

MEDIAWEEK

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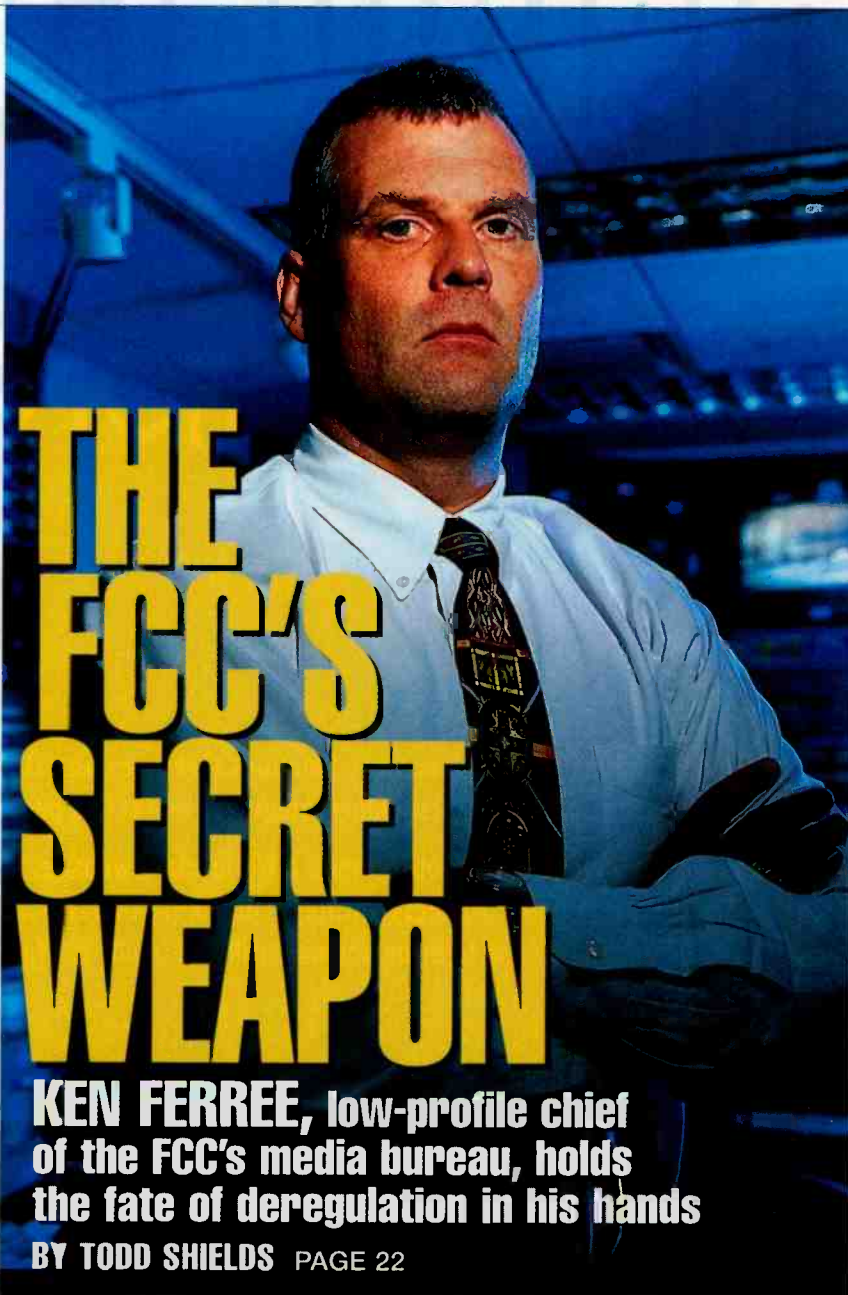
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Dysfunctional new Fox sitcom being toned down

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THE FCC'S SECRET WEAPON

KEN FERREE, low-profile chief of the FCC's media bureau, holds the fate of deregulation in his hands

BY TODD SHIELDS **PAGE 22**

MARKET INDICATORS

NATIONAL TV: SLOW
With avails sold out for third quarter, buyers are busy getting next season's deals approved by clients before they are submitted to the networks in advance of the fourth quarter.

NET CABLE: WARM
After a relatively healthy upfront, summer-related products are driving third-quarter scatter. Auto, telecom and movie advertisers are making inquiries about fourth-quarter avails.

SPOT TV: TIGHT
Strong auto, entertainment and political ad activity is tightening August inventory. Retail is spotty. Largest markets are tight as pacing hits double-digits.

RADIO: ACTIVE
Driven by auto, telecom, retail and entertainment, August is pacing ahead of last year. National and network is up by more than 10 percent, with buyers placing campaigns through September.

MAGAZINES: STEADY
Shelter titles are seeing growth through fourth quarter from the home furnishings and supplies category, as Wall Street-wary consumers invest in their homes.

MARTIN SIMONICORPUS SABA

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At Deadline

■ TELEMUNDO POSTS \$40 MIL GAIN IN UPFRONT

Spanish-language network Telemundo has taken in about 20 percent more ad dollars in this year's upfront than it did last year, totaling about \$240 million, according to president/CEO Jim McNamara. The \$40 million increase over last year reflects cost-per-thousand increases in the high-single digits. McNamara also said Telemundo will expand English-language closed captioning of its novelas in the fall. The network tested closed captioning beginning in January on *El Clon*.

■ COMMERCE COMMITTEE APPROVES ADELSTEIN

The Senate Commerce Committee last week approved the nomination of congressional aide Jonathan Adelstein to the Federal Communications Commission. It could be a while, however, before the Democrat takes his seat. Sen. John McCain (R-Ariz.) has placed a hold on all nominations until he gets his choice seated at the Federal Elections Commission. Adelstein, 39, is an aide to Senate majority leader Thomas Daschle (D-S.D.). Adelstein would become the second Democrat on the five-member FCC; the other is Michael Copps.

■ RIGAS CLAN CHARGED WITH FRAUD

Adelphia Communications founder John Rigas and sons Timothy and Michael were arrested last week on fraud charges after the Securities & Exchange Commission uncovered egregious accounting abuses. According to the SEC, the Rigas family used company funds for personal vacations, apartments, private planes, the construction of a golf course and the purchase of the NHL's Buffalo Sabres. Adelphia has allegedly been falsely reporting cash flow, subscribers, costs and the progress of cable system upgrades for about five years. Late last week, Adelphia's board sued the Rigas family for racketeering and breach of fiduciary responsibility.

■ STEWART INVESTS IN A REDESIGN

Martha Stewart Living will undergo an extensive redesign with the October issue. The overhaul, which has been in the works for more than a year, will be executed by Gael Towy, MSL creative director. New columns will be written periodically by food editor Susan Spungen, crafts and holidays editor Hannah Milman and style editor Stephen Earle. The redesign comes as Stewart's alleged involvement in an ImClone insider-trading scandal has begun to take its toll on Martha Stewart Living Omnimedia's advertising revenue. The company last week reported that ads in MSL have begun to flatten out with the October issue.

■ HEARST, CN SIGN WITH SOURCE INTERLINK

Source Interlink Companies, a provider of scan-based magazine data, has signed a deal with Hearst Magazines, publisher of *Cosmopolitan* and *Good Housekeeping*, and Condé Nast Publications, publisher of *Vanity Fair* and *GQ*, to provide daily point-of-sale information. The scan data allows publishers to improve newsstand-sales forecasts and increase sell-through efficiencies. The data includes Cover Analyzer, which provides point-of-sale data from more than 13,000 retail stores (including Barnes & Noble and Borders) and 3,000 grocery stores.

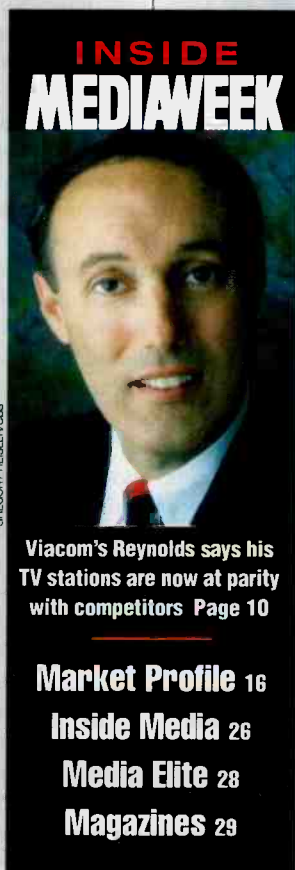
■ MEDIAWEEK TAKES A BREAK

Mediaweek will not publish an issue on Aug. 5. The next edition will be published on Aug. 12.

■ ADDENDA: Comcast Corp. named Stephen

Burke, president of Comcast Cable Communications, to lead AT&T Comcast, the new cable division to be formed by the merger of Comcast and AT&T Broadband... **A&E** is laying off a handful of staffers across various divisions, including corporate communications, legal affairs and marketing... **Tina Brown** will be paid a reported \$1 million by partners Miramax Films and Hearst Magazines to sever her ties to Talk Miramax Books... Viacom TV Stations Group hired away **Tom Remiszewski**, NBC stations' vp of creative services and programming, to become its creative services and marketing chief... **Tony Pettitti** has accepted the position of executive producer of CBS Sports after one week as senior vp of station operations for Viacom Television Group... **Dick Wolf**, creator and executive producer of NBC's *Law & Order* franchise, said last week he has an idea for a fourth version of the series if the network is interested... **Edward Swindler** was named senior vp of NBC Network sales, strategy, planning and pricing, responsible for all revenue analysis at NBC and MSNBC... MindShare Media Chicago chief **Kathleen Brookbanks** is moving to Omnicom Group media arm OMD Worldwide as managing director of its Midwest office... WPIX-TV, Tribune Broadcasting's WB affiliate in New York, will add another hour to its morning news show, *The WB11 Morning News*. The program will run from 5:30 a.m. to 9 a.m. beginning in September.

■ **CORRECTION:** In the July 15 issue, ad pages for *Golf Magazine* were misreported to Mediaweek's Magazine Monitor. The title's August issue had 109 pages and a total of 907.35 pages for the year.



**INSIDE
MEDIAWEEK**

GREGORY HESLER/CBS

Viacom's Reynolds says his TV stations are now at parity with competitors Page 10

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Arbitron to Increase PPM Sample in Philadelphia

Arbitron last week acceded to some of the radio industry's recent demands to expand its test of the portable people meter in Philadelphia. Arbitron said that in addition to its current test panel of 1,500 consumers it will launch a separate test of about 1,000 consumers in Philadelphia to provide direct ratings comparisons. Arbitron also agreed to include an analysis of morning-drive ratings in the Philly test, another radio industry concern. However, the company said it was not ready to commit to another industry request, expanding the PPM trial to another top-25 Hispanic market.

Broadcasters have grown increasingly nervous about how the proposed new ratings methodology could affect radio's bottom line. In a meeting with Arbitron last week, they added several new requests, including an economic-impact study, larger sample sizes and more clarification of the cost of the PPM service. "We don't want Arbitron to announce a rollout schedule until the questions are answered," said David Pearlman, senior vp of Viacom's Infinity Broadcasting.

Separately, Nielsen Media Research, in a letter to clients last week, said the PPM could be rolled out in two to three years, the strongest indication so far that Nielsen may formally join Arbitron in the PPM's development. —Katy Bachman

Graden Banking on *Liza & David* to Pump up VH1

Brian Graden, president of programming for MTV and VH1, last week unveiled new programming for troubled VH1—which he hopes to pull out of a ratings free fall—as well as a slate of new and returning series at MTV.

VH1's new fall shows are designed to embrace the network's foundation in music lore and identify current cultural trends. "We are the premiere music storytellers, but we also have a certain space in pop culture that we have to reflect for our viewers," said VH1 general manager Christina Norman, adding: "Our goal is to find more adventurous and eclectic ways to (continued on page 6)

Production Costs Squeezing Nets

Repurposing, product placement efforts have not boosted bottom lines

NETWORK TV By John Consoli

While they are upbeat about the new shows scheduled for the 2002-03 prime-time season that begins in September, broadcast network executives are concerned about the rising costs of producing the type of high-quality programming that will attract large numbers of viewers as TV-audience fragmentation grows. Last season, the broadcast nets felt more heat than ever from cable networks, which produced a record number of lower-cost scripted dramas that captured viewers' attention and further eroded the Big Six networks' audience share.

"Every broadcaster and studio is feeling the tension over wanting to deliver top-quality programs for advertisers, who have great faith in broadcast TV," said Sandy Grushow, chairman of Fox Entertainment Group. "Our economic model is under serious strain."

While the networks have expanded the repurposing of shows on cable and stepped up placement of advertisers' products in shows to further amortize production costs in an uncertain advertising environment, executives concede that neither strategy may be a long-term solution to their dimming profit picture. At the annual Television Critics Association summer press tour in Pasadena, Calif., last year, many network executives touted repurposing, but the practice has not risen to the level many had hoped for.

"Last year we were looking for a ray of hope, but as it turned out repurposing has not been all that helpful in bringing in additional revenue," Grushow said. "The value so far has only been promotional—presenting an opportunity for people to see a show [on cable] if they missed it on Fox."

Repurposing has worked well for a handful of shows, including Dick Wolf's *Law & Order* franchise, whose three series air many times



Two shows in one? By filming a kids-oriented spinoff of *Eight Simple Rules*, ABC theoretically could lower costs.

weekly on NBC, A&E, USA and TNT.

But of the more than 35 new shows that will premiere on the broadcast networks this fall, only two are expected to be repurposed on cable. CBS negotiated a discounted license fee on *Robbery Homicide Division* in exchange for allowing producer Studios USA to air same-week repeats of episodes on USA Network. Fox worked out a similar deal on the drama *Fastlane*, which Warner Bros. is expected to repurpose on a cable network, most likely sibling TNT.

At this year's summer press tour, which concluded last Friday, product placement was the new buzzword. Grushow, whose network has featured product placements on its new reality series *American Idol*, excitedly talked about the potential of digitally interchanging placements of several brands within a show. Yet the Fox chief cautioned that product placement alone will never bring in enough new revenue to off-

set the networks' fast-rising production costs.

"Product placement feels a little bit like repurposing felt last year at this time—that somehow it is the panacea that is going to cure all the economic ills of the industry," Grushow said. "I just don't think that's the case. I think what we're looking at is a drop in the bucket."

Leslie Moonves, CBS Television president and CEO, noted that product integration works well in reality programming but not with scripted dramas and comedies, where "it doesn't fit as easily." Moonves said that while the network has had discussions with automakers about having some characters (such as David Caruso's on the new spinoff drama *CSI: Miami*) drive particular cars, he does not expect product placement to bring substantial incremental revenue to CBS.

Jeff Zucker, president of NBC Entertainment, said his network has not "figured out the proper balance yet" regarding product placement, adding that he is concerned the practice could "cannibalize" the commercial advertising base. NBC has made a few deals for product placements on the reality shows *Lost* (which aired last fall) and *Dog Eat Dog*.

In addition to repurposing and placements, what else can the networks do to balance out their escalating programming bills? Susan Lyne, president of ABC Entertainment, offered a concept that some on the studio side say could work with the right show. Lyne said ABC is looking into the possibility of shooting episodes of a show for the broadcast network and an ancillary show for its cable network, ABC Family, at the same time. Hypothetically, the concept could work with a show like the new comedy *Eight Simple Rules*. The show, which stars John Ritter and Katy Sagal as parents raising two teenage daughters, would be shot with the entire cast for ABC, and a spinoff featuring the daughters could be shot at the same time for ABC Family. Production costs could be amortized, and each show could drive viewers to the other. "If I spent a night at it, I could come up with a way to do this with most of our current shows," Lyne said.

David Grant, president of Fox Television Studios, said the synergy available at Walt Disney Co. between its network and cable properties would make filming two shows at once easier to do than at other networks. Grant thinks the concept would be more feasible with reality than scripted shows. "We taped 1,200 hours for *Temptation Island* and only aired 80," he noted.

One top studio executive, who requested anonymity, said the savings would not be that substantial from producing two shows at once because crews would have to be paid for their extra time. The executive said the concept should only be tried with a show that is already a hit, to minimize the risk. ■

Welcoming the Old Guard

Buyers believe AOL Time Warner's new managers can make synergy work

THE MARKETPLACE By Lisa Granatstein and Megan Larson

With AOL Time Warner's "old media" guard back in charge of management, advertisers are hoping that the world's largest media company—whose disparate properties include CNN, *Time* and *People*, America Online, the WB, HBO and the Warner Bros. film studio—can finally prove the sum is greater than its parts.

Since the merger was announced in January 2000, many AOL Time Warner executives have touted grandiose cross-platform advertising sales strategies. But those promises largely have failed to materialize, given the complexity of such deals and the clash of two corporate cultures and business models, compounded by the dot-com bust and the economic downturn.

Last week brought more bad news: a probe by the Securities & Exchange Commission of AOL's advertising accounting practices, and record lows in the company's stock price. Right now, the poster child for media synergy appears on the verge of being torn apart.

Following the exit two weeks ago of COO Robert Pittman, Time Inc. CEO Don Logan was elevated to chairman of the company's new media and communications group and HBO CEO Jeff Bewkes became chairman of the entertainment and networks group. Both executives report to chairman/CEO Richard Parsons.

"We had a lot of successes...but it was difficult. We didn't hit the targets we projected," Logan (who now oversees subscription businesses Time Inc., AOL and Time Warner Cable) said of the lofty expectations for cross-platform deals. "We are going to have a centralized sales effort. We'll refocus it, tighten it up, build on what we've learned and go forward."

While there have been problems of leadership and collaboration at AOL, there are also "some media people who still completely misunderstand how to develop integrated marketing programs," said Peter Gardiner, Deutsch executive vp/director of media services. "It's not a magic potion. It's a development process. It's about partnering and developing programs."

The cross-platform sales unit—the Global Marketing Solutions Group—was headed by AOL executives who often bypassed (and there-

by alienated) agencies by going straight to the client, a practice not shared by other Time Warner units. "The guys at Time Inc. have superb relationships with [ad agencies], and [ousted Global Marketing Solutions chief] Myer Berlow was not the right guy to run the effort," said David Verklin, CEO of Carat North America. "It should have been driven from the Time Inc. side, not AOL."

Tim Spengler, executive vp/director of national broadcast for Initiative Media North America, added that AOL's discounting of bundled "spots and dots" was not enough. "It doesn't come down to price if there is a deeper relationship there," Spengler said.

Synergy on the content side is seen as equally vital to AOL's recovery. To get advertisers more interested in the AOL service, the new cadre of executives needs to find better ways to organically integrate the rest of the media giant's content, rather than the forced alliances made under Pittman's watch. It's widely believed that Logan, who has built up considerable loyalty at Time Inc. after 41 consecutive

quarters of earnings growth, will more successfully encourage collaboration across divisions.

But such collaboration, notably with AOL, won't come easily. Jamie Kellner, chairman/CEO of Turner Broadcasting System, which includes the WB, points out that handing over TV content to reuse in some fashion on AOL will probably generate complaints from TV stations or cable operators who feel that such content should remain exclusive to them. But Kellner added he is more than willing to try. "It is not just about sales, but about creativity," he said. "And from a creative standpoint, we have not fully developed our skills...We are at the early stages of doing something."

On the print side, "we just need to pick some directions and show this can be done," said Ann Moore, Time Inc.'s new chairman. Moore said Time Inc. products could be better integrated with AOL. "AOL could apply the model that HBO and Time Inc. use for building quality products, and [the online service] has the advantage of three revenue streams [advertising, subscriptions and ecommerce]. Shame on us if we can't make this work." ■



Can Logan generate synergy where Pittman failed?

explore that identity."

The headliner of VH1's new slate is *Osbournes* knockoff *Liza & David*, in which aging singer/actress Liza Minnelli and husband David Gest will allow VH1 cameras to follow them. *Liza & David* premieres in October. Also in October, VH1 will borrow the concept behind TLC's popular *Trading Spaces* with *Rock the House*, in which a music star redecorates a fan's house. In November, VH1 rolls out *Music Behind Bars*, showcasing incarcerated musicians; and in December, the retrospective *I Love the '80s* will debut. Meanwhile, *One Hit Wonders*, a look at the music world's flashes in the pan, premieres today.

Separately, Graden said that nine MTV series and specials have been renewed for fall, and that five new previously announced series will roll out in October and November. —Megan Larson

Viacom Mum on Details Of Letterman Promotions

Viacom properties in coming months will ramp up their promotion of CBS' *The Late Show With David Letterman*, but executives will not discuss any details of how the show will be promoted across CBS, MTV, VH1, Nickelodeon, TNN, local TV and radio stations, and thousands of billboards around the country. A CBS exec said no details will be forthcoming due to concerns about possibly stirring up competitive jealousies among producers of other shows on Viacom networks.

Leslie Moonves, CBS Television president/CEO, noted last week that while increased promotion of *The Late Show* began during the NCAA basketball tournament on CBS in March, a bigger promotional push for the Letterman program is planned. "We're working on all sorts of schemes," Moonves said.

Moonves also said that Letterman's attorney, during negotiations to renew the host's contract, requested that CBS slot the new drama *CSI: Miami* at 10 p.m. Letterman has said that CBS' 10 p.m. shows have not drawn enough viewers into late local newscasts, which lead into his show. "We did not guarantee that to them in the contract, but clearly it was something that we thought about," Moonves said. (continued on page 8)

Sending D.C. a Clear Signal

Clear Channel's Michaels exits radio division in apparent nod to Capitol Hill

RADIO By Katy Bachman

Embattled radio giant Clear Channel Communications watched its stock price whipsaw last week, tanking on the news that controversial radio group CEO Randy Michaels was being shifted to a new-technologies unit, then stabilizing by week's end. The consensus is that Michaels was a political liability that Clear Channel could ill afford to carry as the company's radio operations come under intensified scrutiny in Washington for questionable business practices, many of which Michaels spearheaded.

Clear Channel initially lost about \$4 billion in market value on the news of Michaels' removal. Some analysts questioned why the company made the move without a successor in place. But after CC moved up its quarterly-earnings conference call by a week, the stock recovered a bit and analysts largely stopped commenting on the Michaels matter.

"Michaels has done an incredible job of building the radio company and its unparalleled assets," said Mark Mays, COO of the parent company and acting CEO of the radio unit. "There has not been an event or a poor performance that has led to this mutual decision, which has been contemplated a long time."

With Michaels at the helm in radio, CC has drawn increasing criticism from Capitol Hill, culminating in a Justice Department investigation into the division's aggressive business practices. Sen. Russ Feingold (D-Wis.) has proposed legislation that would outlaw some of the practices in question. On Michaels' watch, the San

Antonio-based company has been accused of everything from manipulating the music business in pay-for-play schemes to animal cruelty for an on-air stunt. In response, CC recently set up a political action committee and pressured employees to contribute to it.

So was it time to find a scapegoat to send a clear message to the Hill that the controlling Mays family's conservative corporate sensibility is back in charge at CC? Some believe so. "Michaels had become a political liability," said one top radio industry analyst, who spoke on condition of anonymity.

The search for a new radio CEO, which Mays said will take six to eight weeks, is likely to yield a chief with a much more subdued style. "Clear Channel Radio did not have a CEO—it had a morning man," quipped one competing radio executive.

Possible candidates include Clear Channel Radio COO John Hogan; Kenny O'Keefe, former COO of AMFM, who was Michaels' No. 2 for a year following the CC-AMFM merger; Tom and Steve Hicks of investment firm Hicks, Muse & Tate, which holds a significant interest in CC; and former AOL exec Bob Pittman. ■



Mays: Running radio group as interim CEO.

Prime-Time Dysfunction

New Fox sitcom *The Grubbs* seen as too harsh; producers tweaking scripts

TV PROGRAMMING By Alan James Frutkin

At a time when family comedies are making a comeback, one fall entry, Fox's *The Grubbs*, is standing out as an anti-family comedy. Starring Carol Kane and Randy Quaid as downwardly mobile parents who hold few—if any—expectations for their two sons, the series finds Fox again pushing the envelope of propriety. So much so that the series' producers are slightly toning down the scripts.

In a post-Sept. 11 environment, when viewers may still want comforting content, some

buyers suggested that impropriety could work against the show. "I'm not sure America is ready to laugh at itself," said Stacey Lynn Koerner, senior vp/director of broadcast research at Initiative Media.

Not all members of the ad community share that view. "To a degree, all the talk about 9/11 as it regards TV viewing has been overblown," said Steve Sternberg, senior vp/director of audience analysis at Magna Global USA. "People's viewing habits haven't changed all that

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or Music Program – Billy Joel.

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or a Movie – Carrie Diana Rigg.
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TARGET STARS ON ICE

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Choreography.

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Media Wire

On its fall schedule, CBS scheduled *CSI: Miami* on Mondays at 10 p.m. and also placed three other new dramas—*Presidio Med*, *Without a Trace* and *Robbery Homicide Division*—in the 10-11 p.m. hour. —John Consoli

Playboy Channel to Launch On XM Radio in September

XM Satellite Radio said last week it will offer subscribers its first premium channel, Playboy Radio, through a revenue-sharing deal with Playboy Enterprises. The channel will be available on Sept. 3 for \$2.99 per month on top of XM's monthly subscription fee of \$9.99.

Programming for the new channel will be based on the sex advice show *Night Calls*, which airs on Playboy's premium cable channel.

XM is also reshaping its 100-channel lineup. On Aug. 26, the satellite service will introduce an audio books and radio drama channel, a Radio Classics channel and services dedicated to Easy Listening, Neo Soul and Urban Hip-Hop. Other channels will be eliminated, including Club 82 XM News. XM CEO Hugh Panero said the company will have 200,000 subscribers (up from the current 136,718) by the end of the third quarter and 350,000 by year's end. —KB

Rodale's Crow Appointed Primedia Editorial Director

Elizabeth Crow, most recently editorial director of Rodale, last week was named to the new position of executive vp, editorial director for Primedia's consumer magazines and media group. The division has 150 titles, including *New York* and *Seventeen*.

Crow, who will start on Aug. 21, will report to David Ferm, president of Primedia's magazines and media division. As editorial director, Crow will also oversee the development of magazine content for the Web and television. While the editors in chief will report to Ferm, "on an operational, day-to-day basis they will listen to me," Crow said.

The veteran editor's experience has ranged from editor in chief of Condé Nast's *Mademoiselle* to president/CEO of G+J USA. —Lisa Granatstein



The Grubbs, starring (from left) Cera, Brian Sites, Quaid and Kane, premieres in November.

much." Sternberg also noted that although *The Grubbs* portrays an atypical family, Fox built its name on that ilk of show, ranging from *Married...With Children* to *Titus*.

But *The Grubbs* may stretch even Fox's definition of atypical. In the series pilot, 13-year-old Mitch Grubb (Michael Cera) comes home from school, in love with his substitute teacher. To impress her, he wants to read, a desire with

which his parents take umbrage. "My teacher says reading will improve our lives," the boy offers. Kane's character responds: "Well, you're teacher is a meddlesome little bitch." Such realism may fly on pay cable, but on network TV?

"We're going to tone that down," Joshua Sternin, an executive producer on the series, said last week, adding that the line misrepresents the character's motivation. The dialogue, Sternin said, should suggest Kane's character resent the teacher—not her son—for implying she's a bad mother. Several other reshoots of *Grubbs* scenes are planned, Sternin said.

The Grubbs is produced by 20th Television, Universal Television, Sternin/Ventimilia Prods. and Granada Entertainment. It's based on Granada's Brit-com *The Grimleys*, which is even bleaker than *The Grubbs*. By centering the show around Mitch, Sternin believes *The Grubbs'* message ultimately is one of hope. "We'll never slip into the saccharine," he said. "But viewers will realize that this is about a bunch of people who are trying as best they can." ■

Cable Upfront to Top \$4.4B

Larger-than-expected budgets filled networks' coffers, tightening 4th-Q scatter

THE MARKETPLACE By Megan Larson

Thanks to its ever-increasing pool of ad inventory, basic cable brought in between \$4.4 billion and \$4.8 billion in this year's upfront. That's a 10 percent to 20 percent pop over the \$4 billion netted in 2001. And while the post-upfront number varies depending on whom you talk to, most sales executives agree that cable is in a good inventory position for fourth-quarter scatter.

"It is too soon to tell, but I think [scatter] will be solid enough to put pricing ahead of the upfront," said Bruce Lefkowitz, executive vp of ad sales, entertainment at Fox Cable Networks.

Though the broadcast networks are banking on fourth-quarter cancellations, most of their avails for the '02-'03 season moved in the upfront, which leaves little to sell in scatter.

Mark Lazarus, president, ad sales for Turner Sports and Entertainment networks—which booked about 70 percent of their access and prime-time avails in the upfront—said broadcast inventory "will probably be pretty expensive; therefore there will be an opportunity for some of the broader cable networks to step in."

"We had a strong upfront. The advertising marketplace is back to where it was in 2000," said Bill McGowan, executive vp, ad sales for Discovery Communications. According to Kagan World Media analysts, the cable mar-

ketplace will take in around \$4.6 billion. That figure could be lifted to \$4.8 billion by a few remaining deals being negotiated by some smaller networks. Arlene Manos, president, Rainbow National Network ad sales, said she is confident the overall number is on the high side based on the fact that her networks Bravo, MuchMusic and AMC booked 20 percent more dollars over last year.

Chris Geraci, OMD USA's director of national TV buying, put the total at \$4.4 billion last week; but Tim Spengler, executive vp and director of national broadcast for Initiative Media North America, was more generous. "A lot of budgets were up," said Spengler. "Turner, Lifetime, USA and lots of little networks wrote more money." Cost-per-thousand rates were all over the board, with the larger nets writing more volume deals, and niche nets—E!, Comedy Central and MTV—securing high-single-digit CPM increases.

Though it rattled the competition when USA rolled back prices in exchange for volume early in June and Lifetime discounted, the strategy didn't seem to hurt either network. USA wrote around 30 percent more dollars than last year. Lifetime's executive vp of sales Lynn Picard added, "You have to play to win, and for us to win we had to get our money." ■

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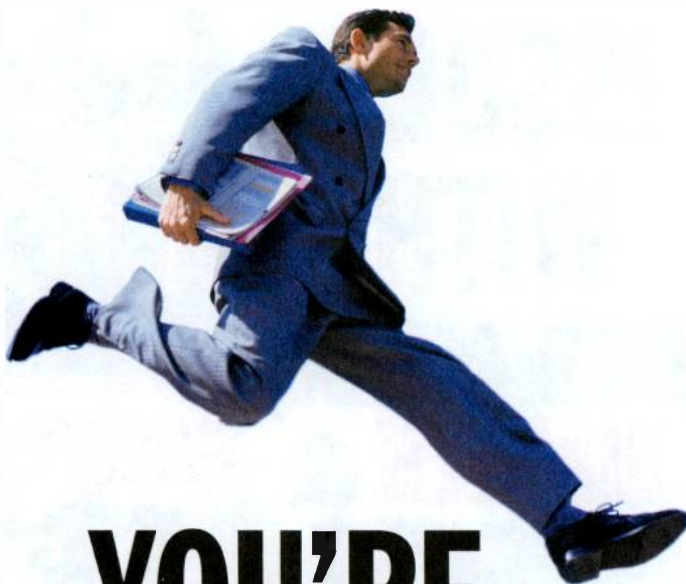
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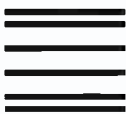
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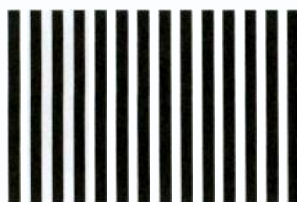
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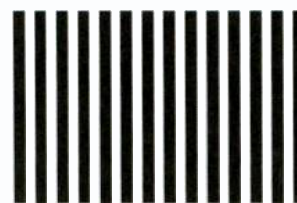
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Out-of-Court Settlement

Ratings, sales improving as Court TV moves away from trials, acquired shows

CABLE NETWORKS By Megan Larson

After three years of trying to distance its prime-time lineup from the epic—O.J. Simpson—and not-so-epic trials that once consumed its schedule, Court TV has worked to redefine itself in the evening with original series, documentaries and movies that outline the criminal-investigation process.

And though media buyers said the network's brand still needs some buffing, improvements in the schedule and a new executive vp of ad sales, Charlie Collier, have attracted new advertisers and helped grow ad revenue 50 percent year-to-date over last year. "Audiences have been growing...and due to a change in sales management they have begun to take a fresh look at the programming and are working hard to be cooperative, creative and make the client feel comfortable," said Aaron Cohen, director of broadcast at Horizon Media.

Court TV's programming transformation, directed by CEO Henry Schleiff, began with acquired crime dramas such as *Homicide* and *Profiler*. It has evolved to include a spate of original programming, including the signature *Forensic Files*, which averages a 0.9 rating (delivering 630,000 households in the network's 72 million subscriber universe); the nightly documentary showcase *The System*; and, most recently, *Dominick Dunne's Power, Privilege and Justice*. The latter premiered in June with the highest rating for an original program in Court TV's history and averages about a 1.2 rating (856,000 households), according to Nielsen Media Research data.

"We have really fine-tuned our programming with the new tagline, 'Join The Investigation,'" said Art Bell, executive vp of programming and marketing. "We are about the investigation, the solving of the crime."

Joining Court TV's lineup in the fourth quarter will be *Body of Evidence: From the Case Files of Dayle Hinman*, a real-life profiler, as well as a second original film, *The Interrogation of Michael Crowe*. Like the network's first original, *Guilty by Association*, which premiered in March with a network-record 1.5 rating (1 million households), *Crowe* is based on one of the many documentaries that Court produces each year.

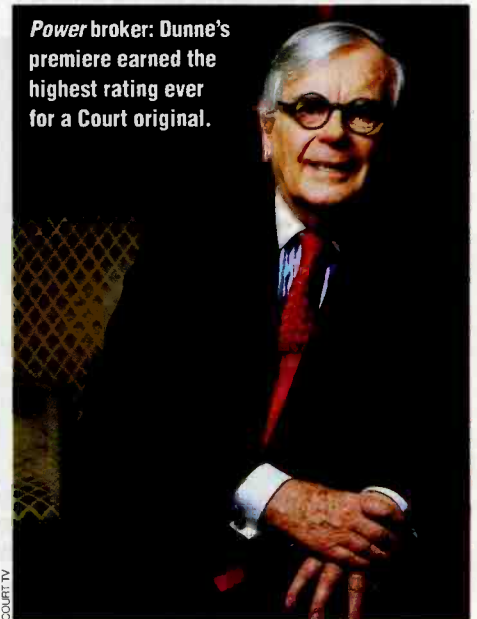
"Some advertisers still have content issues, but that group is getting smaller," said Kris Magel, national broadcast director at Optimedia International. "In general, it's more of the socially conscious programming, like *Safety Challenge*, that is attractive to my clients, but

their numbers are popping, which puts Court TV on the radar screen of a lot of general-market advertisers." (*Safety Challenge*, a biannual special produced with *Ladies Home Journal*, offers parents and kids a variety of safety tips.)

Court's distribution has increased slowly but steadily, and ratings continue to rise each year. In the second quarter, for example, Court TV's prime-time numbers grew 17 percent to a 0.7, while household delivery increased 53 percent to 526,000. Meanwhile, the adults 18-49 demo grew 31 percent to 267,000, and the adults 25-54 group grew 38 percent to 325,000.

Though the network was not quite finished with its upfront business as of last week, Court

Power broker: Dunne's premiere earned the highest rating ever for a Court original.



sold twice as much inventory as last year, at CPMs that were flat to slightly positive, and attracted 50 new advertisers so far this year, Collier said. "There are so many ways to marry the client's product with investigation," he said, noting a recent deal with Warner Bros. to promote the upcoming Clint Eastwood film *Blood Work*. "And as an 11-year-old network that is still growing, it is a great opportunity from an ad-sales perspective because we have the feel of a start-up but proof of a track record," he added.

However, as much as Horizon's Cohen likes the schedule changes, he wants even greater distance from the court. "The name hurts them more than helps them," said Cohen. "They are more about achieving justice. Maybe they could rebrand?" ■

Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

RADIO

Urban, Sports Formats Tighten Ratings Races

BY KATY BACHMAN

Arbitron's Spring radio ratings are showing an increasingly niched marketplace, particularly in the top three markets. There are fewer big stand-out stations, and more stations pulling 3 percent and 4 percent of the radio audience.

Take New York, for example, which currently is hosting one of the fiercest radio battles in recent history as Emmis Communications and Clear Channel duke it out for the young, 18- to 34-year-old Urban listener. Just one week into the Spring survey (March 28-June 19), Clear Channel launched WWPR-FM, putting the final nail in the Jammin' Oldies format's coffin. The company pulled out all the stops for the launch, playing 10,000 songs commercial-free and hiring Doctor Dre and Ed Lover, former hosts on Emmis' WQHT-FM. The station's successful launch got it to fourth place in the overall ratings, just one-tenth of a share point behind No. 2-ranked WQHT.

"The audience now has a choice," said Michael Saunders, program director of WWPR, who added that he believes the market can support two stations playing Hip Hop and modern R&B. To keep listeners WWPR is broadcasting commercial-free for at least an hour four or five times a day.

WQHT took a big hit, sliding to a 4.3 from a 6.1. Judy Ellis, the outlet's vp/general manager, said time will tell if WWPR erodes her station's audience. "Anything new that is commercial-free is going to get immediate interest, and those two things go away quickly," said Ellis. WQHT's *Star and Buc Wild* still holds the No. 1 morning show among Urban listeners.

Sports radio, a low-ratings format that's a billings bonanza, continues to heat up as ABC Radio works to establish its ESPN Radio brand in both New York and Los Angeles.

In New York, ABC's ESPN outlet WEVD-AM has yet to garner enough audience to make the ratings book; while Infinity Broadcasting's News station WCBS-AM, which outbid ABC's Talk outlet WABC-AM for rights to Yankees baseball broadcasts, jumped to a 3.3 from a 2.6 overall share and surged in evenings to a 4.9



KWPR morning man Big Boy is challenging L. A.'s a.m. incumbents, one of several tight battles for share in major markets.

from a 1.9. Infinity's dedicated Sports outlet WFAN-AM, which carries the Mets, was also up, to a 2.7 from a 2.4.

In Los Angeles, ABC's KSPN-AM got on the board for the first time, with a 0.3 overall share. The station continues to shed ESPN Radio network programming for more local fare. Afternoon drive, hosted by Joe McDonnell and Doug Krikorian, pulled the biggest numbers for the station. Erik Braverman, program director for KSPN, hopes the recently launched new local show between 1 p.m. and 4 p.m., *The Todd Donoho Show With Dave Stone*, will help drive more ratings momentum for the station. ABC's ESPN Radio station in Chicago, WMVP-AM, took the lead over Infinity's WSCR-AM for the first time, with a 1.2 compared to WSCR-AM's 1.1.

Los Angeles is always competitive, but this

Spring it's tighter than ever. Emmis' KPWR-FM is at the top with a 4.9 but is only tenths of a point ahead of No. 2-ranked KSCA-FM, No. 3 KROQ-FM and No. 4 KIIS-FM. In mornings, it's a similar story, with the exception of KSCA's Renan, the breakaway ratings leader with 7.9 share. The race for No. 2 remains tight with *The Steve Harvey Show* on KKBT-FM at No. 2 with a 5.1, followed by *Big Boy's Neighborhood* on KPWR with a 4.7.

In Chicago, News and Talk stations are 1-2-3, with Tribune Broadcasting's sole radio station, WGN-AM, solidifying its lead at the top with a 6.4 overall share. More than a point behind WGN is ABC Radio's WLS-AM, where afternoon drive numbers grew to a 5.9 from a 4.9, landing the Talk team of Roe Conn and Garry Meier in first place. In third place is Infinity's WBBM-AM with a 4.9 share of the audience, just one-tenth of a share point behind WLS.

TV STATIONS

Swanson's Move Shakes Up Top-Market Outlets

Viacom TV has upped the ante in local TV, and the competition between local stations—especially in the nation's top three TV markets—promises to heat up.

With the recent hiring of Dennis Swanson as executive vp/COO of Viacom's TV group, coupled with tens of millions invested in the past year for news resources, talent and syndication, Fred Reynolds, president of Viacom TV Stations Group, now believes he has the winning combination. "We need to spend what it takes to win," said Reynolds. "A year ago we were outgunned on the street. Today we're at parity."

Viacom, which owns 20 CBS affiliates, 18 UPN affiliates and 1 independent, had to do something. Its local news has lagged behind the other major affiliates for years, dragging Viacom's revenue rank to fifth place in New York and Chicago and fourth place in Los Angeles.

At stake are hundreds of millions of dollars. "There is \$100 million in free cash flow available in New York. In Los Angeles, it's about \$75 million, and in Chicago, another \$75 million," said Mel Karmazin, COO of Viacom, during the company's second-quarter conference call last week.

But Viacom's TV competitors don't intend to relinquish their positions. Within hours of

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Swanson's exit from NBC, the GE-owned network began to make its own moves to batten down the hatches. Frank Comerford replaced Swanson as president/gm of WNBC, the company's flagship in New York. Days later, he named Dan Forman to the new post of senior vp of news and stations manager, giving Forman wide responsibility for WNBC's news programming, operations and engineering.

Over at Fox Television in New York, WNYW is entering the fray, announcing last week it will add newscasts at 5 p.m. and 6 p.m. to go with its top-rated newscast at 10 p.m.

There will be more shake-ups throughout the local station ranks since Swanson has been picking up the phone and stealing executives with whom he has worked in the past. Swanson declined to comment.

Even before Swanson's hire, Reynolds had pulled out the checkbook to bring in major talent for the company's newly created duopoly in Los Angeles, including the poaching of anchor Laura Diaz from KABC. The next step will be to merge the news staffs of both stations, a move that one source said would result in staff cuts of more than 40 percent. A KCAL representative declined to comment on layoffs.

Paying for major league sports teams is a big part of the equation. In New York, WCBS has the Yankees; in Los Angeles, KCAL has the NBA Lakers, baseball's Angels and the NHL's Mighty Ducks. Also expect a lot of cross-promotion among Viacom's TV and radio, and its outdoor and Blockbuster arms. "Once we have the product, we can promote the heck out of it," said Reynolds. "We're clearly advantaged there." —KB

ORANGE COUNTY, CALIF. MAGAZINES

Tale of Two Tilting Titles

Two monthly regional magazines in Orange County, Calif., with similar titles and appearance, are confusing both readers and advertisers in their efforts to cover the huge market just south of Los Angeles.

Area media buyers and their clients said they can't distinguish between *Coast* magazine, a free, controlled-circ, 11-year-old monthly



Bi-Coastal: The rival regionals are wrangling over similarities in size and look, leaving some advertisers and readers confused.

owned by Freedom Communications, and privately owned *Orange Coast* magazine, a 28-year-old subscription-based monthly. Originally an oversized tabloid called *The Coaster* when it launched in 1991, *Coast* has evolved to resemble *Orange Coast* in typeface, paper stock, size and editorial content.

"They found that to survive in the marketplace, they could take a winning product and

duplicate it," said Ruth Ko, owner and publisher of 46,700-circ *Orange Coast*.

The scuffle between the two titles has escalated to involve local business owners—many of whom recently published a petition in the *Orange County Business Journal* requesting that *Coast* change its title—and numerous attorney-drafted compromises rejected by both sides.

While the magazines both target Orange County's upscale residents, their distribution differs. *Coast* owner Freedom, which also owns the 300,000-circ daily *The Orange County Register*, distributes 44,500 free copies of *Coast* to the driveways of the most affluent areas of Orange County.

Ko said differences in delivery have not resolved the confusion. She added that her magazine receives on average three to four calls per day for *Coast* employees and has received about 50 letters within the last year and a half from confused readers and advertisers.

Christopher Schulz, publisher and COO of Freedom's Orange County Register Magazines,

which also publishes *Orange County Home* and *Golf Extra* magazine, said he and his staff have received no misdirected phone calls or letters from readers or advertisers.

"We negotiated [last fall] in good faith with *Orange Coast* magazine to put a modifier in the name," said Schulz, who said those negotiations broke down and *Coast* no longer has any intention of changing its name. "Obviously



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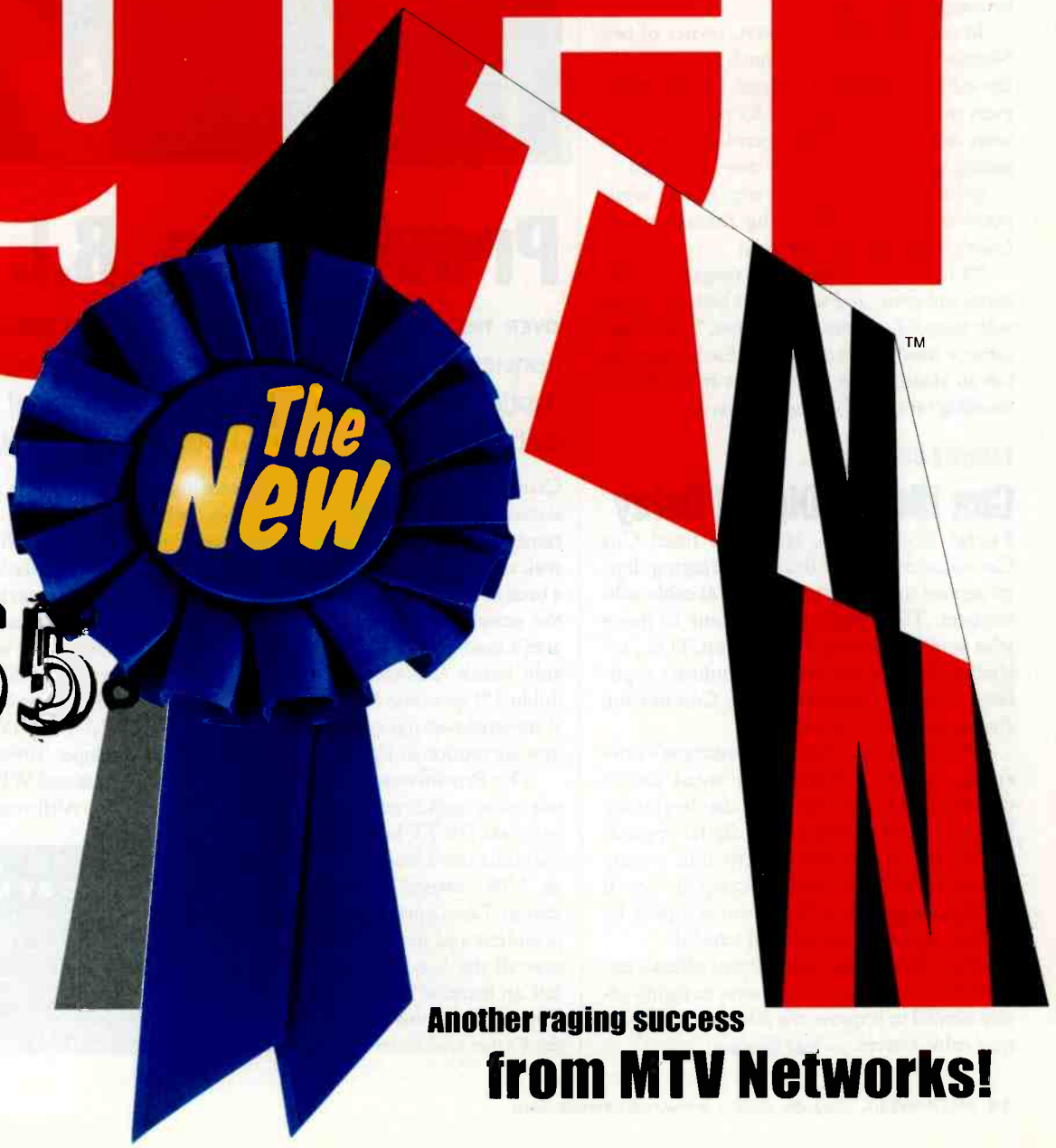
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Market Profile

BY EILEEN DAVIS HUDSON

there's a similarity in the names, but they are different products in their execution," he added. He pointed to *Coast's* focus on the arts and common use of graphics or illustrations on the cover as being distinct from *Orange Coast*.

That claim hasn't swayed Ko, who is now running an ad campaign in the *Orange County Business Journal* that includes an image of a *Orange Coast* reader using *Coast* to line the bottom of her bird cage. The ads are regarded by *Coast* and its allies as a smear campaign.

Peter Blake, owner of the Peter Blake Gallery in Laguna Beach, Calif., has advertised monthly in *Coast* for two years. "There may be confusion with the titles but not between the two magazines," said Blake.

In contrast, Wes Scarberry, owner of two Newport Beach-based personal-training facilities called 20 Minute Workout, has advertised every month in *Orange Coast* for one-and-a-half years and has consistently found his customers mixing up the title in which they saw his ad.

Schulz said much of *Orange Coast's* argument stems from Ko being threatened by *Coast's* larger parent company.

"A half-dozen well-heeled magazines have come and gone, and we haven't had a problem with them," Ko countered. Rather, "*Coast* magazine is treading on my brand. Each magazine has to stand on its own. Right now, they're standing on mine." —*Aimee Deeken*

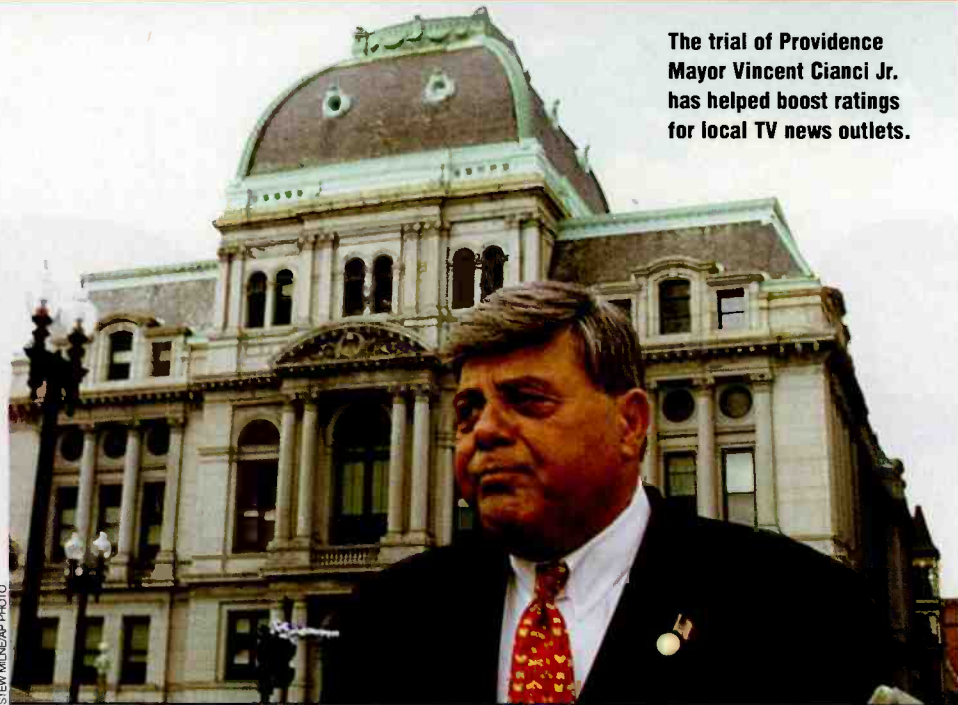
FAIRFAX COUNTY, VA. CABLE

Cox Hit for Digital Delay

Fairfax County, Va., last week fined Cox Communications for delays in bringing digital service to the county's 230,000 cable subscribers. The jurisdiction is home to many who work in nearby Washington, D.C., including the nation's top cable industry regulator, Federal Communications Commission chairman Michael Powell.

The northern Virginia jurisdiction's governing Board of Supervisors voted unanimously to fine Cox \$2,000 a day beginning July 22 for slow work on the digital upgrade and a high-speed network to link county schools and offices. Cox can recoup the fines if the digital upgrade is 95 percent complete by next spring—one year behind schedule.

The company said government officials initially denied its engineers access to rights-of-way needed to improve the 20-year-old, 9,000-mile cable system. —*Todd Shields*



The trial of Providence Mayor Vincent Cianci Jr. has helped boost ratings for local TV news outlets.

Providence, R.I.

OVER THE PAST 18 MONTHS, PROVIDENCE HAS BEEN ROCKED BY THE TRIAL AND conviction in June of longtime mayor Vincent "Buddy" Cianci on corruption charges. A jury found Cianci guilty of a racketeering conspiracy but acquitted him on 11 other charges. A U.S. district court upheld

Cianci's conviction on July 17. Sentencing is slated for September, and Cianci, who remains in office, has announced he will not seek a fourth consecutive term. He has served a total of six terms as mayor. Also convicted in the scandal, which was all-consuming for the area's media outlets, was the former Cianci aide Frank Corrente. The whole case was dubbed "Operation Plunder Dome" by federal investigators during their three-year probe into corruption at Providence City Hall.

The Providence-New Bedford broadcast television market ranks No. 49 in the country, with 600,730 TV households. Its longtime news leader is WJAR, an NBC owned-and-operated station. Lisa Churchville, WJAR president and general manager, says all the local news stations saw an increase in male viewership in the demos as a result of the Cianci trial since none of the

cable news networks carried any coverage of the story.

CBS affiliate WPRI-TV, the market's No. 2 news station, and Fox affiliate WNAC have both experienced several ownership changes over the past five years. In June 2001, Sunrise Television acquired WPRI from Clear Channel and sold WNAC to Providence-based LIN Television because of limits on local ownership. LIN sold WNAC to Manchester, Mass.-based Super Towers Inc. in April and acquired Sunrise and WPRI in May.

Although WPRI and WNAC are not

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / PROVIDENCE

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$84,889,769	\$89,777,614
Outdoor	\$8,224,253	\$7,955,035
Total	\$93,114,022	\$97,732,649

Source: Nielsen Monitor-Plus

Market Profile

owned by the same company, (WNAC is being run under a grandfathered local marketing agreement), they are operated together and share on-air talent. In early January, LIN began co-branding the two stations and introduced a new set, music and graphics for each.

For the duration of the Cianci trial, which started in mid-March and lasted nearly three months, WPRI produced a special 4:30 p.m. newscast. Jay Howell, president and gm of WPRI and WNAC, says that while the newscast was a sizeable capital investment and didn't improve the station's ratings during the time period, "it let people in Providence know we're serious about news."

WPRI hired Steve Aveson in June as its 6 p.m. and 11 p.m. co-anchor with Karen Adams. Adams had solo anchored for six months following the departure of Jim King, who left the station in December. Aveson was most recently a main anchor for Fox's Boston O&O, WFXT. Howell says he is considering expanding WPRI's morning news, presently airing from 6 to 7, but he would not elaborate.

On Aug. 12, WNAC's 10 p.m. late news will expand to a full hour, with the last 15 minutes devoted to a sports-highlight show called *New England Dodge Sports Wrap*. WNAC solo anchor Christine Johnson in January added co-anchoring WPRI's 5:30 p.m. news to her responsibilities. As for programming, WPRI this fall will add *Judge Joe Brown* at 10 a.m. and *Judge Judy* at 4 p.m. WNAC will pick up *People's Court* to air at 3 p.m.; the show is currently on WPRI at 4 p.m. WNAC will also acquire *Dharma & Greg* in syndication this fall.

Howell says LIN has already invested millions into the two stations, including buying new weather-forecasting equipment, hiring several new people and increasing promotions. "We've spent more on promotion in May than we spent in the last year and a half combined," says Howell.

From a programming standpoint, the syndicated show that has altered the market's pecking order is *Everybody Loves Raymond*, which WLWC double-runs from 7 to 8 p.m. WJAR's Churchville admits the show puts up very strong numbers and even ties or beats *Extra!* and *Access Hollywood* on WJAR in the younger demos during the time period. "It's a very viable access market," says Churchville. WPRI wins the time period in households with *Wheel of Fortune* and *Jeopardy!*

Lee Kinberg, director of programming for WLWC as well as for Viacom's duopoly in Boston, CBS O&O WBZ-TV and UPN out-

NIELSEN RATINGS / PROVIDENCE

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4:30-5 p.m.	CBS	WPRI	2.1	5
5-5:30 p.m.	NBC	WJAR	7.6	18
	ABC	WLNE*	3.4	8
	CBS	WPRI	3.3	8
	UPN	WLWC*	2.0	5
	Fox	WNAC*	1.4	3
	Pax	WPXQ*	0.6	1
5:30-6 p.m.	NBC	WJAR	9.2	20
	CBS	WPRI	3.8	8
	ABC	WLNE*	3.4	8
	Fox	WNAC*	2.1	5
	UPN	WLWC*	2.0	4
	Pax	WPXQ*	0.6	1
6-6:30 p.m.	NBC	WJAR	11.3	22
	CBS	WPRI	6.2	12
	ABC	WLNE	3.5	7
	UPN	WLWC*	2.5	5
	Fox	WNAC*	1.9	4
	Pax	WPXQ*	0.8	2

Late News

10-10:30 p.m.	Fox	WNAC	3.4	5
10:30-11 p.m.	Fox	WNAC*	1.6	3
11-11:30 p.m.	NBC	WJAR	14.3	29
	CBS	WPRI	5.2	10
	ABC	WLNE	2.8	6
	Fox	WNAC*	1.1	2
	UPN	WLWC*	1.1	2
	Pax	WPXQ*	0.6	1

*Non-news programming Source: Nielsen Media Research, May 2002

RADIO LISTENERSHIP / PROVIDENCE

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WPRO-FM	Contemporary Hit Radio	9.3	9.0
WPRO-AM	News/Talk/Sports	7.0	3.0
WHJY-FM	Album-Oriented Rock	6.1	6.4
WWLI-FM	Adult Contemporary	6.1	5.7
WCTK-FM	Country	5.1	5.7
WSNE-FM	Adult Contemporary	4.6	4.4
WWBB-FM	Oldies	4.5	5.9
WWKX-FM	Rhythmic Top 40	4.2	3.7
WHJJ-AM	News/Talk	3.9	4.5
WPLM-FM	Easy Listening	2.7	2.8

Source: Arbitron Winter 2002 Radio Market Report

let WSBK, says the station will try to pump up its ratings even more in the fall with the acquisition of top syndicated shows *Will & Grace* and *That '70s Show*. That programming will help fill the void that will be left with the departure of *Judge Judy* and *Judge Joe Brown*. The station will probably put *The Caroline Rhea Show* on at 4 p.m. to replace *Judge Joe Brown*, Kinberg says.

While WLWC does not produce any news itself, in April the station began simulcasting the morning news of its sister station, WBZ. Kinberg concedes the newscast is "a slow build" and is doing about a half a rating point.

WLNE, Freedom Communications' ABC affiliate, is the only Big Three broadcast station not offering local news from 5 to 6 p.m. This fall the station will be losing its 6 p.m.-news lead-in, *The Rosie O'Donnell Show*, which will be replaced with *The Dr. Phil Show* at 5 p.m. WLNE vp/gm Kingsley Kelley says the station has had success with alternative programming at 5 p.m. for the past decade and will stick with the formula. In February 2001, WLNE overhauled its main anchor team at 6 p.m. and 11 p.m. by hiring Wendy Cicchetti and promoting reporter John DeLuca. Cic-

SCARBOROUGH PROFILE

chetti most recently served as a field reporter at WLVI in Boston. WLNE continues to produce news for 24-hour news network Rhode Island News Channel, a joint venture with Cox Communications, which is the market's largest cable operator.

WPXQ, the Pax TV outlet that WJAR operates under a joint sales agreement, is reportedly being put up for sale by the private company that owns it. The market's low-power Telemundo affiliate, WRIW, owned by Viking Communications, may also be on the auction block.

Cable penetration in Providence is 79 percent, significantly higher than the 68 percent average for the top 50 markets, according to Scarborough Research (*see Scarborough chart*). While Cox serves the Rhode Island section of the market, AT&T Broadband bought MediaOne's area systems and now is the main cable service provider for the Massachusetts portion of the DMA.

The Providence Journal, owned by Dallas-based Belo Corp., is the market's largest daily. Its daily circulation for the six months ended March 31 was 164,065, up 2.1 percent compared to the same period in March 2001, according to the Audit Bureau of Circulations. The *Journal's* Sunday circ was 231,000, a 1.2 percent increase over last year. The newspaper is considered a statewide paper and is the largest daily in Rhode Island.

Since the 1990s, the paper has experienced its share of labor-related problems. Most recently, it has been slapped with 46 charges of labor-law violations. A hearing on the charges began in March in Pawtucket, R.I., after some last-minute bargaining with the Providence Newspaper Guild failed to secure a new contract. The Guild represents about 500 editorial, advertising, production and other employees. Its members have been working without a contract since February 2000. The union has subsequently filed numerous complaints with the National Labor Relations Board and has held four byline strikes, the most recent on June 20. *Journal* executives did not return phone calls seeking comment.

Compounding the tensions of the current labor-relations dispute was a deadly shooting spree on June 8 in the *Journal's* production plant that thrust the paper uncomfortably into the national media spotlight. Production plant employee Carlos Pacheco, 38, walked into the paper's production facility, fatally shot a supervisor, then shot another co-worker in the face in the parking lot. He then drove to Warwick, R.I., where he fatally shot another co-worker in his home. Pacheco then

Comparison of Providence

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Providence Composition %	Providence Index
DEMOGRAPHICS			
Age 18-34	31	30	98
Age 35-54	41	38	93
Age 55+	28	32	112
HHI \$75,000+	28	26	91
College Graduate	12	12	99
Any Postgraduate Work	11	9	87
Professional/Managerial	23	22	97
African American	13	4	33
Hispanic	13	6	45
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56	65	118
Read Any Sunday Newspaper	64	74	117
Total Radio Morning Drive M-F	22	24	108
Total Radio Evening Drive M-F	18	19	109
Total TV Early Evening M-F	29	29	100
Total TV Prime Time M-Sun	38	41	108
Total Cable Prime Time M-Sun	13	15	111
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	74	83	111
Read Any Sunday Newspaper	77	85	110
Total Radio Morning Drive M-F	75	76	101
Total Radio Evening Drive M-F	73	74	101
Total TV Early Evening M-F	71	72	102
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	59	63	108
MEDIA USAGE - OTHER			
Access Internet/WWW	62	60	96
HOME TECHNOLOGY			
Own a Personal Computer	68	67	98
Purchase using Internet	37	36	96
Connected to Cable	69	79	115
Connected to Satellite/Microwave Dish	15	8	51

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

Source: 2001 Scarborough Research Top 50 Market Report (August 2000-September 2001)

committed suicide by setting his car on fire, which was found near the T.F. Green Airport in Warwick.

On the Massachusetts side of the market, *The Standard-Times* of New Bedford and *The Herald News* of Fall River serve opposite ends of Bristol County, Mass. While the two do compete to an extent for readers and for advertisers, each is considered the local paper of record in its respective community.

Journal Register Co. owns *The Herald News*, along with small dailies *The Call* in Woonsocket, R.I., *The Kent County Daily Times* in Warwick, R.I., and *The Times* in Pawtucket, R.I. *The Herald News* is focusing its efforts on improving its local coverage, which will include re-

packaging the local news this fall to make room for expanded coverage of the suburbs, says a *Herald News* representative. The paper is also considering returning to zoned coverage, which it dropped a number of years ago.

Ottoway Newspapers owns *The Standard-Times*, along with four weeklies in the DMA. The *S-T* launched a redesign in October 2001 that features a new Utopia typeface and conversion to a narrower 50-inch width and follows a reorganization of the paper's sections in 2000. In early 2001, the *S-T* started a partnership with WJAR which has the paper carrying WJAR's live feeds on its Web page (southcoasttoday.com). WJAR has also set up cameras in the newsroom to enable a station reporter to

Market Profile

broadcast live from the S-T newsroom.

S-T president and publisher William Kennedy says that although the local economy is struggling, things were significantly worse in the recession of the early 1990s.

Other print publications serving the market include weekly business magazine *Providence Business News*, alternative weekly *The Providence Phoenix* and *The Providence Journal's* glossy lifestyle magazine, *Rhode Island Monthly*. Also, a free, Spanish-language weekly newspaper launched in the market about three years ago called *Providence en Español*. Another Spanish-language weekly, *Siglo Veintiuno*, is published in Massachusetts but has a Rhode Island section and is widely distributed in Providence.

Arbitron tags the Providence radio market as Providence-Warwick-Pawtucket and ranks it No. 34 nationally. Clear Channel Communications, which has four outlets in the market, controls the largest percentage of ad revenue in the market at 39 percent, based on an estimated \$21.1 million in revenue in 2001, according to BIA Financial Network (see *Radio Ownership chart on this page*). Citadel Communications, which owns six stations in the market, is a close second with a 35 percent market share in advertising revenue on an estimated \$18.7 million in billings. Aside from these two giants, the Providence radio market is filled with a number of small independent broadcasters.

Bud Paras, vp and market manager for Clear Channel's Providence radio group, says his News/Talk outlet, WHJJ-AM, is becoming increasingly competitive against the format's longtime market leader WPRO-AM, Citadel's News/Talk/Sports outlet and has even surpassed the station in the key 25-54 demo. WHJJ, which for years struggled in the market as a Talk outlet, now attracts listeners with shows such as *Imus in the Morning*.

Hall Communications, based in Lakeland, Fla., owns two radio stations in the market. In June 2001, the company acquired Disney outlet WWRI-AM, changed the call letters to WLKW-AM and flipped the format to Classic R&B. As of Aug. 1, the station's playlist will change again, to Adult Standard fare, says Rick Everett, program director for Hall's Providence stations. Hall's other station, WCTK-FM, is the only Country station remaining in the market. WCTK-FM gm Tom Devoe died in June after a battle with cancer. Everett and general sales manager Tom Wall are handling the gm responsibilities until a replacement for Devoe is named.

Providence-based Video Mundo Broadcasting owns Spanish Top 40 outlet WPMZ-AM. Station gm Tony Mendez notes that while

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 3 FM	20.0	\$21.1	39.4%
Citadel Communications	2 AM, 4 FM	22.3	\$18.7	34.9%
Hall Communications	1 FM	5.5	\$2.9	5.4%
AAA Entertainment	2 FM	4.1	\$2.8	5.2%
Brown Broadcasting	1 FM	3.4	\$2.4	4.5%
Video Mundo Broadcasting	1 AM	0.8	\$0.6	1.1%

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

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Providence County (R.I.): 235,823 Households				
<i>Providence Journal</i>	86,182	114,837	36.5%	48.7%
<i>The (Pawtucket) Times</i>	13,737		5.8%	
<i>The (Woonsocket) Call</i>	12,682	12,583	5.4%	5.3%
Bristol County (Mass.): 204,983 Households				
<i>The (New Bedford) Standard-Times</i>	29,886	33,408	14.6%	16.3%
<i>The (Fall River) Herald News</i>	21,639	23,785	10.6%	11.6%
<i>Attleboro Sun Chronicle</i>	16,876	17,547	8.2%	8.6%
<i>Boston Globe</i>	12,179	21,075	5.9%	10.3%
<i>Taunton Daily Gazette</i>	11,996	11,421	5.9%	5.6%
<i>Providence Journal</i>	11,559	17,260	5.6%	8.4%
<i>The Boston Herald</i>	9,251	5,406	4.5%	2.6%
<i>The (Brockton) Enterprise</i>	5,609	7,683	2.7%	3.7%
Plymouth County (Mass.): 169,601 Households				
<i>The (Brockton) Enterprise</i>	32,074	37,717	18.9%	22.2%
<i>Quincy Patriot Ledger</i>	28,684		16.9%	
<i>Boston Globe</i>	26,541	46,861	15.6%	27.6%
<i>The Boston Herald</i>	16,723	10,830	9.9%	6.4%
<i>The (New Bedford) Standard-Times</i>	5,526	6,273	3.3%	3.7%
Kent County (R.I.): 68,120 Households				
<i>Providence Journal</i>	30,283	45,069	44.5%	66.2%
<i>Kent County Daily Times</i>	4,661		5.8%	
<i>Boston Globe</i>	397	870	0.6%	1.3%
Washington County (R.I.): 46,323 Households				
<i>Providence Journal</i>	16,248	25,099	35.1%	54.2%
<i>Westerly Sun</i>	7,911	8,290	17.1%	17.9%
<i>New London (Conn.) Day</i>	723	938	1.6%	2.0%
Newport County (R.I.): 34,583 Households				
<i>Newport Daily News</i>	13,165		38.1%	
<i>Providence Journal</i>	7,706	13,222	22.3%	38.2%
<i>The (Fall River) Herald News</i>	1,845	2,102	5.3%	6.1%
<i>Boston Globe</i>	396	996	1.1%	2.9%
<i>New York Post</i>	298	368	0.9%	1.1%
Bristol County (R.I.): 19,199 Households				
<i>Providence Journal</i>	8,313	11,400	43.3%	59.4%
<i>Boston Globe</i>	124	291	0.6%	1.5%

Source: Audit Bureau of Circulations

WPMZ is not the only Spanish-language radio station in the market, it is the only one that is programmed in Spanish throughout the day. The Hispanic population is the fastest-growing segment of the market. According to the 2000 Census, more than 50 percent of all school children in the city of Providence come from

homes where the primary language is Spanish.

Lamar Advertising is the dominant player in outdoor advertising in the Providence area. Clear Channel Outdoor, following its purchase this year of AK Media, now controls the outdoor ad business in the New Bedford-Fall River area. ■

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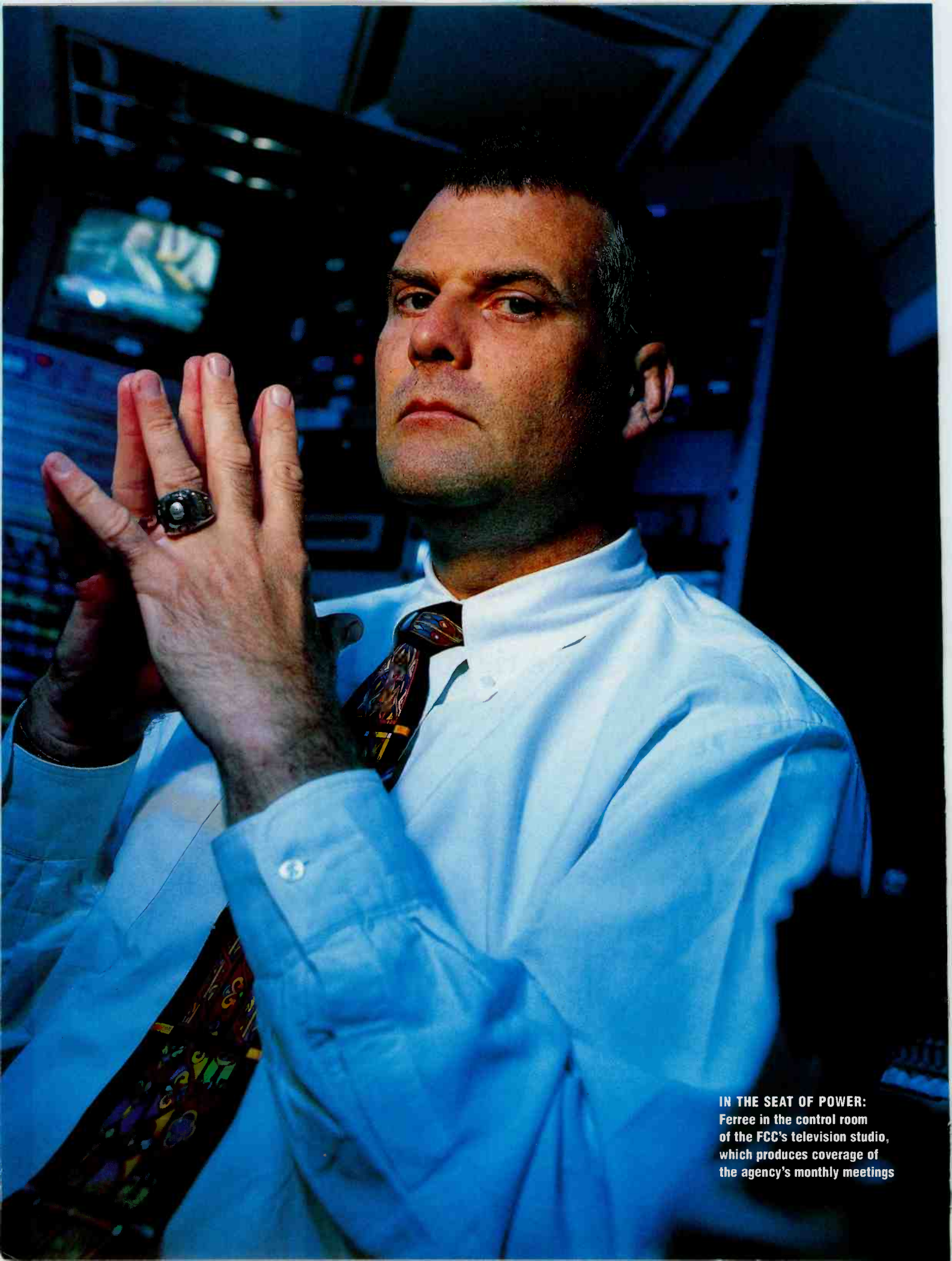
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IN THE SEAT OF POWER:
Ferree in the control room
of the FCC's television studio,
which produces coverage of
the agency's monthly meetings

FCC MEDIA BUREAU CHIEF KEN FERREE FACES THE ARDUOUS TASK OF OVERSEEING THE FUTURE OF MEDIA DEREGULATION. IS THE AGENCY'S ENFORCER TOO MUCH OF A STRAIGHT-SHOOTER FOR THE JOB? BY TODD SHIELDS

THE FCC'S GATEKEEPER

Fifteen months ago, Ken Ferree was a private lawyer engaged in the minutiae of communications law. Today, Ferree finds himself in charge of all media matters at the Federal Communications Commission, placing him in the eye of a potential hurricane of change. His decisions stand to affect the giant media conglomerates even more than the stock market, while he helps to chart new courses for the 2,800-person agency.

The man himself does not appear to be impressed by his newfound prominence. Take, for example, this piece of wisdom he faces each working day in his third-floor office at the agency's Washington headquarters:

*"Lord, my heart is not haughty,
nor mine eyes lofty;*

*"Neither do I exercise myself in great matters
or in things too high for me."*

That's Psalm 131, printed out on plain white paper and Scotch-taped to the desktop hutch beside Ferree's personal computer. The chief of the FCC's recently formed Media Bureau takes the piece of Scripture as a reminder that he's not really in charge—that the big decisions are actually rendered upstairs, in the eighth-floor commissioners' offices. The way Ferree sees it, his job is merely to tee the media ball up for the commissioners to whack with their politically appointed authority.

It's a refreshing view, one that follows the logic of good administrative procedure. It might even be true. And it might be how the process unfolds as the FCC goes about reviewing media ownership restrictions and other rules—regulations that could either lead to yet another wave of consolidation that makes the giants even larger, or to a tempering of acquisitive appetites.

The stakes are high, and the process is murky. So everybody wants to know: Can they take Ken Ferree at face value? Is he really the honest, genial, hardworking, smart and neutral arbiter that he appears to be?

Or, because of those same qualities, is Ken Ferree too straightforward to negotiate the curves and pitfalls of Washington politics?

Ferree certainly believes in being aboveboard, and he is suspicious of those who are suspicious. He blanches when told some critics believe the FCC's unfurling, omnibus ownership rule-making may be a cover for a deregulatory agenda favored by chairman Michael Powell. "I'm a little surprised to hear that," Ferree says, before warming to his argument and declaring that viewpoint "horribly cynical."

That said, Ferree is fully aware that official Washington is one cynical place.

W. KENNETH FERREE, 41, has compiled the kind of high-test resumé that can propel its holder high into the meritocracy. He's Ivy League (Dartmouth College, 1983), holds an M.B.A. (from San Jose State University) and graduated summa cum laude from Georgetown University Law Center in Washington. There, he first encountered fellow student Michael Powell.

After graduation, Ferree landed a prestigious clerkship with the Hon. Harry T. Edwards, chief judge of the U.S. Court of Appeals for the D.C. Circuit. Ferree served his year with Edwards one year before Powell joined on as a clerk for the judge. "There was this Powell guy, again," is how Ferree recalls their occasional encounters in those career-forming years. Powell, of course, went on to federal service, first as an antitrust lawyer and then in 1997 as an appointed FCC commissioner.

Ferree happened into communications law at his first law job, with the big firm Wilmer, Cutler & Pickering in Washington. He soon shifted to the seven-lawyer communications firm Goldberg, Godles, Wiener & Wright. Partners there quickly discovered he could

PHOTOGRAPHY BY MARTIN SIMON

handle complex projects. He was made a partner, the position he held when Powell last year called him to the FCC.

LAW STUDENT, CLERK, ASSOCIATE, partner, bureaucrat. The progression might seem to be that of any of the legions of bright, young thinkers who come to Washington to launch earnest, but unremarkable, legal and public-service careers. Those who know Ferree, however, are struck by his extra dimensions. It turns out this Ivy Leaguer played collegiate football—offensive tackle. It turns out the bureaucrat is an avid motorcyclist. Ferree commutes daily from suburban Fairfax, Va., on his VT1100 Honda Shadow, usually in full leathers. It turns out the biker is also a classical music enthusiast, his office wall bearing a chart that shows the most prominent composers, his office computer emitting a tranquil stream of Schubert during a recent interview.

He brushes off any claim to being a maverick. "It's a pretty routine existence that I lead," says Ferree. His work day begins about 6:45 a.m. or perhaps a few minutes later. He tries to leave by 6 p.m. each day and usually succeeds. No Washington-style, workaholic, "I-was-here-until-X-p.m." chest-thumping for this bureau chief. He goes to the home he shares with his wife, Laura, and two children, ages 6 and 8. He plays piano, shares dinner, helps with homework, helps settle the children into bed. His is, in short, the routine of millions of suburban dads.

He even tries to watch some television—but mainly because his job demands it. Ferree says he lost the argument in his house about whether to keep his cable television service. His spouse and his children argued for; he wanted it gone, but yielded. And anyway, Powell told him that in his job he ought to have some multichannel service. Satellite's out because tall trees surround his home.

So Ferree set out to increase his television-watching. He's made some discoveries. "There's actually some good stuff out there," he says, mentioning Food Network's *Iron Chef*. "Strangely compelling...It was riveting. I don't know if I could watch it every night."

"Maybe I'm missing a lot from not watching TV more," Ferree says.

"I don't have the vaguest notion of how this is going to come out, and that drives some people nuts." FERREE

AN FCC BUREAU CHIEF may not need to watch TV recreationally. But after a string of rebukes by federal courts skeptical of the FCC's restrictions upon media ownership, the bureau chief in charge of media had best be on speaking terms with the law. Ferree indisputably is.

As a private lawyer, Ferree's clients included utilities that challenged the FCC's bid to regulate the rates they could charge cable companies for attaching lines to their poles. He argued the case before the 11th U.S. Circuit Court of Appeals and won there, although the Supreme Court later overturned the decision. Other clients included Optel Communications, which sought to run additional services over existing cable right-of-ways; smaller cable companies; and PanAmSat, which challenged a competitors' exemption from some FCC fees.

"Ken was—and is—just superbright," says Henry Goldberg, a partner at Ferree's former law firm. "He can dig into an issue, a set of issues, and shake it around and come up with the right approach or solution."

The cases gave Ferree plenty of experience, both in the law and at times lobbying in FCC commissioners' offices. The exposure again brought him to the attention of Powell, who in May 2001 tapped Ferree to head the agency's old Cable Services Division. It quickly became



GREGORY R. STALEY

WHAT GETS HIS MOTOR RUNNIN': Ferree, who played offensive tackle for the Dartmouth football team, is a bit iconoclastic. He often commutes to the office on his Honda Shadow but is also fond of classical music.

an open secret that Powell had brought Ferree in to take over a new, consolidated function as head of the Media Bureau—a body that opened for business last March, encompassing the functions of the FCC's former cable and mass-media bureaus.

So far, reaction to the appointment has been favorable.

"He's a very impressive guy," says Jeff Bauman, head of legal and regulatory affairs for the National Association of Broadcasters. "He's very bright and articulate. He is accessible. And he doesn't hesitate to make decisions."

"He is clearly a straight-shooter," adds Cheryl Leanza, deputy director of the public-interest watchdog Media Access Project. "He's very honest about where he's going, which is a tremendous help to advocates."

Even those who request anonymity sing much the same tune.

"He's bright. He's talented. He's hardworking. He seems to be doing a good job," says one communications company lawyer with extensive knowledge of the FCC. And an executive who frequently lobbies high-level FCC officials notes that Ferree "has the chairman's trust."

That trust can be the most important coin in the realm at the FCC. When officials such as Ferree and the agency's five other bureau chiefs make policy recommendations, they make them to the chairman's office. It is the chairman who lobbies the other commissioners—all of them independent-minded, presidentially appointed, Senate-confirmed powers in their own right. And when it comes time to vote on policies, the chairman controls the agenda—nothing moves forward without his OK.

Ferree says he meets face-to-face with Powell several times a week and is in more-frequent contact via e-mail. According to Ferree, the chairman's main advice upon appointing him bureau chief was simple: "Tell me what the right answer is, and let me handle the rest of it."

And there's the rub, in the eyes of more than a few in Washington. Their concern is that Ferree is just an apparatchik for the commissioners. "Will he do a serious, thoughtful job? Is the prime minister going to

tell the king what he thinks he wants to hear, or what he determines is the truth?" asked Jeff Chester, executive director of the Center for Digital Democracy, which opposes media concentration. "I think [Ferree is] basically Powell's pawn...but I would be delighted to be found wrong."

In Washington, finding the right answer can be hard. The policy machinery says, at face value, that it wants the right outcome for the greater public good. But there are usually different levels at play, with turf to protect and egos to be stroked. So while Ferree may be working from the good administration playbook, there's no guarantee others will agree he's done the right thing.

One case in point: In April, Ferree ruled that satellite broadcaster EchoStar illegally required some consumers to procure a second satellite dish to receive all local broadcast channels. He said the company could remedy its fault by providing more notice to consumers.

Within days, Commissioner Kevin Martin, a Republican, and Michael Copps, a Democrat, pounced. The two issued a detailed statement charging that Ferree's action "fails to adequately protect consumers."

"Inconsistent with the statute," the commissioners jointly harrumphed.

They might as well have been saying, "Welcome to the hot seat, Mr. Ferree." The broadside served as a reminder that in a job as prominent as Ferree's, there always are people watching for a slip. So it's no surprise that one person who deals with the FCC reports that Ferree more than once has risen up and stormed out of a meeting, perhaps thinking more as a lawyer confronting an adversary rather than as an official gathering viewpoints.

ON JUNE 17, FERREE made a major announcement that the FCC would combine six different media ownership questions into one large, comprehensive review. The answers the agency reaches will go far in deciding how big media companies grow (*see box*). The FCC will try to decide the rules by next spring. Congress and the courts then will get their chance to overrule the agency.

More than almost all other matters, questions over ownership restrictions tend to polarize Washington's telecommunications policy community. Public-interest advocates and some smaller broadcasters and publishers fear that the FCC under Powell's leadership is determined to gut or eliminate ownership regulations. But they believe they have exerted enough pressure to at least slow any move toward more deregulation.

On the other side of the argument are the Viacom and News Corp.'s and their executives. They see a Republican administration with an FCC that is, inexplicably, slow to revamp what they consider to be outmoded regulations. Some industry lobbyists even say, sotto voce, that Powell is in fact holding the ball until he can read the results of this fall's elections, which could throw control of Congress back to the Democrats.

Ferree talks about the review as a technocrat, not a politician, making it clear the FCC intends its new rules will withstand the judicial scrutiny that has proved so withering. In the past few years, courts have overturned or sent back for further justification at least four

major FCC regulations.

Ferree long has signaled his discomfiture at the defeats. In remarks to the National Association of Broadcasters conference in April, Ferree noted that the judges said the FCC seemed to have plucked its media ownership limits "out of thin air" and that the agency employed "flimsy" and "half-hearted" reasoning.

"That stings," Ferree told the broadcasters. "And I've made a personal commitment not to have a case remanded on my watch with similarly dismissive language."

He sounded similar themes when he unveiled the omnibus rule-making last month. "The court seems to be putting a premium on consistency across rules," Ferree said. He listed other reasons for moving ahead on a broad front, including the similarity of facts underlying each rule-making. For instance, statistics about television come into play when considering the cap on station ownership, as well as when thinking about what radio and TV combinations are permissible in a market. Of the combined review, Ferree says: "Our challenge is to do it once, right."

It all sounds logical. But in Washington, study can be taken for deliberate delay—or even for being deliberately wrong-headed. Ferree's response: He would have them all wait and judge him—and the agency—by what comes out of the far end of the policy process. "I don't have the vaguest notion of how this is going to come out, and that drives some people nuts," says Ferree.

"This is a legitimate, fair-minded look at how markets work [and] how they use media," Ferree continues. "If there are people out there who don't think that's the case, they're just horribly cynical—and wrong."

Yet Ferree acknowledges that official Washington could pose unseen challenges to the process he's overseeing. When asked whether all the FCC commissioners back the single, big rule-making process, he answers yes but notes that such coordination is run through Powell's office. "They have been briefed [and] are on board," Ferree says. Then there's a telling pause, after which he adds: "At least no one has complained to me." ■

ON TOP OF FERREE'S DOCKET:

On June 17, the FCC announced that it would bundle six media ownership rules for a simultaneous review. The agency expects to decide by next spring whether to modify or retain the regulations. Another ownership rule being considered separately says that a single cable operator's systems may not pass more than 30 percent of the nation's homes. And a federal court has thrown out another rule that barred ownership of a cable system and a TV station in the same market.

Simply put, the 6 rules being reviewed together are:

- Newspaper/broadcast cross-ownership, which bars common ownership of a daily newspaper and a television or radio station in the same market;
- Local radio ownership, which sets a limit of up to eight stations in a given market, depending on market size;
- Broadcast TV ownership caps, which prevent station owners from reaching more than 35 percent of the national audience (federal courts have said the FCC must provide better reasoning if the rule is to survive);
- TV duopoly rules, which allow ownership of up to two stations in a market, so long as there are sufficient other "voices" in the market (federal courts again say the FCC must provide better reasoning if the rule is to survive);
- The dual network rule, which essentially prevents CBS, NBC, ABC and Fox from buying each other;
- TV/radio cross-ownership restrictions, which allow for ownership of up to two TV and six radio stations in some big markets (or one TV and seven radios). —TS

Calendar

The **National Association of Black Journalists** will hold its **annual convention** at the Midwest Express Center (convention center) in Milwaukee July 31-Aug. 4. Contact: 301-445-7100 or visit www.nabj.org.

Scarborough Research's sales, research and marketing conference will be held Aug. 13-16 at the Westin Horton Plaza in San Diego. Contact Tara Goldstein at 212-593-4185.

The **National Association of Black Female Executives in Music and Entertainment** will present its **International Women's Leadership Summit** Aug. 29-Sept. 1 at the Sheraton Centre Toronto. For information, visit www.womenet.org.

The **Audit Bureau of Circulations** will kick off a series of **circulation-specific full-day seminars** for newspaper-industry professionals Sept. 12 at the Holiday Inn O'Hare International in Chicago. Seminars will also be held in the New York area, Los Angeles and Atlanta. Contact: 847-879-8261.

The **NAB Radio Show** will be held Sept. 12-14 at the Washington State Convention and Trade Center in Seattle. Keynoters will include TV and radio personality Bill O'Reilly. Contact: www.nab.org/conventions/radio.show.

The National Association of Broadcasters will present the **Hundred Plus Exchange**, a conference addressing the needs of small-market broadcasters, Sept. 20-22 at the Pointe South Mountain Resort in Phoenix. Contact Carolyn Wilkins at 202-429-5366 or cwilkins@nab.org.

The **National Association of Minorities in Communications** will present its **annual conference**, this year themed *The Digital Connection: Creating a World Without Boundaries*, Sept. 23-24 at the Millennium Broadway Hotel in New York. Conference co-chairs are Chuck Dolan, chairman, Cablevision Systems Corp.; and Anne Sweeney, president of Disney Channel Worldwide and ABC Cable Networks Group. Contact: 212-838-2660.

Inside Media

NEWS OF THE MARKET

TVB Revises Forecast Upward

Spot TV advertising will grow 7 percent this year, according to the latest forecast from the Television Bureau of Advertising. The forecast betters TVB's November prediction that spot would grow only 2.5 percent to 5.5 percent. The forecast is also in line with the one made before the events of Sept. 11, which called for a 4 percent to 6 percent increase in local spot and a 6 percent to 8 percent gain for national. TVB president Chris Rohrs attributed the positive change to strong advertising activity from political, retail and automotive categories. The TVB's next forecast conference is slated for Sept. 5 in New York.

S/Hangs Onto Heavy Hitters Reilly, Smith

Sports Illustrated has re-signed Rick Reilly and Gary Smith—two senior writers who have been courted by rival *ESPN The Magazine* over the past few months—to multiyear contracts. Terms were not disclosed. The two star writers remain under the leadership of new managing editor Terry McDonnell, most recently editor in chief of Wenner Media's *Us Weekly*. Reilly—whose courtship with *ESPN* reportedly could have made him the first \$1 million print journalist—will continue to write his back-page column, "The Life of Reilly," and will serve as a contributor to *Time* magazine. Smith will continue to write his long-form features.

ANA, 4As Team in Ad-Tracking Business

The Association of National Advertisers and the American Association of Advertising Agencies have launched a joint venture called Advertising Digital Identification LLC, a company offering a new digital system for identifying ads and tracking information about them. Ad-ID will assign a standard 12-digit alphanumeric code to all advertisements and put the codes in a database that agencies, advertisers and media can access for tracking ads or finding information such as where an ad was displayed. Due to be operational by October, Ad-ID digitally upgrades the analog Industry Standard Coding Identification system and will eventually replace it.

Study: More Minorities as News Directors

The number of minorities in TV and radio newsrooms was down in 2002, but their numbers are increasing among the ranks of

news directors, according to the latest figures from the Radio-Television News Directors Association. Minorities hold 20.6 percent of all jobs in TV news, down from 24.6 percent in 2001. Women make up 38.6 percent of TV news, down slightly from last year's 39.7 percent. In radio, minorities hold 8 percent of all news jobs, compared to last year's 10.7 percent. Women make up 32.5 percent of the radio news force, down from 37.4 percent in 2001. Among news directors, minorities make up 9.2 percent in TV, up from 8 percent, and 5.2 percent in radio, up from 4.4 percent. Nearly 26 percent of TV news directors are women, about 2 points above the previous record. In radio, the percentage of women news directors rose to 22.3 percent, from 21.9 percent in 2001.

Parcells Re-signs With Sporting News

NFL coaching legend Bill Parcells has re-signed for two more years as host of his hour-long weekly football show on Sporting News Radio. *The Bill Parcells Football Show*, which also features Will McDonough of *The Boston Globe* and Sporting News' Bruce Murray, will kick off its new season Sept. 5 and air Thursdays at 5 p.m. throughout the NFL season. The show will air on the network in addition to Sporting News' three owned and operated stations WNSR-AM in New York, KMPC-AM in Los Angeles and WWZN-AM in Boston.

TNN Adds to Sunday-Night Original Lineup

Next to join TNN's new Sunday-night lineup of original programming will be *Oblivious*, which premieres Aug. 18 at 9 p.m. Using the classic hidden-camera approach, *Oblivious* host Regan Burns (HBO's *Mind of the Married Man*) will hit the street and pick people at random to answer pop-culture-themed questions. Correct answers draw cash prizes.

Premiere Syndicates Country Duo

Ben Campbell and Brian Egan, the new morning duo on WMZQ-FM, Clear Channel's Country station in Washington, are also getting a syndication deal for a weekly show with Premiere Radio Networks, the programming arm of Clear Channel. The weekly three-hour *Ben & Brian's Big Top 20 Country Countdown* is slated to launch in August. In addition to counting down the hits, Ben and Brian will interview big-name Country artists.



Dolans on *RD's* 'Plus' Side

Reader's Digest has partnered with financial experts Ken and Daria Dolan, hosts of syndicated daily radio show *The Dolans*. Beginning in February, the Dolans will contribute personal-finance content to a series of at least four special advertising sections within *Reader's Digest's* "Family Plus" edition, which reaches roughly 6 million subscribers. The Dolans will promote the series on their radio program.

The radio duo will dole financial advice in print.

Needham Begins to Remake *Rolling Stone*

Ed Needham, the new managing editor of *Rolling Stone* who joined from Emap's *FHM*, has wasted little time shaking up the masthead. Needham has accepted the resignation of fashion director Patti O'Brien, a 13-year *RS* veteran. Photo editor Fiona McDonagh, who had been with the magazine since early 2001, has also exited. Jodi Peckman, deputy photo editor of *Rolling Stone* from 1993 to 1997 and currently photo editor of *FHM*, has been poached by Needham from his previous magazine to succeed McDonagh. A replacement for O'Brien has not been named. A redesign of *Rolling Stone* has been in the works since well before Needham's arrival, and the biweekly is changing its production schedule to accommodate more late-breaking news.

WYAY's Mitchell Adds *Road* Hosting Duties

Steve Mitchell, program director and evening personality on WYAY-FM "The Eagle," ABC Radio's Country station in Atlanta, has taken on the additional role of host of *Thunder Road*, a weekly two-hour Country music show syndicated by United Stations on 100 stations. Mitchell takes over for Paul Franklin, who died in a motorcycle accident earlier this year. Launched in 1998, *Thunder Road* combines Country music with news and dedicated coverage of Winston Cup racing.

MPA, MRI Pushing Electronic Media Kits

In an initiative to make magazine planning easier, Magazine Publishers of America and Mediamark Research Inc. have partnered to promote electronic media kits. MPA mem-

ber publishers will have access to discounted MRI services and its experience transferring media kit information to a database environment. MPA will promote the program within the industry.

Blyth Steps Down at *Ladies' Home Journal*

After serving as editor in chief of *Ladies' Home Journal* for more than 20 years, Myrna Blyth has passed the torch to veteran editor Diane Salvatore. Blyth will focus on her expanded role as editorial director of *More*, Meredith's lifestyle monthly for fortysomething women, and will oversee product development, including the test next month of new shelter book *Living Room*. Most recently director of editorial operations at Hearst Magazines, Salvatore has extensive experience in the women's service category, having served at Hearst as executive director of *Marie Claire*, executive editor of *Good Housekeeping* and senior editor of *Redbook*.

MJ Marks 10 Years With Ford, RFK Jr.

Harrison Ford and Robert F. Kennedy Jr. will grace the cover of the 638,000-circ *Men's Journal's* 10th anniversary November issue, due on newsstands Oct. 12. In the issue, Ford and Kennedy will discuss the efforts of Kennedy's Riverkeeper advocacy group, which has sought to keep New York's Hudson River clean after years of industrial abuse. Ford has aided the organization by volunteering his piloting skills and personal helicopter to help survey potential pollution sites from the air. Meanwhile, *MJ* publisher Kevin Martinez has tapped Beth Press, most recently at Primedia's defunct *Teen*, as associate publisher. ■

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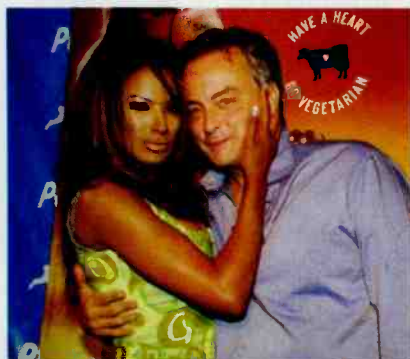
Quicktakes

GEAR SERVED UP SOME ENTICING vegetarian dishes at its recent party in Manhattan's meat-packing district—and one of them

stayed by publisher **Bob Guccione Jr.**'s side most of the night. The men's mag was celebrating the launch in its pages of the new kick-the-meat-habit print campaign by People for the Ethical Treatment of Animals, featuring barely-clad talent such as *Baywatch* star **Traci Bingham**. At the party, Bingham donned a lettuce bikini to convey the "go vegetarian" message, then changed back into

her street clothes and stayed close to the host as he greeted guests from a table on the periphery. We assume Bingham's intentions were strictly business, as Gooch Jr. had just returned from his honeymoon in Italy... Outdoor media is going to the dogs, according to Rochester, N.Y.-based **K9 Billboards**, which charges clients about \$500 per dog per day (up to 5 hours) to wear an "ad harness" sporting the client's logo or advertising message. Founded early this year by partners Mark Vinci, Tom Yu and Kurt Scrivens, K9 did one of its first bowwow-billboard deals with Pure Lip Balm, dispensing samples using the dogs. ABC Family plans a pooch promo in five key markets in mid-August for its upcoming original movie *Just a Walk in the Park*.

"We've had some jobs that have required 100 dogs," said Scrivens, adding that K9 is working on a job involving 200 dogs in 16 cities.



No meat and greet: Bingham (l.) with Guccione at Gear's vegetarian fete

To find the right dogs, the company consults its database of dog owners who have signed up on Web site www.k9billboards.com to have their pet be considered for a plum sidewalk gig. "The dog gets paid in treats," Scrivens said... What's better than ratings for reflecting a TV show's popularity? Ice cream.

Baskin-Robbins will pay tribute to the **NBC** fall

prime-time schedule with a new sundae and four ice cream flavors relating to three returning and two new shows. The "must-taste" treats—Fear Factor Sundae,

Will & Grace's Rocky Road of Romance, Stuckey Bowled-Over Brownie (named after the bowling ally on *Ed*), Pralines 'n American Dream, and Good Morning Miami Mint, will be available at Baskin-Robbins locations from Sept. 3 through



Baskin-Robbins plans new NBC-themed flavors.

Oct. 27. The tasty tie-in is part of a promotional partnership between Baskin-Robbins and the Peacock network... The annual TCA press tour in

Pasadena is always good for some intramural ribbing by the networks. One of the most memorable digs this year came from **Keith Marder**, director of network communications for the WB, just before he introduced WB execs to a crowd of critics and journalists. Poking fun at CBS for its old-skewing audience, Marder said: "In an effort to gain more audience, CBS is spinning off its popular show *CSI* and the show will now investigate deaths in South Florida," referring to the new CBS show about forensic investigation, *CSI: Miami*. "This is ironic," he went on, "because every time someone dies in South Florida, CBS loses a viewer." ■



In dogged pursuit of customers: a K9 recruit

Movers

TELEVISION

Steven A. Tann was named senior vp of creative affairs for New Line Television. Tann will head up development of new programming and oversee production on UPN's *The Twilight Zone*, which comes from New Line in association with Trilogi Entertainment. Tann joined New Line from Columbia Tristar Domestic Television, where as senior vp of development and current programming, he supervised a broad range of drama and comedy series.

TV STATIONS

Troy McGuire has been named news director for Meredith Broadcasting Group's TV duopoly in Portland, Ore., Fox affiliate KPDX and UPN affiliate KPTV. McGuire was most recently news director of KTVN, the CBS affiliate in Reno, Nev.

MAGAZINES

Veteran editor **Frank Lalli** has been appointed to the new position of vp, new development of Reader's Digest Association. The former top editor of Hachette Filipacchi Media's defunct *George* will be responsible for spinning off new magazines and TV and radio shows... **Susan Plagemann**, formerly publisher of Hearst Magazines' *Cosmopolitan*, has been named publisher of *Lifetime*, the cable network-branded magazine scheduled to launch in March as a co-venture of Hearst and Lifetime Entertainment Services. **Donna Kalajian Lagani**, senior vp/publishing director of the Cosmo Group, will take over Plagemann's responsibilities at *Cosmo*...

Elizabeth Pagano has been named associate publisher/marketing of G+J's *Fitness*. Promoted from marketing director, she will continue to manage marketing and creative services by developing the magazine's positioning and marketing platform. Before serving as *Fitness*' marketing director, Pagano was creative services director for Condé Nast's *Mademoiselle*... **Michael J. Petruncola** has been named West Coast manager of sales and marketing for Meredith's *Traditional Home*. Petruncola joins *Traditional Home* from *Rolling Stone*, where he served as Los Angeles advertising director.

Culture Trends

MTV's BUZZWORTHY

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

Week of 7/22/02

Artist/Group: The Hives
Song/Video: "Hate to Say..."
Album: *Veni, Vidi, Vicious*

Here comes the second wave of garage rock - following in the footsteps of the lovable Strokes and White Stripes. And that's not necessarily a bad thing (it's better than nu metal OR hip-hop). But pretty soon, sounding like The Stooges and MC5 ain't gonna be original anymore....

Artist/Group: The Vines
Song/Video: "Get Free"
Album: *Highly Evolved*

The "future of rock" according to British rock mag *NME*, The Vines lean more towards the power-pop of Nirvana and The Beatles. Hopefully NOT another Bush OR Silverchair. I'm not sure if the music scene has ever been stranger...

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The Hollywood Reporter's Box Office

For weekend ending July 21, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	2	Road to Perdition	15,412,515	10	47,304,790
2	New	Stuart Little 2	15,115,152	3	15,115,152
3	1	Men in Black2	14,552,335	19	158,127,629
4	New	K-19: The Widowmaker	12,778,459	3	12,778,459
5	3	Reign of Fire	7,317,994	10	29,246,331
6	5	Mr. Deeds	7,312,128	24	107,630,816
7	New	Eight Legged Freaks	6,485,458	5	9,080,158
8	4	Halloween:Resurrection	5,520,536	10	21,952,979
9	7	Lilo & Stitch	4,973,660	31	128,431,916
10	6	The Crocodile Hunter	4,667,895	10	18,726,625
11	9	Minority Report	4,457,544	31	118,061,976
12	8	Like Mike	4,373,565	19	41,336,957
13	10	Bourne Identity	3,803,690	38	105,661,370
14	12	My Big Fat Greek Wedding	2,497,454	94	30,862,103
15	11	Scooby-Doo	1,522,374	38	148,467,651

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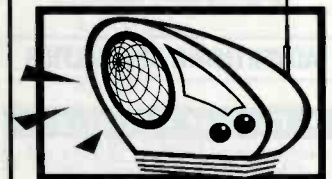
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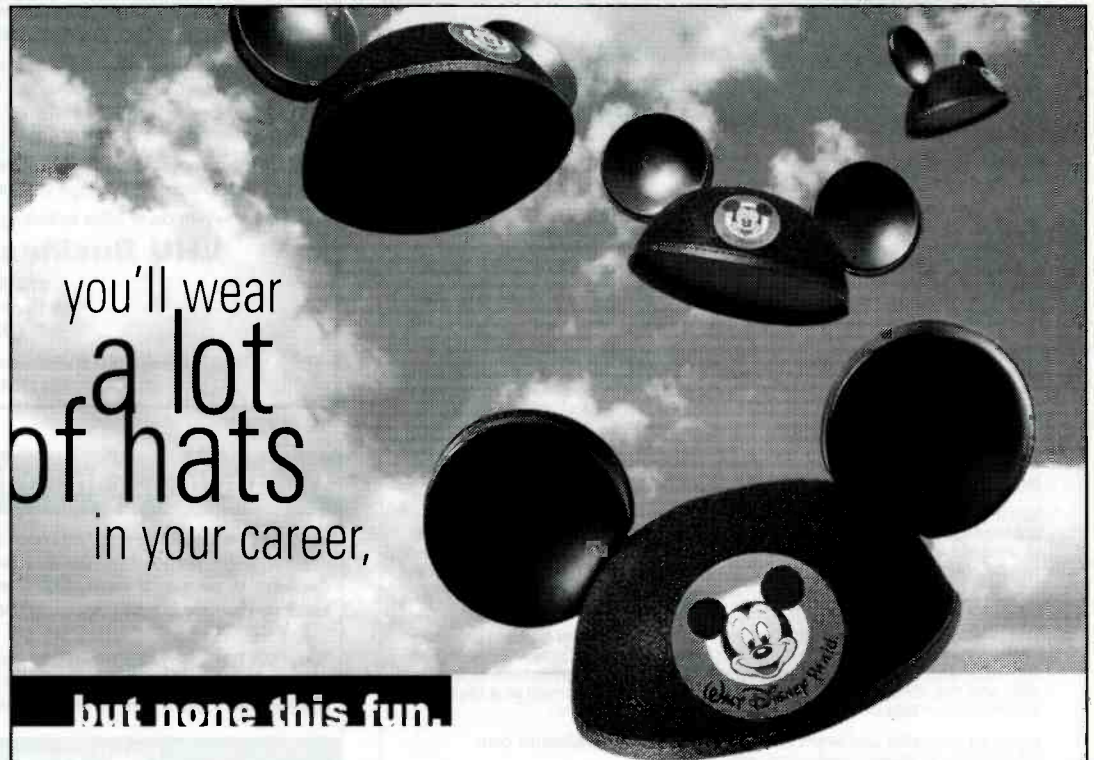
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Principal Level 8+ years design experience

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Culture Trends

MTV #1s Around the World

Week of 7/22/02

Australia

Elvis vs JXL "A Little Conversation"

Brazil

CPM22 "O Mundo de Voltas"

Germany

Enimem "Without Me"

India

Asha Bhosle/ Adnan Sami "Barsaat"

Italy

Ligabue "Questa E La Mia Vita"

Japan

Enimem "Without Me"

Latin America - Argentina

Pink "Don't Let Me Get Me"

Southeast Asia

Ronan Keating

"If Tomorrow Never Comes"

UK/Ireland

Elvis Vs JXL "A Little Conversation"

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Nielsen Ratings

For the week of July 15-21, 2002

	Program	Network	Night	Viewers
1	C.S.I.	CBS	Thursday	9.4
2	Law & Order	NBC	Wednesday	8.0
3	Everybody Loves Raymond	CBS	Monday	7.8
4	Dateline	NBC	Tuesday	7.6
5	60 Minutes	CBS	Sunday	7.1
6	48 Hours	CBS	Monday	7.0
7	Law & Order: Criminal Intent	NBC	Friday	7.0
8	Becker	CBS	Monday	6.9
9	Primetime	ABC	Thursday	6.8
10	20/20	ABC	Friday	6.4

Care of Nielsen Media Research

CollegeTV Network Video Playlist

Submitted by College Television Network for week ending July 21, 2002

Artist	Title
Filter	Where Do We Go From Here?
Get Up Kids	Overdue
Kid Rock	You Never Met a Motherf*cker...
Red Hot Chili Peppers	By the Way
Will Smith	Black Suit Comin'
Alanis Morissette	Precious Illusions
Counting Crows	American Girls
Dave Matthews	Where Are You Going?
Enrique Iglesias	Don't Turn Off the Lights
Kylie Minogue	Love at First Sight
Sloan	If It Feels Good Do It
Tommy Lee	Hold Me Down
Weezer	Dope Nose
Meshell Ndegeocello	Pocketbook

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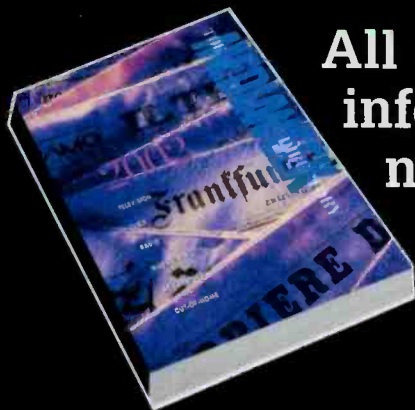
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Magazines

EDITED BY LISA GRANATSTEIN

The Minimalist Look

With luxury designer brands limping along, the fall fashion season gets off to a slow start

FOR FASHION PUBLISHERS, JULY WAS THE CRUELEST MONTH. WHILE MOST MAGAZINE sales executives kicked off their heels and relaxed a bit, fashionistas wore out their Jimmy Choos, pounding the pavement as they frantically tried to fatten up their September issues. Typically the most lucrative ed-

ition of the year for titles such as *Vogue*, *W*, *Elle* and *Harper's Bazaar*, September (which hits newsstands in mid-August) is to the fashion category as Christmastime is to retailers. September's page counts can make or break a publisher's year. The issue accounts for as much as 20 percent of annual ad pages for the women's titles, with March usually responsible for about 15 percent. And with most fashion titles already suffering from double-digit percentage declines in ad pages this year, big gains were critical.

But aside from a few bright spots, September was hardly the bonanza publishers had hoped for. As a result, most if not all fashion publishers will likely end the year down. "Flat is the new up," jokes Cynthia Lewis, *Harper's Bazaar* vp/publisher.

The September issue of Condé Nast's *Vogue*, featuring Kate Hudson on the cover, led the pack, up 1.6 percent over September 2001 to 565 pages of ads. Hearst's *Bazaar*, led by Drew Barrymore, advanced 1.5 percent to 270 pages. But Fairchild Publications' *W*, with cover girl Reese Witherspoon, dipped 7 percent to 360 pages, and Hachette Filipacchi Media's *Elle*, featuring Sarah Jessica Parker, fell 9.5 percent to 275.

"Fall is the most important selling season [for fashion brands], as margins are higher and collections are more visible," notes Melissa Pordy, senior vp and director of print services at Zenith Media, whose clients include Ferragamo. "But with media buying predicated on the economy, and the way the stock market is going, there is potential for luxury designers to hold back."

Fashion publishers were hit hardest in the



Here today, gone tomorrow: Versace will trim costs by walking away from fourth-quarter magazine ads.

luxury category, which ranges from high-end couture to jewelry and watches. Though most luxury advertisers did not entirely back out of September issues, all publishers experienced falloff. Versace has pulled all its fourth-quarter ads (except for one page in *W*'s October issue). In last year's fourth quarter, Versace spent \$2.4

million in magazines, according to CMR.

"I have never seen so many last-minute changes," *W* vp/publisher Alyce Alston says of her September closing. "Advertisers were trying to figure out what their game plan was, but they couldn't stay consistent because they kept getting hit with news about the economy."

Given *W*'s focus on the luxury market, Alston says the monthly made out fine, with new September advertisers including designers Stella McCartney and Carolina Herrera. Still, *W* has only four pages from Ferragamo (down from eight last September) and only three from Banana Republic (versus eight).

The struggling *Elle* made its September budget despite an almost 10 percent decline in pages, taking hits from Liz Claiborne, Cartier and Swatch. "The feedback we're getting at retail is it's not moving," says Lori Burgess, *Elle* publisher. "A lot of jewelry and watch companies are really struggling."

Bazaar's Lewis has faced a unique predicament. The title was largely shut out of first-half luxury spending, as buyers took a wait-and-see approach while new editor Glenda Bailey did a major revamp. Now the Hearst book is finally seeing a slight uptick, with advertisers such as Giorgio Armani returning in September (though Prada is running fewer pages than in September '01). "The second half will be slightly up versus last year's numbers," predicts Lewis, although uncertainty about the economy has slowed some of *Bazaar*'s momentum.

Meanwhile, despite *Vogue*'s loss this year of some \$2.5 million in Armani business (the designer was upset with the scant coverage given to his collection last fall), vp/publisher Tom Florio still managed to put together the book's biggest September issue since 1989. While retail ads were down 30 percent to 24 pages, apparel was up 33 percent to 73 and luxury cars grew 75 percent to 14 pages, Florio says. *Vogue*'s gains "underscore how important strong brands are at difficult times," he adds. —LG

Seven-Year Itch

Fast Company gets redesign

Faced with an advertising drought, as well as readers who may have grown weary reading about the bear market and corporate scandals, seven-year old *Fast Company* this summer is lifting a page from its own playbook.

The G-J USA monthly, which is known

Magazines

for championing innovation in the workplace, will unveil a dramatic redesign in its September issue to better reflect readers' changed attitudes about business. Executed by design director Patrick Mitchell, the bold look includes a revamped logo and the retirement of the tagline "What Are You Working On?"

"What we preach to people is to be innovative, take the initiative, don't sit on your hands and wait for things to change," explains Alan Webber, *Fast Company* co-editor. "We're doing that. We're saying: 'OK, the economy for magazines is going through a tough time. If you want to demonstrate your vitality, show it, don't just talk about it.'"



Coming soon: A new look for G+J's business book.

Launched in 1995, *Fast Company* quickly cultivated a rabid following, offering readers insight on cutting-edge business practices. Circulation has grown to 725,000. Though the monthly enjoyed the fruits of the tech boom, garnering a windfall of advertising pages, it also became associated with New Economy startups such as the defunct *Industry Standard* and Future Network's *Business 2.0* (which merged with Time Inc.'s *eCompany Now*.) "It was easy, but wrong, to lump us into that world," Webber says.

In the September edition, the magazine will introduce what Webber calls a "bold, aggressive" redesign and several renamed sections, including the front-of-book Next (formerly Report From the Future) and Who's Fast (previously known as People and Teams).

"*Fast Company* has always given its own spin on how to do business differently," says Mike McHale, Optimedia International group media director. The redesign "will hopefully move them away from being thought of as a New Economy [title] and [more as] 'a new way of doing business' book."

In addition to helping shake off any lingering confusion about the magazine's editorial mission, the redesign is also an effort to help improve newsstand sales. According to an executive familiar with *Fast Company's* newsstand figures, single-copy sales for the first six issues of this year were in the 20,000-30,000 range. In the same period last year, *Fast Company's* newsstand sales averaged 41,000, according to the Audit Bureau of Circulations (ABC figures

for the first half of this year will be released on Aug. 16). G+J executives say the decline on newsstands is the result of reducing *FC's* draw by 30 percent—an effort to improve the book's sell-through efficiency.

Mediaweek Magazine Monitor

WEEKLIES July 29, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	22-Jul	35.13	23-Jul	41.35	-15.04%	1,702.92	2,211.14	-22.98%
The Economist	20-Jul	29.00	21-Jul	39.00	-25.64%	1,377.00	1,629.00	-15.47%
Newsweek ^{E/X}	29-Jul	25.86	30-Jul	19.25	34.34%	1,002.34	940.50	6.58%
The New Republic ²	29-Jul	5.81	30-Jul	10.68	-45.60%	232.68	260.61	-10.72%
Time ^{E/X}	29-Jul	37.32	30-Jul	26.46	41.04%	1,211.40	1,233.87	-1.82%
US News & World Report	29-Jul	21.17	30-Jul	15.54	36.23%	754.27	795.73	-5.21%
The Weekly Standard	5-Aug	7.00	6-Aug	9.00	-22.22%	274.64	275.92	-0.46%
Category Total		161.29		161.28	0.01%	6,555.25	7,346.77	-10.77%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	29-Jul	15.21	30-Jul	22.22	-31.55%	681.09	853.56	-20.21%
Entertainment Weekly	26-Jul	19.33	27-Jul	23.83	-18.88%	981.08	970.38	1.10%
Golf World	26-Jul	33.33	27-Jul	26.00	28.19%	912.16	764.86	19.26%
New York ^{3/D}	29-Jul	38.70	30-Jul	23.90	61.92%	1,446.40	1,500.30	-3.59%
People ^X	29-Jul	56.49	30-Jul	43.16	30.89%	1,978.23	2,036.60	-2.87%
The Sporting News	29-Jul	10.00	30-Jul	10.16	-1.57%	412.70	361.56	14.14%
Sports Illustrated	29-Jul	30.82	30-Jul	33.48	-7.95%	1,359.81	1,309.39	3.85%
The New Yorker	29-Jul	24.23	30-Jul	17.05	42.11%	1,092.34	1,195.75	-8.65%
Time Out New York	24-Jul	54.94	25-Jul	58.69	-6.39%	1,969.31	1,971.72	-0.12%
TV Guide	27-Jul	22.41	28-Jul	21.89	2.38%	1,297.86	1,578.67	-17.79%
US Weekly ^{2/D}	29-Jul	24.33	30-Jul	12.33	97.32%	570.00	537.03	6.14%
Category Total		329.79		292.71	12.67%	12,700.98	13,079.82	-2.90%

SUNDAY MAGAZINES

Parade	28-Jul	13.57	29-Jul	8.38	61.93%	372.08	349.14	6.57%
USA Weekend	28-Jul	8.86	29-Jul	7.97	11.17%	361.01	338.63	6.61%
Category Total		22.43		16.35	37.19%	733.09	687.77	6.59%
TOTALS		513.51		470.34	9.18%	19,989.32	21,114.36	-5.33%

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

WEEKLIES July 22, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	15-Jul	68.00	16-Jul	43.88	54.97%	1,667.79	2,169.79	-23.14%
The Economist	13-Jul	33.00	14-Jul	30.00	10.00%	1,348.00	1,590.00	-15.22%
Newsweek ^{E/X}	22-Jul	19.99	23-Jul	16.24	23.09%	971.04	921.25	5.40%
The New Republic ²	22-Jul	13.49	23-Jul	9.00	49.89%	226.87	249.93	-9.23%
Time ^{E/X}	22-Jul	28.93	23-Jul	34.16	-15.31%	1,165.80	1,207.41	-3.45%
US News & World Report	22-Jul	74.21	23-Jul	70.39	5.43%	733.10	780.19	-6.04%
The Weekly Standard	29-Jul	8.00	30-Jul	9.66	-17.18%	267.64	266.92	0.27%
Category Total		245.62		213.33	15.14%	6,380.24	7,185.49	-11.21%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	22-Jul	15.35	23-Jul	22.74	-32.50%	665.88	831.34	-19.90%
Entertainment Weekly	19-Jul	25.16	20-Jul	21.82	15.31%	961.75	946.55	1.61%
Golf World	19-Jul	24.83	20-Jul	15.33	61.97%	878.50	738.86	18.90%
New York ³	22-Jul	23.90	23-Jul	31.70	-24.61%	1,407.70	1,476.40	-4.65%
People ^X	22-Jul	39.66	23-Jul	55.32	-28.31%	1,921.74	1,993.44	-3.60%
The Sporting News	22-Jul	13.25	23-Jul	10.16	30.41%	402.70	351.40	14.60%
Sports Illustrated		NO ISSUE	23-Jul	34.43	N.A.	1,328.99	1,275.90	4.16%
The New Yorker	22-Jul	16.76	23-Jul	17.81	-5.90%	1,068.11	1,178.70	-9.38%
Time Out New York	17-Jul	75.94	18-Jul	55.56	36.67%	1,914.37	1,913.03	0.07%
TV Guide	20-Jul	35.47	21-Jul	32.65	8.64%	1,275.45	1,556.78	-18.07%
US Weekly ²	22-Jul	17.00	23-Jul	14.00	21.43%	545.66	524.70	3.99%
Category Total		287.32		311.52	-7.77%	12,370.85	12,787.10	-3.26%

SUNDAY MAGAZINES

Parade	21-Jul	12.21	22-Jul	10.07	21.25%	358.51	340.76	5.21%
USA Weekend	21-Jul	12.45	22-Jul	13.49	-7.71%	352.15	330.66	6.50%
Category Total		24.66		23.56	4.67%	710.66	671.42	5.84%
TOTALS		557.60		548.41	1.67%	19,461.75	20,644.01	-5.73%

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

for the first half of this year will be released on Aug. 16). G+J executives say the decline on newsstands is the result of reducing *FC's* draw by 30 percent—an effort to improve the book's sell-through efficiency.

"The total paid circulation [in the new ABC figures] will either meet or exceed our 725,000 rate base," says Linda Sepp, *FC* publisher. "We actually have a great circ story."

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pany's ad pages are off this year, down 27.6 percent through August to 466, reports the *Mediaweek* Monitor.

The changes at *Fast Company* come as G+J USA has dismantled its business publishing unit, which also included *Inc.* Scott Crystal, the Business Innovator Group's president/CEO, was let go. Combined sales and marketing programs of *FC* and *Inc.* will be consolidated into G+J's corporate sales efforts. —LG

Second Act

Los Angeles hits its mark

Having suffered from a revolving door of editors and misguided management during the '90s, the once-floundering *Los Angeles* is developing a more consistent editorial voice under editor in chief Kit Rachlis and the magazine's parent company, Emmis Publishing.

"The *Los Angeles* magazine I inherited had a pretty terrible reputation journalistically," says Rachlis. Prior to his arrival in June 2000, *Los Angeles* had failed to offer ambitious stories or solid service—two areas that Rachlis has aimed to fix.



Editor Rachlis has expanded the title's service.

Rachlis, a veteran of *LA Weekly* and the *Los Angeles Times*, as well as New York weekly *The Village Voice*, first moved to make *Los Angeles* more writer-friendly.

He also updated the magazine's heritage as a service guide, adding The Arts (which

covers film, books and museum exhibitions) to complement the Guide and Dining Out sections. In September, the title will introduce a Style section, and in October it will begin to focus on design with the introduction of a semiannual LA Home section.

Los Angeles this year earned two National Magazine Award nominations, in the categories of Feature Writing and Profile Writing. "It isn't a fluffy, movie-star-of-the-week magazine anymore," notes Deborah Paul, Emmis executive vp and editorial director.

But while the magazine is winning kudos from peers and critics, it continues to lose readers. *Los Angeles'* total paid circulation fell

BIMONTHLIES July/August 2002

	RATE BASE (2ND HALF '01)	CIRC. (2ND HALF '01)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
American Heritage ^{6/J}	340,000	346,046	22.44	42.25	-46.89%	103.23	128.46	-19.64%
American Photo	250,000	253,988	44.64	55.33	-19.32%	172.77	197.80	-12.65%
A. Frommer's Budget Trvl. ^{8/+}	400,000	557,275 ^B	50.87	78.65	-35.32%	311.94	331.26	-5.83%
Audubon	450,000	456,010	NO ISSUE	78.12	N.A.	162.76	250.18	-34.94%
Bride's	None	382,745	NO ISSUE	741.97	N.A.	1,771.16	2,965.92	-40.28%
Coastal Living	450,000	487,671	99.49	87.78	13.34%	439.42	418.23	5.07%
Country Home ^{9/+}	1,000,000	1,001,611	85.48	72.51	17.89%	494.11	437.75	12.87%
Country Living Gardener	425,000	452,407	26.07	26.09	-0.08%	125.39	111.94	12.02%
Departures ⁷	500,000 ^Q	603,686 ^B	77.19	76.71	0.63%	364.53	510.62	-28.61%
Elle Decor ⁷	450,000	458,209	107.54	114.58	-6.14%	612.16	661.55	-7.47%
Fit Pregnancy ^J	500,000	525,072 ^B	109.63	75.64	44.94%	293.15	235.39	24.54%
Garden Design ^{6@/J}	300,000	384,478	32.72	38.38	-14.76%	141.72	165.48	-14.36%
Golf for Women	400,000	381,444	83.51	95.01	-12.10%	261.15	278.29	-6.16%
Islands ⁸	220,000	235,206	72.60	84.66	-14.25%	326.52	444.82	-26.60%
Metroplitan Home	600,000	605,216	68.96	97.31	-29.13%	355.27	426.63	-16.73%
Midwest Living	815,000	823,525	94.84	78.64	20.60%	477.64	437.1	9.27%
Modern Bride	None	353,774	537.92	571.75	-5.92%	1,850.69	2,387.11	-22.47%
Modern Maturity	17,900,000	17,780,127	44.44	41.56	6.93%	177.93	191.15	-6.92%
Mother Jones	160,000	177,135	28.67	32.67	-12.24%	128.51	138.47	-7.19%
Muscle & Fitness Hers ^A	175,000	255,064	61.17	54.83	11.56%	298.01	175.34	69.96%
My Generation ^L	3,400,000	N.A. ^C	35.13	39.89	-11.93%	165.52	141.76	16.76%
Nat'l. Geographic Traveler ^B	715,000	820,000	40.41	30.27	33.50%	234.45	309.33	-24.21%
OG ^{6/A@}	500,000 ^Q	434,882	20.70	15.57	32.95%	88.22	152.15	-42.02%
Organic Style	500,000 ^Q	N.A. ^C	42.67	N.A.	N.A.	162.83	N.A.	N.A.
Old House Journal	140,000	147,988 ^X	64.50	61.30	5.22%	246.20	204.79	20.22%
Saveur ^d	375,000	385,579	35.16	36.00	-2.31%	172.85	173.15	-0.17%
Showboats International	50,000	51,413 ^B	147.00	129.50	13.51%	590.00	567.25	4.01%
Ski ⁸	450,000	454,064	NO ISSUE	NO ISSUE	NO ISSUE	201.02	256.38	-21.59%
Skilling ⁷	400,000	400,929	NO ISSUE	NO ISSUE	NO ISSUE	136.67	200.71	-31.91%
Southern Accents	375,000	411,825	82.47	73.86	11.66%	380.42	410.88	-7.41%
Traditional Home ^{8/+}	800,000	823,999	107.65	100.63	6.98%	389.49	323.95	20.23%
T&L Golf	600,000 ^Q	566,871	75.50	92.22	-18.13%	306.48	360.41	-14.96%
Veranda	335,000	393,270	80.63	90.44	-10.85%	371.79	467.74	-20.51%
Workbench Magazine	350,000	363,488	33.00	26.70	23.60%	127.33	94.05	35.39%
CATEGORY TOTAL			2,413.00	3,240.81	-25.54%	12,441.32	14,556.04	-14.53%

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2001, except: B=audited by BPA International, and C=non-audited title; A=Aug./Sept. issue; J=June/July issue; L=launched in March 2001; Q=raised rate base during period; X=did not file by press time; 6=published six times per year; 7=published seven times; 8=published eight times; 9=published nine times; @=will publish one fewer issue in 2002 than in 2001; @@=will publish two fewer issues in 2002; +=will publish one more issue in 2002; ++=will publish two more issues in 2002

BIWEEKLIES July 29, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	5-Aug	46.65	6-Aug	50.83	-8.22%	790.17	753.86	4.82%
Forbes ^{E2}	22-Jul	136.00	23-Jul	113.18	20.16%	1,598.62	2,245.13	-28.80%
Fortune	12-Aug	99.91	13-Aug	125.85	-20.61%	1,908.20	2,549.73	-25.16%
National Review	12-Aug	12.41	8-Aug	9.92	25.14%	209.29	283.71	-26.23%
Rolling Stone	8-Aug	54.28	2-Aug	43.63	24.41%	804.73	793.51	1.41%
CATEGORY TOTAL		349.25		343.41	1.70%	5,311.01	6,625.94	-19.85%

E=publisher's estimates; 2=two fewer issues in 2002 than in 2001; Charts compiled by Aimee Deeken.

9.6 percent to 163,078 in the second half of last year compared to the same period in 2000, according to the Audit Bureau of Circulations, and the magazine missed its 165,000-circulation rate base.

Since purchasing *Los Angeles* in 2000 from the Walt Disney Co., Emmis has planned to let the magazine's circulation, which had been inflated by Disney's acquisition of the defunct *Buzz* magazine's subscription file, eventually settle in at a 150,000-circ rate base, explains Gary Thoe, president of Emmis Publishing.

The strategy to lower the rate base is just fine with advertisers. What's "unique about *Los Angeles* is that it's pretty upscale when you compare it to some of the other city publications," says Tracy Lehmann, communications

supervisor of Team One Advertising, which handles Lexus.

Los Angeles has been focusing its ad sales efforts on new categories and on local companies—a strategy that has helped it remain relatively healthy despite the debilitated economy. New local advertisers have included Cedars-Sinai Medical Center and the Beverly Center shopping mall. Through the July issue, *Los Angeles'* ad pages were off 3.5 percent this year to 555 compared to the same period in 2001, according to Emmis.

Indianapolis-based Emmis publishes four other regional titles, including *Texas Monthly* and *Atlanta*. The company is among the country's largest owners of radio stations, including two outlets in L.A. —Justin Marciniak

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Media Person

BY LEWIS GROSSBERGER



Fish Got to Walk

IT'S ABOUT TIME SOMEONE IN THE MEDIA HAD THE GUTS TO

stand up for an innocent victim who's been smeared, vilified, stereotyped and all but given a pre-emptive death sentence in the worst wave of bigoted tabloid hysteria Media Person has seen, at least since last

summer. Of course Media Person is talking about the so-called Frankenfish, aka The Fish From Hell, aka The Pond Shark, aka The Beast That Walks Like a Man, aka Godzilla With Gills, aka The Thing From Beyond the Pond, aka (officially known as) the Chinese northern snakehead fish.

Its flaws exaggerated beyond recognition, its virtues ignored, the snakehead has replaced al Qaeda and Martha Stewart as the most terrifying specters threatening the American public. Not since the glory days of the Killer Bees and the Soviet Union (and whatever became of either of them?) have we seen its like for sheer panic generation.

Fortunately, as you know from long experience, whenever this kind of massive chaos and horror break out, you can always turn to Media Person for the cold facts that will dispel the madness and restore the pure, clear air of calm reason. (No, no, hold your applause; MP's just doing his job.)

So. Let us begin, in the spirit of honest scientific inquiry, to repair the damage.

Rumor: The snakehead is "predatory" and has lots of big teeth.

Fact: So what? We're predatory, and we have lots of big teeth. Did you ever look closely at a photo of Julia Roberts?

Rumor: The snakehead is an attack fish, a monster that devours all other fish species in its vicinity and is a menace to the environment.

Fact: So what? We devour all fish in the vicinity, and we're a menace to the environment. If the environment can survive humans, it can surely handle the snakehead fish. As for the "monster" thing, come on, that's just name-calling. Aren't we mature enough to rise above this kind of childish-insult stuff?

Rumor: The snakehead eats not only oth-

er fish, but also ducks, geese, turtles and small pets who wander near the water.

Fact: OK, that one's true. Hey, nobody's perfect. But if the snakeheads didn't get them, the alligators would, anyway.

Rumor: The snakehead can walk! It sneaks out of slimy ponds in the dark of night and migrates across country, ultimately infesting every river, brook, lake and estuary on the continent. If there is no body of water nearby, it will head for the nearest highway and hitch rides on tractor-trailers, devouring the driver at the end of the journey to eliminate any witnesses.

Fact: It's a *fish*, for crying out loud, not a kid on roller blades. It has no *feet*. Sure, the thing can drag itself a couple of yards on its pectoral fins, sort of like Clint Eastwood crawling out of the bar after Gene Hackman

very nicely on a bagel with cream cheese.

Rumor: The snakehead was smuggled into this country by Iraqi "sleeper" agents. Once the snakehead population has grown to approximately 18 billion (which it is capable of doing in a few months), the fish will be trained to attack U.S. Coast Guard installations, decimate the nation's lily supply and demoralize our trout fishermen by chewing off their feet.

Fact: Piffle. The snakehead originates in a particularly gentle province of China, where it is prized as a takeout item (since it self-delivers) and is served poached or fried with ginger, scallions, bamboo shoots and Cajun hot sauce. Two of these fish were purchased in New York's Chinatown and tossed into a pond in Crofton, Md., by a local resident because he could no longer feed them after they had each reached a length of approximately 8 feet and a weight of 860 pounds and had eaten his pet mastiff.

Rumor: Snakeheads reproduce with astonishing speed.

Fact: Even though a female snakehead is theoretically capable of hatching as many as

We're predatory, and we have lots of big teeth. Did you ever look closely at a photo of Julia Roberts?

kicks the bejesus out of him in *Unforgiven*, but it's not going to win any Walk for the Cure events. When it does leave the pond, all it's trying to do is better: itself, just as our ancestors once did. Yes, it wants to evolve into a higher being! That plucky little snakehead is taking its first halting step up the ladder of economic opportunity and deserves a helping hand, not a stomping foot.

Rumor: It is illegal to buy, sell, grow or smoke snakeheads in most states.

Fact: False! Depends what you mean by "smoke." Actually, smoked snakehead goes

180 fry (as cute little baby fishies are called by those in the know) up to 40 times a year, fishologists say that most do not, as they are concerned with preserving their figures because the male snakefish is attracted only to females with clean, sleek lines. OK, the male snakefish is a pig, but this is true in many species.

Rumor: The town of Crofton, Md., has completely disappeared. The government is covering this up.

Fact: Nonsense. It has been very quiet there lately, but everyone's probably just away on vacation. ■



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