

# MEDIAWEEK

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 Dispute could start to  
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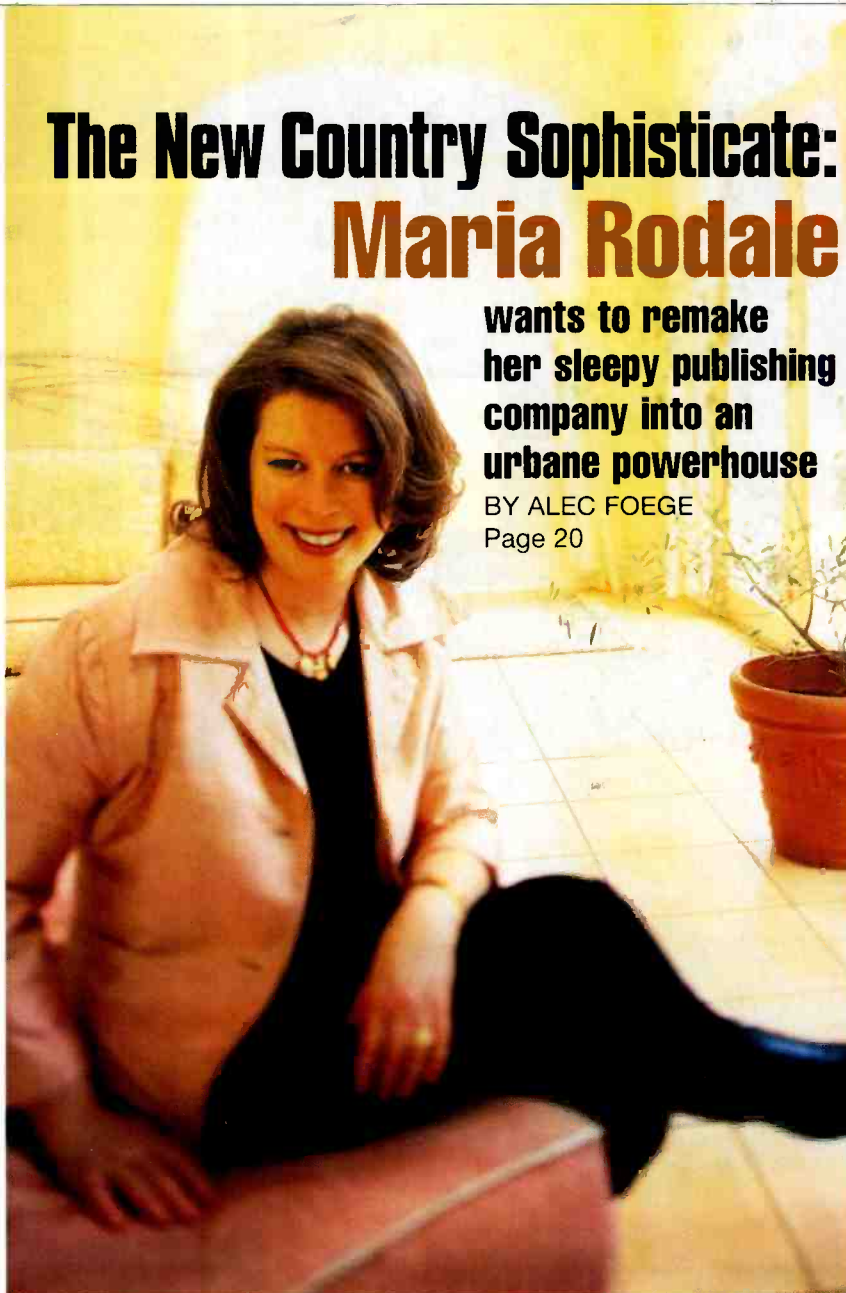
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## The New Country Sophisticate: Maria Rodale

wants to remake  
 her sleepy publishing  
 company into an  
 urbane powerhouse

BY ALEC FOEGE  
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### MARKET INDICATORS

**NATIONAL TV: SLOWING UPN** is the only network still writing prime-time upfront business for next season, with about \$120 million booked of an anticipated total of \$150 million.

**NET CABLE: OFF** Upfront negotiations are continuing at a painfully slow pace, with buyers still pushing for whopping double-digit CPM decreases. Nets are none too happy. 3rd Qtr is starting to move.

**SPOT TV: HURTING** Despite a slight jump in business over the July 4th week, stations are still hurting for more national ad dollars and have been forced to concentrate on chasing more local business.

**RADIO: STALLED** While some analysts say the worst is over, buyers counter that it's too early to tell. Advertisers are just starting to look at budgets for the second half. Inventory is generally open and available.

**MAGAZINES: ACTIVE** Consumer travel advertising is bucking the general downward trend of other categories, as travel companies boost their spending in non-endemic magazines.

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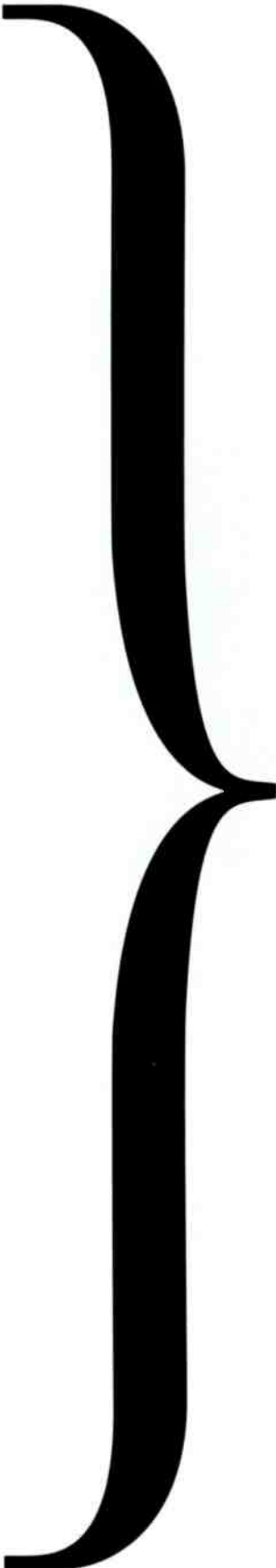
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# At Deadline

## XM Radio Sets 'Soft Launch' Ahead of Rival

Having deployed its second satellite in May, XM Satellite Radio last week took another step towards a September start-up. The Washington-based company says it has begun a "soft launch" test of its 100-channel subscription radio service in more than 20 markets. The move puts XM months ahead of Sirius Satellite Radio, which is planning to launch before year's end. XM's sprint to launch may in part be motivated by financing—a recent Merrill Lynch report asserted the company only has enough cash to last through the first few months of 2002.

## Industry Standard Seeks Second Infusion

Standard Media International, publisher of *The Industry Standard*, is seeking a second round of financing, according to staffers. The company has hired investment bank Allen & Co. to pursue additional backing, which could include a buyout of IDG's majority stake in the company. The company has said it is only in talks with its backers and expects the support to continue. But one insider said: "This is not an everyday thing. It's critical that they find funding."

## Campaign Finance Reform DOA

The House of Representatives late last week killed a campaign finance reform bill that included a provision forcing broadcasters to charge the lowest unit rate for time-slotted spots to political advertisers. The National Association of Broadcasters, which lobbied strongly against the bill, had alleged that the so-called Torricelli Amendment would have cost them hundreds of millions in ad sales. The bill is apparently doomed for this term, but its original sponsor, Sen. John McCain (R-Ariz.), has vowed to revive it.

## ABC's Harvey Off-Air Until August

Paul Harvey, the cornerstone of ABC Radio Networks, will not be back on the air until the end of August, said Chris Berry, vp of ABC News Radio. Later this month, Harvey will undergo surgery for a weakened vocal cord that has kept him off-air since mid-May. ABC News TV personality Sam Donaldson and radio talk-show host Gil Gross have been sitting in for Harvey. ABC News anchor Peter Jennings has also been asked to sit in for the radio icon but has not yet indicated his interest. *Paul Harvey News and Comment* and *The Rest of the Story* are syndicated on 1,200 stations.

## Headline News Set to Relaunch Aug. 6

Designed for viewers who need the news and need it now, CNN Headline News will relaunch Aug. 6 with an "in-the-round" news

## Laura K. Jones JUL 17 2001

studio, new on-air graphics and talent. Unveiled at the Television Critics Association Tour last week, the new Headline News will be delivered in a more lively tone; evoking a timepiece, lead anchors Andrea Thompson and Miles O'Brien will sit in the circle where the clock's hands originate, while four other anchors will sit around the perimeter at a different quarter of the hour.

**Addenda:** AOL Time Warner last week confirmed that it is in talks to buy international magazine publisher IPC Media, which has a stable of more than 100 consumer magazines... Time Inc.'s *People* will publish a special collector's issue for MTV's 20th anniversary. The 84-page newsstand-only issue, available on July 23, will have a cover price of \$3.95 and a newsstand distribution of 1 million... **Ogilvy & Mather** has won

the \$400 million AT&T Wireless advertising account, besting incumbent FCB San Francisco, which held the business for four years. The account was put in review in preparation for AT&T's split into four units—wireless, broadband, business and consumer... After a prolonged search, Time Inc.'s *In Style* named a new publisher to succeed Lou Cona, now at *Vanity Fair*. Lynette Harrison was most recently vp/group publisher of Fairchild Publications' *Women's Wear Daily*... **James Meigs**, former editor in chief of Hachette Filipacchi Magazines' *Premiere*, has joined *National Geographic Adventure* as deputy editor, features... Time Inc.'s *Health* in January will raise its rate base to 1.35 million from 1.3 million... **BET** will use CBS News to help produce its two primary news programs—*BET Nightly News* and *BET Tonight With Ed Gordon*—in New York... **Horizon Media** will pick up 15 media buying and planning accounts with total media billings of \$70 million from media agency Catalyst, which is being dissolved... **Diane Weathers**, a former senior editor at *Redbook*, will join *Essence* this week as editor in chief, replacing Monique Greenwood... **Blair Westlake**, former chairman of Universal Studios' Television and Networks group, has joined Gemstar-TV Guide as corporate executive vp, a new position reporting to CEO Henry Yuen.

**Inside**

NBC's Zucker is mulling several hybrid reality/scripted shows for midseason Page 7

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## A Summer Holiday for Mediaweek

*Mediaweek* will not publish an issue on July 23. The next edition will be published July 30.

**Clarification:** In a June 25 item in *Inside Media*, *Maxim* misstated the rate base for its "The Best of Maxim" issue to be published this fall. The rate base will be 1 million.

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## Fox Eyeing Interactive Potential of *Small Town X*

The Fox network's new series *Murder in Small Town X* (see story on page 7) underscores broadcasters' growing interest in interactive programming. *Small Town X*, premiering July 24 at 8:30 p.m., takes 10 real-life civilians and puts them in a partly real, partly fictional town where a murder has taken place. With 15 actors posing as suspects, the civilians set out to solve the crime. After the show's eight-episode run on Tuesday nights, the winner will take home \$250,000 and a Jeep.

Although viewers cannot impact the outcome, they will be encouraged to play along and try to solve the crime. Online elements will provide clues not available to viewers who only watch the TV show.

*Small Town X* will ask of its viewers a level of participation and week-to-week loyalty that rarely has been seen on television. Such participation speaks to Fox's continued pursuit of young viewers, who are more at ease with interactive elements than their older counterparts. "Younger audiences can speak this language and can multitask," said George Verschoor, creator/executive producer of *X*. "But I think the show works as passive television, too."

Next up for Fox on the interactive front: the midseason comedy *Nathan's Choice*, which will allow viewers, via the Web or phone, to determine the outcome of each episode. —Alan James Frutkin

## ESPN Expanding to Movies, Reality and Game Shows

ESPN next season will expand its programming palette by adding a made-for-TV movie, a sports reality series and a game show, in an effort to attract more casual sports fans. The movie, *A Season on the Brink: A Year With Bob Knight and the Indiana Hoosiers*, will air in March. *D-League*, a reality series co-produced with the NBA focusing on the lives of minor-league players, will premiere in January. The game show, *Beg, Borrow and B.S.*, will launch in February.

Mark Shapiro, previously vp and general manager of ESPN Classic and ESPN original program—(continued on page 8)

# Buyers Push for Steep CPM Cuts

Frustrated cable execs try to hold line near -10%; syndie crawling

**THE UPFRONT** By Megan Larson and Daniel Frankel

**T**he cable upfront marketplace dragged on torturously last week, as media buyers tried to squeeze yet more blood from networks in the form of cost-per-thousand rollbacks and sales executives struggled to

protect their bottom lines. At press time, only 20 percent of the marketplace had been negotiated, and the bulk of business isn't expected to be wrapped before July 27. The CPM pendulum is swinging from flat to negative 30 percent, depending on the network, and averaging between negative 10 and negative 15 percent. The total dollar take could be down as much as 20 percent from the record \$4.7 billion generated last year.

The larger cable nets have done more business. TNT and TBS Superstation have written almost 50 percent of their projected volume, according to sources within AOL Time Warner; Lifetime is around 25 percent done; and Discovery Networks has cut about 20 percent of its deals. A&E and USA Networks are also among the few networks writing business. ESPN wrapped two deals—one flat from last year, the other at negative 6 percent—sources at the network confirmed. Several midtier networks haven't even been approached by buyers.

"No one knows where the bottom is, and agencies are reluctant to close a deal because they're afraid they won't get the best deal the marketplace has to offer," said one media buyer who, like several buyers contacted last week, said he is working hard to drive CPMs lower than where the networks are willing to go.

El, Discovery, Comedy Central and ESPN have tried to hold the line at negative 10, sources said, but one buyer warned that the networks that don't deal on buyer's terms will be hurt. "If you don't want to get real now, fine,

but the money won't be there," said the buyer, who spoke on the condition of anonymity.

At press time, OMD and Mediacom each closed one deal, while Universal McCann and Carat had just begun registering budgets. Starcom and The Media Edge had largely wrapped



■ Lifetime's Picard: Cable shouldn't "pay for the sins" of broadcast. ■ Twentieth's Cesa says some syndie biz has been done.

their cable business weeks ago. It's unclear whether Mediavest is active in the market.

Sales execs are unhappy and frustrated. "I don't know when the buying community decided cable was going to pay for the sins of CBS, or whoever it was that made them angry," said Lynn Picard, Lifetime's executive vp of sales, adding that she recently walked from what she considered an insulting offer at negative 30. "All these years we have been valuable, but now we deserve no better than negative 20 or 25? What happened?!"

"This market is heading south faster than a media buyer in January," echoed another exec.

Some sales execs believe that because media buyers did not press broadcast for lower CPM deals—the Big Four averaged around negative 5 to negative 8 percent—clients are now asking that the blood be drawn from cable. Buyers counter there's simply too much cable inventory chasing too few dollars. In addition, the decline in domestic automotive dollars—Ford and

Chrysler especially—and the absence of AT&T as an upfront spender are hurting some of the broad-based nets. AT&T had no comment.

On the up side, companies equipped to offer multiplatform deals are doing business. “We’re seeing a lot more requests for value-added promotions,” said Joe Uva, president of sales and marketing for Turner Entertainment Group. Ed Erhardt, president of ESPN/ABC sports sales, added that for ESPN the integrated deals he is bringing to the table have helped to secure stronger pricing.

If cable is feeling pain, syndicators trying to get their upfront business started might as well break out the morphine now. For the most part, deal-making is still at a standstill, with a buyer at one major agency estimating that only 5 percent of syndie inventory has been sold.

A few sales execs are putting their best face forward. “We’ve started to talk in a very sincere fashion, and some deals have already been closed among all syndicators” said Bob Cesa, executive vp, advertising and cable sales for Twentieth Television.

But agencies are seeking CPM discounts in the high single digits for top-tier syndie programming and negative 20 percent for lower-shelf shows. To make matters worse, syndication budgets at Starcom and Initiative Media are down 50 percent from last year, while OMD is down 35 percent. One buyer estimated that total syndication dollars will drop below \$2 billion this year, down from \$2.75 billion a year ago. “The fact is, demand is way down in syndication. They’re going to be lucky if they sell 50 or 60 percent of their inventory in the upfront,” said the buyer.

Another major buyer said he might do all his syndication buying in scatter. “As it gets later in the summer, and we’re not making any deals, I’m frankly wondering if we’re going to have a syndication upfront this year,” he said.

However, Tim Spengler, executive vp/director of national broadcast for Initiative Media, believes that while the overall syndication marketplace will be substantially down from last year, advertisers will “still want to lock up money in top-tier shows and will commit upfront to purchase inventory in them.”

Syndication sales executives said they’re fed up with the notion that budget and CPM cut-backs should be greater in syndication than those endured by broadcast and cable. “Syndication is not going to be down 50 percent—it’s just not going to happen,” declared an ad sales executive for one of the studios. “Last time I checked, consumers aren’t spending 50 percent less than last year...[But] some of the offers coming in are so ridiculously bad, we’re better off waiting it out. How much worse can it get?”

A lot. —with John Consoli ■

# A Higher Dose of Reality

Line between scripted dramas and reality series is growing blurrier

TV PROGRAMMING By Alan James Frutkin

**W**hen Fox launches its hybrid reality program *Murder in Small Town X* on July 24, all of Hollywood may be watching. If it succeeds, industry observers say network programmers will start to greenlight a rash of series that attempt to blend reality and fiction.

NBC entertainment president Jeff Zucker confirmed that for midseason the network is considering several hybrid projects, similar in format to *Small Town X*. And although the continued success of reality-based programming is sure to reduce the number of prime-time scripted series airing in coming seasons, Zucker said broadcasters are not giving up on the scripted formats yet. “We would always

Reality already has started to impact the look and feel of some scripted shows. NBC’s summer sketch show *The Downer Channel*, which launches July 24, relies on man-on-the-street interviews. The real-time narrative of Fox’s highly anticipated fall drama *24* capitalizes on elements of nonscripted series, too. Meanwhile, *Cops* producer and *Amazing Race* creator Bertram van Munster is developing a scripted drama with the verité look of *Cops*.

While not a reality program per se, *The Downer Channel* uses real people and real-life situations as its jumping-off point for humor. “There is a relatability that viewers feel toward reality television that was primary for us on this show,” said Michael Halpern, creator and co-executive producer of

*The Downer Channel*.

On Fox’s *24*, the action unfolds over 24 consecutive hours, during which a CIA agent must prevent an assassination attempt on a presidential candidate. Although the show’s executive producers, Joel Surnow and Bob Cochran, say they organically came up with the real-time narrative, they soon realized it tapped into a growing cultural zeitgeist.

“It had a very strange resonance with *Survivor*,” Surnow said of the drama’s action. “The fact that the show was taking place in real time

felt very contemporary.” *24*’s real-time aspect also resonated with Fox executives. “Trying to create a show that has the urgency and immediacy you get out of reality shows was always in the back of our minds,” said David Nevins, Fox’s executive vp of prime-time programming. “The success of reality programming is putting pressure on scripted writers to be more unpredictable and spontaneous than ever before.”

No matter what changes are made to scripted series, buyers see the high costs of producing such programming as a threat to its future, which means reality shows may claim more prime-time real estate.

“With ad budgets slashed and audience appetite for reality programming strong, this is the time for the networks to take advantage of these intersecting trends and explore new ways to produce less expensive programming,” said Laura Caraccioli, vp and director of Starcom Entertainment. ■



Fox's *Murder in Small Town X*, starring Moe Zaleski (left) and Samantha Larabee, is one of several upcoming hybrid series. BY MICKSAP/FOX

be interested in a good scripted sitcom or drama,” he said. “But we’re all looking for what else will work.”

And the recent move toward hybrid productions seems to be a growing trend. “There are a number of shows out there that place real-life civilians in fictional universes,” said Steve Wohl, an ICM TV agent who heads the agency’s non-fiction and syndie business.

What’s more, both Zucker and Wohl suggested, is that slots which may have been taken in the future by traditional law franchises, for example, could give way to reality-based shows that focus on legal issues, or on medical ones, for that matter.

Buyers, too, are well aware of the networks’ attempts to create new formats. “Hybrids are being developed,” said Guy McCarter, director of entertainment at OMD/USA. “And I think we’ll see more and more of the meshing of these genres.”

ming, has been promoted to senior vp, overseeing development, acquisition and scheduling of all programming for ESPN, ESPN2 and ESPN Classic. John Walsh, senior vp/executive editor, will oversee all news content produced by ESPN's TV networks, ESPN Radio, ESPN.com and *ESPN The Magazine*. —John Consoli

## AT&T Mulling Comcast's Offer for Its Cable Systems

AT&T Corp. said late last week that while its AT&T Broadband cable unit is not officially for sale, the company will evaluate a \$58 million offer from Comcast Corp. Comcast, the country's third-largest cable operator, made an unsolicited stock bid for the U.S.' largest MSO on July 8.

Based on Comcast's stock price on July 6, the deal offers AT&T some \$4,000 per subscriber. Analysts called that figure low, considering AT&T paid \$5,700 per sub when it acquired MediaOne in 1999. AT&T's largest individual shareholder, Liberty Media Corp. chief John Malone, said in his resignation letter to the company's board last week that Comcast's offer was insufficient.

"AT&T will probably try to drum up competing bids or negotiate a higher bid from Comcast, exactly because it looks like a very reasonable deal for Comcast," said Sharon Armbrust, an analyst for Kagan World Media. "Malone could also drum up other deal ideas to spur Comcast to up its bid." —Megan Larson

## Sunday Papers on the Rise

The number of Sunday editions of newspapers has reached an all-time high, according to the new *2001 Editor & Publisher International Year Book*. Fourteen daily newspapers launched Sunday editions in the year ended Feb. 1, raising the number of Sunday papers to 917, the most since *E&P* (published by Mediaweek parent Adweek Magazines) began charting the data in 1919. But while more Sunday editions are in print, overall Sunday circulation dropped to 59.4 million from 59.9 million.

For the year ended Feb. 1, the number of morning dailies increased to 766 from 736, while evening papers dipped to 727 from 760, the *Year Book* reports. —Joe Strupp, *Editor & Publisher*

# CNN's Great Print Hope

## Isaacson vows to bring fresh approach to stuffy news channel

**CABLE NETWORKS** By Megan Larson and Lisa Granatstein

Credited with the revitalization of *Time* magazine during his five-year tenure as managing editor, Walter Isaacson, appointed to chairman/CEO of CNN last week, has been empowered to perform a similar resuscitation act on the aging cable news network. But the leap from his most recent position as Time Inc. editorial director will require him to not only learn how to manage 24-hour TV news, but to restore the struggling service's confidence through higher ratings as it increasingly competes with Fox News Channel and its boisterous talking-heads formula.

Last week, Isaacson discussed building better and more interesting news stories, as well as stressing the need to create a less stuffy CNN. "What is happening in the club culture, in schools and at home has just as much value as the news coming out of the capitals of the world," Isaacson said.

Succeeding Isaacson as Time Inc. editorial director last week is *Fortune* editor John Huey, who will now oversee the company's business titles as well as *Time*, *Sports Illustrated*, *People* and *Entertainment Weekly*.

Though media industry execs believe CNN will do well by Isaacson, one ad exec noted an accomplished leader can only do so much when ratings largely hinge on an unpredictable news cycle. John Kelly, ap-



Isaacson wants more expansive CNN newscasts.

TED THURMINE

pointed to replace Isaacson as *Time*'s managing editor in January, said Isaacson has the ability to bolster CNN's "reputation of being the go-to network when news is breaking, and also to do stick-to-your-bones journalism that engages the viewer when there isn't a war or a famous death."

"He's such a magazine maker, but his temperament is well suited for TV," added Kelly. "He takes the long view on special packages, and if on Saturday

morning something breaks, he's out there."

The real challenge, which has long eluded executives at AOL Time Warner, has been synergy between the various news divisions. But with Isaacson, who spent the last six months getting to know Time Inc.'s talent pool, at the helm, executives say he may be in the best position to make it work. The door at Time Inc. is open. "I wouldn't rule anything out. If there are synergies to be had, we'll find them," said Norman Pearlstine, Time Inc. editor in chief, who last week offered Isaacson an office on the Time Inc. executive floor.

In the short term, Isaacson will be reliant on the CNN news executives he inherited—president/COO Phil Kent, news chief Eason Jordan and executive vp/gm Sid Bedingfield—and must figure out how to combine their TV skills with his print background. "We're each bringing different things to the party," he said. ■

# Arbitron, CC: Down to Wire

## Contract impasse facing Tuesday deadline on release of spring ratings

**RADIO** By Katy Bachman

Contract renewal talks between Arbitron and the radio ratings service's largest client, Clear Channel Communications, headed into the 11th hour last Friday, with no signs of a resolution. Tomorrow, Arbitron will begin releasing spring ratings data for some of the 88 markets that are under negotiation with Clear Channel, the country's biggest radio group. If CC does not

sign with Arbitron by then, the company will have to sell ad time on its stations in many top markets—including Atlanta, Miami, San Diego and St. Louis—without current ratings data, the industry's essential sales currency.

Lacking discrete data on listener demos and daypart shares, Clear Channel risks leaving money on the table when it approaches advertisers in the weakest radio ad marketplace in a



# Court TV breaks into the **TOP TEN**

Court TV celebrates its ten year anniversary in style this month by ranking in the Top Ten prime time ratings for the first time in all key adult demographics for the week of July 2nd - 8th. These include **Adults 25-54 (rank #5), Adults 18-49 (#7), Adults 18-54 (#7), Men 25-54 (#8), Men 18-49 (#8), Men 18-54 (#9), Women 25-54 (#6), Women 18-49 (#7) and Women 18-54 (#7).**

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AOL Keyword: Court TV

Source: Nielsen Media Research Coverage Area Ratings among Ad Supported Cable Networks. Week ending July 8th, 2001, M-Su 8PM-11PM, Galaxy Explorer. Subject to qualifications upon request. © Courtroom Television Network LLC.

decade. Clear Channel's Katz Media, which reps the group's 1,200 radio stations, could be crippled in its sales efforts, resulting in fewer national-spot dollars, the segment of the radio business that is hurting the most.

CC informed Arbitron in a March 30 letter that it did not expect to renew its contracts for the spring ratings survey in the 88 markets, 23 of which are in the country's top 50. The dispute is over Arbitron's fees.

For its part, Arbitron could be out \$14 million in fees from Clear Channel from station contracts in the affected markets, almost 7 percent of its annual \$206 million in revenue. Worse, other groups might decide to follow suit; Citadel Broadcasting, owner of 200 stations in midsize markets, is also in contract negotiations with Arbitron. The defection of

CC and other groups could imperil Arbitron's growth, including the company's planned roll-out of portable people-meter technology.

Arbitron and Clear Channel executives declined to comment on their negotiations.

With no viable alternative measurement service, agency executives say the credibility of radio is at stake. "If [the groups] don't sign, it hurts themselves, us and Arbitron," said Howard Nass, executive vp and director of broadcast at TN Media.

Many agencies won't even look at radio avails without current ratings data, said Dennis McGuire, vp and senior spot radio manager for Carat USA. "Clear Channel can lose business by not making the negotiation process simple for the people they do business with, and that makes no sense to me," McGuire said. ■

## Rivals Size Up New IPG Unit

Competitors claim Magna Global's heft could be liability in negotiating ad deals

**TELEVISION** By John Consoli

**M**edia-buying competitors of the Interpublic Group of Cos.' new TV negotiating firm, Magna Global, are taking some shots at the unit, saying it may be too big to operate effectively. And broadcast network executives said it will be very difficult for Magna to establish cost-per-thousand parameters in aggregate without knowing the client and components of each deal.

But Bill Cella, who will chair the U.S. division of Magna and serve as the unit's chief negotiator, dismisses the doubters. Combining the buying clout of Interpublic's two agencies, Universal McCann and Initiative Media North America, creates a war chest equal to 25 percent of total U.S. ad spending on broadcast, cable and syndicated television, Cella noted. Magna's control of of some \$8.6 billion a year in TV ad spending will make it absolutely necessary for the networks to do business with it, Cella said.

In both the upfront and in scatter, Magna plans to go to each network with an aggregate dollar amount for all its clients and negotiate CPM parameters. Buyers for Universal and Initiative will subsequently work out specific deals for clients within those parameters.

But competing buyers are skeptical. "The days of media buyers demanding that networks give them hefty CPM rollbacks for all their

clients in aggregate in exchange for millions more dollars are over," said one rival executive.

Jon Mandel, co-managing director of competitor MediaCom, noted that agencies can effectively use the threat of walking away as a negotiation ploy if they are able to pull clusters of key clients away. Magna as a whole may be "too big" to threaten such a disappearing act, Mandel said. "Your ability to make the best deal for your client is commensurate with your ability to walk away," Mandel said. "In this case, they can't walk away for one without hurting all the others."

Cella said potential client conflicts for Magna—Universal represents movie company Sony Pictures, while Initiative represents Disney—will not be an issue because Magna execs will not know any clients' actual media plans when they negotiate the overall CPM parameters. But rival buyers said that lack of knowledge could present problems.

"Each client has a specific need today," one rival buyer said. "If they want the *Friends* audience on Thursday night, you have to buy it on NBC. You have little room to negotiate."

Some broadcast network sales executives are skeptical of the new Magna model. "I don't think any of the networks will be willing to do business the way this is being proposed," said a top sales exec at one of the Big Four nets. ■



**Cella: Counting on \$8.6 billion in buying clout**

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# Letters

## NABOB Defends Jesse Jackson

**T**he National Association of Black Owned Broadcasters takes great exception to your article (June 4) allowing Eddie Edwards a platform to attack the Rev. Jesse Jackson. It is very troubling to see a publication such as *Mediaweek* providing a front-page story to allow Mr. Edwards to disparage the important service that Rev. Jackson has provided to the American people for more than 30 years. This is a disservice to Rev. Jackson and demeans your publication. Your publication should never have given Mr. Edwards a platform from which to attack Rev. Jackson.

For the past 25 years, NABOB has devoted itself to promoting minority ownership and control of broadcast stations. Our efforts are undermined if nonminority companies use minority-controlled "front" companies to evade the Federal Communications Commission's rules. NABOB fully supports Rev. Jackson's decision to speak out on an apparent sham arrangement between the Sinclair Broadcast Group and Mr. Edwards' company.

Mr. Edwards has engaged in a series of questionable transactions with Sinclair, and those transactions are under investigation by the FCC. The rules of the FCC prohibited one company from owning two TV stations in one market. The FCC is investigating whether Sinclair evaded these rules by putting up all the money for Mr. Edwards' company, Glencairn Ltd., to purchase stations in markets where Sinclair was precluded from purchasing a second station. Up until that point, Mr. Edwards was an air personality employed by Sinclair and had no prior broadcast-ownership experience. Sinclair installed the mother of its chairman, David Smith, and Mr. Smith's children as the owners of 97 percent of Mr. Edwards' company. Sinclair signed agreements with Mr. Edwards to allow stations owned by Sinclair to program all of the stations owned by Mr. Edwards' company. Sinclair's law firm created all of the documents and represented both Sinclair and Mr. Edwards' company. As soon as the FCC's rules changed to allow Sinclair to own the stations, Mr. Edwards' company filed with the FCC to sell the stations to Sinclair at a price far below the fair market value of the stations.

A clearer case of control of Mr. Edwards' company by Sinclair could not exist. It is these unrefuted facts, not the personal involvement of Rev. Jackson or any individual, which has caused the FCC to investigate Mr.

Edwards' company as an apparent fraud.

Had *Mediaweek* spent more time investigating the facts in front of the FCC, your readers would have been much better served.

*James L. Winston*  
Executive Director

*National Assn. of Black Owned Broadcasters*  
Washington, D.C.

## KXVO-TV: Growing Fast in Omaha

**Y**our Market Profile of Omaha (May 28) failed to accurately portray KXVO WB 15 as a growing, popular station. In the article, KXVO is summed up in one sentence: "KPTM has operated the market's privately held and low-rated WB outlet, KXVO-TV, via a local marketing agreement."

We feel a fairer description of our station is represented in our remarkable growth. For example, KXVO is among the fastest-growing WB stations in the country in WB network programming. In February, KXVO ranked in the top-five nonmetered WB stations in the country. In Omaha, the WB on KXVO delivered the largest percentage gains for adults 18-49 among the Big Four networks since its first November sweep. KXVO also delivered the largest percentage gains in the Omaha market from February 2000 to February 2001 in total prime for adults 18-49.

Finally, we would like to correct a mistake in reference to KPTM. This station is not a "secondary Pax TV affiliate," as stated in the article. Pax TV is only a program source. No affiliation exists between Pax and KPTM.

*John F. Carpenter*  
Executive VP & General Manager  
KPTM-TV  
Omaha, Neb.

## Spanish-Language TV in San Diego

**T**he Market Profile on San Diego (May 14) did not give a full overview of the wide variety of Spanish-language TV stations, such as Televisa's XEWT and XHUA, which serve this important DMA. In San Diego, there are just as many Spanish-language TV stations as English-language stations, and Spanish-language "X" outlets (TV or radio stations whose signal originates from Mexico) play a key role on both sides of the border. Six of the seven Spanish-language TV stations in San Diego are "X" stations, making San Diego a highly competitive Spanish-language media market. (Note: Telemundo's correct call letters are XHAS-TV, not KHAS.)

The San Diego-Tijuana Hispanic community is a large consumer market, due to the border proximity and the millions of dollars Tijuans spend directly into San Diego's economy (8 percent of San Diego's retail sales are attributed to Tijuans).

We were greatly disappointed when Televisa's "X" stations were inadvertently excluded from *Mediaweek's* San Diego report. Consider that XEWT Channel 12, launched back in 1960, was the first Spanish-language station to serve the region. XEWT has the most powerful signal on either side of the border and is the only station in the market that serves the needs of both sides.

XEWT offers the programming power of the Televisa network, the community presence of a local channel with almost 30 hours per week of local news and programming, the most powerful over-the-air signal and extensive cable carriage. XEWT is the most established Spanish-language station in the region.

XHUA, the most powerful Spanish-language UHF station in the market, is the local affiliate of Televisa's famous *Canal de las Estrellas*. Other programming includes world-class sports, specials and premieres of Televisa's hot new *novelas* in prime-time months before they are sold to Univision (where they are rerun for the third time in this market.)

Also, we would like to clarify why many of the Spanish-language "X" stations are not included in the Nielsen Station Index reports. This is due to a little-known Nielsen policy, which dictates all "X" stations are considered "out-of-market stations" and must come 19.5 percent of all households in the San Diego DMA. Hispanic households only comprise 19.6 percent of all households in San Diego, so it is virtually impossible for any Spanish-language station to be included in the NSI. Local market stations, such as Univision affiliate KBNT-LP, only need to come 2.5 percent of the same households to be included.

We hope in the future that important "X" stations, such as XEWT and XHUA, will be included in your profiles on San Diego.

*Donna Blanco*  
Research Director, XEWT Channel 12  
Energy Communications Corp.  
San Diego

*Mediaweek* welcomes letters to the editor. Address all correspondence to Editor, *Mediaweek*, 770 Broadway, New York, NY 10003 or fax to 646-654-5368 or e-mail to [bgloede@mediaweek.com](mailto:bgloede@mediaweek.com). All letters are subject to editing.

# Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

## TV STATIONS

# NBC O&Os Tout Miami Hub Results

BY JEREMY MURPHY

With its ambitious regional hubbing plan gaining full speed, NBC brought managers of its 13 owned-and-operated stations to Miami last week for a look at its first hub in operation. NBC executives expressed confidence that the entire system will be up and running by the end of the year, and will have no trouble handling NBC's coverage of the Winter Olympics, scheduled to air in February.

"It was an opportunity to do a little show-and-tell and to give the managers a first-hand view of the technology," said John Wallace, vp of broadcast operations for NBC, who took part in last week's meeting.

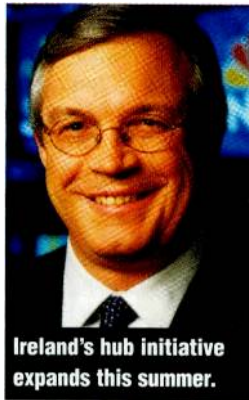
The tour, just one of several meetings the network holds each year with its managers, helped downplay fears station execs have had in embracing the new technology. The network has implemented technical safeguards that will enable each station to regain control of their signal in the event one of the hubs goes down or for local breaking-news stories.

"Every system we have has absolute redundancy to protect us from catastrophic failure," Wallace said.

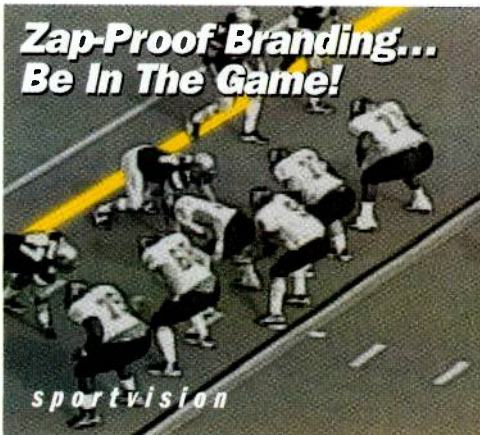
Which will be very important come February, when NBC begins airing its coverage of the Olympics. With three regional hubs basically running 13 local stations, making sure the fail-safe measures actually work is going to be crucial. If one or more of the stations failed to run a commercial during the Olympics because of a technical glitch, it could cost the network millions in makegoods.

Wallace said that the new system gives the stations three levels of protection against any

technical failures and that no special measures have been added to handle Olympics broadcasts. "The technology is such—you can do that," said an executive from a competing station group, who said fears about system crashes and commercials not airing are unfounded. The hubbing plan was started four years ago by Jay Ireland, president of NBC's station group.



Ireland's hub initiative expands this summer.



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The hub currently handles master control and sales-traffic operations for Miami O&O WTVJ; Birmingham, Ala., O&O WVTM; and Raleigh, N.C., O&O WNCN. Dallas O&O KXAS is next to go online with the Miami hub, probably in the next few weeks. The network is expected to launch its north-eastern hub sometime later this summer. That hub will handle operations for stations in New York; Chicago; Philadelphia; Washington, D.C.; Hartford, Conn; Providence, R.I.; and Columbus, Ohio. The western hub will handle stations in Los Angeles and San Diego.

## NEW YORK TV STATIONS

### Clayton Heads East

Just a week after the unexpected resignation of Michael Wach as general manager/vp of WNYW, Fox's New York flagship station, the network has tapped James Clayton, gm/vp of its Detroit O&O WJBK, to fill the position. Clayton, a Detroit native, has been at the station since 1997. Under his watch, WJBK's ratings have improved in virtually all dayparts, including in the mornings, where it's local newscast beats NBC's *Today Show* and ABC's *Good Morning America*. Wach's resignation came as a surprise to many media executives, given he was thought to be a sure pick to head News Corp.'s pending WNYW-WWOR duopoly in New York. —JM

## TV STATIONS

### Execs Shuffle Gigs

A news director's promotion to a network-level position has led to a series of changes for stations in Baltimore and West Palm Beach, Fla. Princell Hair, news director for WBAL-TV, Hearst-Argyle's NBC affiliate in Baltimore, last week was named director of news for the CBS station group. Hair will assist in overseeing the station group's local news coverage nationwide and will report to Fred Reynolds, the group president, and Joel Cheatwood, vp of news. Replacing Hair at WBAL is Margaret Cronan, the former news director for WPBF, the Hearst-Argyle-owned West Palm Beach NBC affiliate. Joseph Coscia, formerly news director of CBS O&O KDKA in Pittsburgh, will succeed Cronan as WPBF's news director. —JM

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# Market Profile

BY EILEEN DAVIS HUDSON



The aircraft carrier *USS Nimitz* at Newport News Shipbuilding

CHRIS DALEY/NEWPORT NEWS SHIPBUILDING

## Norfolk, Va.

A BIDDING WAR FOR NEWPORT NEWS SHIPBUILDING, THE GIANT MANUFACTURER OF nuclear-powered warships for the U.S. military, is commanding the attention of many local media outlets in the Norfolk-Portsmouth-Newport News-Virginia Beach, Va., market this year. General Dynamics Corp. and

Northrop Grumman Corp. are battling to acquire Newport News, the largest commercial employer in the market with about 19,000 employees. While the U.S. Justice Department continues its scrutiny of the competing bids on antitrust issues, residents and the local media are watching the proceedings carefully because a new owner may elect to trim jobs, potentially creating a ripple effect on the market.

Norfolk area media outlets got an unexpected revenue boost in March when a special election was held to fill the seat of the late U.S. Rep. Norman Sisisky (D). Randy Forbes, a Republican, won the congressional slot following a contentious race that generated significant local advertising spending. This fall, Virginia will elect a new governor, lieutenant governor and representatives for all of the state's House of Delegates seats. The races are expected to generate considerable incremental ad revenue for local media in the Norfolk-Portsmouth-Newport News-Virginia Beach DMA, which covers the Hampton Roads area and stretches into

northeastern North Carolina.

WAVY-TV, LIN Television's NBC affiliate, plans to capitalize on the upcoming elections by hosting a debate featuring the gubernatorial candidates in late October. Ed Munson, WAVY vp and general manager, says the station plans to feed the program to all the other NBC affiliates in Virginia.

WAVY is the overall news leader in the DMA, which ranks 41st in the country, with 638,190 TV households, according to Nielsen Media Research. Last month, WAVY launched a joint sales agreement with local Pax TV outlet WPXV-TV, through which WAVY's sales department now also sells for WPXV. As part of the deal, WPXV rebroadcasts WAVY's 6 p.m. newscast at 7 p.m. and its 11 p.m. news at 11:30. WAVY also has longstanding news partnerships with Tribune Co.'s newspaper in Newport News, *The Daily Press*, and with two local radio stations.

WAVY recently signed a multiyear contract to carry four preseason games of the NFL's Washington Redskins. The station has had one-year deals to carry the exhibition

games for the past two seasons.

In addition to WAVY, LIN also operates the market's Fox affiliate, WVBT-TV, via a local marketing agreement. This fall, LIN hopes to further expand its presence in the market by acquiring WVBT outright from owner Entravision Communications, forming the market's first TV duopoly.

WVBT produces a 45-minute newscast at 10 p.m. The station promotes and sells its 15-minute sports-highlights segment at 10:45 p.m., *Sportswrap*, as a separate show. WVBT also carries most of the Redskins' regular-season games via the Fox network.

In recent Nielsen books, ABC affiliate WVEC-TV, owned by Belo Corp., has managed to narrow WAVY's lead in the news ratings. "We're pretty proud with our success in the last four or five books," says Mario Hewitt, WVEC vp and gm. "We've seen consistent growth." In the May sweeps, WVEC edged out WAVY at 5 p.m. by less than a tenth of a ratings point in households, tied WAVY in key female-demo viewership, and finished a point behind its rival in the key male demos. Hewitt adds that WVEC's 11 p.m. newscast also performed well in May, in spite of disappointing lead-ins from ABC prime-time programming (see Nielsen chart on page 18).

Hewitt attributes part of WVEC's recent gains in news to the hiring last January of Jim Pellus as news director. Pellus came from the NBC affiliate in Wichita, Kan.

This fall, WVEC plans to launch a half-hour news at 5:30 p.m., challenging newscasts on WAVY and on the New York Times Co.'s CBS affiliate, WTKR-TV. WVEC's contract to carry the syndicated *Hollywood Squares* at 5:30 expires this summer.

WVEC also is a partner in LNC, a 3-year-old, 24-hour cable news channel that is also partly owned by Norfolk-based Landmark Communications' *The Virginian-Pilot* daily newspaper and cable systems operator Cox Communications. LNC simulcasts all of WVEC's newscasts and also rebroadcasts them throughout the day. At 10 p.m. daily, LNC offers its own newscast, produced from the *Virginian-Pilot's* newsroom.

CBS affiliate WTKR is in the process of overhauling its struggling news operations. As part of the initiative, the station recently opened a news bureau in Virginia Beach, which is about 18 miles east of Norfolk. WTKR is also sponsoring several community





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# Market Profile

## AD SPENDING BY MEDIA/NORFOLK

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	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	\$96,881.62	\$100,759.30
Newspapers	\$71,526.58	\$102,726.32
National Spot Radio	\$9,568.23	\$11,265.41
Outdoor	\$7,183.57	\$6,873.35
Total	\$185,160.01	\$221,624.38

Source: CMR, a Taylor Nelson Sofres company

events to tie in with the "Year of the Child," a civic program being led this year by the mayors of cities in the Hampton Roads area.

WTKR has made a series of management and anchor changes this year. In March, the Times Co. tapped Frank Chebalo as president and gm of the station, succeeding the departed Sandi Yost. Chebalo also has continued as senior vp for operations and engineering of the Times Co.'s broadcast group, and as president of the company's digital operating center. WTKR is home to the Times' centralized digital master-control hub for its eight television stations around the country.

In March, WTKR hired a new general sales manager, Jon Erkenbrack. The following month, two popular anchors, Lyn Vaughn and LeAnne Raines, both left the station. Vaughn left after her contract expired, and Raines opted not to return following a maternity leave. WTKR recently hired a new creative services manager, Pat Hoover. Finally, the station last week hired John Wessling as its new news director. Wessling, most recently news director at the Times Co.'s WNEP-TV in Wilkes Barre-Scranton, Pa., will join WTKR on July 23. Wessling replaces Tracye Fox, who left in mid-June.

WTKR scored a major coup last year when it lured away veteran anchor Barbara Ciara from WVEC. After completing a one-year noncompete agreement, Ciara, who is currently working behind the scenes as managing editor at WTKR to help direct the station's refocused news effort, is scheduled to return to the air later this month as co-anchor of the 6 and 11 p.m. newscasts with Tom Randles.

Ciara, who has also previously worked at WAVY and LNC, may also co-anchor or solo anchor WTKR's 5:30 p.m. newscast, currently anchored by Ed Hughes, Chebalo says. (Hughes also co-anchors at 5 p.m.)

"She's a powerhouse anchor—well-known, highly regarded and respected," Chebalo says of Ciara. Her hiring "was a huge opportunity for us," he adds.

Once Ciara starts on the air, all of WT-

KR's new management and talent will be in place. "We'll have completed all the changes that we feel are necessary, and then zero in on some stability," Chebalo says.

Despite its many changes this year, WTKR has managed to lift its news ratings a bit,

particularly at 11 p.m.

Viacom-owned WGNT-TV is one of the

top-performing UPN outlets in the country. UPN's young-skewing programming has won a considerable audience in this market. According to Scarborough Research, 36 percent of residents in the Norfolk DMA are between the ages of 18 and 34, well above the average of 31 percent for the top 50 U.S. markets (see *Scarborough chart below*). WGNT's syndicated lineup is also popular with Norfolk's young-skewing population, particularly the station's 6-7 p.m. court block of *Judge Judy* and *Judge Joe Brown*. In the May sweeps, *Judy* finished third in the market in households, beating

## SCARBOROUGH PROFILE

### Comparison of Norfolk

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Norfolk Composition %	Norfolk Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	36	116
Age 35-54	41	39	96
Age 55+	28	25	88
HHI \$75,000+	25	17	66
College Graduate	12	10	81
Any Postgraduate Work	10	9	90
Professional/Managerial	23	23	104
African American	13	30	236
Hispanic	12	4	36
<b>MEDIA USAGE - AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	53	53	99
Read Any Sunday Newspaper	64	65	102
Total Radio Morning Drive M-F	22	21	94
Total Radio Evening Drive M-F	18	18	99
Total TV Early Evening M-F	30	32	108
Total TV Prime Time M-Sun	39	38	97
Total Cable Prime Time M-Sun	13	15	113
<b>MEDIA USAGE - CUME AUDIENCES**</b>			
Read Any Daily Newspaper	72	72	101
Read Any Sunday Newspaper	77	80	104
Total Radio Morning Drive M-F	75	73	97
Total Radio Evening Drive M-F	73	73	99
Total TV Early Evening M-F	71	72	102
Total TV Prime Time M-Sun	91	91	100
Total Cable Prime Time M-Sun	58	65	113
<b>MEDIA USAGE - OTHER</b>			
Access Internet/WWW	58	38	66
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	64	65	102
Shop Using Online Services/Internet	27	26	99
Connected to Cable	73	79	108
Connected to Satellite/Microwave Dish	14	14	98

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

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

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# Market Profile

## RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (In millions)	Share of Total
Entercom	4 FM	23.9	\$16.9	27.7%
Clear Channel Communications	4 FM	15.6	\$12.3	20.2%
Saga Communications	1 AM, 2 FM	12.3	\$11.3	18.6%
Barnstable Broadcasting	2 AM, 4 FM	20.7	\$11.1	18.3%
Sinclair Telecasting	2 AM, 2 FM	10.4	\$7.5	12.3%
Willis Family Broadcasting	2 AM	1.6	\$1.3	2.1%

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

WTKR's 6 p.m. news. Another court program on WGNT, *Divorce Court*, beat WVBT's news at 10 p.m.

WB affiliate WTVZ-TV, owned by Sinclair Broadcast Group, is still struggling in the ratings following its 1998 affiliation switch from Fox to the WB. WTVB executives could not be reached for comment.

Two new broadcast TV stations are expected to launch in the market in the next year or so, bringing the total of broadcast outlets in the DMA to nine. One of the new stations, local company Danbeth Communications' WSKY-TV, is expected to go on the air in late summer or early fall. Winstar Communications, owner of the license for the second new station, has filed for bankruptcy protection, and its license is being challenged with the FCC by one of the unsuccessful bidders.

In local cable, Cox Communications is the dominant operator in the market. Cox covers 65 percent of the DMA's TV households and serves 84 percent of the market's cable homes.

Cox is rolling out new features to its subscribers in the Norfolk area, including a 240-channel digital cable service, its Cox@Home high-speed Internet service, and digital telephony. Through its Cable Rep ad sales division, Cox currently inserts local commercials on 40 channels, having boosted that total from 18 over the the last 12 months.

In newspapers, Landmark Communications' Norfolk-based *Virginian-Pilot* (daily circulation 93,477; Sunday 115,461) covers Norfolk, Portsmouth, Virginia Beach and Chesapeake, down to the border with North Carolina. Tribune Co.'s *The Daily Press* (daily circ 192,924; Sunday 218,940), dominates the western side of the Hampton Roads region, covering Newport News, Hampton, Williamsburg, James City and the York County area, commonly referred to as the Peninsula.

*The Daily Press'* daily and Sunday circulations were flat in the six-month period ended March 31 compared to a year earlier, while

the larger *V-P* suffered a circ decline of 2.3 percent daily and 2.8 percent on Sunday over the same period, according to the Audit Bureau of Circulations.

Last September, the *Virginian-Pilot* intro-

duced a major redesign after it converted to a narrower web width. The paper's phone lines lit up when the revamped paper hit the streets, with irate readers complaining that the new typeface was too light and difficult to read. Within a week, the *V-P* restored its old fonts.

The *V-P* recently launched a new home, garden and food section, *Gracious Living*, which is published on Sundays.

In June 2000, the paper made some senior-level management changes, including the promotion of Dee Carpenter from general manager to president/publisher. Carpenter succeeded R. Bruce Bradley, who moved up to a corporate post with Landmark. Last February, the *V-P* hired a new vp of advertising, Kimberly Parker, who came from Indi-

## NIELSEN RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WVEC	7.2	16
	NBC	WAVY	7.2	16
	CBS	WTKR	4.2	9
	UPN	WGNT*	4.1	9
	WB	WTVZ*	3.2	7
	Fox	WVBT*	1.2	3
	Pax	WPXV*	0.4	1
5:30-6 p.m.	NBC	WAVY	8.9	19
	CBS	WTKR	5.0	10
	ABC	WVEC*	5.0	10
	UPN	WGNT*	4.1	9
	WB	WTVZ*	2.4	5
	Fox	WVBT*	1.2	3
	Pax	WPXV*	0.4	1
6-6:30 p.m.	NBC	WAVY	10.6	20
	ABC	WVEC	6.9	13
	UPN	WGNT*	5.6	11
	CBS	WTKR*	5.3	10
	WB	WTVZ*	2.4	5
	Fox	WVBT*	1.2	2
	Pax	WPXV*	0.2	#

### Late News

10-10:30 p.m.	UPN	WGNT*	4.5	7
	Fox	WVBT	3.2	5
	Pax	WPXV*	1.0	2
10:30-11 p.m.	UPN	WGNT*	4.7	7
	Pax	WPXV*	1.0	2
10:45-11 p.m.	Fox	WVBT	1.8	3
11-11:30 p.m.	NBC	WAVY	10.2	19
	ABC	WVEC	8.1	15
	CBS	WTKR	7.2	13
	UPN	WGNT*	3.6	6
	WB	WTVZ*	2.1	4
	Fox	WVBT*	1.2	2
	Pax	WPXV*	0.4	1

\*Non-news programming #Below minimum audience standards Source: Nielsen Media Research, May 2001

## RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WWDE-FM	Adult Contemporary	7.8	6.9
WOWI-FM	Urban	7.2	6.5
WGH-FM	Country	6.1	6.0
WNOR-FM	Album-Oriented Rock	6.1	5.3
WCMS-FM	Country	6.0	5.3
WPTE-FM	Modern Adult Contemporary	5.0	5.3
WNIS-AM	News/Talk	5.0	3.8
WVKL-FM	Urban Adult Contemporary	4.8	5.5
WNVZ-FM	Contemporary Hit Radio	4.7	6.6
WAFX-FM	Classic Hits	4.6	5.2

Source: Arbitron Winter 2001 Radio Market Report

ana. Beverly Mason is currently serving as the paper's acting marketing director, succeeding Joe Delatte, who left to join Cox.

Over at *The Daily Press*, Will Corbin, vp and editor, retired from the paper last week. Corbin was succeeded by Ernie Gates, previously vp of strategy and development.

Arbitron lists the Norfolk-Virginia Beach-Newport News radio market as the 38th-largest in the country. Entercom, Clear Channel Communications, Saga Communications, Barnstable Broadcasting and Sinclair Telecasting are the primary owners in the market. Local company Willis Family Broadcasting has two small AM gospel-music stations.

One major local issue in radio is the abundance of Urban-formatted stations, all targeting some segment of the DMA's sizable African-American population. According to Scarborough Research, 30 percent of the area's residents are African American, more than double the national average of 13 percent for the top 50 markets. The market has the fourth-highest percentage of African Americans in the top 50. On the FM band, there are four Urban-formatted outlets, plus Clear Channel's Smooth Jazz station WJCD-FM and Barnstable's R&B Oldies and Black Gospel stations. There has been speculation that yet another Urban outlet will launch soon.

"That's too much," says Shantell Clanton, program director for Barnstable's WWSO-FM (R&B Oldies) and WXEZ-FM (Black Gospel). "One of us is going down."

Clear Channel has positioned itself as the leader in the Urban format in the market. CC's WOWI-FM is the market's top biller and top outlet in listener share. K.J. Holiday, director of programming for Clear Channel/Norfolk, notes that while WOWI's ratings have slipped somewhat due to in-

creased competition, it still leads the market.

In addition to WOWI, Clear Channel's Urban stable includes an Urban Contemporary Hit Radio outlet and an Urban Adult Contemporary property. In February, CC tweaked its Urban Oldies format on WSVY, adding current hits to make it an Urban Adult Contemporary. The same month, CC ended its simulcast of WBHH and WSVY, flipping WBHH to Hip-Hop.

Clear Channel sponsored a local three-day jazz festival in June, using the event to promote the relaunch of its Smooth Jazz WJCD. The outlet swapped frequencies with sister station WSVY, relocating from 105.3 on the dial to 107.7. WJCD is now dubbed "the All-New Smooth Jazz CD 107.7." WJCD's new home at 107.7 is licensed out of Windsor, Va., and has a relatively low-powered signal; Urban Adult Contemporary WSVY's new home at 105.3, licensed out of Norfolk, has a strong 50,000-watt signal.

Entercom's Urban Adult Contemporary WVKL-FM had a strong Winter Arbitron book, making gains on format rival WOWI. Among all listeners 12-plus, WVKL jumped from an average 3.8 share in the Fall 2000 book to a 5.5 in Winter, while WOWI tumbled from a 10.7 to a 7.7. Entercom's Contemporary Hit Radio WNVZ-FM, which competes with the Urban stations to some extent, saw its share fall sharply, from an 8.0 to a 6.5.

In out-of-home advertising, Atlanta-based Adams Outdoor Advertising dominates the market. Adams offers nearly 800 billboard facings throughout the DMA, including about 570 posters and 200 rotary and permanent bulletins. Lamar Outdoor Advertising is the only other outdoor player in the market with a significant presence. Lamar controls about 80 permanent bulletins in the Hampton Roads region.

The heaviest concentrations of outdoor ads are on major arteries, including Interstate 264, an expressway between downtown Norfolk and the Virginia Beach oceanfront; I-64, which runs to Williamsburg, Va.; and Military Highway, a major roadway that winds through several cities in the Hampton Roads area. ■

## NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Virginia Beach City: 153,122 Households</b>				
<i>Virginian-Pilot</i>	75,075	92,417	49.0%	60.4%
<b>Newport News City: 69,335 Households</b>				
<i>Newport News Daily Press</i>	29,750	36,551	42.9%	52.7%
<b>Norfolk City: 77,423 Households</b>				
<i>Virginian-Pilot</i>	37,343	41,565	48.2%	53.7%
<b>Chesapeake City: 73,025 Households</b>				
<i>Virginian-Pilot</i>	35,739	42,809	48.9%	58.6%
<b>Portsmouth City: 37,423 Households</b>				
<i>Virginian-Pilot</i>	18,453	20,679	49.3%	55.3%
<b>Hampton City: 54,035 Households</b>				
<i>Newport News Daily Press</i>	24,286	30,784	44.9%	57.0%
<b>James City: 18,521 Households</b>				
<i>Newport News Daily Press</i>	7,863	9,134	42.5%	49.3%
<b>Suffolk City: 24,078 Households</b>				
<i>Newport News Daily Press</i>	404	459	1.7%	1.9%
<i>Virginian-Pilot</i>	8,543	10,246	35.5%	42.6%
<b>Gloucester County: 12,820 Households</b>				
<i>Newport News Daily Press</i>	4,899	6,737	38.2%	52.6%
<i>Richmond Times-Dispatch</i>	169	97	1.3%	1.5%

Source: Audit Bureau of Circulations

# Emmaus on the Hudson

For nearly 60 years, Rodale has published gardening and health/fitness magazines out of a small Pennsylvania town. Now, management is infusing the company with glossier, big-city ambitions. Can it play with the big boys?

BY ALEC FOEGE

ILLUSTRATION BY ROBERT NEUBECKER

**Steve Murphy, Rodale's president** and COO, hardly radiates the company's traditional brown-rice-and-tofu image. A dapper gent in a hound's-tooth jacket and bright red pocket square, he appears dressed for a garden party rather than a gardening collective one sunny spring afternoon at Rodale's headquarters in rural Emmaus, Pa. These days, Murphy's office, a clubby mix of dark green walls and oaken furniture, looks more like home base for *Vanity Fair* or *Town & Country* than ground zero at America's premier health-and-fitness publisher.

The shift toward refinement at Rodale Inc. isn't merely cosmetic. Since early 2000—when Murphy, a veteran of Simon & Schuster and Disney Publishing Worldwide, was hired—the homegrown empire with 10 magazines, including *Prevention* (3.1 million circulation), *Men's Health* (1.63 million), *Organic Gardening* (600,000), *Runner's World* (500,000), *Backpacker* (285,000), and *Bicycling* (283,000), as well as a sprawling book division, has experienced something of a “New York-ification,” or mainstreaming effort.

So far, that process has involved a corporate restructuring, a few key high-profile executive appointments, and the launch of new titles and divisions that reflect a fresh set of priorities. Attempting to soften its antiestablishment image and attract more top-flight advertisers, the company that once preached growing your own food now urges readers to expand their sense of well-being through enlightened consumerism.

Though Murphy is Rodale's new public face, some sources point to Maria Rodale, vice chairman of the company and granddaughter of company founder J.I. Rodale, as the prime force behind the new direction. “Maria wanted to put her stamp on the company,” says John Griffin, president of Rodale's magazine group from 1990 to 2000, who's now COO of Hearst Magazines International. “She felt that the company was too male and macho, too athletic and sweat-oriented.”

Alan Jurmain, a print media buyer at Lowe Lintas and Partners, defines Rodale's current challenge like this: “*Men's Health* took them from a totally respectable, incredible editorial foundation and really elevated them into a power on the mass-market scene. It was a little bit more of a shallow magazine, less of a thoughtful, organic-based magazine. But it caught on, and it connected with an audience, and it skyrocketed. Now, how do they manage those healthy, organic roots with the





ition. Founded in 1942 by J.I. Rodale, an eccentric New York accountant and electronics manufacturer with a passion for natural farming, it became defined by its flagship title, *Organic Gardening*, later embraced by the Woodstock-era hippie movement. In those days, the company itself grew organically. As CEO, Bob Rodale was as much, if not more, of a proselytizer for conservation and healthy living as his father, but he also made the company profitable. Under his watch, the company built its own bicycle velodrome, adapted one of the first corporate no-smoking policies and provided on-site day care for its employees. Rodale regularly makes *Fortune's* list of the best 100 companies to work for. To this day, the company refuses cigarette advertising and most alcohol ads.

"Bob was the moral compass of the company," says Michael Lafafore, the founding editor of *Men's Health*, who left Rodale in 1999. "Bob rarely made decisions based on the money." (Rodale's widow, Ardath, currently serves as chairman and CEO.)

Elizabeth Crow, hired in March as vp and editorial director of Rodale's Women's Health Group, believes the company's unwavering commitment to healthy living is one of its most valuable assets—one it needs to promote better. Crow describes with reverent awe how the

and fill up at the tank," Beusse says. "So what if they were to know, for instance, that one of the gas companies was doing the most of all the gas companies in order to protect the environment. Wouldn't they be a wonderful group to talk to about that?"

But critics point out that, while Rodale has thrived in its health-and-fitness niche, it appears tentative venturing into new areas, particularly since Maria Rodale has become more involved. "We don't expect every advertiser to be organic," she replies. "We'd be out of business. But we are looking for advertisers who want to be part of this growing lifestyle."

Counters one waggish critic: "Maria believes that there is a new concept of organic. [But] if you ask me, I don't know what organic travel is."

Rodale might still be trying to figure that out. In a rocky start, editor Carol Brooks was fired just weeks before the premiere issue's newsstand debut—reportedly over a conflict with Maria—and replaced with Sarah Gray Miller, former features editor of *Garden Design*.

*Men's Health* remains the shining example of how mining non-endemic markets might lead to new revenue streams. By devoting more editorial pages to style topics and frank sexual content, *Men's Health* was able to draw categories never before open to Rodale, such as fashion. By 1998, *Men's Health* was Rodale's most profitable magazine, making upwards of \$20 million per year. It regularly sells 400,000 copies on the newsstand.

Under Murphy, *Men's Health* has attempted to continue that expansion, in recent months adding a dating column, three pages of adventure travel, a Menshealth.com page directing readers to the magazine's Web site, and a personal-finance feature called Men's Wealth. The magazine made cross-marketing partnerships with ABC's prime-time newsmagazine *20/20* and the syndicated *Extra!* program to promote relevant stories. "One of Steve's big initiatives was to make the company a lot more brand-centric and promote a lot of synergy across the channels," says Dave Zinczenko, the 31-year-old editor in chief of *Men's Health*.

Then again, expansion has its limits: The test issue for *MH-18*, a teen title for boys suggested by Rodale's ad department, underperformed in the first quarter, causing the company to postpone any new announcements.

While most observers agree there is no harm in trying new things, a few suggest that Murphy's restructuring hacks at the company's sinew. "They moved all the ancillary businesses under the magazine responsibility, as

opposed to being separate as they were before," says one informed source. "On paper that's a wonderful strategy, but in practice it's hard to do because the ancillary businesses are really more gritty direct-mail kind of businesses, whereas the magazines are not."

Nevertheless, the company is sprouting fresh ideas by the bushel: commerce Web sites; Internet-driven databases; custom publishing ventures. Rodale's new chief marketing officer Tom Harbeck, plucked from the world of cable TV, anticipates announcing a host of future television, Internet, and licensing opportunities.

Meanwhile, Steve Murphy vows to keep Rodale true to its roots, even as many of the company's top talent spends most of their week in the company's midtown New York offices. "Each of these new projects have hurdles to make," says Murphy. "These are pure classic launches—risky, expensive, and totally worth doing." ■

*Alec Foege, who wrote about E! Entertainment Television for Mediaweek in May, is a New York-based freelance writer.*



**"Each new project has hurdles to make... They're classic launches—risky, expensive and totally worth doing." —STEVE MURPHY**



**"I couldn't believe the depth and amount of resources and money they spent to get the product right." —ELIZABETH CROW**

company reviews some 2,500 medical and health journals per week and e-mails top-line abstracts to in-house desktops. "When I first arrived, I couldn't believe the depth and amount of resources and the money they spent getting the product right," she says.

Crow adds that the company could use more "New York sizzle," as well as fresh initiatives along the lines of Rodale's recent five-year multimedia deal with Dr. Andrew Weil, the best-selling alternative-medicine guru. Crow envisions Rodale as a one-stop packager for brand-name talent. "We can put together programs of unbelievable depth and value that all reinforce both Rodale and the credibility and stature of the author," she says. "And we can do it all ourselves."

Tom Beusse, vp and managing director of Rodale's Sports & Fitness Group, views the enduring Rodale ethic as a plus from the advertising perspective, too. If anything, says the former *Sports Illustrated* ad exec, the vision has been undermarketed. "We don't do any business with petroleum companies, but most of our readers drive to work each day



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# Media Dish Special

## Mediaweek Honors Best-Made Plans

Some of the best minds in media planning were feted at the recent Plan of the Year luncheon at the Rainbow Room in New York, hosted by *Mediaweek* and co-sponsored by *Guideposts* magazine and Turner Broadcasting. The event featured a pre-lunch cocktail reception and video highlights of winning work in nine categories, with Chad Taylor of TBS' *The Man Made Movie* handling hosting duties. Taking home the top prize, for its far-flung, multilingual campaign to promote the 2000 U.S. Census, was The Media Edge.

PHOTOGRAPHY BY THERESE KOPIN



Event host Taylor shares the joy with Lisa Seward of Fallon, whose team won for best use of newspapers.



Taylor (l.) and *Mediaweek* editor Bill Gloede (third from left) join the big winners from The Media Edge in their moment of glory.



Janine Scolpino, vp/publisher of event co-sponsor *Guideposts*, with Mike Parker, executive vp/group publisher of *Adweek* Magazines



PentaCom chief Dave Martin (l.) with Jerry Dominus, vp of marketing, Cabletelevision Advertising Bureau



Barbara Johnson (l.) and Ann Price of Chisholm-Mingo, one of six agencies that partnered with TME to get out the Census message.

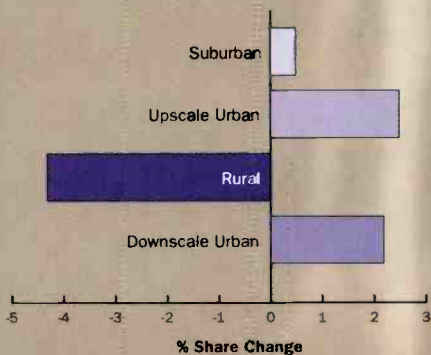


Retired TME president Bob Igiel with Liz Jannenman, executive vp of Turner Broadcasting Sales

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# Culture Trends

## The HollywoodReporter's Box Office

For weekend ending July 8, 2001

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	Cats & Dogs	21,707,617	5	35,756,549
2	New	Scary Movie 2	20,503,356	5	34,013,007
3	1	A.I.	14,037,486	10	59,573,204
4	New	Kiss of the Dragon	13,304,027	3	13,304,027
5	2	Fast and the Furious	12,283,220	17	101,385,540
6	3	Dr. Doolittle 2	10,466,709	17	71,891,189
7	4	Tomb Raider	6,727,225	24	115,543,168
8	7	Shrek	6,007,027	54	240,560,159
9	6	Atlantis: The Lost Empire	5,068,438	31	69,424,804
10	5	Baby Boy	4,811,917	12	20,780,204

## 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 7/9/01

Artist/Group: Gorillaz  
Song/Video: "Clint Eastwood"  
Album: *Gorillaz*

Alter-egos of Damon Albarn from Blur (2-D) and cult-cartoonist Jamie Hewlett (Murdoc) make up Gorillaz. It seems to be a project for fun more than anything else -there's a lot of experimentation on the record, but mostly leans towards old skool hip-hop effects...

Artist/Group: Alicia Keys  
Song/Video: "Fallin"  
Album: *Songs in a Minor*

Though only 19, Keys wrote most of the material on her record as well as playing piano -something the Britneys and Christinas can't quite pull off. Owes more of a debt to Stevie (Wonder) and Aretha than Janet & Madonna, and does a killer cover of the Prince's "How Come U Don't Call"

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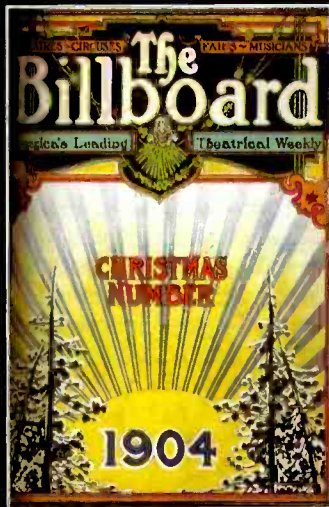
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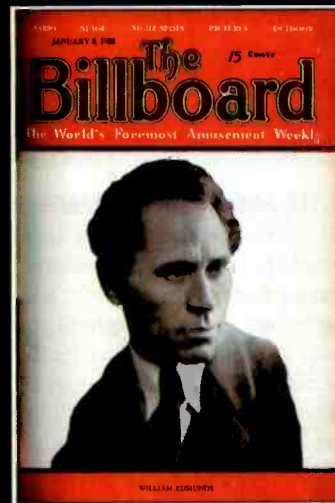




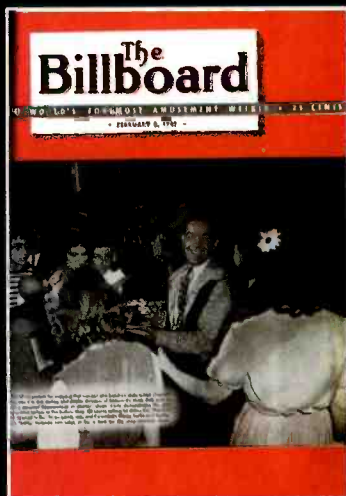
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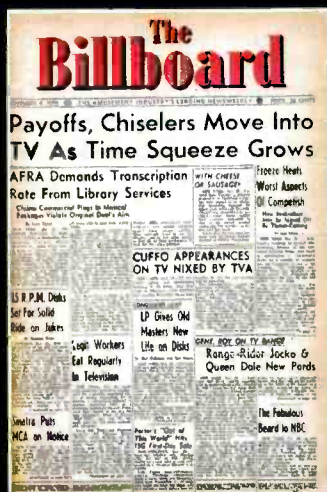
1904



1938



1947



1950



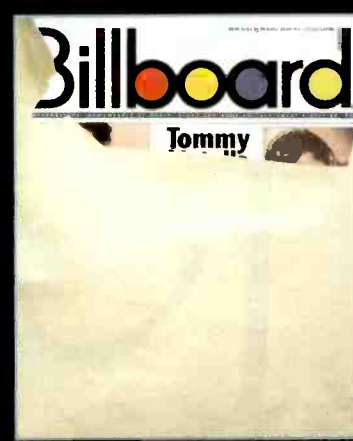
1963



1967



1985



2001

# The Billboard Redesign

July 28

# Inside Media

NEWS OF THE MARKET

## **AOL TW, Bank of America Exchange Deposits**

AOL Time Warner last week negotiated a multiplatform advertising deal with Bank of America, in which both parties will promote their brands across each other's properties. Under the three-year agreement, B of A will advertise on AOL Time Warner's TV, print and online media, while AOL TW will promote its media brands on the bank's Web-enabled automatic teller machines, monthly statements and credit-card applications. The \$30 million spent during the first year triples the bank's spending with AOL TW last year, a B of A representative said. The deal offers B of A exclusive sponsorships on CNN and CNNfn—to be renamed CNN Money—segments and on sports programs. The bank also will sponsor *CNN Moneyline* market updates that air during *Law & Order* reruns on TNT.

## **USA Checks Into *Mystery Mansion***

USA Network last week greenlighted *Mystery Mansion*, a *Clue*-meets-*Survivor* game

show, for a prime-time slot in first quarter 2002. The one-hour program showcases 22 strangers sealed away in a secret location, each of whom acts as private investigator in order to catch a "killer" in the group. The prize for solving the whodunit is \$1 million. USA bought 13 episodes, which will be produced by *Temptation Island* producer Rocket Science Laboratories.

## **ESPNews to Go More Interactive**

ESPN has set Sept. 7—the network's 22nd birthday—for the relaunch of its 24-hour sports news network ESPNews as a more interactive operation with ESPN.com. The channel, reaching 23 million homes, will run a continuous ticker displaying sports scores, statistics, injury reports and rotisserie-league information along the bottom of the screen during commercial breaks. ESPNews, currently in 23 million homes, also plans to unveil a new studio and enhanced graphics.

## **Food Network Expands in Bay Area**

E.W. Scripps Co.'s Food Network plans to add 1.4 million homes in the San Francisco area Aug. 1, when it becomes available on AT&T Broadband systems. Food's distribution gains in the Bay Area come as a result of the shutdown of BayTV, a regional news service from Young Broadcasting's KRON-TV.

## **Change of Host, Location for Warner Show**

Seeking to revitalize its veteran syndicated relationship series *Change of Heart*, Warner Bros. syndication arm Telepictures Productions last week named New York stand-up comedienne Lynn Koplitz the show's new host when the fourth season premieres in September. Production moves to New York from L.A., where a stronger-rated rival, Universal's *Blind Date*, has established a foothold.

## **Syndie *Weakest Link* Strengthened in L.A.**

NBC Enterprises Domestic Syndication last week cleared *The Weakest Link* on KNBC-

*talk to Bobby.*

When ad budgets are being reduced, an all-inclusive broadcast buy may not be the best answer. That's where Targeted TV™ from Adlink comes in. With Adlink, you can run different spots in different parts of L.A., at the same time, all with one buy.

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TV, putting the strip game show in the top five markets. New York's WCBS-TV, Chicago's WMAQ-TV (also an NBC O&O), Philadelphia's KYW-TV (CBS) and San Francisco's KPIX-TV (CBS) will also roll out the show in January. To obtain the program, KNBC outbid rival KCBS-TV, according to station sources.

### Mags' Revenue Declined in First Half

Total magazine ad revenue for the first half of 2001 dropped 2.9 percent, to \$8.0 billion, according to Publishers Information Bureau. Over the same period, ad pages slipped 11 percent, to 121,772. Five of the 12 major ad categories—technology; retail; media & advertising; financial, insurance & real estate; and automotive—have spent less this year.

### Indiv. Investor Cashes Out to Kiplinger's

Thirteen-year-old *Individual Investor* magazine ceased publication last week, selling its 430,000 subscriber list to *Kiplinger's Personal*

*Finance* for \$3.5 million in cash, plus \$2.6 million in debt for unfulfilled subscriptions, according to *Kiplinger's*. The August issue, on stands now, will be its last. *Kiplinger's* will deliver a 40 percent bonus over its 1 million rate base to advertisers for its September issue. Individual Investor Group executives cited the soft ad market as a main reason for shuttering the title.

### Nick Mag Touts Rugrats' 10th Anniversary

*Nickelodeon* magazine will commemorate the 10th anniversary of *Rugrats* with a lenticular of the Nick cartoon attached to newsstand copies of its August issue. The issue, which hits racks this week with a cover price of \$4.99, will have a hologram-like disk glued to the cover depicting the Viacom cartoon characters aging as they will in the anniversary special episode of the television program, airing on July 21. Several new advertisers, including Toys R Us and Random House, signed on for August.

### Arbitron Puts RADAR on Its Screen

After three failed attempts to develop a network radio service, Arbitron announced earlier this month it bought the RADAR network radio audience measurement service for \$25 million in cash from Statistical Research Inc. With an estimated \$9 million in annual revenue, RADAR measures audiences to cleared commercials from 29 radio networks. By tapping into 1.3 million diaries it collects annually for its quarterly radio surveys, Arbitron intends to significantly increase RADAR's 12,000 annual sample size using its diaries.

### US Weekly Segments Launch on ABC Radio

On July 13, ABC News Radio rolled out its *US Weekly*-branded radio content, called—surprise—the *US Weekly Minute*. It's the first venture to tap into the 50 percent stake Disney took in the Wenner Media publication in February. The feature is distributed to affiliates of ABC Radio Networks.

and Bobbi. At the same time.

Whether your customer's 25, male and into sports or 39, female and into gardening, we can target each with precision. It's the most effective way to reach your buying customers. So, before you start talking to Southern California, talk to us first.



# Magazines

EDITED BY LISA GRANATSTEIN

## Getting in Tune

Nearly a year after its relaunch, *Details* is building momentum as it finds its new voice

**"HOW ARE YOU HOLDING UP?"** *DETAILS'* DANIEL PERES RECALLS *ESQUIRE* EDITOR DAVID Granger asking him last January, as the elevator they shared descended to the lobby of a Milan hotel. "I said, 'God, it's exhausting,'" remembers Peres, the then new editor in chief. "And [Granger] said, 'Well,

you know what? You've got another year and a half of this.' He was right. Launching or turning something around, which was David's goal with *Esquire* and is obviously my goal with *Details*, is exhausting. But certainly a year in, we're in a groove."

Peres was tapped last year to quickly remake *Details*, the 400,000-circulation young men's magazine that had gone through an array of incarnations—from focusing on downtown style to beer-and-babes—cooked up by his five predecessors. Since its relaunch with the October 2000 issue (following a hiatus of five months), *Details* has offered its audience a highly designed publication with a broad general-interest base, and lots of fashion.

"They're heading in the right direction," says Melissa Pordy, senior vp/director of print for Zenith Media. "They are bridging the gap between the established, granddaddy titles like *Esquire* and *GQ* and the racier and sexier *Maxim* genre. *Details* is providing all

the elements that a younger, 30-ish guy wants in a lifestyle publication."

Other media buyers say *Details* still needs a little more distinction. "They're off to an interesting start," says Alan Jurmain, Lowe Lintas & Partners executive vp/director of integrated services. "But at this stage, it looks like a mixed bag. I'm not sure it has one strong identity yet that is easy to grab hold of."

Peres says he has been on the case. "It's definitely a work in progress, there's no denying that," he acknowledges. "There will be little tweaks, more than anything else. A year in, I'm now able to look at the sections, and some of the stories we've done and stories we've planned, and tailor them a little more toward what our reader wants."

In September, Peres will increase the amount of service in *Details'* Vitals section—"everything from fashion to collecting art to listening to music," he says. "And I'm increasing the service, not only in page num-



**Daniel Peres, *Details* editor, is pumping up the men's title's service elements and will soon add columns on sex and culture.**

ber [from 8 to 11 pages per issue], but in the directness of its approach to the reader."

Peres says he hopes to soon hire a cultural critic and to launch in October a sex-and-society column. He is currently talking to Elizabeth Wurtzel, the controversial author of *Bitch: In Praise of Difficult Women*, to sign on as a monthly contributor. "She's the perfect person to help educate our readers, stimulate conversation with our readers, and frankly piss off our readers," notes Peres.

Another recent change was the exit of executive editor Phoebe Eaton, who was said to have not clicked well with Peres. "When I was given this job, I had a short time to put together a staff and generate content," he explains. "We're not always going to have a 100 percent success rate." Articles editor Andrew Essex was promoted to deputy editor.

Meanwhile, *Details* vp/publisher Bill Wackermann has so far scored a number of new advertisers that had initially taken a wait-and-see approach, including Nike and Banana Republic. Through the August issue, *Details* has published 395 ad pages this year, compared to 707 pages in Dennis Publishing's *Maxim* and 248 pages in Emap USA's *FHM*, reports the *Mediaweek* Magazine Monitor. *Details'* September issue will carry 157 pages of advertising—the most in its 12-year history.

Newsstand sales, which are sluggish industry-wide, averaged 77,000 copies for the last three months of 2000, according to the Audit Bureau of Circulations. Through June this year, says Wackermann, *Details'* newsstand sales averaged about 75,000—less than half the number sold during the first half of 2000. However, *Details* slashed its circulation rate base 27 percent for last fall's relaunch, accounting for some of the decline. Wackermann adds that the magazine has placed more emphasis

### Biweeklies July 16, 2001

Plagued by the sharp downturn in the business and technology sectors, *Red Herring* trails last year's page count by 53.88 percent to date. The biweekly is looking toward new publisher Julian Lowin, formerly of *Fast Company*, and a recent redesign to give it a boost. —Lori Lefevre

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
ESPN The Magazine	23-Jul	47.58	24-Jul	41.69	14.13%	703.03	849.93	-17.28%
Forbes	23-Jul	113.18	24-Jul	256.32	-55.84%	2,245.10	3,130.73	-28.29%
Fortune	23-Jul	168.72	24-Jul	260.03	-35.12%	2,398.58	3,673.82	-34.71%
Inc. <sup>F</sup>			NO ISSUE			518.68	939.87	-44.81%
National Review	6-Aug	9.92	14-Aug	28.66	-65.39%	283.62	298.65	-5.03%
Red Herring <sup>B</sup>	15-Aug	39.66	1-Aug	223.58	-82.26%	948.00	2,055.34	-53.88%
Rolling Stone	2-Aug	44.10	3-Aug	37.08	18.93%	795.54	986.35	-19.35%
<b>Category Total</b>		<b>423.16</b>		<b>847.36</b>	<b>-50.06%</b>	<b>7,882.55</b>	<b>11,934.69</b>	<b>-33.87%</b>

B=four extra issues in 2001; F=18 issues per year



# Mediaweek Magazine Monitor

## Weeklies July 16, 2001

Sluggish ad sales have caught up with *US Weekly*. Up by double-digits earlier this year, the title's gain has dropped to a mere 2.36 percent over last year through its July 16 issue, even with the help of six extra issues in 2001. The weekly started losing momentum in April, says publisher Vicci Lasdon Rose, when retail, automotive and tobacco cut spending. In September, *US*, as part of a joint program with publishing partner Walt Disney Co., may land a 24-page package from a leading beauty company, Rose says. —LL

on distribution in bookstores and airports. "It's all about targeting the different kind of customer the magazine is going to appeal to," Wackermann says. "Business is strong, but have we completed every hurdle? No. We're still building momentum." —Lisa Granatstein

## Say Cheese!

Stars snap pictures for *EW*

Following up on the success of last summer's photo issue celebrating its 10th anniversary, *Entertainment Weekly* this fall will publish another expanded issue of images—this time with a twist. Instead of editors selecting photos shot exclusively by pros, *EW* has tapped 20 celebrities to seek out Kodak moments of their own, and all for a worthy cause. "Who knows? Maybe we can get some fantastic stuff out of this," says *EW* executive editor Peter Bonventre. "I don't know if any of these people are good photographers, but it's out to 20 [stars], so we are bound to get some good ones."

*EW* has recruited Hollywood types, including actor Rob Morrow, to snap their own self-portraits and to take pictures on the sets of their films, TV shows and plays. Morrow toted his camera to the Toronto set of the tentatively titled *The Jennifer Estess Story*, a CBS movie set to air this fall.

The celebrity snapshots will carry about 10 pages of the planned 60-page special section, which also will include outtakes from *EW* photo shoots and previously unpublished pictures from the Oscars and movie premieres. The



Morrow captures some backstage action on his CBS movie.

ROB MORROW/COURTESY OF ENTERTAINMENT WEEKLY

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	16-Jul	43.84	17-Jul	87.35	-49.81%	2,171.96	3,272.94	-33.64%
The Economist	7-Jul	51.00	8-Jul	53.50	-4.67%	1,560.00	1,707.50	-8.64%
The Industry Standard			NO ISSUE			1,110.00	4,310.00	-74.25%
Newsweek <sup>E</sup>	16-Jul	12.53	17-Jul	29.51	-57.55%	930.01	1,211.06	-23.21%
The New Republic <sup>D</sup>			NO ISSUE			244.49	237.20	3.07%
Time <sup>E@</sup>	16-Jul	31.46	17-Jul	40.33	-21.98%	1,250.79	1,568.36	-20.25%
US News & World Report	NO ISSUE		17-Jul	71.39	N.A.	709.80	958.54	-25.95%
The Weekly Standard	23-Jul	7.30	24-Jul	11.30	-35.40%	266.00	257.00	3.50%
Category Total		146.13		293.38	-50.19%	8,243.05	13,522.60	-39.04%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	16-Jul	29.79	17-Jul	24.63	20.95%	808.46	842.47	-4.04%
Entertainment Weekly	13-Jul	39.77	14-Jul	31.32	26.98%	923.19	1,006.51	-8.28%
Golf World	13-Jul	36.17	14-Jul	41.40	-12.63%	723.53	923.71	-21.67%
New York <sup>1</sup>	16-Jul	38.30	17-Jul	56.00	-31.61%	1,444.70	1,362.70	6.02%
People	16-Jul	43.81	17-Jul	52.22	-16.10%	1,938.61	2,128.34	-8.91%
The Sporting News	16-Jul	10.80	17-Jul	12.60	-14.29%	280.60	341.60	-17.86%
Sports Illustrated	16-Jul	34.32	17-Jul	33.23	3.28%	1,231.78	1,424.85	-13.55%
The New Yorker	16-Jul	19.31	17-Jul	20.62	-6.35%	1,160.89	1,205.92	-3.73%
Time Out New York	11-Jul	86.94	12-Jul	65.50	32.73%	1,857.84	2,000.56	-7.13%
TV Guide <sup>X</sup>	14-Jul	33.60	15-Jul	43.91	-23.48%	1,524.13	1,774.73	-14.12%
US Weekly <sup>6</sup>	16-Jul	18.33	NO ISSUE		N.A.	511.64	499.86	2.36%
Category Total		391.14		381.43	2.55%	12,405.37	13,511.25	-8.18%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
Parade <sup>X</sup>	15-Jul	10.24	16-Jul	8.03	27.52%	330.69	339.11	-2.48%
USA Weekend <sup>X</sup>	15-Jul	10.68	16-Jul	8.17	30.72%	317.17	318.32	-0.36%
Category Total		20.92		16.20	29.14%	647.86	657.43	-1.46%
TOTALS		558.19		691.01	-19.22%	21,296.28	27,691.28	-23.09%

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

## Weeklies July 9, 2001

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	9-Jul	72.77	10-Jul	108.26	-32.78%	2,022.96	3,185.59	-36.56%
The Economist	30-Jun	36.00	1-Jul	49.00	-26.53%	1,509.00	1,654.00	-8.77%
The Industry Standard	9-Jul	22.00	10-Jul	161.00	-86.34%	1,132.00	4,471.00	-74.68%
Newsweek <sup>E</sup>	9-Jul	19.93	10-Jul	27.03	-26.25%	917.48	1,181.55	-22.35%
The New Republic <sup>D</sup>	9-Jul	13.98	10-Jul	7.26	92.56%	244.49	237.20	3.07%
Time <sup>E@</sup>	9-Jul	36.80	10-Jul	57.44	-35.93%	1,219.33	1,528.03	-20.23%
US News & World Report <sup>D</sup>	9-Jul	23.76	10-Jul	29.10	-18.35%	709.80	887.15	-19.93%
The Weekly Standard	16-Jul	9.80	17-Jul	9.50	3.16%	259.00	245.50	5.53%
Category Total		235.04		448.59	-47.60%	8,014.06	13,390.02	-40.15%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	9-Jul	29.53	10-Jul	21.70	36.08%	778.81	817.84	-4.77%
Entertainment Weekly			NO ISSUE			883.42	975.19	-9.41%
Golf World	6-Jul	14.60	7-Jul	30.83	-52.64%	686.86	882.31	-22.15%
New York <sup>1</sup>	9-Jul	20.10	10-Jul	19.00	5.79%	1,406.40	1,306.70	7.63%
People	9-Jul	59.83	10-Jul	77.83	-23.13%	1,894.80	2,076.12	-8.73%
The Sporting News	9-Jul	12.70	10-Jul	19.20	-33.85%	269.80	329.00	-17.99%
Sports Illustrated			NO ISSUE			1,201.53	1,344.96	-10.66%
The New Yorker	9-Jul	23.04	10-Jul	11.76	95.92%	1,141.58	1,185.30	-3.69%
Time Out New York	4-Jul	62.25	5-Jul	61.00	2.05%	1,770.91	1,935.06	-8.48%
TV Guide <sup>X</sup>	7-Jul	27.29	8-Jul	35.66	-23.47%	1,490.53	1,730.82	-13.38%
US Weekly <sup>6/DD</sup>	9-Jul	17.33	10-Jul	25.31	-31.53%	493.31	499.86	-1.31%
Category Total		266.67		302.29	-11.78%	12,017.95	13,083.16	-8.14%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
Parade <sup>X</sup>	8-Jul	6.96	9-Jul	6.64	4.82%	320.45	331.08	-3.21%
USA Weekend <sup>X</sup>	8-Jul	7.68	9-Jul	9.68	-20.66%	306.49	310.15	-1.18%
Category Total		14.64		16.32	-10.29%	626.94	641.23	-2.23%
TOTALS		516.35		767.20	-32.70%	20,658.95	27,114.41	-23.81%

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





# Media Person

BY LEWIS GROSSBERGER



## Life in the Julian Era

**JULIA ROBERTS JULIA ROBERTS JULIA ROBERTS JULIA ROBERTS**

Julia Roberts Julia Roberts Julia Roberts Julia Roberts Julia Roberts  
Julia Roberts Julia Roberts Julia Roberts Julia Roberts Julia Roberts  
Julia Roberts Julia Roberts Julia Roberts Julia Roberts Julia Roberts.

Those are some of Media Person's recent thoughts. And he has to wonder: Is it possible there is some kind of conspiracy afoot to make us, the American people, think of nothing but Julia Roberts? It certainly seems that way. The technique being used to foist Julia Roberts upon us is hardly subliminal; it is more *überliminal*.

For starters, *Time* magazine named her the most fabulous person alive in the world today. There was the adorable Julia Roberts face on the cover with the modest assertion: "Best Movie Star." It turns out *Time* was inaugurating a whole series of special big-deal hoo-has that will "profile Americans at the top of their game." Naturally, show biz being the most important thing in America, *Time* started with "artists and entertainers." No doubt the series will eventually cover the nation's greatest sanitation workers, its finest assisted-living-facility administrators and its best high-school math club treasurers. But check the subtext here. Look who, out of all the humans in America, *Time* chose to lead with. Look who it holds up as the best of the best in the best country on the best planet in this best of all galaxies. Her.

At the same time *Time* was juliaroberts-ing us, the celebrity-gossip press was busy sending out urgent bulletins regarding a major development on the Julia Roberts personal front. She had broken up with her longtime boyfriend, the actor with the unlikely name of Benjamin Bratt.

(Now Media Person must confess that he doesn't believe any of that. He believes that Julia Roberts has been happily married for many years to her high-school sweetheart, Buddy Bob Johnson, a former car

mechanic from Smyrna, Ga., and all the endless pairings, engagements, jiltings, flings and rumored flings with leading men are pure PR. But never mind, that's just Media Person's opinion. The point is that Julia Roberts breakup stories are breaking all over us.)

According to gossip-monger Neal Travis in the authoritative *New York Post*, the alleged romance collapsed with a furious argument over how to raise children, despite the fact that the couple has none. JR had encouraged her 10-year-old niece to be an actor, but BB "blew his top and said that no child of his would ever be raised that way." After intense shouting in Julia's trailer on the set of *America's Sweethearts*, (which is, of course, about to open any minute, inun-

that he's had a nose job) and hints that he was merely using Julia to advance his career, the cad.

Finally *Us Weekly* (cover: "What Really Happened?") and *People* magazine ("What Went Wrong?") arrived with the definitive reports, which boiled down basically to this: He wanted to settle down, she didn't. It took eight and six pages, respectively, to explain this to the readers.

Actually, some of the best writing on Julia Roberts, her life and times, could be found on the bulletin board AOL set up to allow subscribers to express their deepest feelings on the matter.

For instance, BKOB1849 writes: "Julia Roberts has horse lips. I hope she never touches me with that thing. I'd much rather play carnival with Gillian Anderson, the hottest babe who ever lived."

But in an eloquent rebuttal to BKOB-1849's devastating analysis, Tis9er asserts that "MY JULIA IS LOVED BY YOUNG AND OLD JUST THE SAME." SHE

### THE TECHNIQUE BEING USED TO FOIST JULIA ROBERTS UPON US IS HARDLY SUBLIMINAL; IT IS MORE ÜBERLIMINAL.

dating us with yet more Julia Roberts publicity in all known media) the two parted, according to Travis.

But in a long and intensely felt (despite attempts at ironic distancing) report on the subject on her MSNBC Web site, The Scoop, Jeannette Walls never even mentioned child-rearing. Walls didn't really know what caused the breakup, if there was one, though she did point out that she was the first to reveal—six months ago—that the relationship was in trouble, which brought her no end of grief, by the way. Anyway, Walls feels that Bratt wasn't good enough for our Julia (She not only finds him "charisma-free" but says the buzz is

GOES ON TO...oh, sorry. She goes on to argue that "Honestly, if someone says that they don't like Julia's work, they're just trying to be different by not saying 'yes, I enjoy Julia Roberts' work.' All genders, nationalities, races and ages enjoy Julia's work, and you can't say that about Sandra Bullock cause that wouldn't be true. Although Sandra is GREAT, don't get me wrong."

It would be hard even for Media Person to improve on that. Leave it to an unknown, ordinary American to sum up so brilliantly what even the best professional gossips can only grope toward. If that's not what makes this country great, Media Person doesn't know what is. ■

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