MEDIAWEEK

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MARKET INDICATORS

NATIONAL TV: CALM
First-quarter scatter is soft as advertisers wait for their 2002 budgets to kick in. Buyers say most scatter dollars in first quarter will be committed only a week or two prior to airdates.

NET CABLE: BUILDING
Dollars are working the market, but some advertisers are holding back scatter spending until close to campaign-launch dates. First-quarter money is trickling in but is expected to pick up soon.

SPOT TV: TIGHTER
Automotive continues to drive many markets, with GM's zero-percent financing campaign leading the way. Retail spending is also tightening inventory, especially in the top-25 markets.

RADIO: SOFT
Business is steady, thanks to auto buys, but rates are still pacing below this period last year. Few advertisers are placing campaigns for '02, preferring last-minute deals.

MAGAZINES: OFF
As a result of sluggish retail sales in the second half of this year, some domestic fashion advertisers will be slashing their spending in first quarter by cutting out smaller fashion publications.

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At Deadline

Satellite TV Must Uphold Local Must-Carry

Satellite companies EchoStar and DirecTV were dealt a blow last Friday by the Fourth Circuit Court of Appeals in Richmond, Va. The Court ruled that starting Jan. 1, the companies must follow the carry-one, carry-all rule for transmitting local broadcast stations into their markets via DBS. EchoStar had sued to block the Satellite Home Viewer Act. The National Association of Broadcasters said in a statement: "This is a New Year's Day gift for DBS subscribers...We fully expect that EchoStar and DirecTV will now follow the law." EchoStar's reaction to the decision will be carefully watched by the Justice Department and Congress, which are reviewing EchoStar's proposed merger with DirecTV (see *story on page* 6).

CNN Cuts Dormant Shows, Staff

Thirty CNN staffers are leaving the company as the result of the cancellation of four shows. Though *Burden of Proof*, *NewsSite*, *Showbiz This Weekend* and *Travel Now* have not aired since Sept. 11, the shows were officially pulled from the schedule last Friday. Anchors Roger Cossack and Joie Chen are among those being let go, said a CNN representative. The network's schedule has been retooled largely to accommodate new shows featuring Paula Zahn, Wolf Blitzer and Aaron Brown, explained CNN general manager Sid Bedingfield. The representative added that CNN has hired as many on-air personalities as have been let go this year.

TNT Downsizes Originals Unit

In other Turner Broadcasting news, TNT has eliminated 23 positions as the West Coast studio TNT Originals is folded into the network. The division will now report to TNT executive vp/general manager Steve Koonin. The move is strictly a structural change and cost-saving measure, and it will not affect content currently in development, said a TNT source. Robert DiBitetto, president of original programming, who helped develop series such as *Bull* and *Breaking News* for TNT (which were not renewed), is expected to resign once the restructuring has taken place. Julie Weitz, TNT executive vp of original programming, will also leave.

Sakin to Handle Game Show Net Ad Sales

FX senior vp of ad sales Michael Sakin has been tapped to helm Game Show Network's new ad-sales team as senior vp, effective Jan. 16. Sakin plans to start building a staff of about 25 at the Sony– and Liberty Media–owned network. Rich Cronin, GSN CEO, said Sakin's experience handling ad sales during FX's growth period will be put to valuable use as GSN aims to expand past 40 million subscribers. Though Sakin has little experience selling the interactive TV platforms that are GSN's hallmark, he plans to get up to speed alongside former FX colleague John Roberts, senior vp of interactive and online entertainment at GSN. The network earlier this year said that it would take over its own ad-sales efforts from corporate sibling Columbia TriStar Television Sales on Jan. 1.

Wells and Woodward Go Medical for CBS

John Wells and Lydia Woodward, the team behind CBS' failed drama *Citizen Baines*, will produce a medical drama for the network next fall. CBS gave the project, from John Wells Prods. in association with Warner Bros. Television, a 13-episode commitment last week. Wells and Woodward, who worked together on *ER* prior to *Citizen Baines*, will set the series in a San Francisco hospital. Chris Chulak (*ER*) reportedly will direct the pilot and will serve as an executive producer on the series along with Wells and Woodward.

Journal Redesign to Debut in April

The Wall Street Journal announced last week it will add a fourth section to the newspaper and redesign its front page starting with its April 9 issue in an effort to boost slumping ad sales and attract new readers. The new section "Personal Journal," to run three days a week, will feature more lifestyle coverage, with stories on personal finance, travel and health. As part of the $225 million redesign, the Dow Jones & Co. newspaper will revamp its signature six-column front page, adding color to the mix. Separately, the company told analysts last week that it has retained Santa Fe, N.M.–based newspaper broker Dirks, Van Essen & Murray to explore swapping or buying newspapers for its Ottaway community paper group.

Fox Consolidates TV/RSN Sales

Fox's integration of ad-sales efforts in markets where it owns TV stations and regional sports networks is expected to continue in Boston, St. Louis, Atlanta, Dallas and Denver. Fox has been looking to integrate sales operations for all its clusters, combining sales offices for O&Os, duopolies and RSNs under one roof, and has made the move in recent weeks in Los Angeles, Minneapolis and Detroit. The consolidation effort made more headway last week when Tim Ermish was promoted (*continued on page 29*)

Inside

JOHN FILO/CBS

CBS' Poltrack wants to package hits with hits in the ad marketplace Page 5

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Media Wire

Pax Squares Off With NBC Over Telemundo Deal

The two remaining NBC–named board members of Paxson Communications Corp. resigned last week, as Paxson challenged NBC's planned acquisition of Telemundo. Keith Turner, NBC sales president (who also oversaw the selling of Pax network inventory in the upfront earlier this year), and Ed Wilson, who runs NBC's syndication unit, left the Paxson board. The resignations came after Paxson filed a motion last week with the Federal Communications Commission asking the agency to block the NBC-Telemundo deal. Paxson said it plans to pursue an arbitration claim that the deal violates the terms of NBC's investment in and partnership with Pax.

In a statement, the company said that an NBC-Telemundo-Paxson combination "would require major market station divestitures of Paxson's stations in New York, Los Angeles, Chicago, Miami and Dallas, severely cutting into the national coverage of the Pax network and destroying the ability to create multiple nationwide networks on Paxson's digital TV station platform." Paxson also stated that NBC's addition of Telemundo's assets will cause Paxson's value to plummet and make it more economically feasible for NBC to acquire the company.

NBC said in a statement that it still plans to acquire the rest of Paxson, beyond the 32 percent share it currently owns, once current broadcast-ownership limits are eased. *—John Consoli*

NBA Expected to Award TV-Rights Deal by Xmas

The National Basketball Association is expected to decide on new four-year broadcast and cable TV-rights packages by Christmas, sources close to the negotiations said last week. Incumbent NBC has offered to renew its current four-year, $1.7 billion broadcast deal, which expires after the current NBA season, for $1.3 billion. NBC officials declined to comment.

AOL Time War- *(continued on page 6)*

Mr. Parsons Goes To Washington

AOL Time Warner's new CEO faces a tangle of regulatory issues

THE INDUSTRY By Alicia Mundy

It was during an endless and somewhat nasty Federal Communications Commission hearing on the AOL Time Warner merger in July 2000, that Richard "Dick" Parsons came of age in Washington. AOL chairman Steve Case and CEO Gerald Levin had answered questions from FCC chairman Bill Kennard peremptorily and rudely. Then Barry Schuler, CEO of the company's AOL division, cut off Kennard as he was speaking. Parsons leaned over and touched Schuler's hand, whispering, "You don't interrupt the chairman." That's the moment Preston Padden, chief lobbyist for Disney, recalls as "one of the finer examples of Parsons' diplomatic finesse."

SUSAN WALSH/AP PHOTO

Parsons, a longtime Republican, met with President Bush in October when he joined the Social Security commission.

And when AOL and Time Warner executives began to visibly irritate FCC commissioners that day on related merger issues, it was Parsons who saved the day. "He smoothed things over," says Blair Levin, former FCC counsel and Legg Mason analyst. "He was great."

Parsons better be. With the news last week that Levin will retire from his position at the company's annual shareholder meeting next May, the 53-year-old Parsons now finds himself elevated from COO to CEO of a massive media conglomerate that needs all the help it can get in Washington. It came as a bit of a surprise: Observers inside and outside the company had expected the CEO slot would go to co-COO Bob Pittman. But there are reasons.

An African American like Parsons, Kennard thinks Parsons' promotion is the right move. "He's a great politician. He knows how to assess a situation and put people at ease." Kennard said he dealt mostly with Parsons while reviewing the AOL Time Warner merger.

The company's sheer girth and breadth causes it a variety of regulatory obstacles. Most pressing: AOL Time Warner wants to buy AT&T Broadband, the 15 million–subscriber cable arm of the telecom giant, a merger which would leave AOL controlling roughly 28 million subscribers, a third of the U.S. cable market. This terrifies some content companies, as well as other cable firms; and Microsoft calls it a threat to its company's products and services. The approval is "fraught with complexities," says an FCC insider. For instance, Microsoft also wants AT&T, and having endured a lengthy monopoly suit at the Justice Department, Microsoft's executives aren't going to let AOL Time Warner just move in.

Furthermore, on Capitol Hill, cable is being viewed more and more as a problem due to high rate increases and low service or no service in many rural areas. Cable's role in carrying broadcasters' digital signals is probably the biggest source of ire. The National Cable & Telecommunications Association, the cable industry's lobbying organization, said cable operators don't plan to carry both an analog version and a digital version of the same signal, otherwise known as dual must-carry. "We are willing to carry broadcasters' primary digital signals, but when there is such a fight for channel space, our customers are not served by carrying two copies of the same thing," said NCTA spokesperson Dave Beckwith.

Washington politicians fear a merged AT&T/AOL animal makes for an even larger cable monster. "The continued consolidation of the cable industry is troubling to us," said Ken Johnson, spokesman for Rep. Billy Tauzin (R-La.), chairman of the House Commerce Committee. "We're going to have to take a long hard look at this."

Parsons is heavily involved and invested in the AT&T deal. But he has one weak spot: Neither Congress nor consumer groups have seen a lot of him yet. He will have to woo both Tauzin and Sen. Fritz Hollings (D-S.C.), the curmudgeonly Senate Commerce Committee chairman, who are skeptical. He'll have to demonstrate AOL's good-faith efforts to date in making its broadband pipes accessible to other ISPs; guaranteeing unencumbered technology for interactive TV for other content companies, such as Disney; and using the merger to expand broadband to rural areas. Parsons will also have to convince opponents that AOL poses less of a monopoly threat than smaller AT&T suitors Cox and Comcast.

Some hurdles aren't of AOL's making. Time Inc. publishers pray Parsons will play a pivotal role in controlling postal rate hikes. The publishing industry faces a 10 percent bump in rates next summer—the third increase in two years. "Any help that a guy like Dick could bring to the mix in terms of working with the Postmaster General can be very useful and helpful," said one Time Inc. executive. "And not just for Time Inc., but for the magazine industry as a whole."

A moderate black Republican with White House ties—in May he was named co-chairman of the president's Social Security commission—Parsons is also expected to get along well with current FCC chairman Michael Powell, whose background and views are similar. "If Parsons is indeed as good as people say, then he's in a great position; because if there's any company that needed someone to herd the masses, it's AOL Time Warner," said Yankee Group analyst Mike Goodman.

"He's a born schmoozer," says one of Washington's top lobbyists and Republican powerbroker. "He'll be the deal-maker. He knows the value of a little gesture in Washington," adds the former White House official. "Several weeks ago, I called his office, and was told he was out of the country and his secretary would inform him I'd called. Four minutes later, he was calling me from Europe. He knows whose calls to return. And in this city, that's a major plus." *—with Lisa Granatstein and Megan Larson* ■

Selling a Two-Tier System

CBS exec says top shows should get premiums; buyers, other nets skeptical

NETWORK TV **By John Consoli**

CBS' traditional practice of packaging its higher rated shows with lower rated programs to form price-attractive packages for advertisers in the upfront should be curtailed, according to Dave Poltrack, the network's executive vp of research and planning.

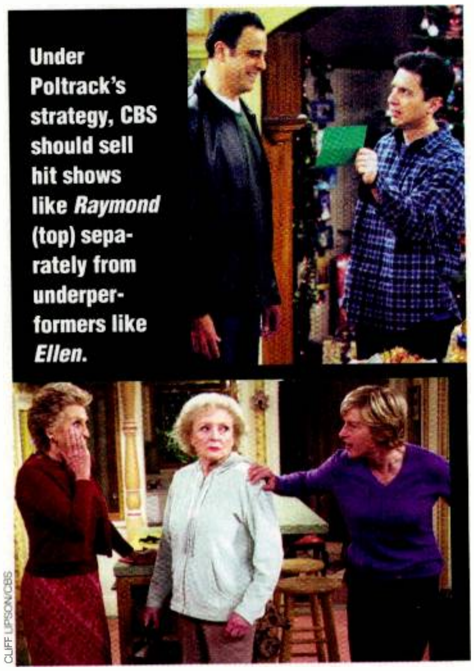
Poltrack, speaking last week during UBS Warburg's annual media conference, said the networks, which all follow similar strategies, are shortchanging themselves in these packages, in which the advertisers are given discounts for spots on the higher rated hits if they buy a certain amount of lower rated–show commercial inventory. In the case of CBS, which has numerous top-30 shows, he said that in certain types of upfront marketplaces, the network can effectively sell its higher rated shows at premium values. This, he said, can be accomplished by selling the shows in "sponsorship-style packages," like the network successfully did with *Survivor*, or in hit show "super packages" offering a spot in each of its top-rated shows. Advertisers buying these packages can be given category exclusivity, Internet tie-ins and on-air sponsorship billboards, among other value-added incentives.

Whatever inventory in the lower rated shows that does not sell on its own in the upfront, or in its own lower-end packages, would be sold in scatter or used for make-goods, he said. But Poltrack said media buyers will still invest in new shows that have low share estimates because they will be looking to get into potential sleeper hits.

Speaking after his presentation, Poltrack stressed his comments are not yet CBS' official sales strategy for this May's upfront but could be. "I was giving my perception of how the network market needs to work," he said.

Joe Abruzzese, CBS sales president, did not return calls for comment, but Poltrack said he discussed his ideas with him, and "Joe said it makes a lot of sense." It is unlikely, however, that Poltrack would have publicly discussed his plan at an analysts forum without getting the blessing of Viacom CEO Mel Karmazin or other CBS higher-ups. Poltrack believes there is a distinct two-tier network market. "The higher rated, premium network programs are more and more differentiated from the balance of television ad vehicles," he said.

Poltrack said since 1998, the top-10 rated network programs have declined in composite household ratings of only 3 percent, and the top-30 shows have only experienced a decline of 4 percent. The remaining network programs, however, lost 15 percent of their 1998 rating, clearly indicating the two-tier marketplace.



Under Poltrack's strategy, CBS should sell hit shows like *Raymond* (top) separately from underperformers like *Ellen*.

CLIFF LIPSON/CBS

Poltrack believes his sales plan will work best in a "neutral" marketplace, where supply and demand are equal, or in some instances, in slight buyers' markets, primarily because a network could be reluctant to give away its premium inventory. He said all the networks have programming to make this strategy work, but sales executives at the other nets are skeptical, as are media buyers.

"With all due respect to Dave, he is a research guy coming up with a solution to a sales problem that doesn't exist," said Jon Nesvig, president of Fox Entertainment sales. Said another network sales executive: "Network sales teams use their scotch to sell their rum. If you don't move your rum, it is worth a lot less, and you always have a lot more rum."

"I'm skeptical," said Tim Spengler, executive vp and director of national broadcast for Initiative Media North America . "What CBS did with *Survivor* is an anomaly. Buyers take units in lower rated shows to get into the top shows. To skim the cream away would leave the network stuck with too much third-tier inventory." ■

MediaWire

ner has made an undisclosed bid to retain the cable portion of the NBA rights. Four years ago, the company paid $900 million for its TBS and TNT cable networks to carry the NBA. AOL Time Warner is said to have proposed creating a new cable channel in partnership with the NBA.

Walt Disney Co. last week made a bid of more than $2.6 billion for the combined broadcast and cable NBA rights, as expected (*Mediaweek*, April 16). A Disney executive said he believes the company's ABC and ESPN networks "have a shot" at winning at least a piece of the package. In addition to ABC and ESPN, Disney could air NBA games on its recently acquired cable channel ABC Family.

A new NBA rights deal involving several different parties is possible, sources said. "Right now [NBA commissioner] David Stern is trying to maximize his deal," one source said. "He didn't like the number NBC came in with." *—JC*

Coen Predicts 2.4 Percent Rise in '02 Ad Spending

Total advertising expenditures in the U.S. will rise 2.4 percent in 2002, to $239.3 billion, according to Robert Coen, senior vp and director of forecasting at Universal McCann. "We believe the U.S. economy will begin to start moving back upwards in the first quarter of 2002," Coen said at last week's UBS Warburg media conference in New York.

National advertising at the Big Four TV networks will rise 3.5 percent next year, to $15.8 billion, Coen said. Spot TV will grow 5 percent, to $10.3 billion, and cable will rise 5.5 percent, to $12 billion, he said. National radio is expected to decline 1 percent, to $3.6 billion, and national magazine advertising will also be down 1 percent, to $10.7 billion. National advertising in newspapers is expected to be flat at $6.6 billion. Local TV spending will rise 4 percent, to $13.3 billion; local radio will be up 2.5 percent, to $14.7 billion; and local newspaper ads will advance 1.5 percent, to $39 billion.

Coen said that 2001 will finish out with a decline of 4.1 percent in total ad spending, to $233.7 billion. *—JC*

EchoStar Forms Alliances

In bid for DirecTV, CEO Ergen woos consumer groups, rural lawmakers

SATELLITE TV **By Alicia Mundy**

"The enemy of my enemy is my friend" has recently become the explanation for the strange alliances taking place in the Middle East. Now that phrase also seems applicable to the bizarre network of alliances developing around EchoStar's proposed purchase of its competitor DirecTV.

EchoStar's CEO, the irrepressible Charlie Ergen, testified before two House committees last week, but the events were less noteworthy for what he said than for who stood in his corner, and who asked leading questions.

"By any traditional antitrust standard," says Blair Levin, former chief counsel at the Federal Communications Commission, "this deal would have less than a 20 percent chance of success." But, added Levin, now with Legg Mason, "Ergen is riding a wave of anti-cable sentiment, mixed with anti-Murdoch fears. I think it's up to 40 percent and could go higher," he said, depending on what promises Ergen agrees to sign.

That all may explain why Gene Kimmelman of the Consumers Union, who normally opposes such mergers, and Andrew Schwartzman of the Media Access Project, a prominent consumer advocate, are not opposing Ergen's bid. Kimmelman, a longtime friend of Ergen's, has been trying to get the FCC and Congress to control cable rates and force more accessibility for broadband.

"Listen, GM is going to sell DirecTV," says Schwartzman. "The two buyers are Rupert Murdoch and John Malone on the one hand, and Charlie Ergen on the other. Ergen is the more 'remedial' problem of the two,"

ALEX WONG/GETTY IMAGES

Ergen (right) and DirecTV's Eddy Hartenstein at last week's hearing on multichannel competition

Schwartzman explained. "The Department of Justice will have to force Ergen to address and sign guarantees about national price concerns and local-into-local transmission," he added. Capitol Hill sees Ergen as unlikely to keep promises unless they are signed in permanent ink. "But I've spent 20 years watching Murdoch wriggle out of things; Charlie Ergen's a safer choice." That sentiment was echoed by House staffers. Members of Congress from rural areas, such as Rick Boucher (D-Va.), are also behind Ergen if it gives constituents competition for cable.

However, News Corp., which tried to buy DirecTV this summer, is lobbying hard against the deal. "Ergen already has enough room on his satellites to broadcast into the top 100 markets, but he's using it for pay-per-view and home-shopping channels," says a Fox executive. "He didn't make any inroads with Congress this week." ■

Telefutura Talks Tough

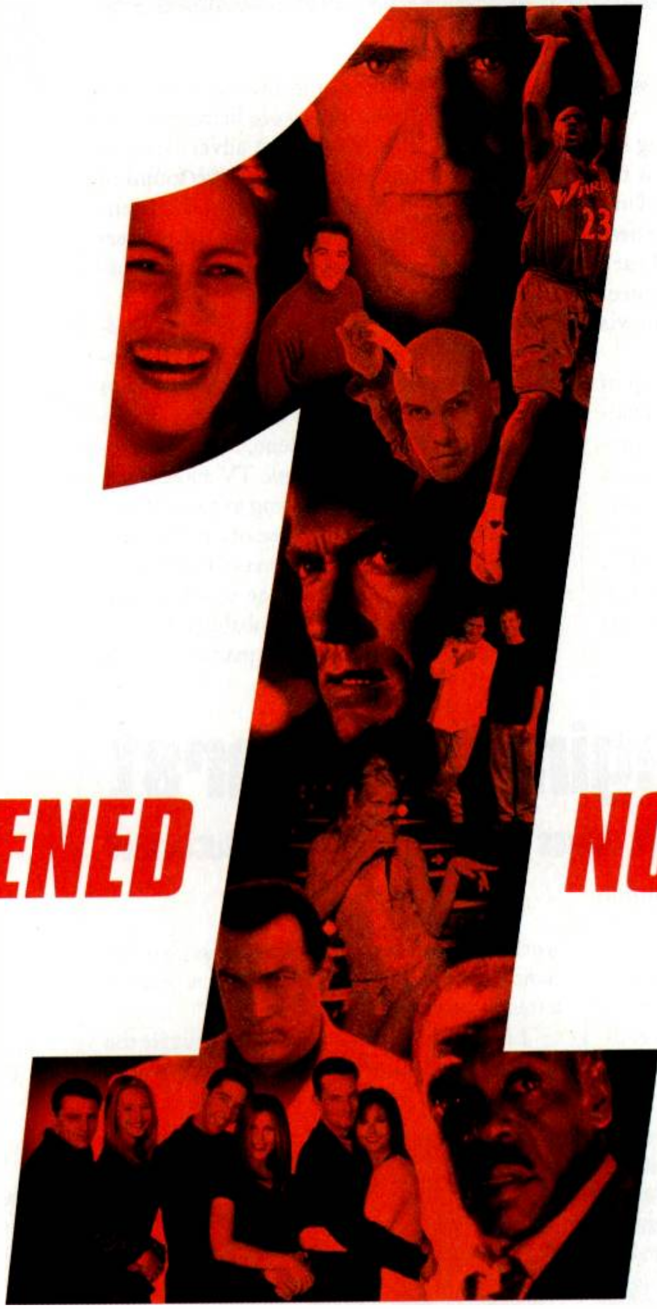
Univision spinoff projects $100 million in advertising revenue in first year

NETWORK TV **By John Consoli**

Univision execs are predicting their second broadcast TV network, Telefutura, set to premiere on Jan. 14 with coverage reaching 80 percent of the nation's Hispanic homes, will take in $100 million in ad revenue during its first year of operation.

Andrew Hobson, executive vp of Univision, told analysts at the annual UBS Warburg media conference last week that the new network, geared more to an 18-34 audience, will garner a 10 percent share of the Hispanic TV audience in its first year. Hobson said the goal is to up that to 20 percent by Telefutura's third year. The new network, which will air more sports and alternative types of entertainment programming than Univision, is expected to draw 25 percent of its audience from competing Telemundo, 25 percent from Univision

IT HAPPENED



NOVEMBER.

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Notes: All ratings based on coverage homes for each network. All data based on time period averages. Prime time defined as M-Su 8-11pm. Total day as M-Su 6A-6A for household and demographic performance. Key adult demos are based on 18-34, 18-49 and 25-54 delivery.
Source: TBS Research from Nielsen Media Research Data. Period: 10/29/01 - 11/25/01

itself, and the other 50 percent will come from increased TV viewing or new viewers.

Hobson said the key factor in enabling the network to succeed financially early-on is the savings on technology expenses because Univision has duopolies in all the markets where Telefutura will broadcast from. He said each Telefutura station will only need one engineer because all the transmission will be done via satellite switching and computers.

Ron Furman, Univision's executive vp of sales and marketing, would not name individual advertisers scheduled for Telefutura's premiere programming, but said they would come from among Univision's 100 upfront advertisers. Sources said that Johnson & Johnson, General Motors, Toyota, McDonald's, Wendy's, Anheuser Bush and Miller will be among the initial advertisers with campaigns on Telefutura.

Furman said that as in the case of selling for Univision, sales calls were being made in most cases directly with the advertisers, as opposed to their agencies. "We've found in the Hispanic market that most of the agencies are more reactive, while the advertisers themselves tend to be more proactive," Furman said.

Also at the Warburg conference was Rodriguo Pliego, CFO of TV Azteca, parent company of new U.S. Hispanic network Azteca America, which is now on the air in only two markets, Los Angeles and Reno, Nev., comprising 20 percent of the Hispanic TV audience.

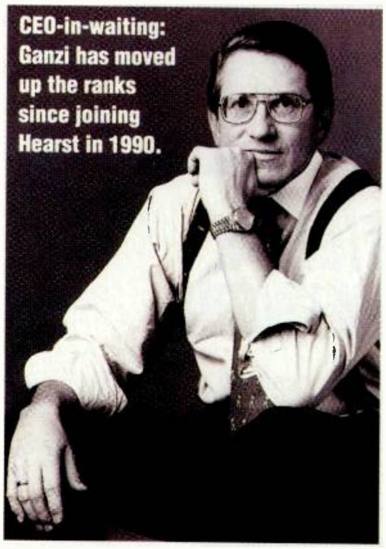
Pliego said talks are ongoing to garner more affiliates, following the collapse of a partnership deal with Pappas. He said some of the stations are on the West Coast and one is in the Midwest, but said deals would probably not be in place until the end of the first quarter. ■

New Era Begins at Hearst

After 23 years at the top, Bennack makes way for a hand-picked successor

THE INDUSTRY **By Lisa Granatstein**

An orderly power shift at Hearst Corp. may be a sign of business as usual, but longtime heir apparent Victor Ganzi's elevation to president/CEO, succeeding Frank Bennack Jr., comes at pivotal time for the media conglomerate. Bennack, 68, last week announced that he will retire next June after 23 years at the helm. Ganzi, 54, who joined Hearst in 1990 as general counsel, has been groomed for the top job for several years, having been named executive vp in 1997 and COO a year later.



CEO-in-waiting: Ganzi has moved up the ranks since joining Hearst in 1990.

Bennack was responsible for increasing privately held Hearst's revenue sevenfold during his long tenure, to $3.4 billion in 2000, according to Hoover's Online. Now Ganzi will be challenged to continue growing the company's newspaper, magazine and TV units during what is likely to be continued difficult economic times.

"One of the things he's going to have to face up to is the future role of Hearst in the media industry, surrounded by giants like AOL Time Warner and Bertelsmann," said Peter Kreisky of Mercer Management Consulting. "The world in which Hearst competes has changed radically over the last 10 years, and it is time for a fresh assessment of its positioning."

Like Bennack, Ganzi will have to juggle the various interests of the Hearst family, whose members hold 5 of the 13 board seats.

To stay competitive, Ganzi will need to build scale in all areas of Hearst's business. In recent years, Hearst has aggressively launched mass-scale magazines, including *Marie Claire* and *O, The Oprah Magazine*. The company's TV assets include partnerships in the cable networks A&E and Lifetime and the majority-owned Hearst-Argyle Television, which owns 28 network-affiliated stations around the U.S. With more station-ownership deregulation on the horizon, the networks are expected to wield more power over affiliate owners like Hearst-Argyle.

In newspapers, analyst John Morton expects few changes from Ganzi because Bennack put Hearst, publisher of 12 dailies, including the *San Francisco Chronicle*, "on sound and profitable footing." ■

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Laura Marella, Vice President/Media Director at Casanova Pendrill has an extensive background in both Hispanic and General Market media. A graduate of Ithaca College, her previous experience includes television ad sales, and both planning and buying for J. Walter Thompson on such accounts as Ford Motor Company, GTE/Sprint, Burger King, Warner-Lambert and USAir. Laura has served as VP, Media Director at Casanova Pendrill since 1985, during which time the agency has earned an outstanding reputation for professional media planning and buying. Laura was selected as Advertising Age's Media Maven in 1996, serves as Chairperson of the Media Committee of AHAA (Association of Hispanic Advertising Agencies), as well as a Board Member of the Orange County Ad Club.

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LOS ANGELES RADIO STATIONS

Sporting News Radio Sets Local Game Plan

BY KATY BACHMAN

Sporting News Radio is looking to change the playing field for sports radio in Los Angeles and continue with a more local approach to sports radio in other markets.

Starting today (Dec. 10), KMPC-AM, Sporting News' owned-and-operated station, is launching *The Chris Myers and Bob Golic Show* in afternoon drive, replacing the company's network program hosted by Papa Joe Chevalier.

"Our dictate is to localize, localize, localize," said Nancy Cole, vp and general manager of KMPC, which had been carrying Sporting News Radio Network programming in all dayparts.

The stakes are high, and the payoff lucrative. Of the four radio stations competing for L.A. sports listeners, only two drew a large enough audience to be reported in the Arbitron quarterly surveys. Clear Channel Communications–owned KXTA is the ratings leader with a 0.7 audience share and billed $24 million last year, according to Duncan's American Radio. Its sister station, XETRA-AM out of San Diego, got a 0.5 share. Neither KMPC nor ABC Radio–owned KSPN-AM, an ESPN Radio affiliate, have yet to score significant ratings.

"We have every anticipation of showing up in the ratings in 2002," said John Cravens, Sporting News group head, who believes the Sports pie is getting bigger. "We're taking the strengths of the brand and the network, but to compete more aggressively on the local level, we're bringing in first-class talent at each of the [four owned] stations in L.A., New York, Boston and Chicago," he said.

> 'WE'RE BRINGING FIRST-CLASS TALENT TO EACH OF THE FOUR OWNED STATIONS IN LOS ANGELES, NEW YORK, BOSTON AND CHICAGO.' —CRAVENS

A veteran radio executive with strong operating acumen, Cravens was hired in April just as the network cinched the broadcast rights for the Boston Celtics in a five-year deal, the network's first contract with a major sports franchise. In August, WWZN-AM "The Zone" in Boston also went local in its afternoon drive by signing Sean McDonough, the well-known voice of the Boston Red Sox on WSBK-TV and Fox Sports.

The programming changes come after Paul Allen's Vulcan Ventures purchased Sporting News Radio Network (formerly One-On-One) last November. In one year, the company has moved fast to rebrand the radio network and invest heavily in its flagship local stations.

But so have KMPC's competitors. About a year ago, KXTA-AM became a Fox Sports Radio Network (a programming venture between Clear Channel programming arm Premiere Radio Networks and Fox Sports) and KSPN-AM, owned by ABC, launched as an ESPN Radio affiliate. Both have local programming in afternoon drive.

KXTA, which used to have Myers and Golic, now airs *DNA*, a show named after the hosts Dave Smith and Arnie Spanier. KSPN airs *The McDonnell-Douglas Show*, hosted by Joe McDonnell and Douglas Krikorian, former hosts on KMPC in the early 1990s.

"I think [KMPC] is just getting on the same page as the competitors," said Scott Savage, vp and general manager of Fox Sports Radio Network. "It comes down to what is the best programming. People don't think about what is local and what isn't. They think about what is most entertaining," he said.

"This isn't about counterprogramming," said Cravens. It could, however, be about money. "We're going out in a slow economic environment and investing. We're adding sellers, marketers and talent. It's kind of fun to do this when everyone else is cutting back."

TV STATIONS

ABC Outlets Sag In November Sweeps

BY JEREMY MURPHY

Buoyed by strong prime-time lineups, local CBS and NBC stations around the country made significant ratings gains this November at the expense of ABC stations, which continued to find themselves handicapped by the network's anemic sweeps performance. And the losses aren't confined to just big markets (although only two top-10 ABC affiliates—Dallas' WFAA and Atlanta's WSB—won the 11 p.m. news race this November; even ABC's dominant Chicago O&O WLS found itself in a tie with NBC O&O WMAQ in the Monday-Friday averages). From Buffalo, N.Y., to Orlando, Fla., to Seattle, the ratings erosion was countrywide.

One of the most glaring examples is Cox's Orlando ABC affiliate WFTV, which was once the market's undisputed powerhouse. This past November, the station found itself in third place in the 11 p.m. news race, behind Hearst-Argyle's NBC affiliate WESH and Post-Newsweek's CBS affiliate WKMG. WFTV averaged just a 6.3 rating/13 share, compared to WESH's 8.9/19 and WKMG's 8.4/17. David Lippoff, WFTV's vp/gm, cites ABC's weak 10 p.m. lead-ins as the problem, pointing to the lackluster performance of *Philly* on Tuesdays and *Once and Again* on Fri-

Don Postles and Carol Jasen anchor WIVB's 11 p.m. news, which won in Buffalo last month.

days. "Hopefully, ABC is going to take a look at another sweeps with these shows that haven't performed to anyone's expectations, and they'll make some tough decisions," said Lippoff.

The news was better for Cox in Seattle, where its CBS affiliate KIRO, which has trailed the 12th-largest market since 1987, was able to climb to second place in the 11 p.m. news race. KIRO averaged a 6.0/14, behind Belo's NBC affiliate KING (which scored a 9.1/21) but ahead of Fisher Communication's ABC affiliate KOMO (which averaged a 5.3/13). KIRO saw a 25 percent gain in households from last year, according to Nielsen Media Research.

Although it didn't win the Monday-Friday ratings race, WJZ, CBS' Baltimore O&O, scored a surprising win in the Monday-Sunday 11 p.m. news race against Hearst-Argyle's NBC affiliate WBAL. WJZ averaged a 9.8/18 against WBAL's 9.5/17, but the situation was reversed in the Monday-Friday averages, where WBAL scored a 10.4/19 against WJZ's 9.9/18.

CBS' strong prime-time lineup also helped LIN Broadcasting's Buffalo affiliate, WIVB, take the No. 1 spot at 11 p.m. with a 12.3/21, ahead of Gannett's NBC affiliate WGRZ, which averaged a 11.6/20, and Granite's ABC affiliate WKBW, which scored a 9.6/16. "We moved away from series and just concentrated on covering news of the day," said Chris Musial, WIVB's news director, noting hard news dominated the newscast in November. While CBS' prime has been strong nationwide, NBC's 10 p.m. performance was stronger for WGRZ. "We really had a lot of ground to make up to grow into that leadership," Musial said. WKBW, which dominated the 44th-largest market for more than 25 years, has now sunk to third place at 11 p.m.

GREENSBORO, N.C. RADIO STATIONS

Entercom Adding Two

Building its presence in Greensboro, N.C., Entercom Communications, the second-largest biller in the market, has agreed to acquire two radio stations from Bahakel Communications for $20.5 million.

Through a time brokerage agreement that went into effect last week (Dec. 5), Entercom has taken over the sales and programming of Adult Contemporary WKSI-FM and Gospel WPET-AM, giving it a six-station cluster in the market and adding another $4 million in revenue for an annual total of $16.6 million, according to Duncan's American Radio.

Along with operating WKSI and WPET, Entercom owns the top-two rated stations in the market, Urban WJMH-FM and Urban Adult Contemporary WQMG-FM, along with Oldies WMQX-FM and Black Gospel WEAL-AM. Charlotte, N.C.–based Bahakel's remaining holdings include 11 radio stations in small- and medium-size markets and 9 TV stations. *—KB*

SAN JOSE, CALIF. RADIO STATIONS

Empire to Sell KARA

Hispanic Broadcasting is close to adding a San Jose, Calif., station to its holdings. Robert Kieve, president and CEO of Empire Broadcasting, issued a memo to employees announcing that the company is "in exclusive negotiations" to sell Adult Contemporary KARA-FM to Hispanic Broadcasting.

KARA is one of three stations Empire owns in the market, along with Country KRTY-FM and News/Talk KLIV-FM. If the deal goes through, Hispanic will change KARA to a Spanish–language format.

San Jose would be a new market for Hispanic. However, its Regional Mexican KSOL-FM in San Francisco is the third-highest rated station in the market. *—KB*

MAGAZINES

Twin Cities to Get New Alternative Title in March

Minneapolis will have a new city magazine on the scene this spring, but don't expect the regular fill of listings and reviews.

Husband and wife Tom Bartel and Kristin Henning's new monthly *The Rake* is going to give the market an alternative magazine, just as their old weekly newspaper *City Pages* did when it was founded in 1979.

***The Rake* is launching in a tough ad climate.**

Launching in March with a free distribution of 25,000, the glossy *Rake* "will be more edgy with its stories and more literate with an array of essays, rather than full of listings and advertising sections as in traditional city magazines," said Bartel. He described the publication, which will be similar in format to the oversized *Rolling Stone*, as "halfway between the *The Onion* and *The New Yorker*." Bartel will act as publisher, and Hans Eisenbeis, a former senior editor at *Spin*, has signed on as editor.

Bartel and Henning will use the money they made from the sale of *City Pages* in 1997 to Stern Publishing to finance the launch.

While some are expecting *The Rake* to cut into established 73,172-circulation *Mpls./St. Paul's* space, buyers don't see a real threat. *The Rake* will target younger and more-urban readers than *Mpls./St. Paul's* demographic, which skews mostly female, with a median age of 51 and an average household income of $128,000.

Still, buyers say the new title will have its work cut out for them.

"Can it be supported simply by ad pages in this economy? It doesn't look promising," said Carol Pais, print buying director for Fallon McElligott. *—Lori Lefevre*

LOS ANGELES TV STATIONS

CBS' Hair Heads West

Princell Hair, director of news for the Viacom Station Group, has been named news director of KCBS, CBS' Los Angeles O&O. Hair will take over on Jan. 1 from Roger Bell, who has not announced his plans.

Hair was promoted to director of news for the Viacom group last summer. He previously served as news director of Hearst-Argyle's NBC affiliate WBAL in Baltimore and NBC O&O WMAQ in Chicago.

While Hair will now concentrate solely on KCBS, which has lagged in the L.A. market, a network representative said that when "the ship has been righted" at KCBS, Hair will likely head to other Viacom outlets to improve their news operations.

Hair's new role is not without precedent. His boss, Joel Cheatwood, served as news director of WCBS, the network's New York flagship, before being named vp of news for the entire station group.

KCBS' newscasts finished in third place in households at both 6 and 11 p.m. in the November sweeps in L.A. *—JM*

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FUN AND SPIRITED WOMAN, AGE 28. A CAREER GAL ACCESSORIZED NICELY WITH A 55K SALARY. MANY MORE LIKE HER (NOT SHOWN) IN STOCK. LIKES TO SHOP ONLINE FOR EVERYTHING FROM SHOES TO GOURMET FOODS, AND SEARCH FOR BETTER JOBS AND EVEN BOYFRIENDS.
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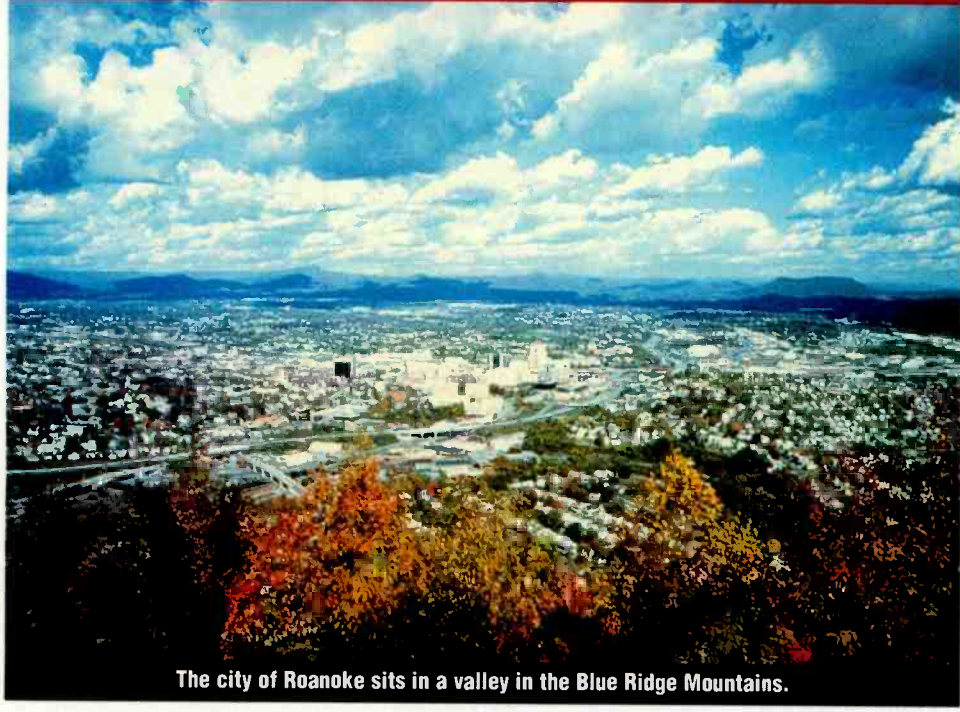
Market Profile

BY EILEEN DAVIS HUDSON



ROANOKE VALLEY CONVENTION AND VISITORS BUREAU

The city of Roanoke sits in a valley in the Blue Ridge Mountains.

Roanoke-Lynchburg, Va.

ALTHOUGH THE ADJACENT SOUTHERN VIRGINIA CITIES OF ROANOKE AND LYNCHBURG are classified as a single market, the communities, flanked by the Blue Ridge Mountains, are quite different. Roanoke is the metropolitan hub of the region, while Lynchburg, about 70 miles to the east, has a small-town atmosphere. Roanoke is considered part of western Virginia, while Lynchburg is more aligned with central Virginia and the foothill region known as the Piedmont. "The Blue Ridge Mountains are more than a physical divide," says Randy Smith, vp and general manager of WSET-TV, Allbritton Communications' ABC affiliate in Lynchburg. "They are a lifestyle divide, an economic divide [and] a psychological divide. This is a very eclectic market."

The Roanoke-Lynchburg television market edged up in the national rankings this year from 68th to 67th place, with 422,760 TV households, according to Nielsen Media Research. The market is not metered, so Nielsen uses the diary system to report ratings.

CBS affiliate WDBJ-TV in Roanoke, owned by South Bend, Ind.–based Schurz Communications, has been the market's dominant station for years. WDBJ's household share for its 6 p.m. newscast more than doubles the combined shares of its two competitors *(see Nielsen chart on page 17)*. Bob Lee, WDBJ gm, says his station's audience levels rival those of stations in larger Virginia markets. "About half the time, we have the biggest audience of any news station in Virginia," Lee says. In the July Nielsen book, WDBJ had the highest-rated evening newscast among viewers 18 and older in the state, Lee adds.

Lee attributes part of the station's continued ratings success to the continuity of its on-air talent. Primary anchor Keith Humphry has been with WDBJ since 1980, chief meteorologist Robin Reed since 1982. The station, which has the market's only business news reporter, operates three bureaus. It is the only outlet in the market with a state capital bureau in Richmond (opened in 1969).

In September, WDBJ expanded its morning newscast by a half hour, with a 5:30 a.m. start. "That's a daypart that seems to be growing in our part of the world," Lee says. "This is an early-to-bed, early-to-rise market."

Next April, WDBJ will move into a new digital broadcast facility near Roanoke Regional Airport, becoming the market's first full-power digital outlet.

In the July Nielsens, WSET ran neck-and-neck at 6 p.m. in household ratings against Media General's NBC affiliate, WSLS-TV. In September, WSET hired Bruce Kirk as news director; Kirk came from a station in Yuma, Ariz. Later that month, WSET (Channel 13) introduced a revamped 11 p.m. news, dubbed *13 Night Team*. The station made Donna Harris, previously a fill-in anchor, permanent host of the newscast.

"It's a much faster pace, has a much higher story count, and is a little bit edgier," gm Smith says of the rejiggered late news. Smith admits that he overhauled WSET's 11 p.m. program partly in response to the recent ratings gains of Fox affiliate WFXR-TV's 10 p.m. newscast. "We felt it was time to make a statement," he says.

WSET, the only station in the market that is based in Lynchburg, operates four studio facilities around the market, including a second full studio in Danville, about 60 miles to the south. WSET produces its 11 p.m. newscast with one anchor in Lynchburg and another in Danville.

Like many other NBC affiliates around the country, WSLS has a joint sales agreement with the local Pax network outlet, WPXR-TV. WPXR rebroadcasts WSLS' 6 p.m. news at 7 p.m. and its 11 p.m. news at 11:30.

WSLS also provides news and weather cut-ins to eight area radio stations, as well as weather and news reports for its three sister Media General newspapers in the market. "Our principal motivation is to get news to people when it's convenient to them," says Michael Brunette, WSLS

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / ROANOKE-LYNCHBURG

	Jan.–Dec. 1999	Jan.–Dec. 2000
Spot TV	$53,787,128	$58,875,100
Outdoor	$4,037,283	$4,355,838
Total	$57,824,128	$58,875,100

Source: Nielsen Monitor-Plus

president/gm.

WSLS also produces WFXR's 10 p.m. newscast. The program, now in its fifth year, earned a 4 rating/9 share in households in the July sweeps and earned 18-49 demo ratings that rivaled those of the 11 p.m. newscasts on WSLS and WSET. GM Tony Kahl says the market's early-to-bed preference helps WFXR's 10 p.m. newscast. "It's a news of convenience," Kahl says.

WFXR this fall retooled its 6-7 p.m. lineup, adding the new syndicated shows *Everybody Loves Raymond*, *King of the Hill* and *Just Shoot Me*. WFXR also has local broadcast rights to 18 Big East Conference basketball games this season, some of which will feature Virginia Tech University in Blacksburg, about 30 minutes away.

Since April, WFXR has carried WB network programming on cable only via Cox Communications, the market's largest cable operator. Kahl says station owner Grant is hoping to launch a separate, over-the-air outlet for WB programming by the first quarter.

UPN affiliate WDRL-TV, locally owned by Danville TV Partnership, does not produce local newscasts and is trying to carve out a niche with sports programming. "We carry well over 200 sporting events in the course of the year," says Lon Mirolli, WDRL station manager. The station has the rights to 25 Charlotte Hornets NBA games this season, as well as a few Atlantic Coast Conference basketball games. WDRL carried about 25 Baltimore Orioles baseball broadcasts this past season, as well as some ACC football games. This fall, WDRL launched a Friday-night slate of high-school and regional college football games. The Friday-night sports schedule "is gaining us a lot of new viewers," says Mirolli, who joined WDRL last year from WBPX-TV, the Pax outlet in Boston.

In addition to Cox, which dominates Roanoke, Adelphia Communications is a major player in local cable, with 142,600 subscribers in the Lynchburg-Danville area. The MSO's ad-sales arm, Adelphia Media Services, covers subscribers in 16 counties and inserts local spots on a dozen cable networks.

Because of the region's mountainous topography, cable penetration in Roanoke-Lynchburg is only about 65 percent, according to local media executives' estimates, while satellite TV-service penetration is higher than the national average.

In radio, Arbitron ranks the Roanoke-Lynchburg market 109th in the country. There are two primary owners in the market. Clear Channel Communications' stations account for more than half the market's annual radio ad revenue, according to BIA Financial Network *(see chart)*. Locally owned Mel Wheeler Inc.'s six outlets generate a 38 percent market share. Arbitron measures the market just twice a year, in the fall and spring.

NIELSEN RATINGS / ROANOKE-LYNCHBURG

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WDBJ	9	27
5:30-6 p.m.	NBC	WSLS	4	12
6-6:30 p.m.	CBS	WDBJ	16	35
	ABC	WSET	7	16
	NBC	WSLS	7	15

Late News

Time	Network	Station	Rating	Share
10-10:30 p.m.	Fox	WFXR+	4	9
11-11:30 p.m.	CBS	WDBJ	8	26
	ABC	WSET	5	16
	NBC	WSLS	4	13

Includes local news programs only. All household rating and share numbers are estimates, compiled from diary returns. +Estimate, for parent station plus satellites and affiliates. Source: Nielsen Media Research, July 2001

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 7 FM	36.5	$11.8	51.2%
Mel Wheeler	2 AM, 4 FM	28.1	$8.7	37.6%
Travis Media Corp.	2 FM	3.4	$1.1	4.5%
Burns Media Strategies	1 FM	1.7	$0.5	1.9%

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

Clear Channel entered the market in August 2000 via its acquisition of AMFM Inc. CC has nine stations in the market; however, four of its FM outlets carry the same simulcast signal, as do two AM sticks. Simulcasting helps CC reach the entire market, given the difficulty of transmitting radio signals widely because of the Blue Ridge Mountains, says Chris Clendenen, CC's gm for the market.

Mel Wheeler has the top-rated station in the market, Adult Contemporary WSLQ-FM. CC's Album-Oriented Rock outlet WROV-FM is a close second.

Last February, Clear Channel changed the format of two of its simulcast FMs, WLDJ and WRDJ, from Oldies to '70s and '80s fare, and changed the stations' call letters to WMJA and WMGR respectively. "The Oldies format had just run its course audiencewise," Clendenen says. The move paid off immediately. WMJA and WMGR, known as "Magic," jumped from a combined 3.7 share among listeners 12 and older in the Fall 2000 Arbitron Radio Market Report to a combined 7.7 share in the Spring 2001 book. WMGR had the most dramatic rise, growing from a 1.6 to a 5.2 share.

Within the last few months, Travis Media has brought the Oldies format back to the market. Travis flipped Modern Rock-formatted WZZU-FM to Oldies, retaining Modern Rock sister stick WZZI-FM. With Modern Rock, WZZU's ratings had been sliding since reaching a peak in the Fall 1999 Arbitrons. WZZI has also lost ground with the format, going from a 4.1 in Fall 2000 to a 2.7 last spring.

Clear Channel also owns two Country outlets, WJLM-FM and WYYD-FM, which have slipped in the ratings since CC lost its exclusivity on the format. Last year, Mel Wheeler flipped its Classic Rock WSLC-FM (and simulcast outlet WSLC-AM) to Country, giving CC some competition in the format. WSLC has enjoyed steady share growth since the Fall 1999 book. In the Spring 2001 book, WSLC earned a 6.2 share, up from a 5.0 for the previous book. In comparison, dominant Country stick WYYD has dropped from its peak of a 13.8 share in the Spring 2000 book to an 8.0 in Spring 2001.

In an effort to stay ahead of the Wheeler stations, CC has shaken up the lineup on its Country outlets. In October, CC pulled its local show *Slam Duncan in the Morning*, which had aired on both WYYD and WJLM. On WYYD, CC put in *Steve & Toni*, a local show. On WJLM, the new morning program is the syndicated *Big D & Bubba Show*, which originates out of Baton Rouge, La. Slam Duncan

Market Profile

now hosts a 3-7 p.m. show on WJLM and also serves as the station's program director.

Burns Media has the only FM Talk outlet in the market, WLNI. There are several Gospel outlets, with Hubbards Advertising Agency's WLLL-AM attracting the most listeners.

The two main daily newspapers in the market are *The Roanoke Times*, owned by Norfolk, Va.–based Landmark Communications, and the smaller *News & Advance* of Lynchburg, owned by Media General. The *Times*' average daily circulation for the six months ended in September was 98,916, down 1.3 percent, according to the Audit Bureau of Circulations; the *Times*' Sunday circulation was 113,101, down 2.4 percent. The *News & Advance*'s circ for the six months ended Sept. 30 was 37,171 daily and 42,281 Sunday; both were flat.

In addition to the *Roanoke Times*, Landmark's other publications in the market are the biweekly *Blue Ridge Business Journal* and the monthly *Sports Journal*. In August, Landmark expanded its advertising clout in the region by launching the *Blue Ridge Employment Weekly*, a weekly classified guide.

Mike Riley, editor of the *Roanoke Times*, says the paper plans to invest $31.6 million on a new, 70,000-square foot printing facility adjacent to the paper's building in downtown Roanoke. The paper's current press dates back to the 1940s, although it was updated in the '80s. "The new press is going to be about twice as fast and deliver full-color everywhere," Riley says.

The *Times*, which circulates in 19 counties and publishes three editions daily, plans to convert to a 50-inch web width when the new press is ready. The paper is also planning to launch a major redesign about six months after the web conversion. "We figure people like their change in small packets," Riley says.

Last December, *Times* general manager Wendy Zomparelli was promoted to publisher, succeeding the retired Walter Rugaber.

The Roanoke-Lynchburg economy is fairly stable, Riley says. "It never experiences the booms that other areas do, nor does it experience the busts," he says. Local officials are developing a plan to attract more high-tech businesses to the area, the editor says. Carilion Health System, with about 9,000 employees, is Roanoke's largest employer. In a partnership with Virginia Tech, Carilion is securing 75 acres of formerly industrial land to build the Carilion Biomedical Institute.

The town of Bedford, which sits about halfway between Roanoke and Lynchburg, last June 6 hosted the opening of the National D-Day Memorial. The event featured President Bush as the keynote speaker. The monument, located off U.S. 460, is a grand structure designed by an architect in Roanoke and was built by a local company. It is a soaring, 44-foot-high arch made of granite and concrete, with a reflecting pool and a replica of a German army bunker. Bedford was selected as the site for the national monument because the town had the highest per-capita loss (19 people) of any community in the U.S. from the D-Day Invasion in World War II.

The *News & Advance* on June 3 published a special section that featured photos and profiles of all 19 D-Day casualties. The paper sent a copy of the section to Bush ahead of his arrival, and the president used some of its information in his address, says Joe Stinnett, *N&A* managing editor.

The *N&A* covers the city of Lynchburg as well as Campbell, Appomattox and Bedford counties; Bedford is one of the fastest-growing counties in the state.

In addition to the *N&A*, Media General's other daily papers in the area are the *Progress* in Charlottesville and the *Register & Bee* in Danville.

The dominant out-of-home company in the market is Lamar Outdoor Advertising, which offers about 400 permanent and rotary bulletin facings and is the exclusive provider of 30-sheet poster panels in the market. Viacom Outdoor and several independent outdoor firms also do business in the region. The main areas for outdoor advertising in Roanoke are along Interstates 81 and 581 and U.S. 220; in Lynchburg, the primary arteries are U.S. 29, 221 and 501. ■

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Roanoke City: 41,680 Households				
The Roanoke Times	22,379	25,521	53.7%	61.2%
Roanoke County: 35,007 Households				
The Roanoke Times	18,080	20,831	51.6%	59.5%
Lynchburg City: 26,376 Households				
The (Lynchburg) *News & Advance*	16,080	18,367	61.0%	69.6%
Richmond Times-Dispatch	329	458	1.2%	1.7%
The Roanoke Times	171	322	0.6%	1.2%
Campbell County: 20,512 Households				
The Washington Post	155	339	0.8%	1.7%
The (Lynchburg) *News & Advance*	6,699	7,308	32.7%	35.6%
Bedford County: 24,635 Households				
The (Lynchburg) *News & Advance*	3,832	4,160	15.6%	16.9%
The Roanoke Times	4,292	5,534	17.4%	22.6%
Botetourt County: 12,992 Households				
Covington Virginian Review	137		1.1%	
The Roanoke Times	4,943	6,151	41.2%	51.3%
Amherst County: 11,787 Households				
The (Lynchburg) *News & Advance*	5,155	6,175	43.75	52.4%
Appomattox County: 5,368 Households				
The (Lynchburg) *News & Advance*	2,073	2,338	38.6%	43.6%
Richmond Times-Dispatch	242	130	4.5%	2.4%
Salem City: 10,006 Households				
The Roanoke Times	5,553	6,400	55.5%	64.0%

Source: Audit Bureau of Circulations

RADIO LISTENERSHIP

STATION	FORMAT	Avg. Qtr.-Hour Share Morning Drive, 12+	Evening Drive, 12+
WSLQ-FM	Adult Contemporary	12.1	10.0
WROV-FM	Album-Oriented Rock	11.9	10.1
WYYD-FM	Country	9.1	7.6
WJJS-FM/WJJX-FM*	Top 40	7.6	8.4
WVTF-FM	Classical	6.8	6.1
WMGR/WMJA-FM*	'70s & '80s Hits	6.3	8.5
WSLC-FM	Country	6.1	5.9
WXLK-FM	Contemporary Hit Radio	6.1	5.9
WFIR-AM	News/Talk	3.4	3.1
WZZI/WZZU-FM*	Modern Rock	2.0	3.1

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

Enough hype, just the facts...

GROWTH

UPN is up, the WB is down.

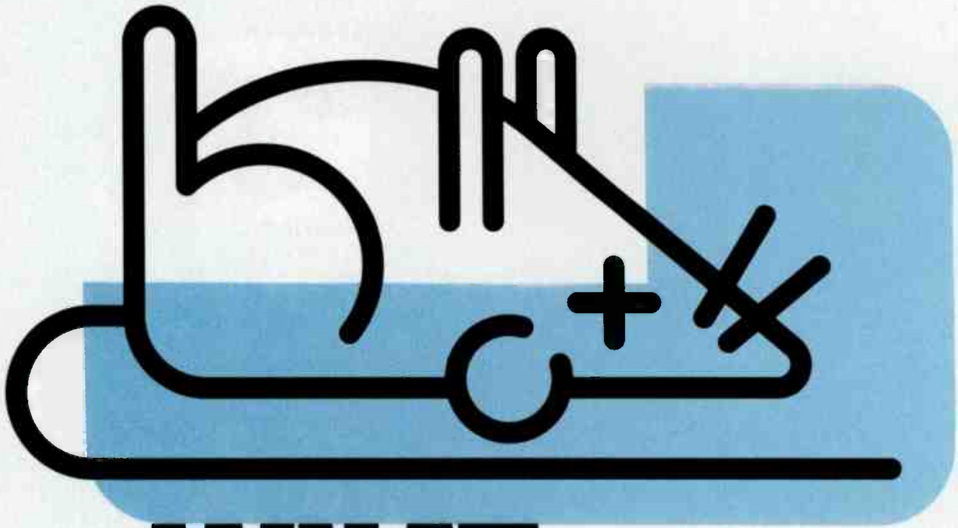
		A18-34	A18-49	A 25-54
UPN	Nov. '00	1.9	1.8	1.8
	Nov. '01	2.1	2.0	2.0
		+11%	+11%	+11%
WB	Nov. '00	2.3	1.9	1.8
	Nov. '01	2.0	1.8	1.7
		-13%	-5%	-6%

DEMO POWER

UPN beats the WB in key demographics.

	A18-34	A18-49	A 25-54
UPN	2.1	2.0	2.0
WB	2.0	1.8	1.7
UPN Advantage	+5%	+11%	+18%

Source: Nielsen Television Index. 11/01/01-11/28/01 vs. 11/02/00-11/29/00. 11/01/01-11/28/01. Prime. Ratings. Includes preliminary data. Qualifications available upon request.



WHATEVER HAPPENED TO THE INTERNET ANYWAY?

You know something's wrong when it's considered OK to buy a stock on the belief that someone stupider than you will eventually bid the price up even higher

BY MICHAEL KRANTZ

ILLUSTRATION BY ANDERS WENNGREN

Everybody understands everything, after the fact. Of course pre-Sept. 11 U.S. airport security was woefully inadequate. Of course Florida's electoral process was wracked by inaccuracy. Of course Ross was the father of Rachel's baby.

The Internet is now a prime example of this sort of Monday-morning punditry. Of course dot-com market valuations were as absurd as the overstated claims journalists like me made for the Internet's coming pre-eminence a few years ago.

Right?

It's easy today, especially for those of us who professionally piggybacked the Web's meteoric rise, to feel confused, bitter, even betrayed by our baby's equally meteoric fall, as wrought with mixed feelings as a loving parent's whose child isn't turning out quite like he was supposed to. But whether you believe today that the Web failed to live up to yesterday's expectations depends largely on what you were expecting. Declaring from the trenches of the current recession that the Web was all a sham is as short-sighted today as it was to declare three years ago that the Web would change human civilization overnight. The long view is happier—but also harder to bring into focus.

1: THEORY

The birth of a revolution is wonderful, largely because reality has yet to temper the revolutionaries' utopian visions. In the early 1990s, and certainly by spring '94, when Marc Andreessen and his University of Illinois cohorts unveiled their Mosaic browser, the Internet, along with the whole dawning digital culture it came to embody, was unbelievably cool: the '60s with some seriously kick-ass scientific and corporate backing.

It's a better analogy than you think. You want to talk Power to the People? From downtown San Francisco, *Wired* magazine and its followers helped define an era for a generation as clearly as *Rolling Stone* did for their parents, from the same city. What self-respecting latter-day hippie type could fail to embrace the breathtakingly simple potency of online theory?

How the tired, old, static, one-to-many broadcast model (Old Media, as we called it) that The Man had been shoving down our throats ever since the Radio Corporation of America put the first serial drama on the air would soon give way to New Media (as we imagined it): One-to-one, any-to-any, one PC screen delivering infinite varieties of data to tomorrow's empowered citizens—sorry, netizens—with a few clicks of a mouse. We would exchange information, deliver the Truth free from Old Media's spoonfed lies. We would order movies (and music and TV and clothing and groceries and presidents and whatever else anyone could think of) through high-bandwidth ITV screens.

In short, anything that could happen would happen; we would easily topple those tired old idols (i.e., the mammoth corporations who were putting up most of the money to build out, and then co-opt, the whole system in the first place). The Web was going to reinvent everything, man—and you were either part of the steamroller or part of the pavement.

At least in theory. But as theories go, Web theory was, and is, a pretty great one. Since the dawn of history, progress has derived from enhanced productivity—the ability to do something faster than it could have been done yesterday, make something more cheaply, invent something that lets people do something entirely new. The Web's potential for productivity enhancement was essentially infinite. You could get data faster. Send written messages faster. Trade stocks more easily. Follow sports scores in real time. Use digital databases' awesome data-crunching power to run your business better, and remotely. And so on.

KRANTZ

In 1995 I wrote a story confidently predicting the cable modem era was one year away... Here I am writing another story, and the cable modem era is maybe another three years away (you heard it here first).

And the best thing about the theory was that it was all about the little guy. Within a few short years any schmo with a $1,000 IBM clone would be able to access anything in the Library of friggin' Congress right there in his living room in the time it took to find his car keys in order to drive over to a local branch. The Web wasn't just a great new productivity tool—it was one of the most powerful evocations to date of that uniquely American belief in the great libertarian project of empowering the individual (this is why, back in 1996, you wanted stock in eBay, which lets individuals buy and sell anything with anyone anywhere else in the world, as opposed to Amazon, which, ahem, launched a catalog, albeit a very, very large one). The fact that back when the theory was first being touted, its subject was a pathetically slow and laughably inadequate means of conveying anything other than endless columns of dull text and a few splashy graphics bore little relevance to the future heralded by its very nature.

But on Aug. 9, 1995, things started to change, and not just because Jerry Garcia died. When the bell rang on Wall Street that morning, the Nasdaq was hovering just above 1,000, and the Web was the weird, fringy subject of magazine articles that most people flipped past on their way to timelier pieces on Oklahoma City and O.J. But at 8 a.m., Netscape Communications (nee Mosaic) went public at $28 a share and promptly soared past $70. By day's end, an obscure software firm with a simple product called a Web browser had become a $2.6 billion giant whose investors found themselves sitting on an overnight fortune. And the Web itself had stopped being primarily about theory and started being primarily about money.

And that, as usual, is why the really big mistakes got made.

2: PRACTICE

We express our understanding of an object's meaning by the name we give it. And throughout the '90s, our evolving perceptions of the digital revolution were reflected in the words we used to define it. The Internet evolved, in the minds of those who helped build and maintain it, from a sociocultural tool to an economic engine, and its reigning buzz word changed right along with it: multimedia became New Media, which became Interactivity, which became e-commerce, which became the New Economy.

Except that, well, as it turned out, it didn't. The transition from Old to New Media truly was remarkable. The astonishing growth of online traffic throughout the '90s bore stark witness to the fact that the theory flat-out worked (as long as you kept uncomfortable questions like profitability out of the equation, which, trust me, was frighteningly easy). If anything, we early journalistic adopters understated the Internet's near-term impact. Having cybersex and swapping pornography in AOL chat rooms, for instance, was clearly an application that the teeming masses had long been waiting for. Then there were the personal home pages; instant messaging; email; message boards; newsgroups. Thousands, then millions, then tens of millions of onliners swarmed onto AOL, Yahoo, Excite, MSN and countless other, smaller sites. The boom was on.

Which by logical extension meant that someone somehow somewhere was going to make a boatload of money, and who didn't want a piece of that action? The American economy was ready for a nice long spin of the roulette wheel: the early '90s recession was long gone, a rare burst of responsible governance in Washington was producing balanced budgets. Then Netscape's IPO showed Wall Street—and, after *Fortune*, *Forbes*, *Smart Money*, et al starting putting the word out, Main Street—that you could achieve unheard-of returns on your investment by buying these Web companies early enough on their trip to the glorious online future. Adrenalized glee at the dawn of a legitimately new era got poured into a beaker brimming with greed, and the resulting combustion birthed a long line of unprofitable companies whose valuations reflected little more than blind excitement and a pinch of Greater Fool theory: the basic (and, for awhile, wildly successful) investment strategy which says that it's okay to buy a stock on the simple expectation that someone stupider than you will eventually bid the price up even further (unfortunately, a lot of folks forgot that Greater Fool theory only works if you sell). Earlier this year, ex-Intel ceo Andy Grove told *Wired* that he'd always believed in the Net's potential but could never figure out who would pay to build it, since the prospects for profit were so iffy in the short term. It never occurred to him, he said, that the funding to create the Web would come from millions of small investors.

And here's where that nagging definitional problem came in. At some point, New Media became the New Economy. And comparing Old

Media to New Media was one thing, but comparing the Old Economy to the New Economy was quite another. See, the rules of the Old Economy—the ones that analysts, entrepreneurs and journalists were all so ready to toss onto the trash—turned out to be, well, rules. You can't escape gravity just by jumping in the air. And you can't spend money without earning any back and expect the spigot to stay on forever.

And so, bit by bit, irrational exuberance gave way to the cruel calculus of profits and losses informed by the even crueler vagaries of consumer whim and technological reality. It was easy in '95 and '96 to write stories that predicted what would happen in '97 and '98; the Web was changing so rapidly that two years might as well have been a century. But then suddenly, gee, it actually was '97 and '98, and those of us who dared to flip through our old clips started feeling the first vague stirrings of unease. In 1995, as a staff writer for *Mediaweek*, I wrote a story confidently predicting that the cable modem era was one year away. In autumn '96—one job change and many billions of pissed-away infrastructure dollars later—as a staff writer for *Time*, I wrote a story confidently predicting that the cable modem era was one year away. Five years later, here I am writing another story for *Mediaweek*, and the cable modem era is maybe three years away (you heard it here first).

REUTERS

GOTTA REVOLUTION: Marc Andreessen helped start Mosaic, which became Netscape.

At 8 a.m. on Aug. 9, 1995, Netscape went public. By day's end, an obscure software firm with a simple product called a Web browser had become a $2.6 billion giant.

Or, to cite another example of personal idiocy—in 1999, when Steve Case and Gerald Levin announced AOL's intended purchase of Time Warner, the *Time* business editor asked his Web expert to contribute a file analyzing the wisdom of the move. I wrote a snotty disquisition about how foolish it was for Case to bog down his racing New Economy company with stodgy, Old Economy Time Warner. Why on Earth would the steamroller want to surrender to the pavement?

3: SYNTHESIS

Well, as it turns out, Steve Case is a business genius, and I am not—steamrollers break down or get junked in favor of new and better steamrollers, whereas pavement would appear to be forever (see Appian Way). I caught the end of the dot-com boom as *Time*'s San Francisco bureau chief and in February 2000 put my paycheck where my mouth was and joined a dot-com myself. Two months later, the Nasdaq started tanking.

Eighteen months later, in the City by the Bay, epicenter of the Web steamroller, real estate prices are cratering, unemployed wretches are leaving in droves, acres of office space stand empty, and the hot Web site is fuckedcompany.com, where dot-comers lucky enough to still be employed surf anonymous screeds about their company's poor management, pathetic business model and impending doom. Concerns with the intricacies of buying stock on margin have given way to studies how long companies whose share price falls under $1.00 can stay listed on the Nasdaq.

What happened? And what does it mean?

What happened is simple: the Old World threw a lot of capital at a wall without knowing what they were aiming at, and not much stuck. The well-worn tale of how hundreds of car companies sprang up in the wake of the Model T and all went belly-up until Ford, GM and Chrysler got it right certainly applies. So does the one about how the first applications of every medium resemble bad versions of the old medium. The sad tale of Web advertising can attest to that. The Netscape IPO and the recent death of Excite might be said to represent the life cycle of the (first) online marketing era. In the waning days of the '90s, corporate America poured billions of ad dollars into a grand, doomed attempt to use an interactive medium to sell the same stuff they'd been so great at selling using passive media. Then it turned out that people just don't pay attention to ads if anticipation of the second act of *Seinfeld* isn't keeping their impatient little eyes glued to the screen.

And then there was Hollywood. I remember making one research trip after another through Burbank, Santa Monica and Beverly Hills during those halcyon days when every self-respecting Tinseltown player had a glamorous, lavishly funded online division. There was MGM Interactive. Disney Online. Fox Something-or-Other. And, down in Orlando, God help us, the Full Service Network.

Oh, the humanity. Not to speak ill of the dead, but I've always remembered a visit to MGM Interactive in the mid '90s. I was eager to see how these creative Hollywood types were capitalizing on the digital revolution. And they proudly showed me a James Bond game on a CD-ROM.

It was as hard not to laugh then as it is not to laugh now, reading the new consensus about how Old Media went up against the New Media and won. This in a year when video games—the perpetually newest of the New Media—will rake in roughly twice as much revenue as feature films. The studios failed to repurpose their broadcast-model content onto interactive digital platforms, but the game industry has had somewhat more success at doing the reverse, as witnessed by the amount of Hollywood money they've taken while putting the likes of *Tomb Raider*, *Final Fantasy* and *Pokémon* into American multiplexes.

And what this all means is simple, too: nothing. It means nothing. A large barrel of big-time venture capital followed by a much larger barrel of small-time investment capital fueled a grand speculative explosion of online business models, most of which failed.

Big whoop. The same economic laws that decreed that the Web bubble must burst also decree that the Web, or whatever butterfly emerges from this primitive chrysalis, must eventually fulfill every hosannah any apparent moron like your author ever penned. Economic and cultural change still derive from increased productivity, and as the broadband build-out continues, the Web's capabilities, and thus its influence, can only grow, as this breathtaking new medium slowly, from the grass-roots up, transforms every last aspect of —.

But hey, there's no need for me to get all worked up about it. You read all that crap in the last millennium. ■

Michael Krantz, former San Francisco bureau chief for Time, *was* Mediaweek*'s first New Media reporter. He is now editorial director at Keen, a live advice Web site.*

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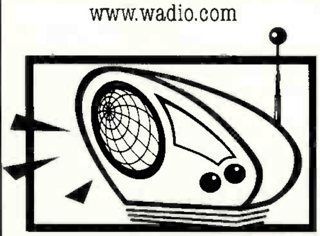

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RADIO PRODUCTION

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- A Guide for Frustrated Agency Principals, Pro-Active Account People and Generally Anyone Wanting to Stay Employed -

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EMPLOYMENT

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Calendar

The Association of National Advertisers and the American Association of Advertising Agencies will present the **ANA/AAAA 2002 E-Marketing Conference & Trade Show** Jan. 8-9 at the Hilton New York. The conference will include sessions on successful customer relationship marketing; research for consumer packaged goods e-marketing; and the relationship between Internet content and brand experience. For more information, visit www.ana.net or call 212-697-5950.

Newspaper Association of America will hold the **NAA Operations SuperConference** Jan. 13-18 at the Hyatt Regency Phoenix at Civic Plaza in Phoenix. Contact: 703-902-1793.

International Sport Summit will be held Jan. 16-18 at the Marriott Marquis in New York. Topics to be covered include the upcoming Winter Olympics, the growth of women's sports and sports-venue sponsorships. Speakers will include Ted Leonsis, owner of the Washington Capitals and vice chairman of America Online, and Val Ackerman, WNBA president. Contact: 301-493-5500.

The **National Association of Television Programming Executives** will present its **annual conference and exhibition** Jan. 21-24 at the Las Vegas Convention Center. Contact: 310-453-4440.

The **RAB2002 Radio Sales, Management & Leadership Conference,** presented by the Radio Advertising Bureau, will be held Feb. 7-10 at Disney's Coronado Springs Resort at Walt Disney World in Orlando, Fla. Contact: 800-917-4269.

The **American Association of Advertising Agencies** will present the 2002 **AAAA Media Conference and Trade Show,** this year themed "Media: Going Forward," Feb. 13-15 at Disney's Contemporary Resort in Orlando, Fla. The event includes networking discussion groups with media directors form 4A's member agencies; general session with journalists from ABC News; breakout sessions on account planning, out-of-home and interactive media buying. Contact: 212-850-0850.

Inside Media

NEWS OF THE MARKET

Time Inc. Acquires Synapse

Time Inc. agreed last week to buy a majority stake in Synapse Group, a magazine-subscription company. The AOL Time Warner subsidiary already owned 25 percent of Stamford, Conn.–based Synapse. Terms of the acquisition were not disclosed, although published reports pegged the value of the deal at $500 million. Synapse sells mag subscriptions through the Web, catalog companies and airline frequent-flier programs. Founder Michael Loeb will stay on as CEO.

Hefner, Smith to Receive Fisher Awards

Hugh Hefner, founder and editor in chief of *Playboy*, and Rick Smith, chairman and editor in chief of *Newsweek*, will receive the 2001 Henry Johnson Fisher Award at a dinner on Jan. 30. The 37-year-old ceremony, which is hosted by the Magazine Publishers of America, recognizes people who have made an outstanding commitment to the magazine industry during their careers. The event will be held at the Waldorf-Astoria in New York City.

Clear Channel Makes Super Bowl Music

The National Football League last week selected Clear Channel Entertainment as the producer of the "E*Trade Halftime Show" for Super Bowl XXXVI, which will be played Feb. 3 at the Louisiana Superdome in New Orleans. U2—which recently wrapped up its 2001 Elevation Tour, also produced by CCE—is scheduled to perform live. An NFL representative said Clear Channel was chosen in part because of its ability to promote the event using its vast media holdings, which include the U.S.' largest radio group with 1,200 stations. The game and halftime show, to be broadcast on the Fox network, is expected to draw 800 million viewers worldwide, 130 million in the U.S.

Robb Report Repackages Spinoff Title

CurtCo Robb Media will relaunch its *Robb Report Showcase* magazine as *The Robb Report Collection* with the January issue. Hitting stands Dec. 27, the monthly *Collection*, which is polybagged with the flagship magazine *Robb Report*, has been redesigned and reorganized to provide more useful information. Launched in June 1999 as a collection of listings of high-end products for sale, the new publication will have focused front-of-book content, alternating each month between automobiles and real estate. The back section will continue to offer listings of an assortment of products, including boats, motorcycles and jets. The magazine will be sent to a large chunk of *Robb Report*'s 100,000 circulation.

Hallmark to Showcase *Roots* at 25

Hallmark Channel will air the classic miniseries *Roots*, based on Alex Haley's Pulitzer Prize–winning book, Jan. 20-25 on the 25th anniversary of the program. Hallmark Channel U.S. owns exclusive rights to the digitally remastered edition of the original telefilm *Roots*, as well as all the sequels that followed. When it premiered on ABC in 1977, the story of Kunta Kinte's arrival and enslavement in the U.S. and the following struggles and accomplishments of his ancestors averaged a 44.9 rating/66 share, according to Nielsen Media Research.

ABC Radio Gains Albany, N.Y., Station

Disney–owned ABC Radio has agreed to acquire the frequency of WGNA-AM in Albany, N.Y., from Regent Communications for $2 million. Regent will retain the WGNA call letters. The station currently programs Country and will switch to ABC's Radio Disney network when the deal closes. With the addition of the Albany station, Radio Disney, which targets kids 6-11, will grow to 47 markets, 18 of which are in the top 20. Separately, Regent has agreed to acquire WRXF-FM and WLSP-AM in Flint, Mich., from Covenant Communications for $1.3 million, giving the group a cluster of six stations in that market.

iBiquity's Digital FM Standard Gets Nod

The National Radio Systems Committee has put its stamp of approval on the FM digital radio standard developed by iBiquity Digital Corp., the sole developer of digital AM and FM broadcast technology in the U.S. Jointly sponsored by the National Association of Broadcasters and the Consumer Electronics Association, the NRSC's recommendation to the Federal Communications Commission brings digital radio one step closer to commercialization in 2002. Following FCC approval, iBiquity plans to begin rolling out digital radio in April. The company is close to completing tests of its AM digital technology.

Music to the Eyes

Hearst has scored big with Oprah and ESPN. A publishing partnership with MTV could be next.

BY NOW, SPINNING OFF TELEVISION BRANDS AND PERSONALITIES INTO SUCCESSFUL MAGazines has almost become old hat. This year, new publications joining A&E's *Biography* and Viacom's *Nickelodeon* included *Rosie*, co-published by Rosie O'Donnell and G+J USA, and H&S Media's title celebrating the celebrity twins Mary-Kate and Ashley Olsen (while that product folded, the Olsens are hoping to stage a publishing comeback with help from Time Inc.).

The biggest beneficiary of TV extensions to date is Hearst Magazines, which in 1998 partnered with the Walt Disney Co. to successfully launch *ESPN The Magazine* and last year signed up Oprah Winfrey to co-publish the popular *O, The Oprah Magazine*. Through June, *ESPN*'s paid circulation grew 32.6 percent, to 1.35 million, and *O* has ratcheted up to 2.75 million, far exceeding its 1.3 million rate base, according to the Audit Bureau of Circulations.

These joint ventures have proven to be such lucrative franchises that Hearst has been encouraged to look at others. Since last spring, Hearst and Viacom's MTV Network have been exploring a publishing partnership. Like the music channel, the MTV-branded magazine would likely serve a dual 18-35 audience and "cover the whole spectrum of pop culture, with a focus on music," says a source familiar with the discussions. Late last month, Hearst tapped Pamela Miller, a onetime deputy editor of Condé Nast's *Glamour*, to oversee an editorial development team, and former *GQ* design director Arem Duplessis has been approached.

DOROTHY SZEMIOT

Bomb diggity on the newsstands? Here's what a prospective MTV-branded title might look like.

Hearst and MTV have scheduled meetings for this week, says a source close to the project.

"We've done a lot of joint ventures that have been very successful, and we're [always] kicking around ideas," says Michael Clinton, Hearst executive vp/chief marketing officer, who declined to offer details about the MTV talks.

MTV representative Tina Exarhos confirmed that the network is having a dialogue with Hearst. "We've had discussions over the years about developing a magazine with a lot of different partners," Exarhos said.

As far back as the early '80s, MTV had lengthy talks with several publishers, including Wenner Media, publisher of *Rolling Stone*. But at the time, Bob Pittman, then MTV's programming chief (and now COO of AOL Time Warner), lost interest in the magazine project. Pittman seemed to think that a music magazine with less than 2 million circulation was insignificant, says Kent Brownridge, Wenner Media senior vp/general manager. "In our business, we tend to think that 1 million is a pretty darn good number," Brownridge says. *Rolling Stone*'s paid circ is 1.27 million, according to ABC. Paid circ for rival *Spin*, published by Vibe/Spin Ventures, is 548,846, and Dennis Publishing's start-up *Blender* will grow in January to a 350,000 rate base and an eight-times yearly frequency.

Hearst and MTV could cross-promote subscriptions to a magazine via a host of Viacom media properties, including MTV and sister MTV Networks channels MTV2, VH1 and Nickelodeon; on CBS' younger-skewing shows and on the UPN network; on 183 radio stations around the country owned by Viacom's Infinity Broadcasting unit; and via the Infinity-managed Westwood One, which syndicates the MTV Radio Network to 7,500 affiliate stations. On the print side, Hearst's 790,000-circ *CosmoGirl!* could help generate subscribers, as well as advertising packages.

"Does MTV translate into a magazine?" says Cyndi April, BBDO senior vp/media director. "Why not, if it's done right." The big question, April says, is "How are they going to cross that bridge of someone who is used to seeing sound and motion? Print is a lot different than that." —*Lisa Granatstein*

Remodeling Job

Better Homes in April will get an updated focus and design

With the meteoric rise of *O, The Oprah Magazine*, the women's service category has been showing its age of late. While still selling millions of magazines, women's service publishers are realizing that to survive, service has to be repositioned as lifestyle, or at the very least, repackaged with lifestyle components.

Last April, G+J USA's *McCall's* was reborn as *Rosie*, in an effort to bridge the gap between service and lifestyle, and sister title *Family Circle* last May substantially redesigned its pages. Meanwhile, Hearst Magazines' *Redbook* continued on its quest to target younger readers this year by infusing the monthly with more lifestyle stories on sexual relationships and celebrity profiles. Hearst's *Good Housekeeping* and Meredith Corp.'s *Ladies' Home Journal* updated their content in February 2001 and October 2000 respectively, adding fashion, beauty and trend coverage to their mix.

Meredith's *Better Homes and Gardens* is the

***BH&G* gets the human touch on its Feb. cover.**

latest to reconsider its direction. Beginning in April, the Meredith monthly will be redesigned and infused with more lifestyle elements. "There's great power in this brand, and I'm trying to make sure that it's alive and kicking going into 2003," says *BH&G* editor in chief Karol DeWulf Nickell, who joined the 80-year-old title in July from Meredith's *Traditional Home*. "I believe that it's time for an update."

Nickell says *BH&G* will put more emphasis on family. In January, the magazine will run a piece on the state of the American family and patriotism, with contributions from famous figures, including Rosa Parks and Muhammad Ali. In February, a mother and daughter will grace the cover—the first people to be featured on a *BH&G* cover in more than a decade.

The 7.6 million-circ women's service category leader struggled this year, with ad pages slipping 5.3 percent, to 1,804, according to the *Mediaweek* Monitor. *BH&G* fared slightly better than the category as a whole, which declined 6.2 percent for the year. Hachette Filipacchi Magazines' *Woman's Day* was off 13 percent, to 1,575 pages, and *Redbook* skidded 13.6 percent, to 1,276.

"In the women's category, you're fighting with redesigns and with new magazines," says Maggie Connors, vp/group media director for Foote Cone & Belding. "It's a challenge to stay relevant." Even so, Connors believes that *BH&G* should not abandon its solid position. "While [service magazines] may look toward the success of *Martha* [*Stewart Living*] and other books, those are still much smaller in reach than *Better Homes & Gardens*," she says. *BH&G* "still has 7.6 million people reading the magazine, and they have to be careful not to alienate those readers." —*Lori Lefevre* ■

Mediaweek Magazine Monitor

WEEKLIES December 10, 2001

Like many magazines, Time Inc.'s *Sports Illustrated* has had a tough year—starting off soft in tobacco and domestic auto ads, then losing much of its armed services, travel, and financial business after Sept. 11, says publisher Fabio Freyre. While *SI* has recovered somewhat since then, the weekly still trails last year by 16.87 percent. Freyre is upbeat about first quarter, which will include the Olympics and *SI*'s swimsuit issue. —*LL*

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	10-Dec	54.57	11-Dec	119.00	-54.14%	3,573.58	5,749.56	-37.85%
The Economist	1-Dec	46.00	2-Dec	56.00	-17.86%	2,453.50	3,060.50	-19.83%
Newsweek[E]	10-Dec	57.06	11-Dec	56.61	0.79%	1,742.77	2,305.50	-24.41%
The New Republic[X]	10-Dec	11.74	11-Dec	8.30	41.45%	449.60	450.46	-0.19%
Time[E/@]	10-Dec	73.17	11-Dec	73.14	0.04%	2,261.28	2,834.73	-20.23%
US News & World Report	10-Dec	30.07	11-Dec	46.84	-35.80%	1,330.51	1,799.16	-26.05%
The Weekly Standard	17-Dec	12.50	18-Dec	9.30	34.41%	455.50	451.30	0.93%
Category Total		**285.10**		**369.19**	**-22.78%**	**12,266.74**	**16,651.21**	**-26.33%**
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	10-Dec	24.66	11-Dec	31.96	-22.84%	1,355.25	1,501.35	-9.73%
Entertainment Weekly	7-Dec	56.25	8-Dec	56.47	-0.39%	1,744.99	1,944.79	-10.27%
Golf World			NO ISSUE			1,084.32	1,371.17	-20.92%
New York	10-Dec	66.70	11-Dec	72.80	-8.38%	2,612.20	2,689.50	-2.87%
People	10-Dec	75.01	11-Dec	116.05	-35.36%	3,443.74	4,081.92	-15.63%
The Sporting News	10-Dec	20.20	11-Dec	18.80	7.45%	603.21	598.40	0.80%
Sports Illustrated	10-Dec	50.75	17-Dec	46.56	9.00%	2,266.83	2,727.00	-16.87%
The New Yorker[1]	10-Dec	49.17	11-Dec	57.69	-14.77%	2,027.58	2,292.56	-11.56%
Time Out New York	5-Dec	64.13	6-Dec	78.33	-18.13%	3,324.33	3,733.90	-10.97%
TV Guide[X]	8-Dec	40.58	9-Dec	53.16	-23.66%	2,672.63	3,082.25	-13.29%
US Weekly[6]	10-Dec	38.17	11-Dec	28.00	36.32%	911.91	937.69	-2.75%
Category Total		**485.62**		**559.82**	**-13.26%**	**22,046.99**	**24,960.53**	**-11.67%**
SUNDAY MAGAZINES								
Parade[X]	9-Dec	18.71	10-Dec	14.41	29.84%	599.73	636.99	-5.85%
USA Weekend[X]	9-Dec	12.70	1-Dec	10.61	19.70%	549.35	585.57	-6.19%
Category Total		**31.41**		**25.02**	**25.54%**	**1,149.08**	**1,222.56**	**-6.01%**
TOTALS		**802.13**		**954.03**	**-15.92%**	**35,462.81**	**42,834.30**	**-17.21%**

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

Media Elite

MEDIADISH

A CAPACITY CROWD of 700 turned out at the Sheraton New York Hotel on Dec. 5 for Adweek Magazines Media All-Stars luncheon and awards ceremony. The day began with a breakfast sponsored by *The New York Times*. The pre-awards cocktail reception was sponsored by MSNBC, and the lunch by NBC. The event, honoring *Mediaweek*'s 2001 Media All-Stars in 11 categories, was hosted by Amy Carlson of NBC's *Third Watch*.

PHOTOGRAPHY BY THERESE KOPIN

Research All-Star Tony Jarvis (center) with his wife, Gail, and President's Award winner Bob Frank

Don Melanson of *The New York Times* (left) and Paul Atkinson of AOL Time Warner

An All-Star lineup: (left to right) *Mediaweek* editor Bill Gloede; Adweek Magazines senior vp of sales Wright Ferguson; Guy McCarter of OMD; Marc Goldstein of MindShare; Rich Russo, JL Media; Zenith's Melissa Pordy; Laurie Greene of Round 2; Tony Jarvis, Mediacom; host Amy Carlson; Kathy Crawford of Initiative; Stan Nygard and Sterling Pile of Outdoor Vision; Bob Frank of MPG USA; Zenith's Rich Hamilton; Jeff Piper, Carat; (left) Carlson dished out the trophies.

VNU Marketing/Media & Retail Division president Mark Dacey; Retail Group president John Failla

(From left) Neil Baker of E! Entertainment Television; All-Star Marc Goldstein; Fox Broadcasting's Jon Nesvig

Media Executive of the Year Rich Hamilton; *Mediaweek* contributing writer Eric Schmuckler; Adweek Magazines editor in chief Sid Holt

(Continued from page 3) to vp/director of sales for Fox's Phoenix television cluster, which includes Phoenix O&O KSAZ, UPN affiliate KUTP and Fox Sports Net Arizona.

Cowles Takes Art Reins at *Rolling Stone*

Andy Cowles, former creative director in charge of consumer magazine development for London–based News International, has been named art director for *Rolling Stone*. He succeeds Fred Woodward, who in October left the Wenner Media biweekly after 14 years to join Condé Nast's *GQ* as design director. During Cowles' tenure with News International, he redesigned Sunday magazine *The News of the World* and helped launch women's magazine *Know Your Destiny*. He has won several United Kingdom publishing awards for design.

EEO Rules May Get Third Try

Is three times a charm to revive the Equal Employment Opportunity rules at the Federal Communications Commission? At its regularly scheduled meeting on Dec. 12, the FCC plans to discuss reviving some form of the EEO rules for broadcast licensees and cable companies. Previous FCC EEO rules have been struck down twice—once in 1998 and again last year by the D.C. Circuit Court of Appeals.

Bonneville Cuts and Restructures

Reacting to sluggish ad sales, Bonneville International, owner of 20 radio stations in some of the nation's top markets, last week restructured its management and cut several top positions in San Francisco, Washington and St. Louis. Two group presidents were cut: Kari Winston in Washington and David Ervin in St. Louis. Casey Keating, program director for KZQZ-FM in San Francisco, is also out. Allan Hotlen takes over programming for KZQZ as well as marketing for the San Francisco group. Also in S.F., Valerie Howard, vp/general manager of KDFC-FM, adds gm responsibilities for KZQZ. In Washington, Joel Oxley, vp/gm for WTOP-AM/FM, adds gm responsibilities for WGMS-FM. In St. Louis, Jim Worthington, vp/gm for WIL-FM, adds WRTH-AM. John Kijowski, vp/gm of WVRV-FM, adds WSSM-FM.

Discovery Takes NBC Kids Block

Discovery Communications last week entered into a three-year deal with NBC to air its kids programming during the broadcast network's Saturday–morning block from 10 a.m. to 1 p.m. (ET), beginning in the fourth quarter of 2002. The agreement is valued at about $6 million. Discovery has been looking to make inroads in the kids market via distribution of the Discovery Kids Channel, which offers mostly nonfiction adventure fare. NBC, which currently airs the teen block TNBC on Saturdays, wants to remain competitive in the kids market, said NBC West Coast president Scott Sassa. Over the years, as cable channels Nickelodeon and Cartoon Network have grown their share of kids ratings and ad dollars, it has become increasingly difficulty for the broadcast networks to grow revenue with original kids programming. As one executive from another network put it: "You go through more *agita* to make $1 million in kids than you do to make $2 billion in adult prime." Fox Broadcasting is also expected to soon announce that it will lease its Saturday–morning Fox Kids block to another network or animation production house. Sources said that Warner Bros., Nickelodeon and DIC are interested in the time slot and distribution.

NAACP Image Awards Tallied

ABC and NBC earned 13 nominations each last week for the 2002 NAACP Image Awards. Fox, UPN and Showtime tied with 11 nods each, while the WB earned nine and CBS and HBO tied with eight. Among the nominees are ABC's *My Wife and Kids* and Fox's *The Bernie Mac Show* for Outstanding Comedy Series and NBC's *ER* for Outstanding Drama Series. Fox will broadcast the awards ceremony on March 1.

Radio's 2002 Outlook Is Mixed

Based on radio's performance during the 1991-92 recession, Ralph Guild, chairman and CEO of Interep, expects radio to outpace total advertising growth in 2002 after ending 2001 down 6 to 7 percent. Guild made his comments at the UBS Warburg media conference last week. Recovery will be slow, with radio pacing down 2 to 4 percent for the first half of 2002 but up 3 to 5 percent in the second half to end the year up 1 to 2 percent, Guild said. Gary Fries, president of the Radio Advertising Bureau, said radio will post 3 percent growth in 2002. Both predict national radio will remain flat in '02, and agree that segment will take even longer to show growth.

Addenda: Screenvision, an in-cinema advertising company, last week named **Todd Siegel** senior vp of sales and marketing. Siegel, a veteran cable sales executive, has worked with Discovery Communications, MTV, CNBC and Turner Broadcasting Sales...Agency media veteran **Jim Surmanek** has formed MediaAnalysisPlus (MAP), which will initially specialize in third-party audits of ad schedules for marketers. MAP is a sister company to Denver–based Cable Audit Associates, an auditing firm for the cable industry...**Jeffrey W. Hamill**, vp of advertising sales and marketing for Hearst Magazines, has been named senior vp...**Robert Sauerberg** has been promoted from senior vp/chief financial officer of Fairchild Publications to COO, a new post...**Chris Garcia**, who as design director oversaw *Popular Science*'s recent redesign, has left the magazine, according to sources at the title. New editor in chief Scott Mowbray is expected to name a successor this week...The premiere of E!'s new biography series, ***Revealed With Jules Asner***, generated record ratings for a show launch on the network during back-to-back runs. At 8 p.m. on Dec. 6, the first *Revealed* on George Clooney scored an average 0.84 household rating (representing 640,000 households). At 9 p.m. the Julia Roberts–focused *Revealed* earned an average 1.01 rating (774,000 households).

Correction: A Movers item in last week's issue should have said that *National Geographic Adventure*'s Peter Fisher has been promoted to associate publisher from ad director.

Media Person

BY LEWIS GROSSBERGER

The Trends of War

WITH CONFLICT RAGING IN THE MIDDLE EAST, ALLIED FORCES closing in on al Qaeda's split-level cave in Afghanistan, and a high-security alert in effect at home, it is of course time for all concerned Americans to ask the question, "What's new in show biz?" Media Person will not shirk his obligation to face this question obliquely and disingenuously. He can tell you this about change: Much has. So emphatically has the creative thought process evolved since Sept. 11, the New Hollywood and the New Television are now utterly unrecognizable, to the point where people out for a stroll bump into them without realizing it.

The movie industry, for instance, is rushing to meet the nation's sudden, urgent need for new war movies, a need Hollywood somehow intuited even before Sept. 11. *Behind Enemy Lines*, which is *already in the theaters*, if you can imagine such a thing, metaphorically tells the story of the Afghan war, even though it's set in Kosovo. (How much difference is there, really?) The film makes three vital points that the American public needs to hear: 1. A goofy-looking blond guy named Owen Wilson is now considered a big movie star. 2. A pilot who bails out over enemy territory can fight his way back to safety in 90 minutes, provided that Gene Hackman is on a ship somewhere yelling at the callous brass who Just Don't Care About The Men Under Them, But Only About Covering Their Ass. 3. On reflection, the third point isn't really all that important.

(Oddly enough, nervous songstress Mariah Carey also turned up in Kosovo last week to allow the troops to hoist her on their shoulders in her fetching designer camouflage outfit so the photographers could get a good shot for the papers back home. Why she was entertaining the troops in Kosovo instead of the ones in Afghanistan who are doing the fighting went unexplained, but Media Person is sure we'll find out eventually because the media are quite good at this type of investigative journalism.)

But *Behind Enemy Lines* is just the beginning. *Black Hawk Down* comes out in a couple of weeks, and even though it's about the U.S. military disaster in Somalia, anyone with an ounce of common sense will understand that the lessons so painfully learned there led to our successful strategy in Afghanistan, the main lesson being to avoid Somalians and go fight someone else. The same is very nearly true for *Windtalkers*, a World War II drama starring Nicolas Cage as a feisty carrier pigeon, who conveys secret messages to Mussolini requesting him to drop dead, a theme as relevant today as it was last Friday.

Yet as much as the movie industry is accomplishing, television is, incredibly, accomplishing almost as much or even slightly less. Carol Burnett's special, a compilation of clips from her old variety show, was a big hit for CBS. Anyone thinking this success showed simply that numerous TV viewers like Carol Burnett and there wasn't much else to watch at the time is the kind of simple-minded person who will never get anywhere in today's fast-paced, post-Sept. 11, Segway-riding society. No, the correct lesson here, as any TV columnist or network executive could tell you, is that people are anxious, people want a return to the tried-and-true, people want comfort, people want tradition, people want Campell's Ready-to-Serve Classic Chicken Noodle Soup (though of course in the Easy-Open can), and if you give them something new and interesting at this trepidatious juncture, they will demand you be turned over to a secret military tribunal with no hope for appeal, followed by a quick trip to the firing squad and not even a visit from kindly Adm. Stufflebeem to ease your anguish.

THE CORRECT LESSON HERE, AS ANY TV COLUMNIST OR NETWORK EXECUTIVE COULD TELL YOU, IS THAT PEOPLE WANT A RETURN TO THE TRIED-AND-TRUE.

But television has also gone to war in a very real sense, or at least a virtual sense, which is the next best thing. Stars are making short promos to be sent to the troops. The cast of *Everybody Loves Raymond* taped one in which they said patriotic things that were very encouraging, or would have been if they could be heard over the voices shouting, "Who are these [adjective deleted by military censors] bozos?" and "Bring on the babes!"

Other stars will soon follow, and some will be using the so-called promoganda format, developed in conjunction with the Pentagon's new Office of Creative Development Deals. Dennis Franz as Det. Sipowiz of *NYPD Blue* plans to tape one such for al Qaeda (which is known to watch the show regularly, sometimes even interrupting prayer) announcing: "I'm reachin' out here to advise you of your rights, of which you got none, by the way, seein' as how I'm gonna come down on you maggots worse than the biggest daisy cutter you ever imagined." It is hoped this will result in immediate surrender by top terrorist leaders.

Of course when it comes to big stars, none is more dashing than Geraldo Rivera, who can currently be seen on Fox dashing for cover. But Geraldo has raised the crucial question: Should all reporters in Afghanistan carry weapons, or just anchors? Our country could not survive the loss of a major anchor, which is why the crack 10th Mountain Division was assigned to guard Dan Rather. In frightening times like these, it is indeed comforting to know that our entertainment industry is on the job. ■

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* Ladies' Home Journal "The Voice of Real Women Poll," taken 9/27/01 to 9/30/01.

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