportsCenter* were recently restructured to allow more show time between each pod. A “SportsCenter Spotlight” was added at the 30-minute mark.

As with overall ratings, the young-male demo for the show has grown year-to-date, but household ratings and men 18-49 have both slipped.

“The impact of 200 channels is clearly evident,” says Bodenheimer. “But it’s a question of whether we sit around and worry about it or try to do something. We’re trying to improve ratings. But why limit it to just TV?”

Why indeed. In the last half-decade, ESPN has gone horizontal. There are the magazines: the 1.2 million-circulation *ESPN The Magazine* and *EXPN*, a younger-skewing publication that’s in the works. There are the six ESPN Zone restaurants. There’s the Web site, *espn.go.com*, which is the Internet’s No. 1 sports site (it drew 6.6 million unique users in April). There’s the ESPN Radio network,

boasting 620 affiliates. And, in programming, ESPN created a market for alternative sports with the X-Games in 1995; it launched the Great Outdoor Games in 1999.

“They try to extend the brand, and they have done a good job of it,” says the MediaEdge’s Bob Igiel, who cut the first integrated deal with ESPN/ABC for AT&T.

Last year, ESPN created an original-entertainment division, which developed *2-Minute Drill*, a sports trivia show. After acquiring B.A.S.S., the fishing organization that owns *Bassmaster* magazine, ESPN devoted an entire division to outdoor sports earlier this year.

“It’s all about serving fans,” says Bodenheimer. “That is the answer to how we get ahead.”

So far, that strategy is working just fine with Bodenheimer’s target audience. “I think that if you are not tuning into the network, you are at some point during the day reaching out to one of its various touch points,” says Jim Murphy, a consultant for tech firm MicroStrategy and a Mets fan. “I look at the ESPN site every day.”

Down the road, ESPN looks to deliver that male demo in new ways. One possibility is video-on-demand, which has the potential to be a huge add-on for ESPN. There is currently no secondary market for the programming after it airs. When VOD becomes widely available to the consumer, ESPN can take full advantage of its premium sports footage.

“We have the largest sports library in the world, with 750,000 hours of programming,” says Bratches. “We could create a network based on that material that would run for 50 years without interruption.”

Another as-yet-unexploited realm is the Spanish-speaking market. In development is ESPN Deportes, a Spanish-language production of sporting events such as soccer, football and baseball. Bodenheimer believes it can be a 24-hour network. He also sees strong growth possibilities in programming franchises such as outdoor and women’s sports.

The next frontier is wireless. ESPN first dabbled in the area in 1995 with a paging service, ESPN to Go, which died soon after its launch. A paging system may be revisited in the fall, but in the meantime the company has been working with wireless providers like Sprint PCS and AT&T to distribute content to cell phones and Palm Pilots.

“Streaming video is real, but we’re not sure what the appetite of the consumer will be and have to figure out what content makes sense for what devices—news? bass-fishing tips?” says Rick Alessandri, who oversees wireless business development for ESPN. He sees wireless as a long-term project from a revenue standpoint. As bandwidth expands, Alessandri says, a 30-second spot could technically be delivered to the hand-held device.

“I reject the notion that ESPN is a mature business,” Bodenheimer says. “We have seen plenty of growth across all media and hope that the next 20 years will be as exciting as the first 20.”

Industry watchers predict a high-testosterone approach to overcoming any current woes. Says one advertising exec and former ESPN employee: “They’ve been knocked down a few notches, but they have always been extraordinarily aggressive. And they’ll keep being aggressive.” ■

Megan Larson covers the cable industry for Mediaweek.

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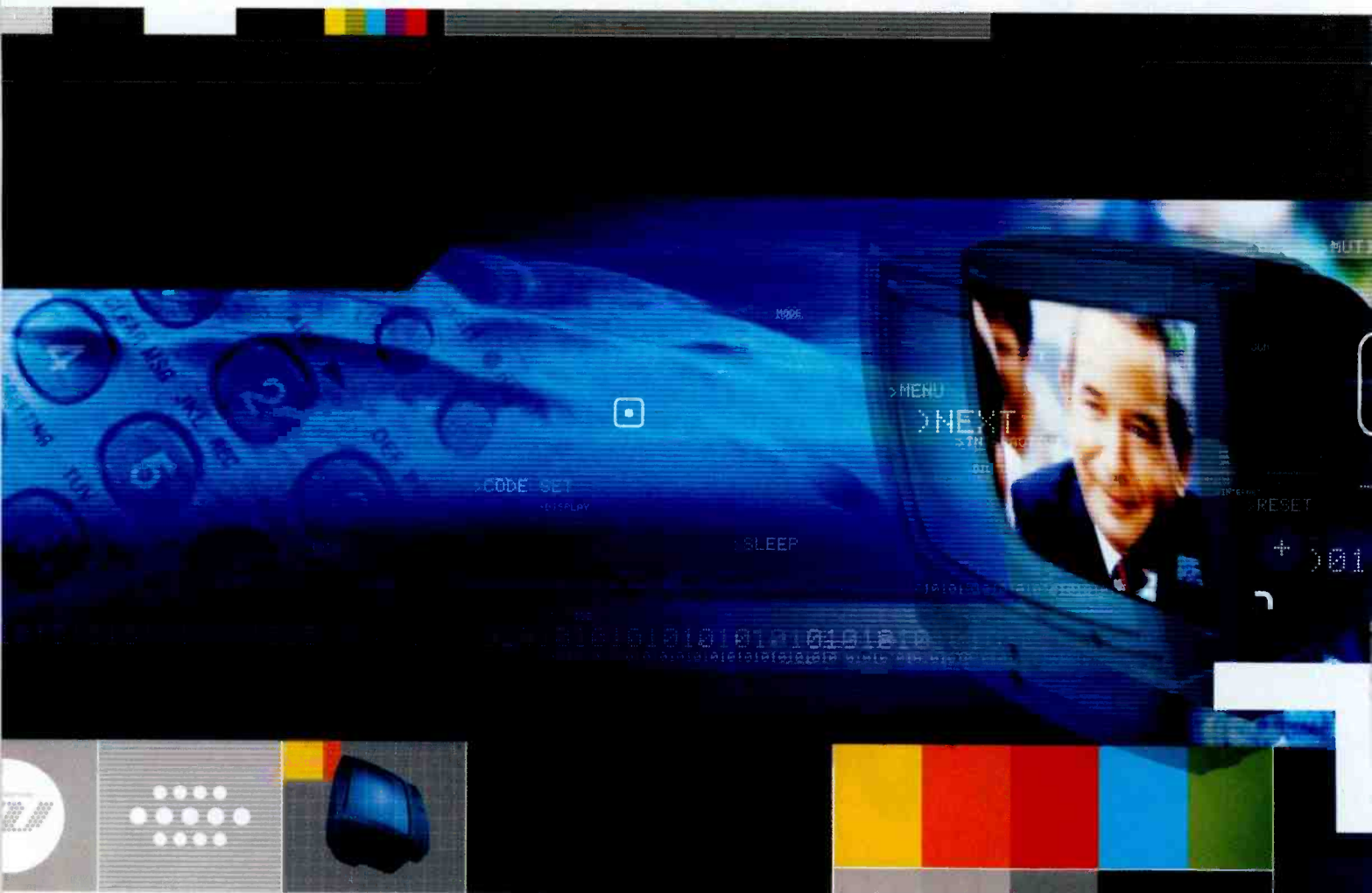
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Let's get digital

The cable industry nears a turning point as new services finally start rolling out

BY JIM COOPER PHOTO ILLUSTRATION BY 2FACE



Four years ago, over a now-famous dinner, Microsoft's Bill Gates was won over by Comcast chairman Brian Roberts' conviction that his upgraded cable plants could yield all sorts of revenue-getting goodies. Roberts has spent much of his time since then attempting to deliver on Gates' billion-dollar, 11 percent investment in his company.

As it turned out, Gates' then-eye-popping cable buy seems to have been as much an anointment as an investment. In short order, Gates' old Microsoft partner, Paul Allen, followed suit—he's now spent about \$15 billion on cable systems since 1998 to fulfill his "wired world" vision. The Gates/Roberts hookup also inspired AT&T to first buy Tele-Communications Inc. in 1998 and then MediaOne for a combined total of more than \$100 billion. It wasn't until the fourth quarter of last year, however, that it became fully evident that these cable execs were really on to something.

In the mid-1990s, Roberts and his peers at the other dominant cable companies began to realize that traditionally irascible cable customers could actually become giddy about spending in the neighborhood of \$100 per month if they were provided a full menu of next-generation media services. These might include digital cable, high-speed

Internet access, video-on-demand, interactive television and Internet Protocol (IP) telephony. The chunkier margins yielded by these new business lines would, in theory, improve the companies' then-flagging favor on Wall Street by boosting returns on investment and increasing cash flow.

But existing cable lines were a far cry from the state-of-the-art wires needed to deliver digital, and untold billions would have to be spent by cable companies, many of them family run, that were in the business of delivering analog programming. And so, for the most part, the industry's initial blue-sky optimism received only a tepid reception from both Wall Street and Washington. Cable stock prices languished for years as surplus cash flow was plowed back into infrastructure. Margins remained razor thin.

Worse yet, cable operators weren't doing any better on the PR front: Customers and, in turn, regulators generally regarded the companies as faceless utilities with poor customer service and excessive rates. To top off the bleak scenario, competition from the telcos and direct broadcast satellite companies, which deliver hundreds of channels in digital, were starting to menace market share.

Finally, though, the billions that have been spent on upgrading cable wires are starting to yield good news. Let's



use Comcast as an example. The company has been one of the most aggressive in the cable industry as far as recasting its image as a new-media services company. And it has some impressive cash-flow margins to show for its efforts: Comcast's 1.4 million digital-TV customers generated \$100 million of revenue at the end of 2000. The \$10 monthly charge for the service represents an operating margin of more than 80 percent. Comcast is aiming this year to increase its digital subscriber base to more than 2 million, about 25 percent of its total, which would generate roughly \$200 million in incremental cash flow in 2001.

The story on the data-delivery side is also compelling.

Smooth operators

UPGRADING CABLE'S BIG SEVEN

AT&T BROADBAND The nation's largest MSO, with about 16.5 million subscribers, has struggled to bring the old TCI cable systems up to speed. By the end of the year, AT&T Broadband aims to have a minimum of 74 percent of its cable plants upgraded to at least 550 megahertz (the baseline bandwidth level for digital and two-way interactive media). The phone company-turned-cable giant, through its acquisition of TCI and MediaOne, has the most digital-cable customers in the industry, 3.1 million. The goal is 4 million by December.

Also this year, the company is looking to add 900,000 high-speed data customers to its tally of 1.2 million subscribers, and a million more phone customers to its current list of 700,000. A soft commercial launch of video-on-demand is up and running in Atlanta and is scheduled to expand to Los Angeles in the near future. (Penetration rates for the VOD launches have not been released.)

TIME WARNER Digital-cable rollout has been swift and well received in places like New York City, and the Road Runner high-speed data service is growing at a rapid clip. Time Warner has upgraded 90 percent of its infrastructure.

The company's major hub, New York, and its smaller service area in Philadelphia offer the 860 megahertz needed to provide serious interactive, two-way media. Digital subs hit 1.7 million in December and closed the first quarter at 2.2 million. Road Runner had enlisted 946,000 high-speed customers by end of year 2000 and topped out at 1.2 million for the first quarter.

"Both businesses continue to grow rapidly," says Time Warner's Michael Luftman. Growth rates are roughly on a par with 2000 levels, and they represent cash-flow margins in the neighborhood of 40 percent.

The company will start its first subscription VOD test within the month in an undisclosed city and is currently testing VOD in Honolulu, Austin and Tampa. Once the business model for cable-delivered telephony has matured, TW is hoping to expand its IP telephony market tests beyond Rochester, N.Y., and Portland, Maine.

COMCAST An ambitious new product or service has been introduced annually. Comcast started with digital cable, then moved to high-speed data, and this year it's tackling VOD. The company is also looking to increase the number of retail outlets that carry its set-top devices to 1,200 by year's end and to boost availability of the self-installation option.

The task of upgrading cable lines to 550 and 750 megahertz is nearing completion. Most of the lines servicing Comcast's massive cluster spanning Washington, D.C., to just south of New York City—about 85 percent of total customers—are at 750 megahertz. By year's end, 80 percent of all systems will be at that level.

"We see the end of 2001 as essentially the end of our rebuild project," says

Comcast finished 2000 with 400,000 Comcast@Home customers, enough to hover around the break-even point. The company expects to have 750,000 customers, each paying \$40 per month, by the end of the year, with revenue reaching about \$375 million.

These kinds of figures are finally helping cable's image on Wall Street. "The bottom line for the cable companies is that their best defense is an upgraded plant," says Kavir Dhar, media analyst for Jefferies & Co. "As soon as they get their plants upgraded, the competition tends to abate."

The best defense is also a good offense. And with the success of direct broadcast satellite, cable companies will

The \$10 per month paid by Comcast's 1.4 million digital-TV subscribers represents an operating margin of more than 80 percent.

need a good offense. DBS has pulled enough subscribers away from cable that it is now one of the largest multichannel service providers in the U.S., with 15 million customers out of a universe of 85 million.

Cable covered 80 percent of that universe in 2000 (68 million homes), according to research released last month by PricewaterhouseCoopers' Media Entertainment practice. In 2005, when that multichannel universe is forecast to grow to 97 million, cable is expected

to cover only 68 percent to DBS' 27 percent.

Some major players see that growth and are eager for more satellite holdings. In late May, both Rupert Murdoch and EchoStar were in discussions with General Motors to acquire Hughes Electronics, parent of DirecTV. No. 2 player EchoStar is expected to aggressively add to its new-media offerings.

Even if cable operators can somehow beat back DBS' growth, they still won't be out of the woods. At any moment there is the risk of new technology sweeping in to change the face of the industry virtually overnight. Northpoint Technology, for instance, is developing a low-cost digital-transmission system that could double the capacity of the broadcast spectrum and challenge both DBS and cable for pay-TV customers. And the telcos have mounted an aggressive rollout of their own high-speed Internet product, DSL (digital subscriber lines).

At the moment, though, the popularity of digital is expected to spread at an impressive rate. While PricewaterhouseCooper's study sees DBS growing steadily, it also projects that higher-margin digital cable will start to replace analog cable, growing from 8 million in 2000 to 31 million by 2003 and 42 million by 2005.

"Digital cable goes from zero in 1997 to 11 percent in 2000 to 63 percent in 2005," says Kevin Carton, global leader of PricewaterhouseCooper's Entertainment and Media practice.

In terms of dollars, subscribers ponied up \$30 billion for basic cable in 2000. Of that, digital cable represents \$4 billion—but by 2005, that's expected to jump to \$22 billion, says Carton, a compound annual growth rate of 44 percent.

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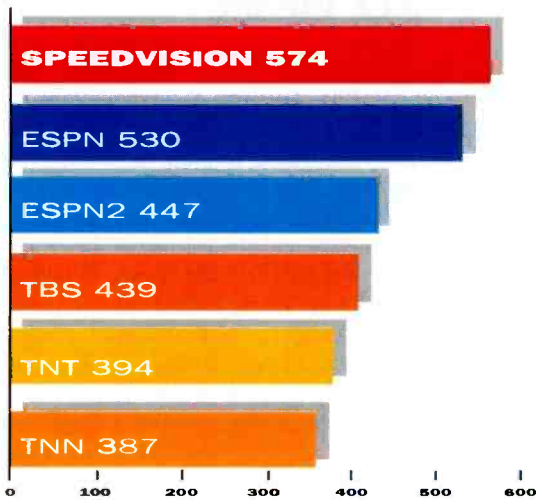
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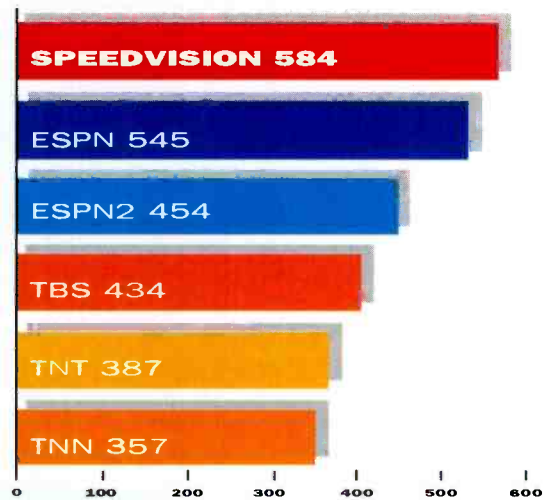
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John Alchin, executive vp and treasurer. He says the company has spent a billion dollars in each of the past three years on upgrades.

Comcast has video-on-demand tests running in suburban Philadelphia and New Jersey. It is mulling the economic feasibility of cable telephony.

CHARTER COMMUNICATIONS Paul Allen's company is the youngest and also one of the hungriest cable providers. Where Charter distinguishes itself is in video-on-demand—it's already offering service in Duluth, Ga.; Pasadena/Glendale, Calif.; St. Louis and Fort Worth, Texas. Soon that list will include Greenville/Spartanburg, S.C.; Birmingham, Ala.; Madison, Wis.; Hickory, N.C.; and parts of Los Angeles. So far, the buy rate is about twice what Charter's traditional pay-per-view service attracted, according to the company.

The goal this year is to double the number of digital subs Charter had in December, to 2 million. It's now at 1.3 million, with 15.2 percent penetration. Allen et al. want to see about 40 percent penetration by year's end and 80 percent by 2004.

Charter's high-speed data business had 250,000 customers as of December. By 2002, a full 90 percent of its systems will be two-way compatible.

COX COMMUNICATIONS Subscribers are offered one big multimedia bundle. Like its peers, Cox calls its new services—digital, voice, data—revenue-generating units, or RGUs. About 12 percent of Cox's 6.1 million total subscribers were opting for at least two new services at the beginning of this year.

Cox now has about 900,000 digital customers, with a goal this year to add around 40,000 per month. The company has about 550,000 data customers and 300,000 phone customers in 17 markets. Digital phone service should be available to 35 percent of Cox's total customer base by the end of 2001.

ADELPHIA COMMUNICATIONS Owned and run by the Rigas family, Adelphia, like its larger peers, has spent aggressively to attain state-of-the-art lines. The goal is for 70 percent of the system to be upgraded this year.

The company has been aiming to add 150,000 digital subscribers each month to the 900,000 it had at the end of 2000. Power Link, its high-speed data offering, now has about 148,000 customers, and Adelphia expects to take that up to 375,000 by year's end. Look for video and data services to be bundled this year.

CABLEVISION SYSTEMS While it leads the industry in growing basic analog subscriptions, New York metro-focused Cablevision has been behind the curve in launching digital services. The company will finally roll out its Sony advanced digital set-tops on Long Island in the fall. New York-area Comcast employees are currently testing the devices.

Cablevision has had success with its cable modem sales, via its Wiz electronic retail stores in the tristate area. The high-speed service, Optimum Online, is available to about 2 million Cablevision customers. More than 300,000 were enrolled at the beginning of the year, and 5,000 per week signed on in the first quarter.

The company's telephony strategy is focused on commercial deployment of the company's Lightpath service.

Basic cable is forecast to grow to \$45 billion.

Last year cable viewers spent \$7 billion for premium cable, with digital representing \$700 million. This year, digital could go as high as \$4 billion, an annual growth rate of 40-plus percent. In the pay-per-view category, subscribers spent \$2 billion in 2000, with digital pulling in \$400 million. In 2005, digital PPV could account for \$2 billion on its own.

Carton calls these compound annual growth rates "staggering."

After digital cable and high-speed data access, the next service ready for serious commercial rollout is video-on-demand. The trick is for operators to provide enough content to keep customers interested. For now, movie studios are holding to their video-store release dates—typically two or three months earlier than their deals with cable. That model will likely change when enough Americans have dig-

Digital cable is projected to be in 42 million homes by 2005, with subscriptions bringing in \$22 billion.

ital set-top boxes in their homes. But until then, operators say, the solution is to partner with broadcast and cable networks to create video-on-demand applications for non-movie content such as original programming, news and sports.

"It's being talked about as movies-on-demand," says Comcast's Roberts. "But I actually think it's going to be an enabling of a whole new technology that can't be

done by satellite, because they don't have the two-way capability. It's an advantage we should really accelerate."

If all goes according to plan, in four or five years the nation's largest cable operators will be offering a variety of highly refined new-media services, and the competitive threats from DBS and the telcos will be mitigated. There might even be a very fortuitous side benefit: Consumers could actually start liking their cable companies.

"These are businesses that didn't even exist three years ago," says Steve Burke, president of Comcast's cable division. "We see both digital and high-speed data as very important in terms of redefining how customers think about us." ■

Jim Cooper is news editor of Mediaweek.

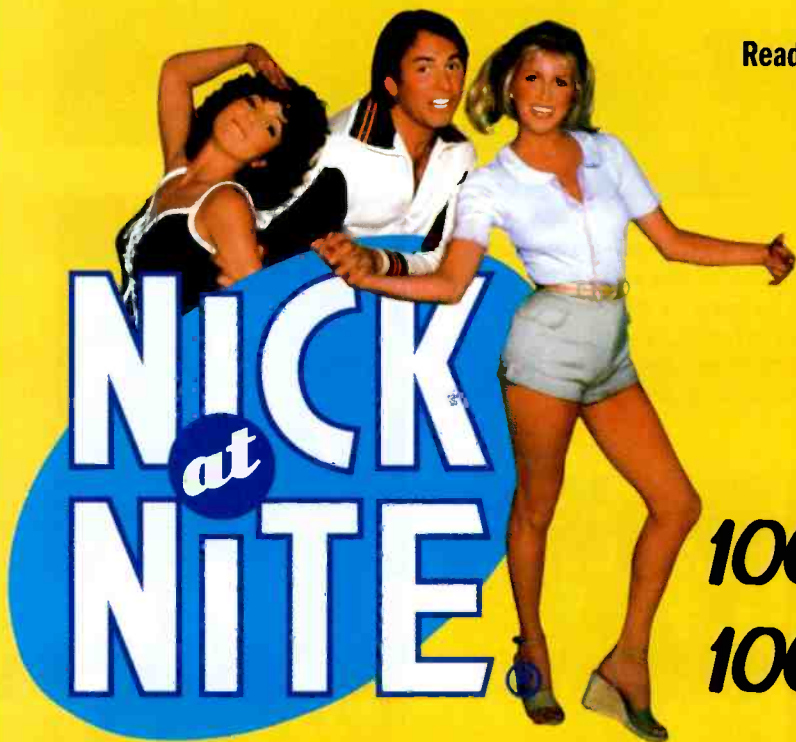
THE DIGITAL DOMAIN OF THE LARGEST MSO'S

COMPANY	TOTAL SUBSCRIBERS	DIGITAL SUBSCRIBERS	HIGH-SPEED DATA SUBSCRIBERS
AT&T Broadband	16.5 million	3.1 million	1.2 million
Time Warner	13.2 million	2.2 million	1.2 million
Comcast	7.7 million	1.4 million	400,000
Charter Communications	6.4 million	1.3 million	250,000
Cox Communications	6.1 million	900,000	550,000
Adelphia Communications	5.7 million	900,000	148,000
Cablevision Systems	2.9 million	NA*	303,000

*Rollout starts this fall

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The kings of Queens...

...AND MANHATTAN, BROOKLYN, THE BRONX AND STATEN ISLAND BY MARIAN BERELOWITZ

In the last few years, Cablevision Systems Corp. has been plotting a cable coup: to control New York, the country's hottest demographic market, via content and delivery in myriad forms. Charles and James Dolan, the father and son who run the Long Island-based company, now have their hands on some of the city's most iconic entertainment properties and venues. Cablevision's reach also extends to local and national cable channels, a regional theater chain and electronics retailer, and a broadband/telecom network. (The latter is a bit of sore spot: Cablevision will be the last major MSO to launch digital services when it rolls out Sony digital set-top boxes in the fall.)

Standing in the way of total regional domination is AOL Time Warner, whose chief, Gerald Levin, knows his rivals well—he got his start in the industry as a lawyer for Cablevision in the early 1970s. Now Levin's a merger mastermind, and the buzz is that he's eyeing AT&T's 23 percent stake in Cablevision. Some believe the Dolans actually want to put the whole shebang on the block, which would spark a feeding frenzy among competitors and create a new media order for the five boroughs and beyond.



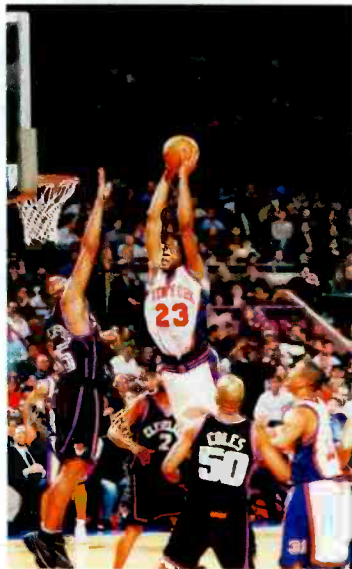
endoftheday

PROGRAMMING Channels include AMC, MuchMusic, Bravo (with *Inside the Actors Studio*, far right) and WE: Women's Entertainment (home of Debbie Allen's *Cool Women*, right), complemented by six regional Fox Sports nets. Tristate-focused programming includes the MSG Network, five local-news stations and the MetroChannels.



ENTERTAINMENT Sports properties—the Knicks, the Rangers and the WNBA's Liberty—play at Cablevision's Madison Square Garden. The company owns Radio City Entertainment and a 25-year lease on Radio City Music Hall. Its Clearview Cinemas (including the historic Ziegfeld Theatre) is one more way to reach audiences and promote company properties.

BROADBAND Beyond cable delivery—which serves close to 3 million households in the DMA—there's the Optimum-branded phone service and high-speed Net-access service. The company's self-install cable modems sell exclusively at some of its Wiz stores (far right), the area's largest electronics retail chain. The Lightpath division serves the business-communications end.



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COMING AUGUST 5TH

Movers

TV STATIONS

Mike Cunningham has been named executive producer for news operations and special events at CBS' Los Angeles O&O KCBS. Previously, he was executive producer of sports for CBS' stations division...**Bob Loy** has been promoted to news director of Emmis Communications' Honolulu CBS affiliate, KGMB. Previously, he was KGMB's managing editor...**Sylvia Jones** was named special projects producer for Tribune's Chicago WB affiliate, WGN. Previously, she was an executive producer of special projects for WKBD, Viacom's UPN affiliate in Detroit.

SYNDICATION

Twentieth Television has promoted **Shannon Keating** to vp of domestic distribution. She had been executive director of domestic distribution.

MEDIA SERVICES

Ken Neville has been named president of Mutation Labs, an Internet design studio servicing New York Times Digital, TeenPeople.com, Paramount Pictures and Comedy Central's *The Man Show*. He moves up from vp of convergence.

AGENCIES

Beth Clark has joined Dudnyk Advertising, Horsham, Pa., as vp/media director. Clark was most recently vp for Radio Direct Response in Media, Pa.

CABLE

Alan Sternfeld was named senior vp of planning, scheduling and acquisitions for Lifetime's entertainment division. He will oversee the main channel as well as Lifetime Movie Network and the soon-to-launch Lifetime Real Women. Sternfeld, who spent the last two decades in the programming departments of major broadcast networks, most recently was chief content officer at San Francisco-based EVEO, an online showcase for video creators...**Kim Rosenblum** was named to the new position of senior vp of TV Land's creative group. She will continue to manage the TV Land Creative Group, overseeing the net's on-air graphics and interstitial promotions...**Nancy Newman** was named vp of integrated marketing for (continued on page 22)

Media Elite

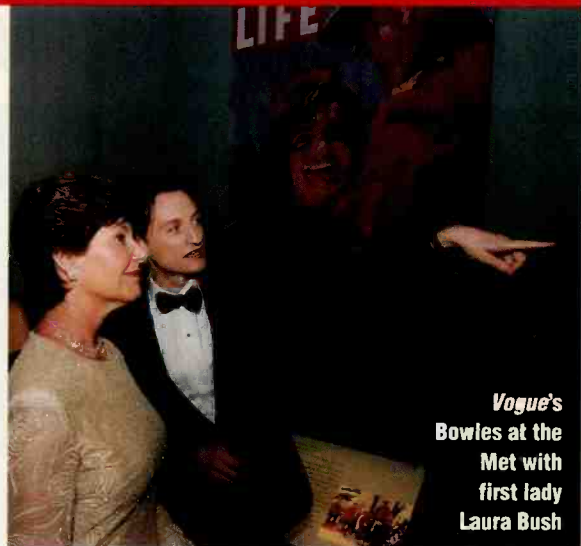
EDITED BY ANNE TORPEY-KEMPH

Jackie's Closet Curator

TO APTLY CONVEY the French-leaning fashion sensibilities of Jackie Kennedy, the Metropolitan Museum of Art needed an expert in haute couture. *Vogue's* European editor at large, Hamish Bowles, was the right man for the job. The 38-year-old Brit spent a year guest-curating "Jacqueline Kennedy: The White House Years—Selections From the John F. Kennedy Library and Museum," and the resulting showcase of the former first lady's style-setting wardrobe has drawn record numbers since its recent opening.

"I've been completely dazzled and overwhelmed," says Bowles. "The public response and critical response was more than I could ever have hoped for."

In addition to logging a record number of

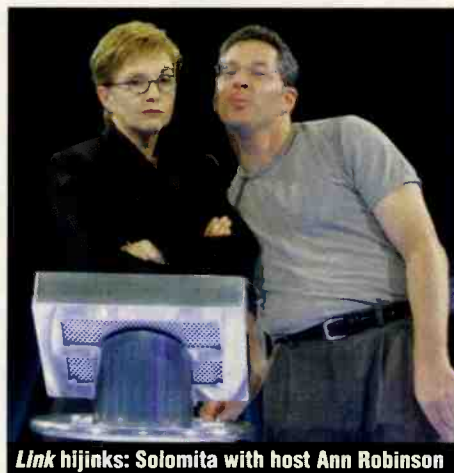


Vogue's Bowles at the Met with first lady Laura Bush

visitors for the museum, the exhibit also boasts an accompanying catalogue, edited by Bowles, that has hit best-seller lists.

Bowles has worked with the Met's Costume Institute on other fashion exhibits, including "Madame Grès" in 1994 and "Haute Couture" in 1995, and he has a private collection of designer pieces. But this project has been a dream for Bowles, who always admired Jackie's taste. His personal favorite: the Givenchy dress she wore to dinner with the de Gaulles at Versailles. —Lori Lefevre

New Line of Work Suits Solomita



Link hijinks: Solomita with host Ann Robinson

IN TWO WEEKS Fran Solomita will be honored by his peers with the Brandon Tartikoff Award, named after the late, respected NBC Entertainment president and recognizing the work of a promising newcomer in the

field of television promotion. Not bad for someone who "stumbled into" the business as a second career.

After high school, Solomita set out to be an actor and comedian, racking up appearances on Showtime, Comedy Central, MTV and HBO, as well as doing a stint as host of Fox's ill-fated late-night talk/game show, *Liars*. But after 15 years, he wanted a change. A career-transition seminar three years ago led him to TV promotion, and he landed a job at ABC creating on-air promos. Last year Solomita moved to NBC, where he oversees on-air promotion of the Peacock network's prime-time shows. His most recent coup: promoting the launch of *The Weakest Link*.

"My comedy background has helped," Solomita says. "You have to crystallize a promotion much the same as you do a joke, or else you lose the audience."

—John Consoli

Movers



Binder named Golf Digest publisher



Sternfeld joins Lifetime

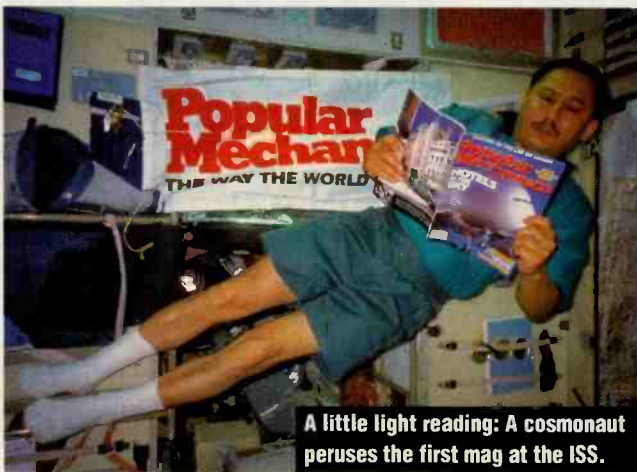
(continued from page 21) Rainbow Sports Networks. Newman, previously director of marketing and communications for Rainbow's 50 percent-owned Fox Sports Net Chicago, will now manage the development and execution of integrated sales and marketing initiatives for all of Rainbow's regional sports networks in San Francisco, Chicago, Ohio, New England and Florida.

MAGAZINES

Steven Binder, former senior vp of corporate sales for Condé Nast Publications, has been named senior vp and publisher of *Golf Digest*, part of the Golf Digest Cos., a Condé Nast sibling company. Also, **Robert Maxon**, senior vp and group publisher, has been upped to executive vp overseeing sales and marketing, and **Nancy Weber** has been promoted from vp to senior vp of marketing and promotion...**Frank Vitale**, creative director/marketing of Meredith Corp.'s *Country Home* and *Country Gardens*, has been promoted to a new position as associate publisher, group marketing director, overseeing Meredith's design and decorating titles. Also at Meredith, **Carl Trautmann**, former associate publisher of *Brill's Content*, has been named advertising director of *Ladies' Home Journal*...**James Else**, vp of sales and marketing for Time Inc.'s media sales and marketing group, has joined Time4 Media, a division of Time Inc., as senior vp in charge of corporate sales and business development. At Time Inc.'s *Real Simple*, **Steven Sachs**, consumer marketing director, has been upped to associate publisher, consumer marketing and development...At Weider Publications' *Shape*, **Renee Tulenko**, eastern advertising manager, has been promoted to eastern ad director.

Media Elite

PM Defies Gravity, Makes History



A little light reading: A cosmonaut peruses the first mag at the ISS.

with the supplies they were delivering to the station. (The pictures were tied up in governmental red tape for weeks.)

The *PM* editors got the idea for the flight after learning that aerospace-engineering firm SpaceHab, which had received a *PM* award for its work on a space-station module, also coordinates supply missions to the ISS.

"We have been writing about things aeronautical from our first issue, a year

DENNIS TITO wasn't the only first at the International Space Station last month. Joining the Texas billionaire who bought his way into the history books as the first tourist in space, Hearst Magazines' *Popular Mechanics* made the flight to become the first magazine at the space station.

Russian cosmonauts brought copies of *PM*'s March issue and a *PM* banner along

before the Wright Brothers," says *PM* editor in chief Joe Oldham. "And now we've made the ultimate flight."

The issues returned to earth with Tito, and Oldham declared *PM* "the official magazine of the universe."

What's in store for the spacey *PM*s?

Oldham has offered them to the Smithsonian's Air and Space Museum. —LL

Spotlight On...



Steve Cheskin Executive VP/General Manager, The Travel Channel

Steve Cheskin has been so busy delivering the world's hot spots to his viewers that he hasn't had time to take a vacation of his own. But he's certainly earned one. In the year since Cheskin arrived at the network from his programming post at TLC, Travel Channel has grown in ratings and subscribers, in part attributable to Cheskin's strategy. He's shifting the focus from exotic locales to more popular destinations, such as Disney World, Los Angeles and London, with series like *Travel Channel Secrets* and *The World's Best*. "The challenge is finding stories about Las Vegas and L.A. that haven't been told," Cheskin says. "I told my creative team that they were going down the wrong road if they were simply trying to program for travel. The goal was to come up with a great idea and then try and apply it to travel."

In his 15 years at Discovery Communications, Cheskin has developed some notable programming franchises, including the annual "Shark Week" (for Discovery) and *Adrenaline Rush Hour* (for TLC). He's hoping to hit the mark again next season with *TV Road Trip*, a two-hour special that will take Travel Channel viewers to some of the best-known TV locales—Dallas' South Fork ranch and the *Cheers* bar in Boston, for example. "This job was made for me," he says, admitting he loves television as much as travel and has been collecting issues of *Variety* and *TV Guide* since he was 9.

Now if only he could get a week off. "I went to the south of France," he says, lamenting, "but it was all work." —Megan Larson

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MEDIA

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Media Dish Special

AWNY Tees Off in Greenwich

Advertising Women of New York had a group of media and ad execs "scrambling" for prizes at its recent golf outing, held at the Greenwich Country Club in Greenwich, Conn. In scramble-format play, duffers competed for American Airlines tickets, Tourneau watches, and a resort golf school package, among others. Event sponsors were Adweek Magazines and Golf Magazine; supporting sponsors included *USA Today*, *The New York Times*, *The Wall Street Journal* and *GQ*, *People* and *Worth* magazines.

Photography by Scott O'Neill



(L. to r.) Ernie Renzulli, *Golf Magazine*; Marty Hackell, National Fairways; Brad Felenstein, *Golf Magazine*; and Mike McCormack, *Golf Magazine*



Lynn Rouane of *People* with the follow-through



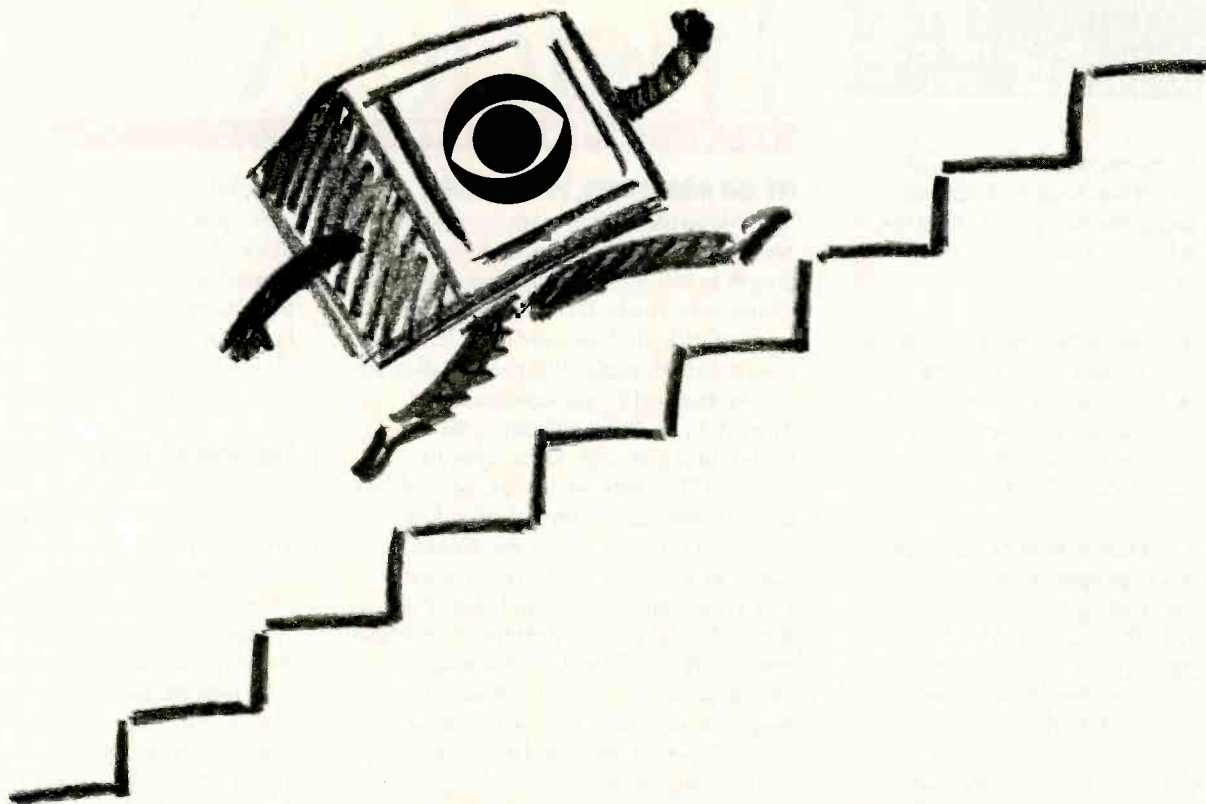
(L. to r.) Barbara Wiener, *USA Today*; Cindy Vannoy, ABC Sports; Lori Erdos, *USA Today*; and Carol Schwartz, Bantam Dell



(L. to r.) Steve DeLeon, Newspaper National Network; Jimmy Lui, *Prevention*; Barbara Ancone, NNN; and Michele Murphy, *Prevention*



At the post-play awards ceremony, (l. to r.) Mark Dacey, Adweek Magazines; Cordelia Person, AWPY; Kerry Tucker, ABC; Christine Fulgieri, *WSJ*; Christy Ezelle, guest; Celia Currin, *WSJ*; Mike Parker, Adweek Magazines; and Ernie Renzulli, *Golf Magazine*



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- ↑ Only network of the major three to post gains in adults 25–54 (+9%), adults 18–49 (+8%) and adults 18–34 (+11%)
- ↑ Posted the largest gain in audience share among adults 18–49 (25% from 22%) and adults 25–54 (26% from 23%)

“ Buyers were impressed both with the flow of CBS’ fall schedule and with the...network’s strategy to attract more younger viewers.”

—MEDIaweek, May 21, 2001

“ CBS became younger, ABC grew older, NBC was dented on its mighty Thursday...”

—THE NEW YORK TIMES, May 21, 2001

“ CBS will emerge as the dominant prime-time network during the 2001–02 season....”

—THE MYERS REPORT, May 29, 2001



CBS. America’s Most Watched Network.

Calendar

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

Women in Cable & Telecommunications and A&E will present the **Accolades Breakfast** June 13 at the Chicago Hilton & Towers. Debra Lee, president/ COO of BET Holdings, will receive the Woman of the Year award. Contact: 312-634-2330.

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

The **Television Critics Association** will hold its summer press tour July 9-27 at the Ritz-Carlton Huntington Hotel in Pasadena, Calif. Sessions will be as follows: syndication, July 9; cable, July 10-14; the WB, July 15; UPN, July 16; Fox, July 17-18; CBS, July 19-20; TCA Day, July 21; ABC, July 22-23; NBC, July 24-25; and PBS, July 26-27. Contact: 626-568-3900 for hotel reservations. The tour is open only to TCA members.

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

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

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

Inside Media

NEWS OF THE MARKET

DIY Net Adding Subs, Programming

The 2-year-old E.W. Scripps-owned Do It Yourself cable network reports it doubled its growth in the last year and now reaches 5 million subscribers. DIY recently signed a contract with the National Cable Television Cooperative through 2010 giving it distribution by small cable operators including Ameritech, Armstrong Utilities, Blade Communications and Verizon Media Ventures. The network has also been picked up by Charter Communications in Los Angeles; Ft. Worth, Texas; and Knoxville, Tenn.; as well as on Adelphia systems in Colorado Springs, Colo.; and West Palm Beach, Fla. DIY is also distributed on satellite systems DirecTV and Dish Network. This fall, the network will air 230 hours of new programming, including five original series: *Ask DIY*, *Bare Walls*, *Talk2DIY*, *Scrapbooking* and *DIY Woodworking*.

ANA to Honor Multicultural Efforts

The Association of National Advertisers has created the Multicultural Excellence Awards to recognize outstanding advertising targeted to multicultural consumers. The awards will be given in five categories and are open only to ANA member companies. There will be a \$500 fee for each entry, and a portion of the proceeds will help fund scholarships for students from multicultural backgrounds who wish to pursue careers in advertising or marketing.

ABC to Carry Some of Great Outdoor Games

For the first time, ABC will have some coverage of the Great Outdoor Games, the franchise of its sibling cable network ESPN. On July 29 at 1:30 p.m., ABC will air one hour of the Games. ESPN will air 19 hours

from July 26 to Aug. 3, hosted by former NFL quarterback and ESPN commentator Mark Malone. The Great Outdoor Games, created in 1999, involves about 300 participants competing in 21 events, including fishing, target sports and logging activities. This year it will be staged in Lake Placid, N.Y., from July 12-15.

Fox, TeleRed Team for Sports Venture

Fox Sports International and TeleRed Imagen S.A. of Argentina have teamed up to create a Spanish-language sports television operation. Comprised of FSI's Fox Sports World Español and Fox Sports Latin America channels and TRISA's TyC Sports network, the venture creates TV channels with regional sports programming. The new Buenos Aires-based entity will be jointly managed, with TRISA assuming day-to-day operations of TyC Sports and Fox Sports-branded networks in Latin America. FSI will manage all North American operations, including Fox Sports World Español. The three networks reach more than 19 million homes across South, Central and North America and the Caribbean.

NBC, Turner Rack Up Nascar Sponsors

NBC and Turner Sports have jointly sold on-air Nascar Winston Cup race entitlement sponsorships to Pepsi, Tropicana, NAPA Auto Care, Mountain Dew, Sharpie, Chevrolet Monte Carlo, UAW-General Motors, Pop Secret Microwave Popcorn, Pennzoil and Pep Boys. All will have ad spots in Nascar Winston Cup race telecasts on NBC and TBS, which start airing on weekends beginning July 22 and run through Nov. 18. Carquest Auto Parts and Outback Steakhouse have signed on as sponsors of the

Judd's All Heart

WE: Women's Entertainment is launching a new daytime programming block, hosted by Naomi Judd, that will focus on relationships. The *Heart to Heart With Naomi Judd* block will air weekdays from 2 to 4:30 p.m. beginning Aug. 20. It will be comprised of two new series, *House Calls* and *Spiritual Journeys*, plus a relationship-themed movie such as *Mystic Pizza* or *Peggy Sue Got Married*. The show will be filmed in Judd's home in Tennessee, and each episode will begin with the host imparting wisdom and advice through storytelling.



Judd will host new WE block.



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Nascar Busch Series race telecasts on NBC and TNT, which also air on weekends during the same period. Applebee's has also signed up as an on-air sponsor of the Busch Series race on Sept. 1. In addition to ad spots, title sponsorships also include mentions in on-air promotions, both on the networks and local affiliates, and an on-air media presence during all telecasts.

No Second Season for *Arrest & Trial*

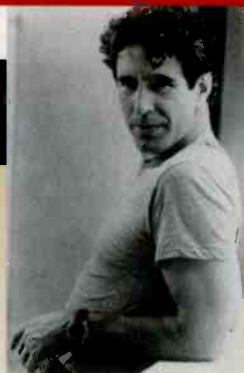
Arrest & Trial, the reality-crime series hosted by Brian Dennehey and produced by Dick Wolf, will not return for a second season, syndicator Studios USA confirmed last week. The company cited the decision by Chris-Craft stations in New York and Los Angeles earlier in the season to downgrade the strip out of access time periods as the main reason *Arrest & Trial* is out of production after 195 episodes. The series earned a 1.5 average audience rating for the week ending May 20, according to Nielsen Media Research.

Mavericks Owner Gets Show on KTXA

Billionaire Internet entrepreneur Mark Cuban, whose ownership of the NBA's Dallas Mavericks has resulted in \$505,000 in league fines as well as the team's first playoff appearance in more than a decade, has been given his own local television show. As part of the franchise's three-year broadcasting deal with UPN station KTXA-TV in Dallas, Cuban will host a half-hour program that will launch at the start of the NBA season this fall. Airing Saturdays on KTXA at 10 p.m., the show will look at the Mavericks, as well as the league in general.

Talkers Allred, O'Reilly Honored

ABC Radio's Gloria Allred and Fox News' Bill O'Reilly were among those honored by the National Association of Radio Talk Show Hosts at the recent new media seminar hosted by *Talkers* magazine. Allred, an attorney and co-host of KABC-AM's *Allred & Taylor Show* in Los Angeles, received the Jarvis Memorial Award, which is presented to a woman who has made outstanding contributions to Talk radio and demonstrates the strength of the medium and position of females in the profession. Known for her "Legal Week" of discussions on sexual harassment, rape, batter, child sexual abuse, divorce and civil rights, Allred's show airs on the ABC-owned station 1 to 3 p.m. PT. Fox News Channel Talk sensation Bill O'Reilly was the recipient of this year's Freedom of



The X man

Shea Takes Lead in Syndie's X

Veteran film and television actor John Shea has been cast in the lead role of Tribune Entertainment's new syndicated sci-fi series, *Mutant X*. Produced by Canada's Fireworks Entertainment and launching in weekly syndication in the fall in 93 percent of the country, including the Tribune station group, *Mutant X* tracks the exploits of five genetically altered humans. Led by Shea, the group of experiment subjects must evade the top-secret science agency bent on bringing them back into the lab.

The cast also includes Forbes March (*All My Children*), Victoria Pratt (*Cleopatra 2525* and *Xena: Warrior Princess*), Lauren Lee Smith (*Get Carter*) and Victor Webster (*Days of Our Lives*). Shea most recently starred in the film *Bombshell* with Charles Durning and John Savage. He regularly appeared as the villainous Lex Luthor in the ABC series *Lois & Clark: The New Adventures of Superman*.

Speech Award. O'Reilly, the recipient of several awards for his reporting, has fast become one of the most popular personalities in cable news. His "no-spin zone" cable show airs daily at 8 p.m. ET.

NatGeo Plans Best-Photos Special

National Geographic magazine will publish a special newsstand-only collectors' issue titled "100 Best Photographs of All Time," to hit stands Nov. 1. A first in the monthly's 113-year history, the special issue will have a circulation of 225,000 and a cover price of \$9.95. The issue, which will be oversized, will be divided into three chapters: people and places, natural history and science, and exploration. There will be 32 pages of advertising.

DIC to Acquire Golden Books

Financially troubled children's book publisher Golden Books agreed last week to be acquired by television programming company DIC Entertainment Holdings. The \$170 million deal will give DIC access to Golden Books' library of more than 500,000 titles, which includes comic books, movies, TV specials and cartoons. Golden franchises include Frosty the Snowman, Rudolph the Red-Nosed Reindeer and Poky Little Puppy. Completion of the deal is pending approval of the U.S. Bankruptcy Court in Delaware.

E-Poll Signs A&E, Warner Bros.

E-Poll, a firm specializing in the creation of Internet-based television audience research tools, last week announced the signing of two more high-profile partners: A&E Television Networks and Warner Bros.

Domestic TV. The Encino, Calif.-based company had earlier announced partnerships with Twentieth Television and Carsey-Werner Distribution.

DDB on Radio-Mercury Streak

At last week's Radio-Mercury Awards for excellence in radio creative, DDB Chicago won the \$100,000 grand prize, marking the first time in the awards' 10-year history that an agency took home the grand two years in a row. The winning entry was a "Heroes" spot for Anheuser-Busch. In a ceremony at New York's Waldorf-Astoria, the Radio Advertising Bureau also awarded nine \$5,000 prizes in the general category and a lifetime achievement award to Stan Richards, founder and principal of Dallas-based The Richards Group. Bob Scarpelli, DDB U.S. chief creative officer and vice chairman of DDB Chicago and chief judge of the 2001 Radio-Mercury Awards, presented the award to Richards.

USRN Files Suit Against Tradewell

Radio syndicator United Stations Radio Networks has filed suit in New York State Supreme Court against ad-buying service Tradewell, alleging nonpayment for spots that aired on USRN shows for Tradewell clients A.T. Cross, Armour Hot Dog and ValuRite Stores, among others. In the suit against Tradewell and its CEO and significant shareholder, William Steinberg, the total compensation USRN is seeking includes interest and damages. USRN would not comment on the litigation, and Tradewell had not responded to the suit as of last Wednesday.



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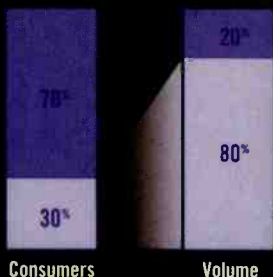


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Culture Trends

MTV's BUZZWORTHY

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

Week of 6/4/01

Artist/Group: Nikka Costa
Song/Video: "Like a Feather"
Album: *Everybody Got Their Something...*

Talk about being born into music. Costa sang at the age of five with Don Ho, who was produced by her father - who in turn worked with Frank Sinatra. Her music leans more towards a fusion of rock and soul (which recently landed her on the Chris Rock Show), but not a bad way to start anyway...

Artist/Group: Craig David
Song/Video: "Fill Me In"
Album: *Born to Do It*

Likening his sound to legends Stevie Wonder and Michael Jackson as well as the under-appreciated Terence Trent D'arby, David's album is set for release in the U.S. in July. At age 18, he became the youngest British male to score a #1 UK hit. He has scored seven international #1's overall...

©2001 MTV

The Hollywood Reporter's Box Office

For weekend ending June 4, 2001

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sales
1	1	Pearl Harbor	29,558,276	10	118,853,439
2	2	Shrek	28,172,869	19	148,361,421
3	New	The Animal	19,610,520	3	19,610,520
4	22	Moulin Rouge	13,718,306	17	14,394,913
5	New	What's the Worst That Could Happen?	13,049,114	3	13,049,114
6	3	The Mummy Returns	7,753,680	31	181,181,185
7	4	A Knight's Tale	3,417,394	24	49,423,047
8	6	Bridget Jones' Diary	2,014,889	52	65,358,871
9	5	Angel Eyes	1,888,660	17	21,715,354
10	8	Memento	1,009,985	80	15,803,710

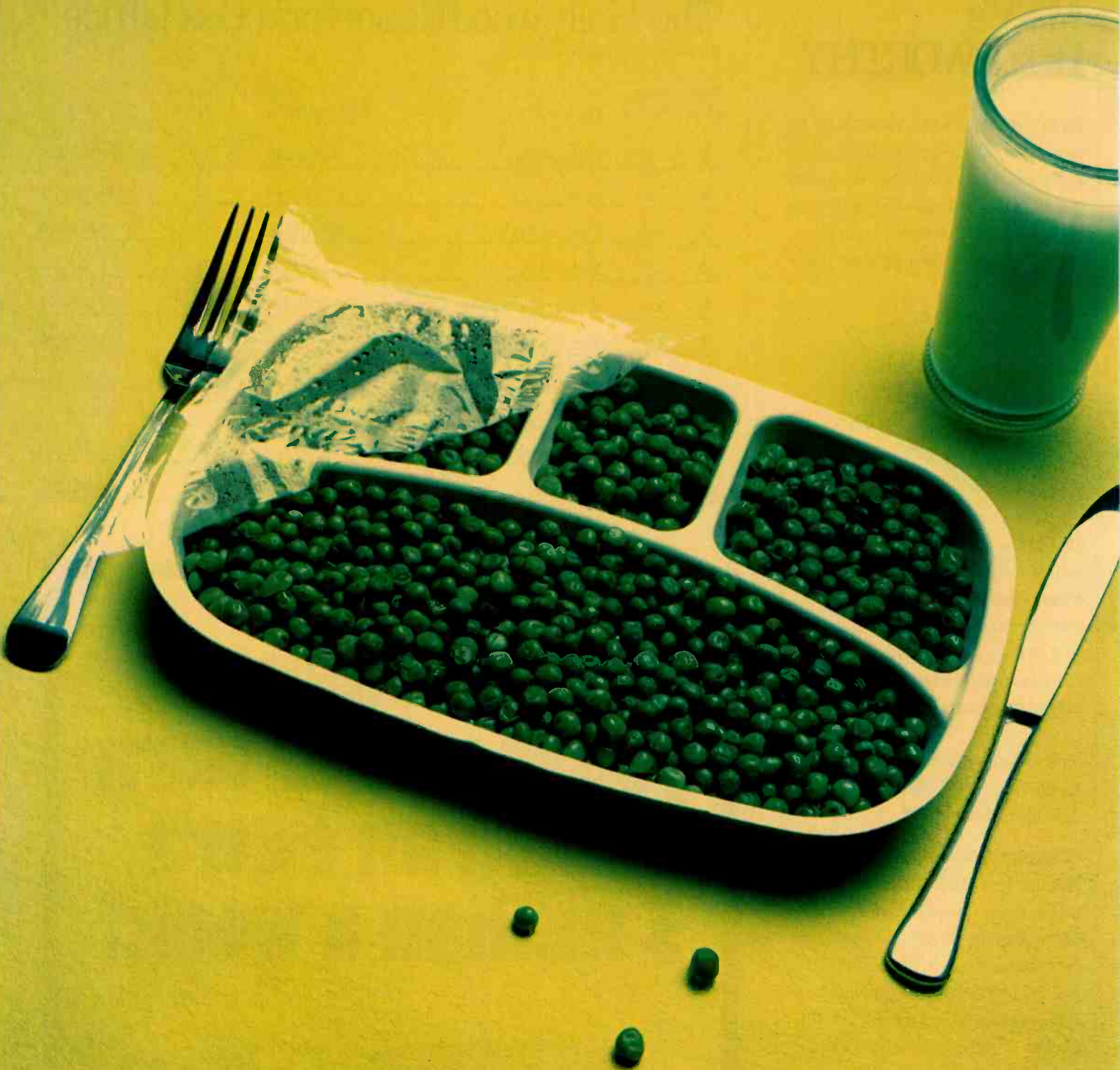
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Culture Trends

MTV #1s Around the World

Week of 6/4/01

Australia

Christina Aguilera/Mya/Lil Kim/Pink
"Lady Marmalade"

Brazil

Backstreet Boys "More Than That"

Germany

Atomic Kitten "Whole Again"

India

Asha Bhosle/Adnan Sami "Barsaat"

Italy

Gorillaz "Clint Eastwood"

Japan

Misia "Rhythm Reflection"

Latin America - Mexico

El Gran Silencio "Dejenme Si Estoy..."

Philippines

Destiny's Child "Survivor"

Poland

Bon Jovi "One Wild Night"

U.K.

Crazy Town "Butterfly"

©2001 MTV

Top R&B/Hip-Hop Albums

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

This Week	Last Week	Weeks on Chart	Artist	Album
1	-	1	Redman	Malpractice
2	1	3	Missy Elliott	Miss E...So Addictive
3	2	4	Destiny's Child	Survivor
4	-	1	Tyrese	2000 Watts
5	3	6	Janet Jackson	All for You

Top Country Albums

Compiled from a national sample of retail store sales.

This Week	Last Week	Weeks on Chart	Artist	Album
1	1	5	Tim McGraw	Set This Circus Down
2	2	43	Soundtrack	Coyote Ugly
3	3	53	Lee Ann Womack	I Hope You Dance
4	4	25	Soundtrack	O Brother, Where ArtThou?
5	5	6	Brooks & Dunn	Steers & Stripes

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Carla Loffredo
 President, Advertising Club of NY
 Senior Partner/Strategic Planning
 Director, MindShare

The Changing Face of Advertising

“Segment Marketing” is becoming one of the most important considerations in developing an advertising campaign. Some of the countries leading brands are digging deep to address the different styles and traditions that are part of the American experience.

The Ad Club’s Programs Committee has branched off with a breakfast series, which is dedicated to addressing the need to market to diverse cultures.

On Wednesday, June 20, the Ad Club will host a breakfast and panel discussion called, “The Changing Face of Advertising” moderated by Stuart Elliot of *The New York Times*. Participants are big thinkers in segmented marketing: Phil Colon, Sr. Brand Manager for Coca-Cola, Dawn Williams-Thompson, Marketing Director at Procter & Gamble, and Larry Harris, Senior Vice President at FCBi.

The Diversity Committee focuses on educating minority college students about careers in advertising and encourages them to pursue them. Plus the committee works to educate advertising professionals about the value of recruiting minorities and to encourage them to do so.

If you would like to join either committees, please contact Cathryn at the Ad Club.

Reservations are required for the breakfast panel. Please contact Cathryn Weber at the Ad Club at 212-533-8080 for more information or www.adclubny.org.

Billboard Modern Rock Tracks

Compiled from a national sample of airplay provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Weeks on Chart	Title	Artist
1	1	1	10	It's Been Awhile	Staind
2	2	2	7	Hash Pipe	Weezer
3	5	3	4	The Rock Show	Blink-182
4	4	4	14	Breakdown	Tantric
5	3	1	28	Drive	Incubus
6	6	3	16	My Way	Limp Bizkit
7	8	7	4	Schism	Tool
8	10	8	11	Crawling	Linkin Park
9	9	9	13	Your Disease	Saliva
10	11	10	8	The Space Between	Dave Matthews

©2001 Billboard/Broadcast Data Systems

College TV Network Video Playlist

Submitted by College Television Network for week ending June 4, 2001

Artist	Title
Badazz	Wrong Idea
Blu Cantrell	Hit Em Up Style
Blues Traveler	Girl Inside My Head
David Gray	Please Forgive Me
Everclear	Brown Eyed Girl
Faith Evans	Good Life (remix)
Faith Evans w/ Carl Thomas	Can't Believe
Fantastic Plastic Machine	Take Me to the Disco
Foxy Brown	Brooklyn Anthem
Green Day	Waiting
Modjo	Chillin'
Ours	Sometimes
Product G&B	Cluck Cluck
Radiohead	Pyramid Song
Rehab	It Don't Matter



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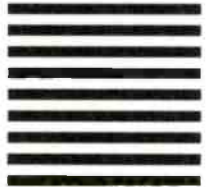
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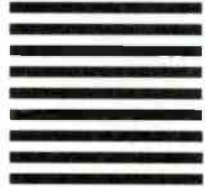
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We Are Family

Ziff Davis this fall will retitle a parenting book *Internet Life*, reflecting its changed mission

LAUNCHED IN 1994, WHEN NETSCAPE KNOW-HOW WAS A RÉSUMÉ-BUILDER AND THE personal computer was still all the rage, *FamilyPC* was on the cutting edge, helping parents navigate the brave new world of PCs. But with the magazine's transition to focusing on the Internet over the past two years,

the *FamilyPC* handle had become outdated. To rectify the image problem, the Ziff Davis Media monthly will undergo a redesign this summer and with its September issue will be relaunched as *Family Internet Life*.

"We're way beyond buying PCs," says Robin Raskin, *Family Internet Life* editor in chief. "The magazine has evolved toward finding the proper balance between lifestyle and technology, with the filter being, 'What does a busy parent need to know, and how can technology help?' The October issue sharpens that focus."

Along with a new logo that prominently emphasizes *Family*, the magazine will be divided into three sections. The front of the book, *Keeping Pace*, will provide news, trends and glimpses of digital life for parents. The feature well's columns will include *Your Finances* and *Parental Guidance*. The back-of-book will include a revamped reviews section, called *Report Card*.

Family Internet Life is the third Ziff Davis magazine to lose 'PC' from its title since James Dunning Jr. and Willis Stein & Partners acquired the company from Ziff Davis Inc. in April 2000. *PC Week* became *eWeek*, and *PC Computing* has been renamed twice, most recently as *Ziff Davis Smart Business*. Only *PC Magazine* has remained unchanged.

Ziff Davis executives hope the new name, inspired by the successful launch of sibling *Yahoo! Internet Life*, will better reflect *Family Internet Life*'s editorial mission. ZD also expects the parenting title to enjoy hefty gains in circulation and advertising from its soon-to-be close ties to the 1 million-circulation *Yahoo!*



Amill, Raskin and Crystal say the name change better reflects *FIL*'s content and should help boost its bottom line.

Like most titles that are heavily dependent on dot-com and tech advertising, *FamilyPC*'s ad pages are way off this year, down 34.2 percent through June, to 263, according to the *Mediaweek Magazine Monitor*. "We need to broaden our ad mix," admits publisher Andrew Amill. "A buyer buys within a box, and the *FamilyPC* name limited our ability to break down some doors." Like Time Inc.'s *Parenting* and G+J USA's *Parents*, Amill says *FIL* will now be able to reach out to pharmaceutical, automotive and packaged-goods advertisers. Though *FamilyPC* and *Yahoo!* already were offered in tandem, the two will now be a more natural combined buy, says Scott Crystal, executive vp/publishing director of ZD's consumer media group. "[*Internet Life*] is a brand platform that allows us to go to the market in a unified fashion," he says.

FamilyPC's total paid circulation grew 38.5 percent, to 698,866, in last year's second half over the prior year, according to the Audit Bu-

reau of Circulations. But it hasn't been all good news. Newsstand sales, while only a tiny fraction of *FamilyPC*'s circ, tumbled 68 percent, to 3,305 copies, due in part to retailer confusion over where to place the title. The monthly often is racked in the tech section rather than in parenting, as Ziff Davis prefers. Crystal says *FamilyPC* will be taken off newsstands for the next three months, until its Sept. 18 relaunch. *Family Internet Life* will be promoted at newsstands, and Ziff Davis will push wholesalers and retailers to place the mag in their family sections.

ZD's cross-branding of its two Web titles is getting mixed reviews. "All these tech books are having problems on the ad-sales side, so now they're going to throw in another nuance?" says Carol McDonald, DDB Needham vp/print-media manager. "The timing on this is not wise. How many *Internet Lifes* does one need?"

Others are more supportive of the strategy. "It's a great change—it expands and embraces the family lifestyle," says Valerie Muller, MediaCom senior vp/print manager. Yet Muller also cautions there could be some trouble ahead on newsstands for ZD. "I'm sure there will be some confusion," she says. —Lisa Granatstein

Bulking Up *SI* for Women's new edit team

In an effort to transform *Sports Illustrated for Women* into an edgy, literary and stylish magazine, managing editor Susan Casey has spent her first two months on the job shaking up the roster, hiring nine new editors to replace a dozen departed staffers. Among those starting with the title this week are deputy m.e. Mary Duenwald, most recently executive editor of *Harper's Bazaar*, and Mimi Dutta, formerly of *YM*. Casey is reuniting with editors-at-large Lisa Chase and Laura Hohnhold, both of whom have a long history with the m.e. The three editors worked together on a women's active-lifestyle magazine project for Time Inc. prior to Casey's move to *SI for Women*; earlier, the three served as editors together at *Outside* and at the now-defunct *Women Outside*.

"I wanted to shore up on strong editors," says Casey. "After working on 'The Perfect Storm' and 'Into Thin Air' [at *Outside*], I want that caliber of story in this magazine. I want editors to have big Rolodexes."

Casey wants to add adventure travel and

sports training to the magazine's mix, and new and revamped sections for her first issue in September are beginning to take shape. The eight-times-yearly *Sports Illustrated* spinoff will expand its training section to include more specific regimens and "mental workouts." There will also be a sports style section covering fashion, music and gear, as well as an industrial-design column written by former *I.D.* editor Amy Goldwasser. "There's a sense of convergence in the culture at large, and sports is a part of that," explains Casey.

Casey says she is also going after more dramatic covers that will not necessarily feature celebrity athletes. "I don't know if there are enough of those people, or to whom they're celebrities," she notes. "I don't want to fragment the audience."

The 400,000-circulation *SI for Women*, which launched last year after numerous tests, has failed to bowl over advertisers. Also last year, Condé Nast folded its similarly targeted *Women's Sports & Fitness*. "Since this is the offshoot of the granddaddy of all sports magazines, it's extremely viable—they just need to get the correct editorial flow in order to appeal to this potentially wide sector," says Melissa Porody, Zenith Media senior vp/director of print services. "With Susan's eye, her background and her passion...if anyone can do it, she will." —LG

The Insider

U.S. News' Duffy gets top job

Fed up with *U.S. News & World Report's* slumping circulation and falling ad pages, owner Mort Zuckerman has turned to executive editor Brian Duffy, naming him to succeed editor Stephen Smith. Smith has been named editorial director of the weekly and will stay on as a consultant.

Third-ranked *U.S. News*, like its counterparts *Time* and *Newsweek*, has suffered as of late. *U.S. News'* paid circulation fell by 5.7 percent, to 2 million, in the second half of 2000, and single copy sales dipped 14.7 percent, according to ABC. The book's 2001 ad pages are down 21.8 percent, to 611, through June 11, reports the *Mediaweek* Monitor.

Duffy's promotion signals new editorial direction for the embattled newsweekly, with a heavier emphasis on investigative reporting and a re-evaluation of its pioneering back-of-the-book "News You Can Use" service features. "The idea is to migrate both the concepts of investigative journalism and service journalism," says Duffy, "and make sure they're pres-

Mediaweek Magazine Monitor

Weeklies June 11, 2001

While the dot-com bust continues to hurt *The Economist*, Wall Street mergers and buyouts late last year have also contributed to the title's ad-page slowdown, says Olly Comyn, *Economist* vp/advertising director of Americas. *The Economist* is down 6.48 percent this year through the June 2 issue, in part from the loss of pages from consolidated firms, including J.P. Morgan and Salomon Smith Barney. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	11-Jun	101.94	12-Jun	114.83	-11.23%	1,724.80	2,565.88	-35.30%
The Economist	2-Jun	53.00	3-Jun	54.00	-1.85%	1,299.00	1,389.00	-6.48%
The Industry Standard	11-Jun	45.00	12-Jun	224.00	-79.91%	1,032.00	3,839.00	-73.12%
Newsweek ^E	11-Jun	27.46	12-Jun	44.25	-37.94%	768.13	1,044.85	-26.48%
The New Republic	11-Jun	8.16	12-Jun	21.99	-62.89%	205.03	215.02	-4.65%
Time ^{E/®}	11-Jun	54.53	12-Jun	57.68	-5.46%	1,000.00	1,332.05	-24.93%
US News & World Report	11-Jun	27.79	12-Jun	35.53	-21.78%	611.36	782.03	-21.82%
The Weekly Standard	18-Jun	9.70	19-Jun	9.33	3.97%	229.50	216.80	5.86%
Category Total		327.58		561.61	-41.67%	6,869.82	11,484.63	-40.18%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	11-Jun	24.88	12-Jun	28.53	-12.79%	674.43	718.41	-6.12%
Entertainment Weekly	8-Jun	31.03	9-Jun	34.48	-10.01%	742.64	840.36	-11.63%
Golf World	8-Jun	50.67	9-Jun	66.52	-23.83%	601.59	747.33	-19.50%
New York ¹	11-Jun	25.80	12-Jun	24.40	5.74%	1,248.20	1,152.60	8.29%
People	11-Jun	60.41	12-Jun	79.32	-23.84%	1,639.95	1,771.00	-7.40%
The Sporting News	11-Jun	3.30	12-Jun	13.70	-75.91%	238.10	278.50	-14.51%
Sports Illustrated	11-Jun	66.39	12-Jun	65.17	1.87%	1,036.01	1,198.30	-13.54%
The New Yorker	11-Jun	29.06	12-Jun	43.64	-33.41%	976.15	1,003.41	-2.72%
Time Out New York	6-Jun	77.13	7-Jun	69.75	10.57%	1,528.08	1,681.06	-9.10%
TV Guide ^X	9-Jun	50.11	10-Jun	46.99	6.64%	1,342.48	1,571.03	-14.55%
US Weekly ^{S/D}	11-Jun	46.00	12-Jun	31.33	46.82%	432.65	395.22	9.47%
Category Total		464.78		503.83	-7.75%	10,460.28	11,357.22	-7.90%

SUNDAY MAGAZINES

Parade ^X	10-Jun	11.12	11-Jun	11.15	-0.27%	285.49	293.09	-2.59%
USA Weekend ^X	10-Jun	17.26	11-Jun	10.69	61.46%	263.75	274.03	-3.75%
Category Total		28.38		21.84	29.95%	549.24	567.12	-3.15%
TOTALS		820.74		1,087.28	-24.51%	17,879.34	23,408.97	-23.82%

E=estimated page counts; X=YTD included an extra issue in 2000; 1=one more issue in 2001; 6=six more issues in 2001; ®=one fewer issue in 2001; D=double issue

ent in all parts of the magazine."

Duffy, who joined *U.S. News* in 1986 as a national reporter, launched the book's renown investigative team. In June 1990, months before the Gulf War, Duffy worked on a Saddam Hussein cover story that dubbed the Iraqi leader "The Most Dangerous Man in the World."

"I don't look at [investigative reporting] in a narrow-gauge fashion, where we're just chasing the scandal du jour," explains Duffy, citing as an example last week's *U.S. News* two-page report on counterfeit prescription drugs. "It should really inform all areas of the magazine."

Last Thursday, *U.S. News* dismissed nearly 10 percent of its 250-person editorial staff and shut down its remaining foreign bureaus in Beijing and Moscow, as well as

the Latin American bureau in Miami. "There's going to be less repackaging of foreign news," says Duffy. "It's not a winning proposition for readers or for us." The magazine also dismissed some employees in business-side operations.

U.S. News publisher Bill Holiber took Duffy with him last week on visits with advertisers around Los Angeles. "We want to move toward agenda-setting editorial," says Holiber. "If we can become more relevant and much different,

we will begin to attract more intelligent readers—and that will be more appealing to advertisers."

"A distinct change is one way to get on the radar," says Alan Jurmain, executive vp/director of integrated services, U.S., at Lowe Lintas & Partners. "It gives [*U.S. News*] an opportunity to get a little more ear time." —LG ■



Duffy will add investigative stories and service and trim foreign news coverage.



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(Continued from page 5) including investing and lifestyle sections. The IDG magazine has been struggling this year because of the steep falloff of dot-com spending; ad pages are down 73 percent through the June 11 issue, according to the *Mediaweek Magazine Monitor*.

FCC Dunks Sinclair's Dayton Duopoly

In compliance with FCC ownership regulations, the Federal Communications Commission has ordered Sinclair Broadcast Group to sell one of its TV stations in Dayton, Ohio. According to the duopoly rule, no company can own and operate two TV stations in a market with fewer than eight separately owned outlets, as is the case for Dayton, the No. 55 DMA. Sinclair owns WKEF-TV, an NBC affiliate, and provides programming and advertising sales for WRGT-TV, the Fox affiliate. The stations share news departments but have separate sales staffs. Sinclair will challenge the FCC order in a federal appeals court.

ESPN Brings Back Tiger for July Tourney

ABC Sports, which has had decent weeknight ratings success airing match-play golf exhibitions featuring Tiger Woods the past two years, will once again bring Woods to prime time on Monday, July 30, when it airs Lincoln Financial Group Battle at Bighorn from 8 to 11 p.m. Lincoln Financial, the title sponsor, has ad-category exclusivity in financial; Coors has signed on as the exclusive beer advertiser. Other advertisers will include British Airways, Mastercard, National Car Rental, Titleist, Calloway, Seaman's and the Williams Cos. Last year's event, which carried the same title, pitted Woods against Sergio Garcia and drew a 7.6 rating, up 10 percent from the previous year's Showdown at Sherwood, in which Woods played against David Duval. This year's play will pair Woods and female pro Karrie Webb against Duval and Annika Sorenstam.

Lalli Leaves News to Mull Magazine

Frank Lalli, most recently editor of the now-defunct *George*, has resigned from his post as Sunday editor of the *New York Daily News* after only three months. While Lalli was said to have left because he missed working on magazines, there was speculation that his exit was a cost-cutting measure or that he may have crossed swords with *News* owner Mort Zuckerman over a recent critical cover story about New York Mayor Rudolph Giuliani.

Finkelstein Heads News Communications

News Communications Inc. has appointed James A. Finkelstein, former owner of the National Law Publishing Co., as its new president and CEO. Finkelstein plans to take the company—publisher of Washington, D.C.'s *The Hill* and *Dan's Papers* in Long Island's Hamptons—private, subject to board approval. Stockholders holding a majority of the company's shares agreed to vote in favor of the plan, paying outside stockholders \$1.30 per share in cash and debt. Finkelstein is also purchasing 750,000 newly issued shares of stock valued at \$1 per share and 3 million shares of stock at \$1.10 to \$2 per share. In addition to taking the company private,

Finkelstein plans to focus on expanding News Communications' presence in Washington and to acquire additional national and professional publications.

Sunrise Fires WPRI Staffers in Providence

Just days after completing its purchase of Providence, R.I., CBS affiliate WPRI-TV from Clear Channel Communications, Sunrise Communications has dismissed morning news anchors Steve Wiczek and Ann Conway. The station's new owner, based in St. Petersburg, Fla., also let go of three news staffers as well as three employees from the promotion, production and graphics departments. WPRI has trailed NBC's owned-and-operated WJAR in the local TV news race. Sunrise also owns Fox affiliate WNAC-TV in Providence, but the company is expected to sell that property to LIN Television.

NBC Seeking Product-Placement Players

NBC is shopping product-placement proposals to advertisers for its upcoming reality series, *Lost*. The series, set for a six-episode run beginning in September, will begin production over the next several weeks. But most deals will need to be in place before advertisers see any tape on the series. Buyers warn that the success of CBS' *Survivor* may be upping the ante for upcoming reality shows. "As other networks launch their own programs, it's important that they not look at what *Survivor II* was getting in terms of [ad pricing and product placement], but what *Survivor I* was getting," said Guy McCarter, senior vp and director of entertainment marketing at OMD/USA.

TechTV and BusinessWeek Strike Pact

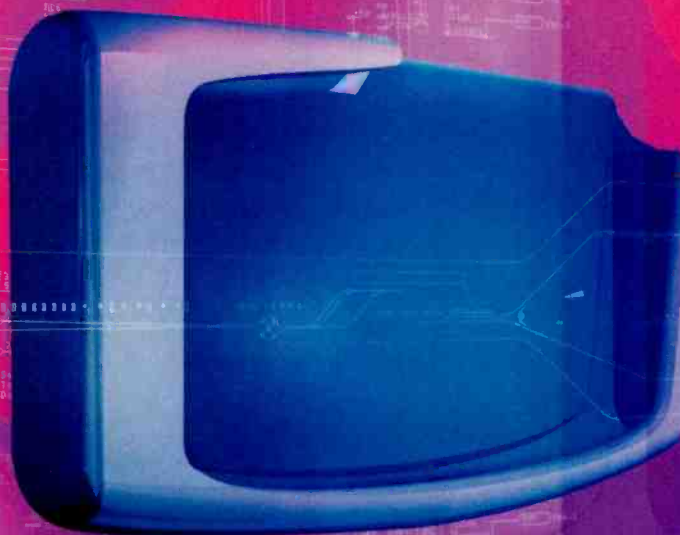
Cable's TechTV network has partnered with *BusinessWeek* to exchange technology news and analysis. The collaboration follows other recent content-sharing agreements by San Francisco-based TechTV with Yahoo! and *Fast Company*. Some of the co-branded coverage will include *BusinessWeek* correspondents on TechTV and in-depth interviews and feature stories from TechTV's staff published in *BW*. TechTV, owned by Paul Allen's Vulcan Ventures, has 25 million subscribers.

Addenda: VNU Business Media's Bill Communications

will fold *Interiors* magazine with the June issue, after 113 years of publication...**Tom Morrissy**, national sales manager for Time Inc.'s *Entertainment Weekly*, has been promoted to associate publisher, advertising...**Carey Winfrey**, assistant managing editor at Time Inc.'s *People*, has been named editor in chief of *Smithsonian*. He will replace Don Moser, who is retiring after 20 years...**UPN** has signed a new long-term affiliation agreement with Roberts Broadcasting-owned WHSL-TV in St. Louis...**Bill Brand** was named senior vp of reality programming at Lifetime. Previously, he was vp of programming and production at VH1...**Home Box Office** is developing a video-on-demand subscription service. HBO subscribers will have the ability to watch any or all episodes of *The Sopranos*, *Sex in the City* and the net's original movies whenever they fancy, rewinding—or fast-forwarding—all the naughty bits...**UPN** has set an Aug. 31 airdate for the first of its *Iron Chef USA: Showdown in Las Vegas* specials.

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Media Person

BY LEWIS GROSSBERGER



Produce This!

TODAY MEDIA PERSON ADDRESSES ONE OF THE MOST URGENT questions of our time, one that is causing some of the worst suffering witnessed in our country since the Depression of the '30s. Namely: Is it possible to go on living if you haven't seen *The Pro-*

ducers and have no chance of getting tickets soon? You may be shocked to learn that the normally dour MP takes a surprisingly optimistic position on this matter. He not only believes you can survive, he thinks it possible you may one day learn to laugh again.

A study of people who failed to attend past theatrical blockbusters such as *My Fair Lady*, *A Chorus Line* and *Macbeth* revealed that 76 percent of them were able to continue functioning well in their daily lives despite the trauma, though unfortunately, most suffered facial tics, stomach cramps and nightmares involving Ethel Merman.

The study also showed that the type of person most likely to come out all right is one who is strong, confident, calm, intelligent, well-balanced and self-reliant. Of course, this is the type of person most likely to come out all right in any situation. You, on the other hand, could be in big trouble.

Not to worry, though. We're going to work this thing out together. The main challenge to your mental stability will come from those who have seen the show, as they will be unable to stop reminding you of the fact. There are only two effective ways to handle such people. (No, striking them in the face is not one of them.)

The first, which Media Person himself would never utilize, as it is cowardly (though surprisingly effective), is to pretend you've seen the show. This is so easy, it's amazing more people don't do it. All you have to do is say, "Yeah, loved it. Great show." Clever attempts to catch you out, such as nonchalantly posing the question, "Wasn't the scene with the elephant hilarious?" can be easily defeated if you only remember this phrase: "Bah! There was no scene with an elephant."

The second, and recommended, method allows you to retain your integrity by insisting that you have no need to see *The Producers* and in fact proudly refuse to see it. The correct technique here is to eschew bombast or self-righteousness (though both are certainly justified!), yet wither your adversary with a short, devastating gibe that puts the impudent buffoon in his place, casting him as a lemming-like conformist, hopelessly in thrall to popular opinion.

As you may be too busy to think one up yourself, Media Person has graciously consented to loan you some of his. Here, take as many as you need:

1. I wouldn't dream of seeing that show. It would dilute my cherished memory of the movie, a rare gem of comic perfection. Zero

who use walkers.

4. They raised the ticket price to \$100 as soon as the reviews came in, an example of the kind of unbridled arrogance and greed that is destroying the theater and indeed, the values of our civilization.

5. Maybe I'm just a humorless old fuddy-duddy, but I don't see anything funny about Hitler. Mussolini, now *there* was an amusing guy.

6. Chaplin did it better in *The Great Dictator*.

7. It's not only jejune, it's puerile.

8. It's unhealthy to have one show gobbling up all the awards and buzz, robbing other worthy musicals of much-needed attention. Why does no one ever talk about *Urinetown*?

9. I hear nobody in *The Producers* takes all their clothes off like they do in *The Full Monty*.

10. Maybe I'll see it, but not until all this hoopla dies down. The show will be even better when the leads are being played by

LIKE THE SALEM WITCH TRIALS, THE DUTCH TULIP MANIA OR THE CLINTON IMPEACHMENT, *THE PRODUCERS* MADNESS CAN'T BE EXPLAINED.

Mostel was funnier than Nathan Lane. Gene Wilder was funnier than Matthew Broderick. Lee Meredith was sexier than Cady Huffman. The Nazi playwright in the movie was more Aryan than the one in the play.

2. *The Producers*? It's so jejune.

3. Nothing getting this much hype can possibly be as good as it's cracked up to be. I mean, look at *Titanic*. Obviously, there is some kind of mass hysteria going on here. Like the Salem witch trials, the Dutch tulip mania or the Clinton impeachment, the *Producers* madness can't be explained until time allows us some perspective, but obviously it has something to do with an unhealthy repressed lust for little old ladies

Mickey Rooney and Andy Dick.

11. I don't mind goose-stepping where it's appropriate, but I'm concerned that now we'll be seeing it in every musical on Broadway.

12. I don't care if it won the Tony for Best Lighting Design. My mother saw it, and she says the lighting lacked subtlety.

13. Personally, I prefer Off-Off Broadway and regional theater to these overblown, commercialized spectacles with all those scantily dressed chorus girls.

14. Do we really want our children to behave like Mel Brooks?

15. Do you have any idea how many dangerous germs a large crowd emits into the air every minute? ■

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