

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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Nets Eye Repurposing

Disney's cable deal spurs rivals to examine recycling strategies **PAGE 6**

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Friday Nights

Heat Up for Fall

Nets to target women with new shows

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New president expects more acquisitions

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RESEARCH

Portable Meters Goose Ratings

TV, cable numbers rise in Philadelphia test

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Monitor **PAGE 27**



MR. BLOCKBUSTER

Movie producer Jerry Bruckheimer
guns for big-time hits on the small screen

BY ALAN JAMES FRUTKIN **Page 22**

MARKET INDICATORS

NATIONAL TV: CALM

Third-quarter scatter is moving slowly, at buyer-friendly prices. Traditional summer categories like movies, soft drinks and fast food are dominating airtime.

NET CABLE: ACTIVE

Most large nets are finished with upfront. Mid-tier services struggle to keep CPM slides below 15 percent with volume and value deals. Fourth-quarter scatter is the big unknown.

SPOT TV: STIRRING

The top 10 markets are seeing more activity as July closes, but August and September remain mostly wide open. Mike Bloomberg's mayoral bid keeps N.Y. tight.

RADIO: SOFT

National is active, but advertisers are spending less and getting breaks on rates. Local is a bit better, but still soft in automotive. Pricing is negotiable, as stations face competition from local TV.

MAGAZINES: SLOW

Spending from Fortune 500 companies crawls along, as they continue to slash budgets. Pharmaceuticals, promoting several product launches in the fall, appear to be an exception.



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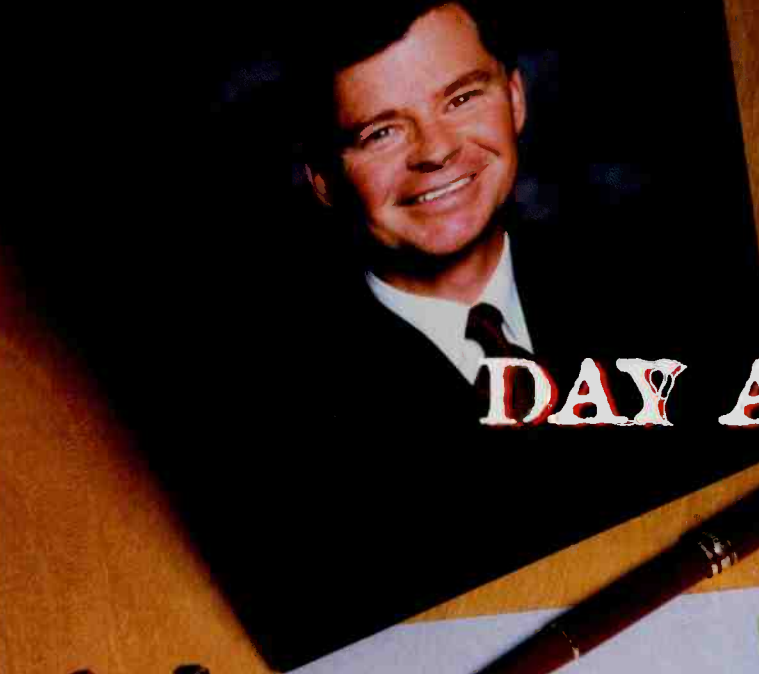
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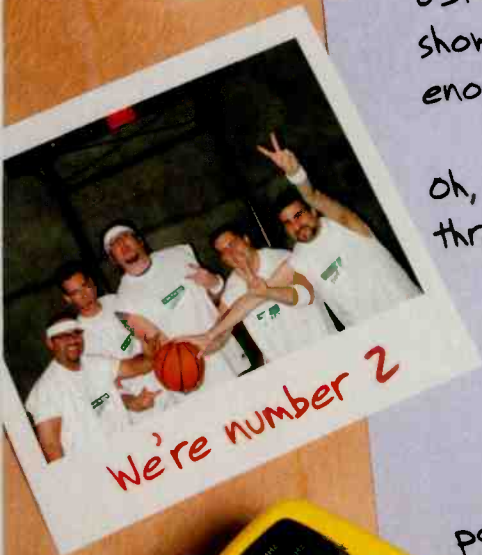
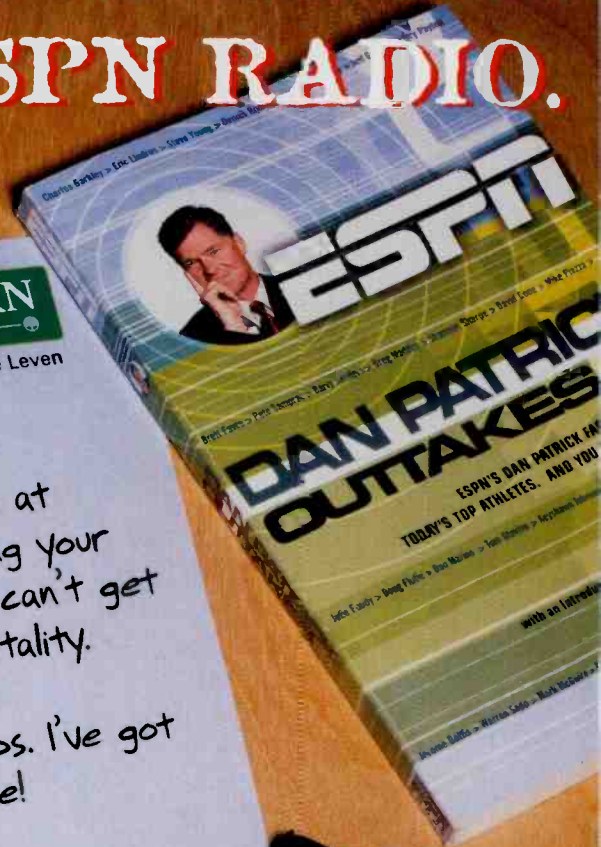
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At Deadline

Laura K. Jones JUL 30 2001

Boyd Promoted to M.E. of *New York Times*

Gerald M. Boyd, deputy managing editor of *The New York Times* and an 18-year *Times* veteran, will become the paper's first African American managing editor when he takes the job in September. Boyd, 51, will succeed Bill Keller, who plans to remain at the paper as both an Op-Ed columnist and a writer for *The New York Times Magazine* on Sundays. Boyd was chosen for the m.e. post by current editorial page editor Howell Raines, who in September will take over as executive editor, replacing the retiring Joseph Lelyveld.

Nets Respond to Station Attacks

In responses filed with the Federal Communications Commission last week, the four major networks defended themselves against a blistering attack launched by more than 600 affiliates in March, which accused them of bullying their affiliates and engaging in illegal practices. Viacom (owner of CBS), Walt Disney Co. (owner of ABC), News Corp. (owner of Fox) and NBC each defended their policies on a number of subjects brought up in the National Affiliated Stations Alliance's FCC petition, including local preemptions, affiliate compensation, repurposing and affiliation agreements. NBC called the complaint "an overblown, overreaching attack...replete with unfounded charges."

Interep to Give Up Subways Deal

Radio rep firm Interep said last week that it was unable to obtain financing to complete its purchase of the New York City subways advertising contract currently held by Viacom-owned TDI. TDI was ordered to sell the six-year contract, which began Jan. 1, 2000, as part of a Justice Department consent decree associated with Viacom unit Infinity's \$8.3 billion purchase of Outdoor Systems. Interep also announced it will acquire Internet rep firm Winstar Interactive Media from Winstar Communications, which was forced to cut back severely in April due to financial difficulties.

Fox, Clear Channel Agree to Swap Stations

Last Thursday, a day after the FCC blessed its acquisition of Chris-Craft Industries' 10 TV stations, News Corp.'s Fox Television Stations unit agreed to swap Chris-Craft's KTVK-TV in Salt Lake City and KMOL-TV in San Antonio to Clear Channel Communications for its WFTC-TV, the Fox affiliate in Minneapolis. The deal is subject to FCC approval, which is expected by year's end (see earlier story on page 12).

Curley Quits Ackerley After 15 Years

Dennis Curley, president of the Ackerley Group, resigned last week after 15 years with the Seattle-based TV station and outdoor company. Curley is being replaced by Chris Ackerley, the 31-year-old son of the company's CEO, Barry Ackerley. Curley's departure comes on the heels of troubled times at the company, which recently imposed a hiring freeze and instituted a 5-to-10 percent salary cut for its executives.

Addenda: Warner Bros. Domestic Television last Friday named **Caroline Rhea** to take over for Rosie O'Donnell on the distributor's syndicated talk show, effective this fall...**Busi-**

nessWeek last week laid off 10 editorial staffers and will offer retirement packages to an additional five employees...Ziff Davis Media laid off 13 staffers at **PC Magazine**, including the title's No. 2 editorial position, last Friday (see related story on page 27)...**Denise Anderman**, publisher of *Scientific American*, has been named publishing director of Time4 Media's Popular Science Properties...**Steven DeLuca**, associate publisher of Time Inc.'s *In Style*, has followed former boss Louis Cona over to Condé Nast's *Vanity Fair*. He has been named associate publisher...**Stephen Smith**, former editor of *U.S. News & World Report*, has left the weekly to become executive vp of Winner & Associates, a communications consulting firm... **Michael Hirschorn**, co-founder and editor in chief of Inside.com, has left the Web site for a new position at Viacom's VH 1 as senior vp for news and production...**National Geographic Adventure** will boost its frequency from bimonthly to 10 times per year with its January issue. The title also will increase its circulation rate base 14 percent in January, to 400,000.

Mediaweek's Next Issue

Mediaweek will not publish an issue on Aug. 6. The next edition will be published Aug. 13.

Corrections: In the July 16 issue's Market Profile on Norfolk, Va., circulation figures for the *Virginian-Pilot* and *Daily Press* newspapers were transposed. For the *Virginian-Pilot*, the correct average daily circulation for the six months ended March 31 was 192,924, according to the Audit Bureau of Circulations; the paper's average Sunday circ for the period was 218,940. The *Daily Press*' circulation was 93,477 daily and 115,461 Sunday...In the same issue, a news story on Walter Isaacson, CNN's new chairman/CEO, incorrectly identified the managing editor of *Time*. He is James Kelly.

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DANA FENIMAN/CBS

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AT&T/Time Warner Cable? Not So Fast, Say Pols

Any attempt by AOL Time Warner (or other large cable system operators) to purchase or merge with AT&T's 14.7 million-subscriber cable unit would face regulatory hurdles, if not outright interference, from Congress, staffers on Capitol Hill and telecom lobbyists said last week. A combined AT&T/Time Warner cable entity would control 26.5 million subs—more than 38 percent of U.S. cable households—potentially giving AOL Time Warner, as both a content provider and a distributor, too much power as a gatekeeper. One FCC staffer noted that although the limit of 30 percent national household reach in cable was dismissed by a federal appeals court in May, the FCC still has authority to impose a reach percentage cap and could also refuse to approve such a merger based on "public interest" concerns.

The Department of Justice would also look at antitrust issues related to one cable operator controlling nearly 40 percent of cable audiences. Congressional staffers said that in light of numerous cable-related issues, including rising subscription rates, members of Congress would hesitate to approve the creation of a new cable monolith.

AT&T Broadband, as the cable arm is known, effectively was put into play in June when Comcast Corp. made an unsolicited bid (since rejected) to buy it. Last week, press reports identified other suitors, including a possible joint bid from Walt Disney Co. with cable operators Cox Communications and Charter Communications. —Alicia Mundy

Nick Unwraps Saturday Prime-Time Block for Fall

A new comedy series and a new version of the network's longest-running live-action show will join Nickelodeon's Saturday-night lineup this fall. Nick has committed to 13 episodes of both *The Nick Cannon Show*, a comedy series, and a freshly cast *All That*. Both shows will launch on Sept. 29 as part of the network's Snick Saturday prime-time programming block. The network also has renewed five of its (continued on page 8)

The Promise Of Repurposing

Nets expected to step up repeats on cable to help offset rising costs

TELEVISION By John Consoli

The \$5.3 billion price that Walt Disney Co. agreed to pay last week for Fox Family Worldwide and its Fox Family Channel sends a dramatic message to the television business that major changes in programming distribution may be just around the corner. While some of the broadcast networks have dabbled in "repurposing"—airing first-run programs on the network and selling rights for same-week repeats to a cable network to earn additional revenue—the practice has not been widespread. But Disney's acquisition of the Fox Family Channel, which it will rename ABC Family and use to aggressively repurpose ABC-owned content, is expected to accelerate the pace of repurposing by all the networks.

ABC has an expansive provision in its agreement with its affiliates allowing the network to repurpose up to 25 percent of its prime-time programming, plus additional rights for news, soap operas, sports, movies and specials. While the other Big Four broadcast nets currently do not have such extensive repurposing rights, they are all hoping to expand those privileges in new arrangements with their affiliates and sister cable networks.

"We are in a business where the cost structure is now totally out of whack, especially with one-hour dramas," said Sandy Grushow, who as chairman of Fox Television Entertainment Group oversees both the entertainment operations of the Fox network and the Twentieth Century Fox Television production unit. Most hour-long dramas "are no longer doing well in repeats" when the episodes air much later in the season on the broadcast nets, Grushow noted.

"If the studios are going to continue to produce the expensive and high-quality scripted programming they have been producing for the

networks, the networks and studios will have to find a new way to subsidize it," Grushow said.

Leslie Moonves, CBS Television president, agrees. "We are exploring the possibility of doing [repurposing]," Moonves said. "With the rising cost of production, we need to generate other revenue streams to pay for it. With more vertical integration of media companies, it is something the industry is headed toward."

Moonves envisions a first-run show airing



Moonves theorizes that CBS' *Judging Amy*, coproduced with Fox's Twentieth TV, could end up being repurposed on Fox's FX network.

on the broadcast network of one company and then running in repeat the same week on a cable channel owned by the parent of a competing broadcast net. Hypothetically, Moonves cited *Judging Amy*, a CBS show that the network jointly owns with Twentieth Century Fox Television, which could be repurposed on Fox's cable net FX if the studio offered a discount to CBS on its first-run licensing fee.

"We're all in uncharted territory here," Moonves said.

For the networks, convincing station affiliates to grant them the waivers necessary to do more recycling of shows on cable may be a difficult task. While the nets may be able to convince stations that a same-week repeat on cable may not draw viewers away significantly enough to adversely affect ad revenue in first-run, they may have a harder time selling affiliates on the concept because of its apparent negative effects on off-network syndication.

It would seem that if a show is aired both on the broadcast network and on cable in the same week throughout a season and the pattern is repeated over a period of years, by the time the show is ready for syndication after a five-year network run there could be very limited viewer interest. "Even before a significant repurposing of sitcoms, we're already seeing the impacts of overexposure from the networks showing comedies three, and even four, times before they go into syndication," said a top station programming consultant, who spoke on the condition of anonymity. "It could get to the point where the potential value of off-net sitcoms to local stations would be almost nil because they'll be so overexposed."

But Steve Rosenberg, president of Studios USA Domestic Distribution Television, whose *Law & Order: Special Victims Unit* airs on NBC and repeats later in the week on cable's USA Network, is not concerned about repurposing's potential effects on syndication. With so many channels now available to viewers, Rosenberg said, it increases the value of a show to get exposed on as many platforms as possible before

it enters the syndie market.

Right now, Fox and CBS have limited latitude in their affiliation contracts to repurpose first-run programming on cable networks they own—FX and TNN respectively. Last Friday, FX said that it will air reruns of Fox's midseason sitcom *Nathan's Choice* (produced by Warner Bros.) with different endings. In addition to the *Law & Order* arrangement with USA, NBC has been able to do some repurposing on the PaxTV broadcast network, in which it owns a 35 percent stake. ABC has a deal to air repeats of its prime-time drama *Once and Again* in the same week on Lifetime, which ABC co-owns with Hearst.

But none of these arrangements are on the scale of what ABC is planning with its new ABC Family channel. "This will give us the opportunity to take the best of our new programs, air them first on ABC, and give them a second airing within a fairly brief period of time on ABC



Grushow: Program costs are "totally out of whack."

Family," said Bob Iger, Disney president/COO. "It obviously will give us the ability from a sales standpoint to offer our advertisers more than they would get if they were to buy just the one program run on ABC."

Alan Bell, president of Freedom Broadcasting, owner of three ABC and five CBS affiliates, said that while repurposing "makes sense" for the networks, it needs to be a slow process, in which care must be taken to make sure the stations

don't lose out. "Repurposing is an opportunity that can't be resisted, but you have to do it the right way," Bell said. "We'd like to be compensated by getting a piece of it."

Andy Fisher, president of Cox Broadcasting, which has ABC, CBS, NBC and Fox affiliates, agreed, stressing that affiliates are entitled to get a share of repurposing revenue under new agreements with the networks. — with Daniel Frankel and Jeremy Murphy ■

The Friday-Night Fights

Networks to spice up traditionally sleepy night in search of valued demos

TV PROGRAMMING By Alan James Frutkin

After years of neglect by the broadcast networks, Friday night this fall is shaping up to be one of the most competitive nights in recent seasons. Many media buyers project that NBC will maintain its lock on the evening with its tough-to-beat lineup of *Providence*, *Dateline* and *Law & Order: SVU*. However, most competitors are hoping to establish viewing patterns of their own on Fridays next season, in some ways by mimicking NBC's female-targeted strategy.

Having failed to capture Friday-night viewers last season with the 8 p.m. drama *The Fugitive*, CBS is taking a different tack this season by scheduling the sitcoms *The Ellen Show*, *Danny* and the drama *That's Life* ahead of *48 Hours*. But Laura Caraccioli, Starcom Entertainment vp and director, said network competition may be so stiff at 8 and 9 p.m. that CBS won't have a chance to make gains until 10 p.m., when *48 Hours* could capitalize on ABC's decision to pull *20/20* from its schedule.

For its part, ABC has dumped last season's failed Friday comedy lineup in favor of *The Mole*, *Thieves* and *Once and Again*. Fox again will try to recapture its original *X-Files* audience

with *Dark Angel* and *Pasadena*, while the WB will expand on its shrewd TGIF move last season with the returning *Sabrina*, plus newcomers *Maybe It's Me*, *Deep in the Heart* and *Raising Dad*.

Friday-night homes using television (HUT) levels have trended slightly upward over the past three years, registering 56.4 percent for the fourth quarter of 2000. But next to Saturday, Friday remains the least-watched night of programming. And perhaps because most networks still are struggling to establish audience loyalty on Fridays, media buyers note that ad revenue flowing into the night has failed to increase year to year, and CPMs have also remained fairly stagnant.

"Friday night has suffered from being seen as a mini-Saturday," said Kelly Kahl, executive vp of program planning and scheduling for CBS Television.

Even if Friday remains only a modestly

prosperous night for the networks to pursue, buyers said there are several advertising categories for which Friday remains key. Among them are retailers and fast food, due to shopping patterns and the consumption of out-of-home dining on weekends. For the movie studios, Friday also is an important night, although not nearly as crucial as Thursday.

While most of the networks appear to be programming more aggressively this fall than in prior seasons, a closer look at Friday night reveals a commonly held strategy, one that clearly preys on NBC's success with *Providence*. Take 9 p.m.: ABC will air *Thieves*, CBS will try *That's Life*, and Fox will offer *Pasadena*. "That's an oversupply of female-oriented programming," warned Chris Geraci, director of national TV buying for OMD/USA.

That pack mentality could backfire. After all, despite the widely held belief that young men abandon television on Friday nights, WB entertainment president Jordan Levin believes that just as many men may stay home as women. "Someone's making a mistake by not pursuing the male audience," Levin said. ■



NBC's *Providence*, starring Melina Kanakaredes, is facing new competition for Friday prime time.

ERIC LEBRON/ABC PHOTO

freshman originals from last season to return this fall.

Nick Cannon, the 20-year-old host of TEENick and a former *All That* cast member, will executive produce and star in his new series. On the show, Cannon will take over situations ranging from a family dinner to a large baseball stadium and will enlist the help of celebrity guests, including Eddie Murphy, Joe Pantoliano, Chris Tucker, Master P and Lil' Romeo.

All That, Nickelodeon's longest-running live-action series, revs up for its seventh season with a new format, which includes a weekly celebrity co-host and a new teen cast. The sketch-comedy series also will feature performances by young hip-hop, rap and pop artists.

Nick shows returning for their second season this fall are *As Told By Ginger*, *The Fairly OddParents*, *Invader Zim*, *Pelwick* and *Taina*. Nick Jr. preschool original *Maggie and the Ferocious Beast* has also been renewed. —Jim Cooper

Time Inc. Snaps Up IPC

AOL Time Warner's Time Inc. last week agreed to acquire IPC Media, the U.K.'s leading consumer magazine publisher, from the European private equity firm Cinven for \$1.6 billion. IPC's 100 properties feature a broad range of titles, from *Marie Claire* and *Loaded to Horse & Hound*, *Country Life* and *What's on TV*.

Time Inc.'s further foray into the U.K., where it already publishes *Wallpaper* and British editions of *Time* and *In Style*, not only creates a beachhead to launch magazines in the rest of Europe, but also creates opportunities to spin off U.K. titles stateside. One obvious choice would be the men's title *Loaded*, which could challenge Dennis Publishing's *Maxim* and Emap's *FHM* in the U.S., as the title already does in the U.K. Time Inc. rivals Hearst Magazines, publisher of *Cosmopolitan*, and Condé Nast, publisher of *Vogue*, have well-established operations in Europe.

IPC should also help boost Time Inc.'s earnings. Chairman/CEO Don Logan is under pressure from AOL Time Warner to deliver double-digit growth.

Michael Pepe, president/CEO of Time Inc. International, will oversee IPC Media. —Lisa Granatstein

Tribune Co. Taps FitzSimons

New president and COO says media giant will 'look to be a consolidator'

THE INDUSTRY By Jeremy Murphy

Even in a shaky economy, new Tribune Co. president and chief operating officer Dennis FitzSimons says the media giant will continue to make newspaper and TV-station acquisitions and continue its recent pattern of dramatic growth.

"We're going to look to be a consolidator in a consolidating environment," said FitzSimons, who was promoted last week to president/COO from his previous post as president of Tribune Broadcasting. FitzSimons, 51, is the company's first president to come from the broadcasting side. John Madigan, who previously held the president's title, continues as Tribune's chairman and CEO.

Growing Tribune, which swelled considerably last year following its \$8 billion purchase of Times Mirror Co. (including *The Los Angeles Times* and *New York Newsday*) is not the only priority for the new president. "Right now, the first thing we need to do is get through this difficult revenue environment," FitzSimons said in an interview last week. He noted that Tribune has seen a "slight uptick" in its newspaper revenue and some "tightening" on the broadcast side. "I'm going to be very focused on top-line revenue growth," he said.

FitzSimons is also counting on some relief



FitzSimons will focus on top-line revenue growth.

from the Republican-led Federal Communications Commission, which is expected to ease ownership restrictions on newspaper and TV companies.

"Newspapers have some of the most archaic restrictions placed on them, and we think those rules will be eliminated," FitzSimons said. "I think we're going to see certain other [media ownership] rules eliminated, too, which is going to lead to some additional consolidation."

FitzSimons, who many observers believe will eventually succeed Madigan as head of Chicago-based Tribune, has headed the company's broadcast division since 1992, growing its TV assets from 6 stations to 22. Tribune owns stations in 8 of the 10 largest TV markets, and its outlets reach 30.5 percent of the U.S. population.

Prior to the acquisition of Times Mirror, the FitzSimons-led television operations had been the economic engine of Tribune. In 2000, Tribune reported revenue of \$4.9 billion, \$1.46 billion of which came from TV and \$3.4 billion from publishing.

A native New Yorker, FitzSimons joined Tribune in 1982 as sales director of flagship superstation WGN-TV in Chicago. He later became vp and general manager of WGN-TV in New Orleans and gm/vp of WGN. ■

PPMs Count More Eyes, Ears

Portable people-meter test boosts TV, cable ratings and shows radio shifts

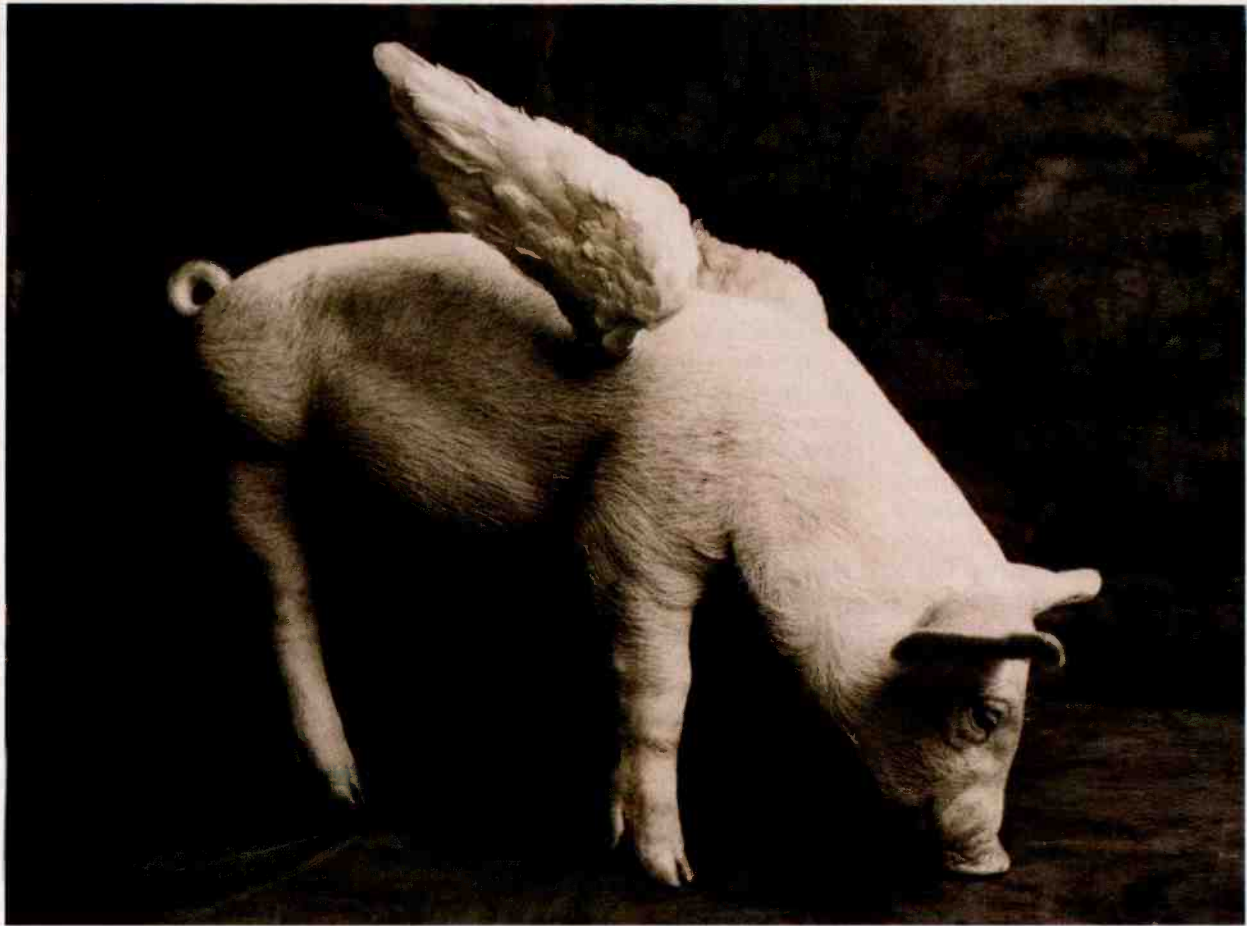
RESEARCH By Katy Bachman

Bouyed by initial results of Arbitron's portable people-meter test in Philadelphia, research executives last week expressed hope for a passive alternative to measure TV and radio. Worn by consumers, Arbitron's pager-like device picks up specially-coded signals from TV, cable and radio to determine media exposure in the home or out.

"We finally might be moving media measurement up to the times," said Gregg Liebman, senior vp, strategic resources, Zenith

Media. "It's pretty impressive, people kept the meter with them more than 15 hours a day."

The PPM registered more TV and cable viewing than Nielsen's current local TV measurement. With a few exceptions, radio audience levels were equivalent to those captured by Arbitron's diaries. "I was encouraged by the patterns of listening and viewing; it looks similar to what we know," said Andrew Green, director, strategic insights, OMD. "There needs to be more testing, but I see this as the



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Raising brand awareness without advertising and other improbabilities.

Messages are stronger when repeated. Messages are stronger when repeated. Research proves that positive feelings toward a brand are directly related to the number of advertising exposures. The more people are exposed to your advertising, the more they will like your product and buy your product. So any time our economy experiences a downturn, it seems surprising when the need to cut costs so often starts with the marketing budget. Cutting ad spending during difficult economic times may seem like a quick, easy fix, but can have dire long-term consequences for your brand.

Your brand can die faster than a houseplant. The fact is advertising works cumulatively. The very brand you've spent so much time, money and effort to build starts to erode almost immediately when communication is stopped or limited. And

while your brand is absent, other companies might maintain or even increase their spending. A less crowded field allows messages to be seen more clearly, and that increased visibility results in higher sales both during and after a downturn. In fact this might be a great time to increase market share, even to dominate the market. According to University of Southern California Professor of Management Edward Lawler III, "If you're strong, look at recession as an opportunity to deliver the death blow to some of the marginal players."

Why The Journal? The Wall Street Journal is read faithfully by 4 million* affluent and influential people every business day and remains the most trusted publication in America. In order to survive a downturn, even prevail over it, it's clear you must stay the course. And the best place to do this is in The Wall Street Journal.

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PORTABLE PEOPLE METER YIELDS LARGER AUDIENCES

(All estimates are average quarter-hour ratings)

MEDIA	CURRENT MEASURES	PPM*
Broadcast TV	10.9	11.9
Radio	9.0	9.1
Cable	1.0	2.1

*PPM data based on measures of 35 radio stations, 8 TV stations and 8 cable networks from May 24-June 20 in the Philadelphia DMA, using 260 participants.
Sources: Arbitron; TV and cable estimates from Nielsen Media Research, Philadelphia DMA, May

future of research for TV and radio.”

Based on a panel of 260 people in Wilmington, Del. (part of the Philadelphia market), the market's eight TV stations had a combined 11.9 average rating, as opposed to a 10.9 from Nielsen's set-top meters and diaries. Cable viewing more than doubled (see chart above).

Radio listening levels rose slightly from a 9.0 diary number to 9.1—but there are notable differences. The PPM showed more people listening to radio daily but for shorter periods of time: 2 hours and 12 minutes per day versus 2 hours and 30 minutes for the diary. There were

also audience shifts in radio dayparts: more listening on weekends and late night, and less during morning drive time, where ratings were down to 10.2 on the PPM from 11.7 on diaries.

Nielsen Media Research, which invested in the test and has the option to form a joint venture with Arbitron, was cautious about the results. “The industry-agreed standard definition of ‘television audience’ is based on people in the sample reporting when they consider themselves to be ‘watching’ or ‘listening’ to television,” read a company statement.

Agencies were taken aback. Nielsen's “not the bloody gold standard,” said Tony Jarvis, senior vp/director of strategic insights, Media-Com. “What we're all forgetting is the opportunity to go passive and to go to a continuous panel. We can do real reach and frequency.”

A showdown could be brewing between Nielsen's people meter and Arbitron's portable people meter. “PPMs won't be commercially viable for a couple of years, but it does put a question mark on Nielsen's plan to put people meters in 10 local markets,” Green said. “People meters are better than diaries, but it will be an obsolete technology in three to five years.” ■

Mid-Tier Cable, Syndie Moving

CPM dips in -5% to -12% range; some buyers holding out for 'afterfront'

THE UPFRONT By Jim Cooper and Daniel Frankel

With most of the large networks finished with their business with top agencies, most upfront action last week was focused on the mid-tier cable networks. And while those services, including E!, Comedy Central and Bravo, struggled to hold the line on CPM decreases, most were taking 5 to 12 percent drops, depending on volume or value-added offerings.

Dan Rank, director of national broadcast for OMD, said he has spent about 80 percent of his cable dollars. He said several are still holding out for single-digit CPM decreases.

Viacom president/COO Mel Karmazin said MTV Nets has completed only 20 percent of its upfront business. Karmazin said he hopes to do “a couple of big deals very quickly,” to fill inventory and leave buyers waiting for scatter.

Trying to put a positive face on the depressed marketplace, some sales execs said that spenders who are largely sitting out this upfront, such as AT&T, might play in what some are calling the “afterfront.” Still others will either buy via calendar deals or in scatter.

Bill McGowan, executive vp, ad sales for Discovery Communications, said he offered multinet packages, sliced CPMs and picked up business he passed on last year to end up flat to slightly up. “Everyone is going for dollar share. How much money can we get and what do we have to do to get that money?” he said.

Barbara Bekkedahl, executive vp, ad sales at Fox Family, said she is halfway done and getting more interest from buyers now that her net is associated with Disney (see story, page 6).

Syndication, meanwhile, was also looking for volume plays. With agency budgets halved from last year, syndicators are agreeing to double-digit CPM decreases to move inventory.

Marc Hirsch, president, Paramount Advertiser Sales, said he has moved 50 percent of his inventory, with high-single-digit discounts for first-tier programming such as *Judge Judy*. Clark Morehouse, senior vp, ad sales, Tribune Entertainment, said lower-tier programs are off as much as 25 percent. “It didn't take us long to [realize] that we're working in a market with far less money,” Morehouse said. ■

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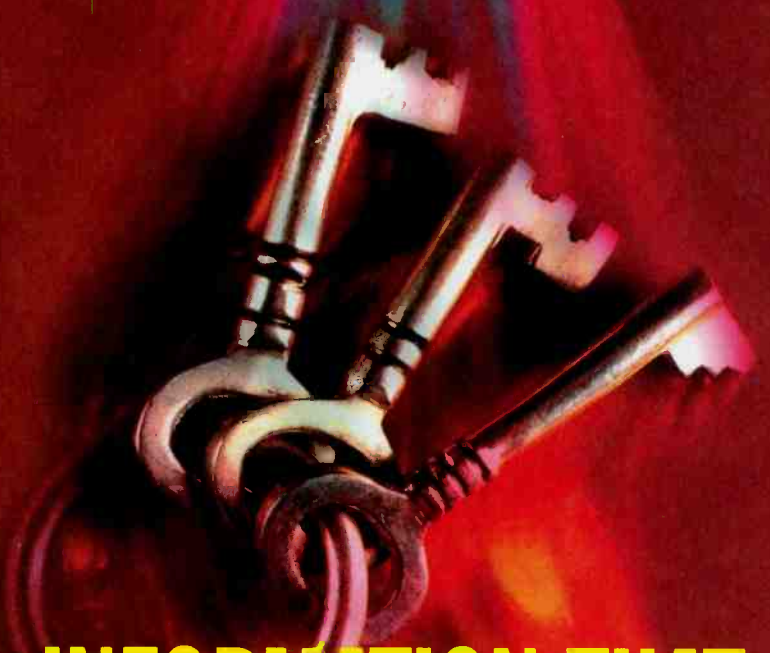
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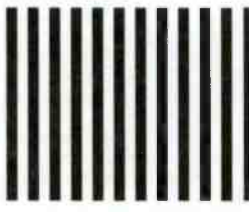
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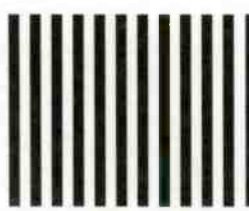
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TV STATIONS

Fox TV Eyes Swaps For More Duopolies

BY JEREMY MURPHY

The Federal Communications Commission's approval last week of News Corp.'s \$5.35 billion purchase of 10 TV stations from Chris-Craft Industries has set off talk of major station swaps between News Corp. and other top broadcast groups, including Viacom, as the groups aggressively move to create additional duopolies in major markets.

Sources said News Corp.'s Fox Television Stations unit has already agreed to swap Chris-Craft's KTVK-TV in Salt Lake City, an ABC affiliate, and its San Antonio NBC affiliate, KMOL, to Clear Channel Communications for its Minneapolis Fox affiliate, WFTC. The Justice Dept. conditioned its approval of News Corp.'s acquisition of Chris-Craft on the company selling off a property in Salt Lake City within six months. With WFTC (which is expected to switch its affiliation from Fox to UPN) and KMSP-TV (expected to switch from UPN to Fox), News Corp. would have a powerful duopoly in Minneapolis.

Fox Television and Clear Channel executives did not return calls.

WFTC is Clear Channel's highest-billing TV station. The company has a large cluster of media assets in the Minneapolis market, including TV, radio, outdoor and entertainment venues. But by giving up its Minneapolis TV property in the swap with Fox, Clear Channel would gain stations in two other key markets.

Acquiring KMOL in San Antonio would give Clear Channel a TV station in its corporate backyard, where it already has radio, outdoor and entertainment operations. The company would be required to divest one of its seven radio stations in the market—most likely the low-billing AM/FM combo KSJL.

With the pickup of KTVK in Salt Lake City, Clear Channel would be required to divest two of its eight radio stations in the

market; the most likely to go would be under-performing Classic Country outlet KWLW-AM and News/Talk KNRS-AM.

In addition to the likely new duopoly in Minneapolis, News Corp.'s acquisition of Chris-Craft is expected to trigger station trade talks with Viacom. Both groups are looking to maximize duopoly opportunities wherever they can while getting under the 35 percent U.S. broadcast coverage ownership cap, given the uncertainty of the FCC and the courts regarding ownership restrictions. Duopolies do not factor into the ownership-cap regulations.

"There's an impetus for both of [us] to get together and figure out where [our] interests intersect," said a Fox executive who spoke on the condition of anonymity.

Viacom is looking to get its hands on San Francisco UPN affiliate KBHK-TV, which News Corp. has added as part of the Chris-Craft deal. Picking up KBHK via a swap would give Viacom a duopoly in the fifth-largest TV market, where the company already owns CBS' KPIX.

Viacom president and COO Mel Karmazin is a big proponent of tax-free station swaps, and News Corp.'s Chris-Craft acquisition provides new opportunities for trades. And any swaps the media giants weigh may not just involve TV, as evidenced by Karmazin's history with radio deals. A trade could involve multiple partners and include both TV and radio stations. Sources said Viacom and News Corp. could do some three-way trades with Tribune, Gannett, Meredith and Acme Television involving stations in Atlanta; Seattle; and Portland, Ore., among other markets.

Except for the Fox-Clear

Channel swap triggered by the Justice Dept.'s requirement that News Corp. divest a station in Salt Lake City, other deals are not likely to be made until a federal appeals court rules on Viacom's challenge of the 35 percent cap. That ruling is expected in September. "There's a high probability of [station swapping] happening, but it'll be delayed until the court decides if the ownership cap is legitimate," said Keith Fawcett, a broadcast analyst with Merrill Lynch.

News Corp.'s acquisition of the Chris-Craft stations gives it 32 stations with 40.7 percent U.S. broadcast coverage, 5 percent over the current cap. Viacom also currently exceeds the cap by more than 5 percent, but the company has been granted a waiver by the court until it rules on the case. The FCC last week granted News Corp. a similar waiver.

The FCC also granted News Corp. a two-year waiver to retain its *New York Post* until the agency completes its review of the long-standing rule forbidding ownership of both a newspaper and a TV station in the same market. —with Katy Bachman

RADIO STATIONS

Westwood Ups Its Syndicated Talk Fare

BY KATY BACHMAN

Infinity-controlled Westwood One is going full speed ahead with the network's commitment to syndicate Talk personalities that appeal to audiences younger than the traditional 35 year-old-plus AM Talk listener. Last week, Westwood added *Opie & Anthony*

to its syndication lineup. Westwood will clear the duo on non-Infinity-owned stations, while Infinity will handle syndication inside its owned-station group as part of its three-year contract with Greg "Opie" Hughes and Anthony Cumia, signed last month.

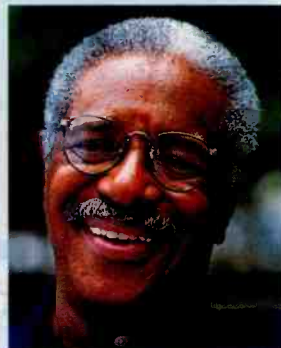
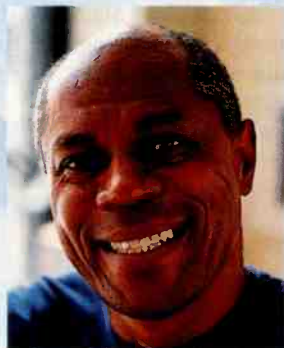
Since *Opie & Anthony* has aired in afternoon drive on WNEW, which switched from Rock to Talk in 1998, the show has grown to pull the kind of ratings Howard



Anthony Cumia, one-half of Westwood's *Opie & Anthony*

PHOTO: ALFASZUMA PRESS

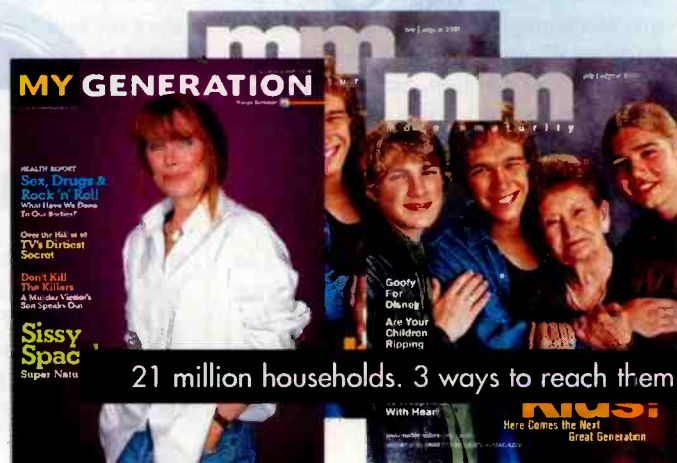
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Stern gets in morning drive. In the Spring survey, *Opie & Anthony* was No. 1 among 18-34 year-old males, with a 14.1 share. "Along with *Don & Mike* and Tom Leykis, this gives us a great trio of young Talk product," said Joel Hollander, president of Westwood One. It's also a nice fit with Infinity, which has been rolling out FM Talk outlets across the country, most recently on KXOA-FM in Sacramento. So far, *Opie & Anthony* has been cleared on eight Infinity stations such as WYSP-FM in Philadelphia, WCKG-FM in Chicago and KYNG-FM in Cleveland.

For Westwood, as well as for other Infinity stations, making way for *Opie & Anthony* in afternoon drive has shuffled a few station lineups. On WJFK-FM in Washington, D.C., for example, *Opie & Anthony* will replace *Don & Mike* in afternoon drive, who will be moved to middays. As a result, G. Gordon Liddy, who has aired on the station for 9 years in middays and is also syndicated by Westwood on more than 160 stations, is currently without a time slot. What happens to Liddy is yet to be determined. What is clear is that *Don & Mike* will get middays, while *Opie & Anthony* will take over afternoon drive. Tom Leykis also airs in afternoon drive but on the West Coast.

SAN FRANCISCO TV STATIONS

Indie Is Multilingual

BY JEREMY MURPHY

Since 1984, Asian Americans living in the San Francisco area have had a station to call their own—KTSF, one of the only full-powered UHF stations in the country to broadcast 24 hours of programming a day in Cantonese, Mandarin, Japanese, Vietnamese, Korean, Cambodian and several other languages.

The station, started in 1976 by San Francisco philanthropist Lillian Lincoln-Howell (who originally sought to offer programming for women and children, but changed formats eight years later), offers Asian American viewers in the Bay Area a mix of local newscasts, satellite news from abroad, foreign movies and TV shows, and televised events like the Chinese New Years Parade.

Stations like Hawaii's KEHU and Los Angeles' KSCI also offer programming for Asian audiences, but KTSF is the only station in the country to offer daily, two-hour local newscasts.

And just in time. The Asian American

population in the San Francisco area is exploding, according to the latest census figures. Asians make up 19 percent of the market's population, according to the BIA, translating into 1.6 million people living and working in the Bay Area.

"It's a huge number," said Michael Sherman, KTSF's general manager. "The change in our demographic profile has been dramatic." So dramatic that major advertisers eager to reach this growing sector are jumping aboard in droves. Companies like AT&T, Bank of America, Burger King, Citibank, Disney, JC Penney, McDonald's, Nissan, Sprint, and United Airlines (among a long list of others) have all started buying commercial time on the station, which also airs daily local newscasts in Cantonese, Mandarin and Tagalog. Targeting Asian Americans has also become a priority for media buyers.

"You do have a number of advertisers who have started to reach into this population because of its growth," said Bonita LeFlore, executive vp/director of local broadcast for Zenith Media "Where we get new information as to the concentration of populations, we'll go after particular segments."

However, the multitude of languages spoken in the Bay area makes it difficult to thoroughly serve each sector.

"Advertisers have a harder time getting their arms around these groups," Sherman said. "It's not one big group."

KTSF, which relies on consumer-research figures instead of ratings results to set ad prices, has clearly benefited from its increased exposure in the market. The station generated \$12.5 million in revenues last year, more than double what it did four years ago. With just 80 employees, KTSF has been profitable since the mid 1980s, Sherman said, and is on target to increase its revenue this year, even in a wobbly economy.

CHICAGO RADIO STATIONS

Upstart Urban Upset

BY KATY BACHMAN

After going unchallenged for a decade, Chicago's No. 1-rated Urban station, Clear Channel-owned WGCI-FM, was knocked off its first-place perch in the recent spring survey by one-year-old Urban

upstart WPWX-FM. The Crawford Broadcasting-owned station, which moved from the 102.3 frequency to a more powerful signal at 92.3 in March to become Power 92, grew its audience by 2.1 percentage points, to get a 2.9 overall share. Power 92's gain was WGCI's loss, which dropped 2.1 share points to 4.8, landing it second behind Tribune's signature Talk station WGN-AM.

Crawford managers set out to take on WGCI about a year ago when it decided to drop its Gospel format on WVJM-FM 102.3 to go more mainstream, a departure from its usual Christian-oriented programming. Now it's adding a new sales office in Chicago, hoping to eat into WGCI's \$40 million in ad revenue.

"I know we're going up against one of the most powerful Urban stations in the country," Taft Harris, general manager for Crawford's three stations in the market, said in June 2000 after signing ABC Radio Networks' Doug Banks for mornings.

Since then, the small, independent broadcaster hired away several top managers from WGCI, such as sales manager Mark Coty and program director Jay Alan. Several on-air personalities followed Alan to the station, including afternoon drive host Donnie Devoe and evening host The Choklit Jox. Both personalities scored ratings that outperformed the station's overall performance, while GCI's ratings in those dayparts took a fall by several percentage points. In the highly competitive morning daypart, Banks' ratings against the target 18-to-34-year-old demo were up from 0.3 to 4.5 and gaining on WGCI's morning man, Crazy Howard McGee.

"We're really happy about our initial start, but we're not fooled by the newness. We had a quick celebration, and now we're digging in deeper. WGCI is powerful; they have the heritage," said Alan.

Taking advantage of his company's small, independent status, Alan said the station will be quicker to play new music in a mix of 70 percent Rhythm & Blues and 30 percent Hip Hop. It's also making an effort to attract more women by playing Hip Hop that is friendly to females, said Alan. The station has also vowed to keep its ad load low—which is presently near the 13 minute per hour industry average—to differentiate from the Clear Channel behemoth that often runs 18 to 20 minutes of commercials per hour.



Jay Stone Shih, host of KTSF's talk show *China Crosstalk*

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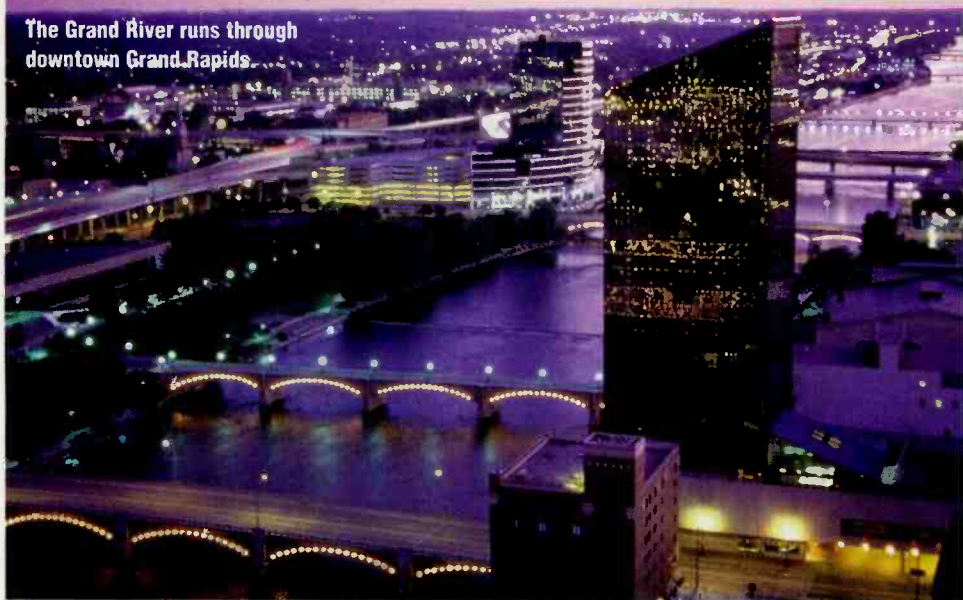
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BUSINESS 2.0

Market Profile

BY EILEEN DAVIS HUDSON

The Grand River runs through downtown Grand Rapids.



BRIAN KELLY PHOTOGRAPHY/COURTESY OF GRAND RAPIDS-KENT COUNTY CVB

Grand Rapids, Mich.

THE WEST MICHIGAN MARKET OF GRAND RAPIDS-KALAMAZOO-BATTLE CREEK HAS a diverse economy. The region is home to several large auto-supply companies that support the automotive industry in nearby Detroit. The area also boasts a strong agricultural base and produces a variety

of vegetables; some locals even call it "the Salad Bowl." Major employers in the market include the direct sales company Amway, cereal giant Kellogg Co. and drug manufacturer Pharmacia Corp. In an effort to attract and keep more businesses in the area, the city of Grand Rapids is moving ahead with plans to build a new convention center.

Grand Rapids-Kalamazoo-Battle Creek, the country's 38th-largest television market, is the second-biggest DMA that is not metered by Nielsen Media Research. (The largest market that depends on diary returns for its TV-ratings data is No. 35 Greenville-Spartanburg, S.C.-Asheville, N.C.-Anderson, S.C.) The Grand Rapids market spans 14 counties and is highly segmented; consumers tend to use media outlets that are located in or near their hometowns. For area news outlets, the fragmented market presents special challenges.

"Localism is key," says Jerry Colvin, president and general manager of WOTV-TV, a privately owned ABC affiliate based in Battle Creek. The station's slogan is "News From

Where You Live."

LIN Television's NBC affiliate WOOD-TV in Grand Rapids is the longtime local-news ratings leader in the market. In April, WOOD promoted assistant news director Patti McGettigan to news director, to replace Jim Loy, who is out on a medical leave of absence.

LIN also owns the market's UPN affiliate, WXSP-TV. The station went on the air in May 2000 via seven low-power translators and is now carried on all of the market's cable systems, thanks to a deal LIN finalized last month with Charter Communications, one of the area's largest cable operators. WOOD and WXSP are not sold in combination.

Diane Kniewski, president/gm of WOOD and gm of WXSP, says she is trying to position WXSP as west Michigan's sports station, billing it as "Extra Sports—The TV Station With Game" in a play on the call letters. The station has signed multiyear packages to air Detroit Red Wings hockey, Detroit Pistons NBA games and Detroit Tigers MLB telecasts and also has the broadcast rights for

seven other pro sports teams in the area, including minor league baseball and hockey, and Arena Football franchises.

Kniewski says LIN explored the possibility of starting up a 10 p.m. newscast on WXSP; the program would have competed with the 10 o'clock news on WXMI-TV, a Fox affiliate owned by Tribune Co. Kniewski says the newscast is no longer being considered. "It's such a huge investment...[and] we're not trying to be news," she says. "We really have our own niche with men and teens and sports." LIN plans to introduce a marketing campaign later this summer to promote WXSP's programming and positioning.

WOOD, following the example of many other NBC affiliates around the country, recently entered into a joint sales agreement with Paxson Communications outlet WZPX-TV. WZPX, which has been on the air since early last year, broadcasts PaxTV fare in pattern from 8 to 10 p.m., preceded by WB programming from 6 to 8 p.m. By mid-October, WZPX's operations will be relocated to WOOD's facility.

LIN also operates WOTV via a local marketing agreement. WOTV has its own sales, news and engineering staff; WOOD advises the station on programming and handles all of its bookkeeping.

In addition to WOTV, the market is served by a second ABC affiliate, Gannett Broadcasting's WZZM-TV in Grand Rapids. WOTV's audience is primarily in the southern portion of the market, in Kalamazoo and Calhoun counties, while WZZM's viewership is concentrated in the northern part of the market, around Grand Rapids.

Janet Mason, WZZM president and gm, notes that while WOOD remains the clear news leader in Nielsen's household ratings, her station matches WOOD's numbers in several key viewer demographic groups.

Gannett acquired WZZM in 1997 in a four-station swap with Hearst-Argyle Broadcasting. Gannett has poured considerable resources into the station, building a new set, constructing a new master control room, expanding the newsroom and purchasing state-of-the-art equipment. The investments are beginning to pay off in WZZM's news ratings. "Now we have a horse race," Mason says.

In addition to its primary broadcast facility in Grand Rapids, WZZM operates news bureaus in Muskegon and Holland. The sta-

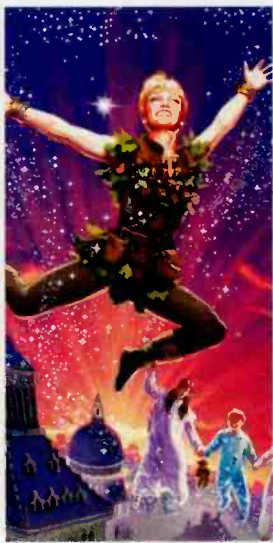
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ALL DOLLARS ARE IN THOUSANDS (000)

	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	\$105,750.97	\$116,640.28
Newspaper	\$62,325.74	\$36,559.15
Outdoor	\$24,290.50	\$17,503.09
National Spot Radio	\$10,967.90	\$12,182.25
Total	\$203,335.11	\$182,884.76

Source: CMR, a Taylor Nelson Sofres company

tion recently welcomed Tim Swore as its new sports anchor; Swore came over from Viacom's WKBD-TV in Detroit. In syndicated programming, WZZM this fall will replace *Dr. Laura*, which had aired at 10 a.m. weekdays, with *The Other Half*, the new syndicated talk show produced and distributed by NBC Enterprises, Gannett and Hearst-Argyle.

Fox affiliate WXMI, based in Grand Rapids, introduced its 35-minute-long 10 p.m. newscast in January 1999. Since the program's launch, its on-air talent has undergone a fair amount of change; two of the four primary anchors have left over the past two years. Most recently, weekend news anchor Christian Frank was promoted to co-anchor at 10 p.m., replacing Monty Knight, who took a job in the Raleigh-Durham, N.C. market.

Tim Dye, who recently joined WXMI as news director after five years as assistant news director at WOOD, says WXMI has discussed expanding its news presence to mornings.

WWMT-TV, the CBS affiliate owned by Freedom Communications, has its main facility, including its 42-member news staff, in Kalamazoo; the outlet also operates a bureau in Battle Creek. In addition, sister Freedom station WLJ-TV in Lansing, Mich., helps WWMT cover news out of the state capital, says Noel Sederstrom, news director of WWMT. Freedom acquired both stations in 1998 from Granite Broadcasting.

WWMT is strong in the market's southern counties, but its overall news ratings are hindered by the fact that the northern half of the market is more populous, Sederstrom notes. WWMT ranks third in news in the market, behind WOOD and WZZM and ahead of WOTV (see Nielsen chart on page 20).

Cable penetration in the Grand Rapids-Kalamazoo-Battle Creek market is about 68 percent, well below the 73 percent average for the top 50 U.S. markets. Satellite-TV penetration is particularly strong in the area, with about 20 percent of households con-

nected (compared to the average of 14 percent for the top 50 markets).

Last fall, Charter Communications entered the market by acquiring cable systems from Cablevision. Charter has made a number of improvements to its systems, including expanding its programming offerings from 78 to nearly 200 channels. Charter has also

launched digital service and high-speed Internet service. "Cablevision had started the rebuild and was about 80 percent complete when [we] took over last September," says Gary Wightman, general manager for Charter Communications/Kalamazoo.

In Grand Rapids and Battle Creek, AT&T Broadband is the dominant cable operator.

While Nielsen classifies Grand Rapids-Kalamazoo-Battle Creek as a single market for the purpose of television ratings, the three cities are considered separate markets

SCARBOROUGH PROFILE

Comparison of Grand Rapids

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Grand Rapids Composition %	Grand Rapids Index
DEMOGRAPHICS			
Age 18-34	31	32	102
Age 35-54	41	40	99
Age 55+	28	28	99
HHI \$75,000+	25	18	71
College Graduate	12	10	82
Any Postgraduate Work	10	7	69
Professional/Managerial	23	18	78
African American	13	5	43
Hispanic	12	3	24
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	53	100
Read Any Sunday Newspaper	64	65	101
Total Radio Morning Drive M-F	22	21	94
Total Radio Evening Drive M-F	18	17	93
Total TV Early Evening M-F	30	27	91
Total TV Prime Time M-Sun	39	36	94
Total Cable Prime Time M-Sun	13	15	115
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	72	74	103
Read Any Sunday Newspaper	77	81	105
Total Radio Morning Drive M-F	75	75	100
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	62	107
MEDIA USAGE - OTHER			
Access Internet/WWW	58	35	60
HOME TECHNOLOGY			
Own a Personal Computer	64	63	99
Shop Using Online Services/Internet	27	21	79
Connected to Cable	73	68	93
Connected to Satellite/Microwave Dish	14	20	144

*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
Clear Channel Communications	2 AM, 5 FM	37.3	\$19.2	42.7%
Citadel Communications	1 AM, 3 FM	16.2	\$11.0	24.3%
Regent Communications	3 FM	14.0	\$10.4	23.0%
Lanser Broadcasting	1 FM	2.1	\$1.7	3.8%
Haith Broadcasting Group	1 FM	2.0	\$0.9	1.8%
Goodrich Radio	2 AM	1.8	\$0.5	1.1%

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

by their residents, as well as by advertisers. For example, there are daily newspapers in each of the three cities, and none consider themselves competitors of the other papers. In fact, there is very little overlap among readers of each daily, and all three are considered the papers of record in their respective home communities.

The largest of the three dailies is the *Grand Rapids Press*, owned by Booth Newspapers, a division of Advance Newspapers (which is in turn owned by Newhouse). For the six months ended March 31, the *Press* had average daily circulation of 140,549 and Sunday circulation of 190,828; both totals were down about 1 percent from the same period a year earlier.

The *Kalamazoo Gazette* is also owned by Booth Newspapers; the papers can be purchased in combination by advertisers. The *Gazette's* circulation for the six months ended March 31 was 57,015 daily and 74,183 Sunday, flat compared to the year-ago period.

Gannett owns the *Battle Creek Enquirer*, which had a circ of 25,126 daily and 34,209 Sunday, also relatively unchanged compared to the same period a year ago.

There are also daily newspapers serving several other key cities in the market, including Booth's *Muskegon Chronicle* (daily circ 47,180, Sunday 51,666) in Muskegon County and Morris Communications' *Holland Sentinel* (daily circ 18,340, Sunday circ 19,733) in growing Ottawa County, in the affluent Lakeshore area along the edge of Lake Michigan.

This month, the *Grand Rapids Press* switched its Friday entertainment section, "Weekend," to Thursdays, following a growing trend among many papers across the country. The expanded section features local entertainment events, restaurant reviews and the like. At the same time, the *Press* also launched a new Friday section, "Movies & More," featuring movie reviews and news on video releases.

In 1999, the *Press* converted to a narrower web width to save on newsprint costs. Michael Lloyd, the paper's editor, says the *Press* is currently preparing to switch from letterpress printing to offset presses. All three of the paper's existing presses date back to 1966. Lloyd says the paper's print quality should get a significant boost from the new presses, which are expected to be up and running by 2003, when the paper will introduce a full graphic redesign to coincide with the printing change. He says committees made up of people from various departments at the paper have been set up to plan out the press conversion and redesign.

The *Press's* primary circulation area is in Kent (home of Grand Rapids) and Ottawa counties. However, the paper reaches the entire western half of the state. The *Press* also publishes a half-dozen weekly, zoned suburban editions that compete against a host of

weekly community newspapers in the outlying towns.

In radio, the same market segmentation exists as with other media in this market. Grand Rapids is considered its own market, ranked No. 66 in the country by Arbitron. Kalamazoo is market No. 179, Muskegon is No. 222, and Battle Creek ranks 245th. Signals from some of the stronger stations in Grand Rapids spill into the other, smaller markets in west Michigan.

In Grand Rapids, Clear Channel is the dominant radio group, holding a commanding 42.7 percent share of annual advertising revenue, according to BIA Financial Network (see *Radio Ownership chart above*). CC owns seven stations in Grand Rapids, as well as four stations in Battle Creek and five outlets in Muskegon.

Among the company's Grand Rapids properties is Country station WBCT-FM, an outlet that Skip Essick, general manager of Clear Channel's seven Grand Rapids stations, calls his "800-pound gorilla." The station boasts a 330,000-watt signal, the most powerful in the country. WBCT is the market leader in listener share, according to Arbitron; in 2000 advertising billings, the station was second to Citadel Communications' Classic Rock outlet WLAV-FM, according to BIA. However, Essick claims that WBCT is ahead in billings so far this year.

Clear Channel shook up the market last

NIELSEN RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WOOD	4.8	16
	CBS	WWMT	3.4	12
5:30-6 p.m.	NBC	WOOD	6.1	19
	ABC	WZZM	4.4	13
	CBS	WWMT	3.7	11
6-6:30 p.m.	NBC	WOOD	9.6	24
	ABC	WZZM	7.2	18
	CBS	WWMT	5.5	14
	ABC	WOTV	1.6	4

Late News

10-10:30 p.m.	Fox	WXMI	5.1	10
11-11:30 p.m.	NBC	WOOD	7.8	25
	ABC	WZZM	4.6	15
	CBS	WWMT	4.3	14
	ABC	WOTV	1.5	5

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

RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WBCT-FM	Country	9.6	9.7
WGRD-FM	Modern Rock	8.7	4.9
WOOD-AM	News/Talk/Sports	7.8	6.1
WLAV-FM	Classic Rock	7.2	6.4
WKLQ-FM	Album-Oriented Rock	7.2	4.9
WSNX-FM	Contemporary Hit Radio	6.9	8.5
WLHT-FM	Adult Contemporary	5.6	5.7
WOOD-FM	Adult Contemporary	4.6	6.2
WBFX-FM	Classic Rock	3.3	4.2
WODJ-FM	Oldies	3.3	3.2

Source: Arbitron Winter 2001 Radio Market Report

September, when without prior notice, the group flipped its other Country outlet in Grand Rapids, WCUZ-FM, to Classic Rock and changed the call letters to WBFX-FM, "The Fox." Essick says the change—top secret even to staff—was made for several reasons. WCUZ had not met expectations in ad billings since CC purchased the station in 1996 from Federated Media, Essick says. In addition, from a programming perspective, CC already had the market's top Country outlet and another Country station in Muskegon (WMUS-FM), "so we just felt it made sense not to have three Country stations in west Michigan compete for the same general audience," he explains.

WBFX competes against Citadel's WLAV, which has suffered some ratings erosion in recent Arbitron ratings books. WBFX features the syndicated *Bob & Tom Show* in the mornings. The station recently hired former WLAV jock Aris Hampers as its afternoon-drive host.

Citadel controls about 24 percent of the radio ad dollars in Grand Rapids, followed closely by Regent Communications. Regent entered the market last year when it scooped up the stations formerly owned by AMFM Inc. Clear Channel was forced to divest those properties when it acquired AMFM because CC already owned the FCC's maximum seven outlets in Grand Rapids.

While Regent's AM stick in the market does not earn significant listenership, the group's three FM stations, led by Adult Contemporary property WLHT-FM, are solid performers in both ratings and billings.

"It's a very competitive marketplace," says Phil Catlett, market manager for Regent's Grand Rapids radio group. Catlett says his stations are able to hold their own because "we go with strong people who've been

around here a long time, both on-air and on the sales staff."

All three Regent FM outlets boast popular morning teams. WLHT has *Dave & Geri*, a steady duo in the mornings for some 15 years; WTRV-FM, a Soft Adult Contemporary station, features Andy Rent and Chuck LaTour, who combined have been in the market for more than 35 years; and Modern Rocker WGRD-FM has the morning team of Rick Beckett and Scott Winters, who helmed a program on Citadel's Album-Oriented Rock station WKLQ-FM for years before joining WGRD about five years ago.

Some smaller radio stations are doing well despite the formidable competition in the Grand Rapids market. Locally based Goodrich Radio owns Rhythmic Oldies WKWM-AM and Urban Adult Contemporary WJNZ-AM; the latter launched in 1998. Another small local radio company is Lanser Broadcasting, which owns WJQK-FM, a Christian Contemporary outlet.

In outdoor advertising, Adams Outdoor Advertising, Lamar Advertising and Viacom's Infinity Outdoor are the main players in the market. Adams operates the most boards, with about 350 14-by-48-ft. bulletins and about 800 30-sheet posters throughout southwestern Michigan; the majority of Adams' boards are in Battle Creek and Kalamazoo. Infinity dominates the city of Grand Rapids. Lamar has a total of 866 14-by-48-ft. rotary bulletin facings in the region. ■

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Kent County: 200,424 Households				
<i>The Detroit News & Free Press</i>	4,973	2,025	2.5%	1.0%
<i>The Grand Rapids Press</i>	97,577	125,000	48.7%	61.4%
Kalamazoo County: 87,726 Households				
<i>The Detroit News & Free Press</i>	2,335	1,474	2.7%	1.7%
<i>Kalamazoo Gazette</i>	42,320	51,451	48.2%	58.6%
Calhoun County: 55,208 Households				
<i>Battle Creek Enquirer</i>	22,205	29,360	40.2%	53.2%
<i>The Detroit News & Free Press</i>	2,446	2,007	4.4%	3.6%
<i>The Grand Rapids Press</i>	750	1,076	1.4%	1.9%
Ottawa County: 78,779 Households				
<i>The Detroit News & Free Press</i>	1,672	1,071	2.1%	1.4%
<i>Grand Haven Tribune</i>	9,884		12.5%	
<i>The Grand Rapids Press</i>	19,873	26,862	25.2%	34.1%
<i>The Holland Sentinel</i>	13,519	13,839	17.2%	17.6%
<i>The Muskegon Chronicle</i>	3,947	5,032	5.0%	6.4%
Allegan County: 37,290 Households				
<i>The Detroit News & Free Press</i>	688	567	1.8%	1.5%
<i>The Grand Rapids Press</i>	7,101	10,499	19.0%	28.2%
<i>The Holland Sentinel</i>	4,795	5,097	12.9%	13.7%
<i>Kalamazoo Gazette</i>	4,462	5,881	12.0%	15.8%
Barry County: 19,827 Households				
<i>Battle Creek Enquirer</i>	924	1,220	4.7%	6.2%
<i>The Detroit News & Free Press</i>	387	287	2.0%	1.4%
<i>The Grand Rapids Press</i>	3,426	4,983	17.3%	25.1%
<i>Kalamazoo Gazette</i>	1,286	1,694	6.9%	8.5%
<i>Lansing State Journal</i>	255	405	1.3%	2.0%
Muskegon County: 62,807 Households				
<i>The Detroit News & Free Press</i>	1,476	838	2.5%	1.3%
<i>The Grand Rapids Press</i>	474	1,177	0.8%	1.9%
<i>The Muskegon Chronicle</i>	38,459	39,908	61.2%	63.5%

Source: Audit Bureau of Circulations



OCTOBER SURPRISE: *CSI*, starring William Petersen, is TV's hottest new drama. (Inset) Bruckheimer chats with Petersen and co-star Marg Helgenberger.

When CBS launched *The Fugitive* last season, its success seemed almost certain. A remake of the classic 1960s television series, it had already been made into a highly successful 1993 movie starring Harrison Ford. Resurrecting *The Fugitive* again was a no-brainer. It was a brand name that resonated with viewers. Advertisers loved it. Even critics climbed on board.

But the series flopped. And to the surprise of almost everyone in the TV business, what succeeded was its rarely discussed companion series, *CSI: Crime Scene Investigation*. From movie producer Jerry Bruckheimer, the show had been so roundly dismissed that many buyers predicted it would disappear by the fourth quarter.

CSI now stands as last season's only breakout hit. Earlier this month, the series earned four Emmy nominations, including a nod to Marg Helgenberger as Lead Actress in a Drama Series. Having moved last season to Thursday night, the show will continue to lead out of *Survivor*. What's more, the network's shrewd pairing of these series may deliver the one-two punch that knocks NBC out of the night's number-one slot, which it has held for more than a decade.

Ironically, Bruckheimer may have entered network television as an underdog, but he already is considered one of its top dogs. And if *CSI* came in under the radar, then his upcoming reality series, *The Amazing Race*, enters the CBS schedule top of mind. In fact, at broadcasters' upfront presentations to advertisers in May, *Amazing Race* was the one show to elicit cheers from an otherwise unimpressed crowd of media buyers.

If anyone knows that too much hype can hurt a project, it is Bruckheimer. After all, Disney touted *Pearl Harbor* as the next *Titanic*, and the studio has since suffered a press backlash that pointed to the movie's underwhelming box-office performance



POP

AN EYE FOR CULTURE

Jerry Bruckheimer produces hit movies. Last season, he scored for the first time on television with *CSI*. How did he make the transition? By knowing his audience and hiring the right people

BY ALAN JAMES FRUTKIN

PHOTOS: [2]; TOBIAS VOETS/CBS

(with the movie grossing more than \$190 million domestically, Bruckheimer has maintained that the film will be profitable).

No one within Bruckheimer's TV unit wants that type of journalistic lightning to strike twice. "When a show has as much profile as *Amazing Race* does now, the stakes are higher," says Jonathan Littman, president of television production for Bruckheimer Films. "It's very gratifying, but it's also very scary. You just hope you're not this year's *Fugitive*."

Bruckheimer's name is synonymous in Hollywood with blockbuster movies such as *Beverly Hills Cop*, *Top Gun* and *Armageddon*. His films have generated billions of dollars at the box office (his own press release claims \$11 billion). But they also have sparked heated attacks by journalists, who often have described the content of his films as having the nutritional value of, say, a Twinkie.

And given Bruckheimer's first foray into television—the short-lived 1997 syndicated action series *Soldier of Fortune, Inc.*—few would have guessed that *CSI* would become both a ratings and critical hit.

"I'm surprised any time I have a success," Bruckheimer says, with a self-deprecating smile that belies his knack for creating popular entertainment. Bruckheimer looks every bit the Hollywood mogul, appearing fit and trim in a long-sleeved light-blue shirt and gray slacks. His grin also suggests that with *CSI*, Bruckheimer has taken some degree of pleasure in defying his critics.

As wary of the press as he may be, he seems equally cognizant of its value as a marketing tool. He is willing to oblige 45 minutes worth of questioning. His answers are frank, but guarded. And his voice is just low enough to require his guest to lean into him.

Bruckheimer credits his track record in Hollywood on a lifelong appetite for entertainment. "I am pop culture," says the fifty-something Detroit native, who began his career in advertising at BBD&O. "When I was a kid, I loved popular movies and television. And I was always listening to top-40 radio. I was one of those people who ate it up."

He continues to do so today, whether that means going to see *Lara Croft: Tomb Raider* at a Santa Monica movie theater or keeping abreast of the latest episode in Dick Wolf's *Law & Order* franchise. "You've got to stay current," he adds. "You can't stick your head in the sand."

It's a credo that has turned into a winning formula for him. "If there's one thing anyone says about Jerry, it's that he has his finger on the pulse of what people want to see," CBS president and CEO Leslie Moonves says. "He's always teased that he's not the critics' darling. But he's the people's darling. And he's really struck a chord with the American public."

Peter Roth agrees. "Jerry's sense of commercial taste is as sharp and as remarkable as anyone's I've ever known," says the Warner Bros. Television president, who signed Bruckheimer last spring to a two-year deal to develop and produce TV projects exclusively for the studio.

Like most top producers, Bruckheimer also knows that what makes it onto the screen often is the result of what takes place off the screen. Which perhaps is why his TV unit signed with Warner Bros. Although Bruckheimer has long been affiliated with Disney, Touchstone Television's apparent lack of faith in *CSI* last season contributed to the unraveling of that relationship (Bruckheimer's film unit remains at Disney).

CSI originally was produced in partnership with Touchstone and CBS Productions. But Disney reportedly was concerned about the show's high production costs. Prior to the series' launch, Touchstone pulled out of the deal, which in retrospect, stands as one of Disney's most poorly calculated decisions. Touchstone declined to comment for this article.

Although *Amazing Race* is also a coproduction between CBS Productions and Touchstone, it represents Bruckheimer's final network TV



BRUCKHEIMER'S BLOCKBUSTERS

■ (From top) Though Disney's *Pearl Harbor* was considered a box-office disappointment this spring, it still stands to exceed \$200 million in domestic box-office receipts. ■ *Beverly Hills Cop I* (1984) and *II* ('87) established Eddie Murphy as a major theatrical draw and together generated nearly \$400 million. ■ *Armageddon*, about a meteor heading for Earth, had to do battle with another meteor movie when it came out in 1998, but still topped \$200 million.

production with Disney. And even though Bruckheimer tries to shrug off the *CSI* incident, Disney's snubbing of the series still seems to sting. "Everyday, I get somebody shooting arrows at us. And that was the day that that arrow came in the door," he recalls. "[Touchstone] felt that those kinds of shows carry an enormous deficit. And because most shows fail, they would be holding that deficit at the end of the year... But take a shot with me once in a while."

A *Amazing Race* originally was to air this summer, but Moonves says CBS was so pleased with the footage it saw, the network pushed the launch to the fall. With advertisers predicting success for the show and with CBS announcing tentative plans for an *Amazing Race 2*, it clearly is one of the season's most anticipated programs.

The show was created by Bertram van Munster, a former *Cops* producer, who pitched Bruckheimer just before *Survivor* had premiered

PEARL HARBOR: TOUCHSTONE PICTURES AND JERRY BRUCKHEIMER, INC.; BEVERLY HILLS COP I: PARAMOUNT PICTURES; ARMAGEDDON: PHOTOEST

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Allison Bodenmann is president of the Syndicated Network Television Association (SNTA), a trade organization devoted to educating, demonstrating and reinforcing the value of syndicated programming.

Allison is an accomplished media professional with 22 years experience in advertising; media buying, planning and research. Prior to joining the STNA she was Sr. VP, Broadcast Director at Jordan, McGrath, Case and Partners. She served on the AAAA's National Broadcast Committee. Currently, she is on the Board of Directors of the National Association of Television and Programming Executives (NAPTE).

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last summer. And Van Munster acknowledges that *Survivor*'s success "absolutely" helped them sell *Amazing Race* to CBS. Moonves even refers to the series as "Survivor on speed."

Until its Sept. 5 premiere, CBS is intent on keeping as much information under wraps as possible. But here's what we know so far: *Amazing Race* sends 11 teams—each made up of two people who have pre-existing relationships, such as friends, brothers, husbands and wives—on a worldwide journey, in which the first team to reach its final destination wins \$1 million.

Perhaps the most intriguing element about *Amazing Race* is how completely different it is from *CSI*, which itself seems like a 180-degree turn from the testosterone-driven, male-targeted movies Bruckheimer makes. Where *CSI* offers viewers a first-hand look at the intimate details of forensic science, *Amazing Race* will offer viewers a similar chance to experience the show's globe-trotting stunts—all from the comfort of their living rooms.

Traditionally, filmmakers working in television have extended their feature brands onto the small screen, whether it is James Cameron's dystopic *Dark Angel* or Joel Silver's short-lived action series *The Strip* or Barry Sonnenfeld's absurdist comedy *The Tick*. There's also Barry Levinson, with *Homicide: Life on the Street* and *Oz*. And Denise DiNovi, a producer long affiliated with film director Tim Burton, is behind the CBS drama *The District*, while *The Perfect Storm* director Wolfgang Petersen is executive producing the new CBS drama *The Agency*.

If filmmakers find themselves more open to creating television, then Bruckheimer says it's because the TV networks have opened doors to filmmakers that traditionally have been closed. "I think TV has changed a lot," he says, citing the work of David E. Kelley and *Sopranos* creator David Chase. "It's attracting more creative people because it's giving more creative leeway to work outside the box."

With movie studios making less films per year, Roth adds that the speed with which a TV show can get made also attracts many filmmakers. "What's fabulous for TV is that many of these extraordinary voices and names are finding great satisfaction in television because many find the process to be faster and equally as satisfying."

Bruckheimer adds that in features, "you can wait 10 years on a project before it gets made. In television, they buy it, and within two months you've got to turn in a script. And once they say yes, you're out shooting it." While TV offers filmmakers an increasingly satisfying creative outlet, filmmakers likewise offer the TV networks a fresh lure of their own. In an age of viewer fragmentation, names such as Bruckheimer, Cameron and Spielberg bring household-entertainment brands to television.

In so doing, Moonves says filmmakers also draw talent to a project that the networks otherwise might not be able to attract. "You probably get access to better creative people," he adds. "You say that a project is from Jerry Bruckheimer, and then [William] Petersen, who had been reluctant to do television, wants to come on board. Or Wolfgang Petersen picks up the phone to an actor, and he or she will respond better than they would to a lot of people. Suddenly it's a different ball game."

Bruckheimer's reputation as a hands-on movie producer precedes him. And his propensity for control seems to reach deep into his production offices. When his assistant offers a guest some water, she grabs a small bottle from a nearby kitchen and asks another assistant to pour the water into a glass filled with ice. The guest says the bottle would be fine. But the assistant whispers back, "That's not the way we do it here."

When it comes to overseeing production on his TV series, however, even Bruckheimer admits that it is proving to be impossible. "In television, you've got to be there every minute," he says. And with three other feature films currently shooting, finding time to spend on *CSI* and *Amazing Race* is no easy task, especially *Amazing Race*, which required 11 camera crews to travel for more than a month with the contestants.

Short of cloning a roomful of Bruckheimers, both Moonves and Roth say the producer wisely has surrounded himself with experienced TV executives, including Littman, van Munster, and *CSI* executive producers Carol Mendelsohn and Ann Donahue.

But while Bruckheimer downplays his involvement in the production process, Littman says his boss' role remains "enormous." For example, Littman says Bruckheimer reads every *CSI* script, watches every reel of dailies and every cut of an episode.

Littman noted that Bruckheimer made "substantial changes" to the initial look and tone of *CSI*. "Jerry has a theory," he says. "Because people flip around the TV dial, you have to catch them visually. If it looks like everything else, they'll keep moving. But if it looks different, they'll stop." As a result, Bruckheimer gave *CSI* its lush, dark tones, as well as intense, often oversat-

urated contrasts between light and dark.

Littman also says Bruckheimer has been equally involved on *Amazing Race*. "Jerry is a hands-on producer, period. There is nothing he doesn't look at and read."

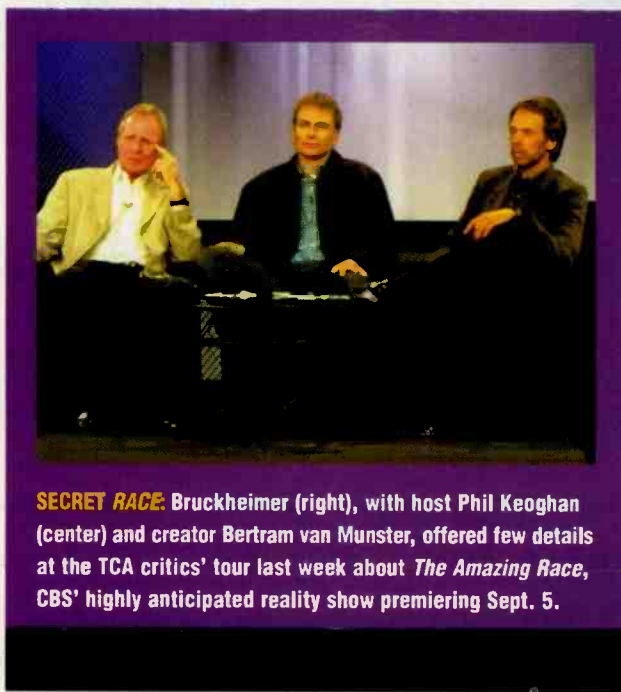
It's a thoroughness Bruckheimer says he learned while producing TV spots for Pepsi at BBD&O. In advertising, he says, "you're under constant pressure to deliver something that makes sense, that's different, and that eventually puts a seed in people's minds to go and buy the product."

In entertainment, he continues, "you have to find something that's totally unique about your project and tout that. You have to find something that will hold to a concept and that an audience will pick up on."

As Bruckheimer looks ahead to developing projects, which include a Showtime series focusing on a group of call girls, the attention to detail he applies to his work isn't the only lesson he may have learned on Madison Avenue. Perhaps more importantly was advertising's prime directive: Give the people what they want, or at least what they think they want.

In the end, Bruckheimer suggests, the phases of his career aren't all that different. He may not be peddling soda pop anymore, but the connection he shares with his audience is much the same. "You're always selling something," he says. "You just have to figure out how to sell it." ■

Alan James Frutkin covers the creative and production community from Mediaweek's Los Angeles bureau.



SECRET RACE. Bruckheimer (right), with host Phil Keoghan (center) and creator Bertram van Munster, offered few details at the TCA critics' tour last week about *The Amazing Race*, CBS' highly anticipated reality show premiering Sept. 5.

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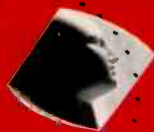
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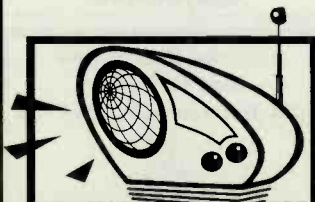
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HELP WANTED

A SPECIAL MESSAGE TO ADWEEK MAGAZINES CLASSIFIED JOBSEEKERS AND ADVERTISERS

EFFECTIVE July 30, 2001, we're making some exciting changes to our online version of ADWEEK MAGAZINES CLASSIFIED, the ADWEEK MAGAZINES CAREER NETWORK. As the leading classified resource in the advertising, marketing, and media professions, we have always been committed to delivering value, service, and results. To our jobseeker-readers and advertisers, the changes will deliver all that, and then some.

What's New For Jobseekers

ADWEEK MAGAZINES CAREER NETWORK now has a subscription service and a free service. **Subscribers** will be able to gain access to:

- The very latest Help Wanted ads, updated every business day.
- Full-text editions of Adweek Magazines current editions.
- Unlimited free downloads of full-text articles from our current issues and our archives so you can get complete information on that company you are considering (Jobhunter Package subscribers only).
- Free posting of your resume in our resume bank.

We are offering special Jobhunter Package subscriptions with all of the above for just \$39.95 for a three-month subscription, a savings of \$5.00 off our regular rates. (We also have a monthly subscription plan with different benefits; check adweek.com for details.)

For **non-subscribers** we still offer:

- Help Wanted ads originally posted 7 or more days ago; to ensure that the ads are as relevant as they can be, none will be more than a week older than its last appearance. Ads are updated every business day.
- Headline news, and article abstracts from the current editions of Adweek Magazines.
- For a limited time only, free resume posting.

What's New For Advertisers

- Your finalized ad appears on our site within one business day.
- Your ad appears for **one additional week free** in our non-subscriber area.
- The most highly targeted and best qualified candidates in the advertising, marketing, and media professions--the people who are serious about being in our business. You don't get the amount of irrelevant resumes that the mass market, untargeted job boards bring. You do get the people who care enough to read the news about our industries.
- Of course, for maximum impact, your ad still appears in our print edition. But in the near future, you will be able to choose a print and online package, or an online only ad--both options will be attractively priced. Stay tuned for details.

These changes are some of the most exciting to happen to ADWEEK MAGAZINES CLASSIFIED in our two-decades-plus history. We believe they will bring better results for our advertisers who want to fill positions quickly with the best people. And we believe they will deliver more information in a more timely way for those jobhunters who want to work for the very best companies.

Naturally, we expect you will have questions. For information, please call us at 800-7 ADWEEK; in the West, call 888-8-ADWEEK. Or visit us at adweek.com, brandweek.com, and mediaweek.com. You may also email me at Hitzkowitz@adweek.com.

Thanks to you all. We look forward to seeing you!

Sincerely,

Harold Itzkowitz

Classified Publisher

ADWEEK MAGAZINES

Culture Trends

MTV's BUZZWORTHY

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

Week of 7/23/01

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...

Why eat at the Oyster Bar between 3 & 5pm?

Because you can.

Most good restaurants close late afternoon. We haven't for 88 years. So if you want to settle for a street corner hot dog, go ahead. But if you crave, oh, say, a dozen Malepeques, Maryland She Crab Soup, Peconic Bay Riesling, Homemade Florida Key Lime Pie or anything else from our regular menu...we're here for you.

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The Hollywood Reporter's Box Office

For weekend ending July 22, 2001

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	Jurassic Park III	50,771,645	5	81,385,000
2	New	America's Sweethearts	30,181,877	3	30,181,877
3	1	Legally Blonde	11,103,700	10	43,488,000
4	2	The Score	10,762,333	10	37,162,000
5	3	Cats & Dogs	6,814,617	19	72,420,300
6	6	The Fast and the Furious	5,327,395	31	125,087,400
7	5	Scary Movie 2	4,523,493	19	61,823,900
8	7	Dr. Doolittle 2	4,400,905	31	93,283,510
9	4	Final Fantasy	3,658,552	12	26,846,730
10	8	Kiss of the Dragon	2,916,173	17	29,661,710
11	11	Shrek	2,275,232	68	251,922,192
12	9	A.I.	2,168,939	24	74,522,517
13	10	Tomb Raider	1,877,509	38	126,246,328
14	12	Atlantis: The Lost Empire	1,226,201	45	77,497,551
15	13	Baby Boy	1,158,417	26	26,648,395
16	14	Pearl Harbor	1,077,223	59	192,166,709
17	18	Sexy Beast	414,441	40	4,564,612
18	17	Moulin Rouge	410,387	66	53,345,164
19	16	Swordfish	348,494	45	68,400,207
20	20	The Closet	335,704	24	1,277,681
21	29	Made	276,946	10	472,298
22	15	crazy/beautiful	260,713	24	16,162,786
23	21	Memento	249,951	129	21,715,442
24	23	Songcatcher	225,549	38	1,220,670
25	19	The Mummy Returns	222,525	80	200,691,120
26	30	The Animal	204,356	52	54,873,011
27	22	The Anniversary Party	178,507	45	3,288,906
28	New	Hedwig and the Angry Inch	156,724	3	156,724
29	25	Along Came a Spider	100,525	108	73,764,517
30	New	Ghost World	98,791	3	98,791

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Risky Business

Jim Dunning must find new ways to steer Ziff Davis through the tech-sector meltdown

JIM DUNNING, MASTER OF LEVERAGED BUYOUTS, IS IN A FIX. AFTER A STRING OF wildly successful deals, including the sale in '99 of Petersen Cos. to U.K.-based Emap for a staggering \$1.5 billion, Dunning, as chairman/CEO of Ziff Davis Media, now has his hands full. In

April 2000, just prior to the technology tsunami that all but destroyed the first-generation dot-com and New Economy businesses, Dunning and his longtime investment backers Willis Stein & Partners acquired a company already on the decline, Ziff Davis, publisher of *PC Magazine* and *Yahoo! Internet Life*, for \$780 million from Ziff-Davis Inc.

Right away, Dunning set about recasting Ziff's largely dated, PC-centric business-to-business titles as ebusiness books, relaunching *PC Computing* as *Smart Business* and *PC Week* as *eWeek*. This year, Dunning has launched the consumer title *Expedia Travels* and the b-to-b titles *CIO Insight* and *Net Economy*; *Baseline* is due in October. In addition, Ziff recently struck a deal with Ford Motor Co. to custom publish in September *No Boundaries*, a 100,000-circulation quarterly for new owners of Ford SUVs.

But the sharp falloff in tech spending has taken a heavy toll on Ziff Davis (as well as competitors IDG and CMP). "The market is definitely difficult today," says Dunning. "We're challenged like any other media company to have the right strategy and the right-size business. We believe we're doing that... Ziff Davis was never bought for a short-term investment. We knew it was going to be a long-term challenge."

That challenge is certainly greater for Dunning than rebuilding Petersen was. "At Petersen, there was a whole lot of fat they could take out and immediately juice up

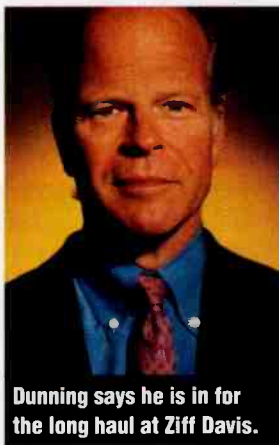
the earnings," says Mark Edmiston, managing director of AdMedia Partners. "Ziff Davis was really a much better-run company when Jim took over, so it's not been as easy. At Ziff Davis, he hasn't really been able to turn it around yet."

The key to Ziff Davis' survival, say publishing analysts, is for Dunning to hunker down and cut back as much as possible.

For the first six months of this year compared to the first half of 2000, Ziff's *PC Magazine* fell 24.3 percent, to 1,312 ad pages; *Smart Business* tumbled 48.2 percent, to 421 pages; and *Yahoo! Internet Life* slipped 37 percent, to 353 pages, according to ADscope, a tech-ad tracking service. For Ziff Davis' fiscal year ended March 31, the company's Ebitda (earnings before interest, taxes, depreciation and amortization) advanced 1.4 percent, to \$97.5 million, but revenue dipped 5.8 percent, to \$430 million.

"The market is comatose now," says Chip Block, a publishing strategist for Ziff Davis. "But anybody who doesn't think technology is the future of the world is obviously an idiot. The question is, how do you position yourself for the long haul? That's the question facing Jim."

In recent months, the answers have been staff reductions (some 200 jobs have been eliminated since March) and putting Ziff Davis' consumer titles up for sale. Last month, Dunning was in deep discussions to sell *Fam-*



Dunning says he is in for the long haul at Ziff Davis.



ZIFF GETS ZAPPED

Several of the publishers titles have suffered sharp declines

	AD PAGES (JAN.-JUNE 2000)	AD PAGES (JAN.-JUNE 2001)	CHANGE
<i>eWeek</i>	1,815	1,100	-39.4 %
<i>PC Magazine</i>	1,732	1,312	-24.3 %
<i>Smart Business</i>	813	421	-48.2 %
<i>Yahoo! Internet Life</i>	560	353	-37.0 %
<i>Family PC</i>	373	231	-38.0 %

Source: ADscope

ily PC, *Expedia Travels* and *Yahoo! Internet Life* to Yahoo! for \$100 million, according to an executive familiar with the negotiations. But the deal fell apart. Other offers that have come in for the consumer titles are said to have been in the range of \$60 million. Dunning is said to be continuing discussions with other prospective buyers; titles available may now also include Ziff's four gaming magazines.

Dunning declined to comment on possible deals, except to say: "I'm a trader by nature."

Last week, *Family PC* was scratched from Ziff's for-sale list. A last-ditch plan to relaunch *Family PC* as *Family Internet Life* this fall failed to pass muster with Dunning, and the 700,000-circulation title was shut down. Of the 26 staffers, only editor in chief Robin Raskin will remain at Ziff, in an as yet undetermined role.

"It was a big investment going forward, and the model wasn't going to pay off in the near term," Dunning says of *Family PC*. "We had to set priorities."

Also shuttered last week was ZCast.tv, a streaming-video news operation that used broadband technology.

Whether or not Dunning gets his asking price and pulls out of consumer publishing, analysts see the real future of Ziff in the business space. "The strength of Ziff is in the b-to-b titles—they will be the first to recover and will recover very strongly," says Roland DeSilva, managing partner of the mergers-and-acquisitions firm DeSilva &

Phillips. "The company is very well positioned to take advantage of a strong recovery." —Lisa Granatstein

Adding Value

Kahn remodels *NY*'s sales force

The *New Yorker* publisher David Kahn is repositioning and renaming the weekly's merchandising unit, which previously handled added-value programs and logoed tchotchkes for advertisers, as the marketing-solutions unit. The move, which shifts five staffers from creative services to marketing under associate publisher Peter Jurew, will be announced today.



Kahn's move may open doors to bigger deals.

Typically, magazines like *The New Yorker* finalize added-value programs and special events for advertisers at the end of the negotiating process. A client then provides strategic direction for their brand, and a merchandising team returns with some

sort of proposal for added-value projects.

Kahn, however, is now seeking to turn the process on its head. "The most important change that takes place is the [marketing team's] orientation," notes Kahn. "We want these people to be ahead of the negotiating process and right next to the sales person as they learn about the client's business. This way, we're a step ahead, using the information to drive more strategic ideas to the client."

"The solutions will take the form of everything from custom research to target marketing, real nitty-gritty kinds of things that will grow up next to what we typically do, which are editorial events," adds associate publisher Jurew. "What I'd like to see is this evolve into an almost business-to-business marketing agency within our group."

The New Yorker's new orientation gets a thumbs-up from media buyers. "One of the tough things for a client in dealing with 20 or 30 magazines is when [publishers] all say, 'What do you need?' That can drive you nuts," says Gene DeWitt, chairman of Optimedia. "Kahn is really trying to get his sales people to become joint marketers with clients. He's start-

Mediaweek Magazine Monitor

Bimonthlies July/August 2001

While magazines as a whole struggle to grow ad pages in these tough economic times, bimonthlies have largely held their own compared to last year. *Arthur Frommer's Budget Travel*, *Primedia's Healthy Kids* and *Emap USA's Slam* have helped boost biweeklies through the July/August period, posting double-digit gains of 29.61, 16.59 and 17.34 percent respectively. But not all titles are robust: Ad pages for *World Publications' Garden Design* tumbled 24.76 percent, and *Savueur* slipped 17.62 percent. —Lori Lefevre

	RATE BASE (2ND HALF '00)	CIRC. (2ND HALF '00)	CURRENT PAGES	PAGES LAST YR	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
American Heritage ^B	310,000	314,150	17.00	27.32	-37.77%	146.59	205.74	-28.75%
American Photo	250,000	255,971	57.53	60.79	-5.36%	210.26	199.84	5.21%
Arthur Frommer's Budget Travel	350,000	417,869 ^B	75.60	46.71	61.84%	328.23	253.24	29.61%
Audubon	450,000	454,885	78.12	71.00	10.02%	250.18	278.14	-10.05%
Bride's	None	388,180	745.83	815.94	-8.59%	2,967.80	3,113.09	-4.67%
Classic American Homes	500,000	523,526	40.39	39.97	1.05%	112.83	121.02	-6.77%
Coastal Living	400,000	435,473	87.78	75.64	16.05%	418.23	372.35	12.32%
Country Home ^B	1,000,000	1,045,729	72.48	86.11	-15.83%	437.64	495.93	-11.75%
Country Living Gardener	475,000	578,273	26.09	31.90	-18.21%	111.94	134.82	-16.97%
Custom Classic Trucks	105,000	N.A.	53.92	51.7	4.29%	215.09	214.85	0.11%
Departures ⁷	425,000	530,610 ^B	76.97	84.11	-8.49%	510.88	528.00	-3.24%
Elle Decor ⁷	450,000	467,367	114.60	125.09	-8.39%	659.05	670.92	-1.77%
Garden Design ^B	425,000	445,805	38.38	51.378	-25.29%	160.98	213.94	-24.76%
Golf for Women	358,000	367,406	98.83	83.52	18.33%	276.7	299.76	-7.69%
Healthy Kids	1,550,000	554,830 ^B	35.68	25.61	39.30%	138.75	119.01	16.59%
Islands ^B	220,000	234,143	84.66	82.98	2.02%	437.38	406.05	7.72%
Kit Car	50,000	N.A.	15.58	19.83	-21.43%	71.75	79.66	-9.93%
Metropolitan Home	600,000	604,670	103.93	110.01	-5.53%	448.05	436.71	2.60%
Midwest Living	815,000	822,148	78.57	64.75	21.34%	436.98	474.61	-7.93%
Modern Bride	None	371,160	687.49	615.61	11.68%	2,502.79	2,396.06	4.45%
Modern Maturity	20,000,000	20,963,870	41.56	43.51	-4.48%	191.18	201.93	-5.32%
Mother Jones	150,000	165,663	32.67	28.16	16.02%	139.08	127.10	9.43%
Motorcycle Cruiser	55,000	N.A.	46.88	43.82	6.98%	194.53	186.17	4.49%
Muscle Car Review	55,000	N.A.	24.57	24.5	0.29%	239.53	254.66	-5.94%
Muscle & Fitness Hers ^{@@}	175,000	N.A. ^C	63.17	N.A.	N.A.	245.84	153.92	59.72%
My Generation ^L	3,400,000	N.A.	39.89	N.A.	N.A.	140.64	N.A.	N.A.
National Geographic Adventure	300,000	335,225	64.66	66.33	-2.52%	275.16	247.35	11.24%
National Geographic Travels ^B	715,000	718,333	41.16	53.15	-22.56%	309.33	349.97	-11.61%
Old House Journal	140,000	147,988	63.50	67.35	-5.72%	224.30	246.54	-9.02%
Organic Gardening ⁷	600,000	615,330	15.56	27.63	-43.68%	152.09	129.63	17.33%
Petersen's Rifle Shooter	50,000	N.A.	21.20	24.47	-13.36%	74.33	69.87	6.38%
Powder ⁷	60,000	N.A.	NO ISSUE	NO ISSUE		87.52	127.26	-31.23%
Savueur ^B	375,000	390,588	36.00	39.33	-8.47%	173.15	210.19	-17.62%
Showboats International	50,000	51,698 ^B	113.00	126.00	-10.32%	562.00	537.70	4.52%
Ski ^B	450,000	428,179 ^B	NO ISSUE	NO ISSUE		214.28	227.81	-5.94%
Skiing ⁷	400,000	402,169	NO ISSUE	NO ISSUE		190.18	210.19	-9.52%
Slam ⁹	None	201,179	57.48	65.83	-12.68%	373.06	317.93	17.34%
Snowboarder ^B	121,800	N.A.	85.83	78.08	9.93%	379.98	377.13	0.76%
Southern Accents	375,000	388,561	73.86	75.16	-1.73%	410.88	409.52	0.33%
Sport Rider	100,000	103,343	65.73	64.18	2.42%	273.70	237.18	15.40%
Traditional Home	800,000	831,580	103.95	119.28	-12.85%	427.83	515.86	-17.06%
T&L Golf	400,000	406,069	92.11	70.81	30.08%	360.30	316.99	13.66%
Veranda	325,000	366,213	90.44	80.67	12.11%	467.74	450.15	3.91%
CATEGORY TOTAL			2,762.64	2,668.22	2.57%	16,948.73	16,918.80	0.18%

Footnotes: ratebase and circulation figures according to the Audit Bureau of Circulations for the second half of 2000; except, B=audited by BPA International; C=non ABC/BPA title; Q=raised rate base during period; L=launched March/April 2001; 7=published seven times per year; 8=published eight times per year; 9=nine times per year; @@=will publish two more issues in 2001

Biweeklies July 30, 2001

Fortune's biggest challenge in recent weeks has been retaining advertisers who have committed to pages, says publisher Mike Federle. The Time Inc. biweekly, off 34.60 percent through its Aug. 13 issue, has had several advertisers pull their pages mid-campaign, or at the last minute decide to run nothing at all. Despite high hopes for a fourth-quarter bump, Federle says he is not holding his breath. —LL

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	6-Aug	50.83	7-Aug	53.99	-5.85%	753.86	903.92	-16.60%
Forbes	6-Aug	60.79	7-Aug	79.00	-17.99%	2,309.89	3,209.73	-28.03%
Fortune	13-Aug	125.58	4-Aug	185.71	-32.38%	2,524.16	3,859.53	-34.60%
Inc. ^F	11-Aug	41.51	1-Jul	97.35	-51.20%	560.61	1,037.22	-45.95%
National Review	20-Aug	11.90	28-Aug	15.08	-21.09%	295.69	313.73	-5.75%
Red Herring ^B	1-Sep	36.75	1-Sep	309.50	-88.13%	984.75	2,364.84	-58.36%
Rolling Stone	16-Aug	56.88	7-Aug	79.63	-16.01%	862.42	1,065.98	-19.10%
CATEGORY TOTAL		494.24		820.26	-50.72%	8,291.38	12,754.95	-34.99%

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

Mediaweek Magazine Monitor

Weeklies July 30, 2001

Sunday magazines' big reach has proven to be a key competitive advantage this year, says Chuck Gabrielson, publisher of *USA Weekend*. Ad pages in the Gannett Co. weekly are up 1.47 percent to date, and pages in Advance Publications' *Parade* are off just 1.30 percent. "Advertisers are looking for the cost efficiency of a mass medium in this tough economy," says Gabrielson. —LL

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	30-Jul	45.88	31-Jul	79.54	-42.32%	2,259.36	3,480.46	-35.08%
The Economist	21-Jul	39.00	22-Jul	56.00	-30.36%	1,629.00	1,807.50	-9.88%
The Industry Standard	30-Jul	18.00	31-Jul	116.00	-84.48%	1,173.00	4,748.00	-75.29%
Newsweek ^E	30-Jul	22.66	31-Jul	28.72	-21.09%	967.07	1,263.94	-23.49%
The New Republic	30-Jul	10.66	31-Jul	3.76	183.51%	264.14	246.31	7.24%
Time ^{E@}	30-Jul	27.19	31-Jul	29.60	-8.14%	1,311.04	1,635.05	-19.82%
US News & World Report	30-Jul	15.54	NO ISSUE		N.A.	795.73	993.08	-19.87%
The Weekly Standard	6-Aug	7.00	7-Aug	14.00	-50.00%	282.00	278.00	1.44%
Category Total		185.94		327.62	-43.25%	8,681.34	14,452.34	-39.93%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	30-Jul	22.22	31-Jul	20.29	9.51%	853.56	887.87	-3.86%
Entertainment Weekly	27-Jul	23.83	28-Jul	56.24	-57.63%	968.85	1,092.04	-11.28%
Golf World	27-Jul	26.00	28-Jul	38.84	-33.06%	764.86	985.05	-22.35%
New York ¹	30-Jul	23.90	31-Jul	23.40	2.14%	1,500.30	1,407.10	6.62%
People	30-Jul	43.14	31-Jul	55.57	-22.37%	2,036.60	2,250.79	-9.52%
The Sporting News	30-Jul	6.30	31-Jul	12.10	-47.93%	295.30	364.70	-19.03%
Sports Illustrated	30-Jul	33.20	31-Jul	70.20	-52.71%	1,307.35	1,539.09	-15.06%
The New Yorker	30-Jul	17.05	31-Jul	20.25	-15.80%	1,195.75	1,244.87	-3.95%
Time Out New York	25-Jul	58.69	26-Jul	55.25	6.22%	1,972.09	2,133.62	-7.57%
TV Guide ^X	28-Jul	22.34	29-Jul	46.14	-51.58%	1,579.12	1,861.40	-15.16%
US Weekly ⁶	30-Jul	12.33	31-Jul	17.33	-28.85%	538.03	539.12	-0.20%
Category Total		289.00		415.61	-30.46%	13,011.81	14,305.65	-9.04%
SUNDAY MAGAZINES								
Parade ^X	29-Jul	8.38	30-Jul	6.19	35.38%	349.14	353.74	-1.30%
USA Weekend ^X	29-Jul	7.97	30-Jul	7.47	6.69%	338.63	333.71	1.47%
Category Total		16.35		13.66	19.69%	687.77	687.45	0.05%
TOTALS		491.28		756.89	-35.09%	22,380.92	29,445.44	-23.99%

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 23, 2001

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	23-Jul	41.54	24-Jul	127.88	-67.52%	2,213.49	3,400.82	-34.91%
The Economist	14-Jul	30.00	15-Jul	44.00	-31.82%	1,590.00	1,751.50	-9.22%
The Industry Standard	23-Jul	24.00	24-Jul	161.00	-85.09%	1,156.00	4,632.00	-75.04%
Newsweek ^E	23-Jul	14.40	24-Jul	24.16	-40.40%	944.41	1,235.22	-23.54%
The New Republic	23-Jul	8.99	24-Jul	5.35	68.04%	253.48	242.55	4.51%
Time ^{E@}	23-Jul	33.06	24-Jul	37.09	-10.88%	1,283.85	1,605.45	-20.03%
US News & World Report ^{DD,H}	23-Jul	70.39	24-Jul	34.54	103.79%	780.19	993.08	-21.44%
The Weekly Standard	30-Jul	9.33	31-Jul	7.33	27.29%	275.33	264.40	4.13%
Category Total		231.71		441.35	-47.50%	8,496.75	14,125.02	-39.85%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	23-Jul	22.74	24-Jul	25.11	-9.44%	831.34	867.58	-4.18%
Entertainment Weekly	20-Jul	21.83	21-Jul	29.29	-25.47%	945.02	1,035.80	-8.76%
Golf World	20-Jul	15.33	21-Jul	22.50	-31.87%	738.86	946.21	-21.91%
New York ¹	23-Jul	31.70	24-Jul	21.00	50.95%	1,476.40	1,383.70	6.70%
People	23-Jul	55.37	24-Jul	66.88	-17.21%	1,993.46	2,195.22	-9.19%
The Sporting News	23-Jul	8.30	24-Jul	11.00	-24.55%	289.00	352.60	-18.04%
Sports Illustrated	23-Jul	38.07	24-Jul	44.04	-13.56%	1,279.50	1,468.89	-12.89%
The New Yorker	23-Jul	17.81	24-Jul	18.70	-4.76%	1,178.70	1,224.62	-3.75%
Time Out New York	18-Jul	55.56	19-Jul	77.81	-28.59%	1,913.41	2,078.37	-7.94%
TV Guide ^X	21-Jul	32.65	22-Jul	40.53	-19.44%	1,556.78	1,815.26	-14.24%
US Weekly ⁶	23-Jul	14.00	24-Jul	21.93	-36.16%	525.70	521.79	0.75%
Category Total		313.36		378.79	-17.27%	12,728.17	13,890.04	-8.36%
SUNDAY MAGAZINES								
Parade ^X	22-Jul	10.07	23-Jul	8.44	19.31%	340.76	347.55	-1.95%
USA Weekend ^X	22-Jul	13.44	23-Jul	7.92	69.70%	330.66	326.24	1.35%
Category Total		23.51		16.36	43.70%	671.42	673.79	-0.35%
TOTALS		568.58		836.50	-32.03%	21,896.34	28,688.85	-23.68%

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; H=Hospital issue

ing with the client—when you think about selling, that's what you should be starting with."

The New Yorker's ad pages are down 3.9 percent, to 1,196, through the July 30 issue compared to the same period the prior year, reports the *Mediaweek* Monitor. —LG ■

60 Seconds With...

David Pecker

Chairman/President/CEO, American Media

Q. How crushed were you to lose out recently in the bidding for *Emap*, and for *Times Mirror* Magazines last year? **A.** I was disappointed...[but] at the end of the



day, I put down as much as I could pay. For a company our size, I can't afford to make a big mistake. **Q.** What's your game plan now? **A.** We're deeply involved in launching very aggressively in the Latino market.

We've launched *Mira*, an Hispanic tabloid, and *Acción Deportiva*, a sports tabloid. On Sept. 6, we'll be launching *Style 24/7* as a joint venture with Ron Perelman, owner of [Web site] Fashion-wiredaily. We'll start with a biweekly frequency and a 200,000 distribution. In January, *Style 24/7* will go weekly. **Q.** Will you still go after large acquisitions? **A.** Between the *Times Mirror* and *Emap* sales, I raised \$900 million in seven months. I'm hoping as the cross-ownership rules change in newspapers and TV, some of those owners will divest their magazines, as News Corp. is doing with *Maximum Golf*. I can see big companies like Disney or a Washington Post Co. eventually reevaluating their portfolios and selling magazines. I'm also waiting to see what magazines AOL Time Warner and Primedia might put up for sale. **Q.** Your tabloid the '*National Enquirer*' has enjoyed some scoops in the Chandra Levy story. What more can we expect? **A.** The *Enquirer* has two exclusives, one of which is the transcript of a phone blowout between Chandra and Condit's wife. I think it'll be shocking when that comes out!

Movers

SYNDICATION

Paramount Domestic Television has promoted a number of key producers as it begins production for the upcoming TV season. **Timothy Regier** has been named co-executive producer of *Judge Judy*. Regier has been a producer on the courtroom series for the past five seasons. **Carla Pennington** was named co-executive producer of *Entertainment Tonight Weekend*, moving up from senior producer on the series. And **Janet Annino** and **Glenn Meehan** have been tapped as co-executive producers of the new weekly entertainment review series *Hot Ticket*, starring Leonard Maltin. Annino previously served as a supervising producer on *Entertainment Tonight*. Meehan was managing editor of that show.

NETWORK TV

Michael Klausman was named senior vp of West Coast operations for CBS Television. He will also continue as president of CBS Studio Center. Klausman will oversee all aspects of the day-to-day operations at CBS Television City, including technical operations, engineering, stage operations and program production services. He joined CBS in 1971 as a page.

RESEARCH

At Frank N. Magid Associates, **Dan Wilch** has been named vp of the company's entertainment division. A 17-year veteran of the New York-based company, Wilch most recently served as a strategic program consultant to television networks, first-run syndication companies and emerging cable networks. And **Linda Gilst**, also a programming consultant to television networks, has been promoted to vp/entertainment consulting and research for the company's entertainment division.

RADIO

Robin Carretta has joined Westwood One as vp of advertising sales for the Midwest. Carretta had been local sales manager for Clear Channel-owned WUBT-FM in Chicago... **Wayne Mayo** was promoted to assistant programming director and music director, from music director for Clear Channel's WKTU-FM.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

DiNizio Spins Indies for XM



Smithereens frontman DiNizio will wear a new hat in September.

SCOTT GREENBERG/RETNA

AFTER A FAILED RUN for the New Jersey Senate last fall, Pat DiNizio, the founder and lead vocalist of the Smithereens, is getting back to what he does best: music.

DiNizio has signed on with newcomer XM Satellite Radio as the program director for a channel featuring unsigned bands. "I was semi-retired, and XM woke me up," he says with a laugh.

In his first full-time job since 1986, when the Smithereens hit the rock scene, DiNizio will focus on new bands and small independent labels.

"I have a lot of empathy for [the artists on this] channel," says DiNizio. "Over the years I've seen my career go up and down, so I can relate to these artists' hopes and dreams."

Set to catch air along with some 100 other channels when XM Satellite Radio launches in September (see *Inside Media* item on page 32), "Unsigned, Channel 52" will play all types of

music and consider all submissions. So DiNizio will be doing a lot of listening.

"We've already gotten a tremendous reaction," he says. "I'm really surprised about the quality of the music."

As for DiNizio's own music, in May he released a solo CD featuring some Smithereens tunes, *Live: The Living Room Tour*, and the band still plays occasionally at corporate events and state fairs.

"We're still out there," he says. —K.L. Gionti

Spotlight On...



Dennis Swanson VP/General Manager, WNBC-TV

NBC flagship station WNBC this month marks its 60th year on the air firmly entrenched as the highest-revenue-generating, as well as the highest-rated, station in the nation. And the credit goes largely to Dennis Swanson. The president and general manager of WNBC, described by staffers as very direct, focused and extremely loyal, says: "I'm competitive by nature, I like to win, and the fact that we are winning is great satisfaction."

Swanson took the helm in 1996 after serving as president of ABC Sports, and within three and a half years he steered WNBC to No. 1 in the local news race ahead of longtime New York market leader WABC. Swanson is quick to credit his predecessor, Bill Bolster, for laying the groundwork for WNBC's rise, but he's kept the momentum going with strategic moves. He has made reaching out to the city's diverse minority populations a priority, boosting coverage of issues important to Hispanic, Asian and African-American communities (among others). He has further cultivated the relationship with minority groups by having WNBC sponsor events such as the National Puerto Rican Parade, St. Patrick's Day Parade and Jewish Heritage Month. "You have to pay a lot of attention to the diversity of the population," says Swanson, who also serves as co-chairman of NBC's Olympics programming committee.

Complementing WNBC's push for community activism, Swanson has also made smart programming moves, including snagging the syndicated *Judge Judy* before her ratings went through the roof. Of course, he'd already proven his eye for blossoming talent: Swanson is credited with launching Oprah Winfrey's career when, as vp/gm of ABC's WLS-TV in Chicago in the mid '80s, he gave the ambitious anchor her own talk show. —Jeremy Murphy

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Calendar

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

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

The National Association of Black Journalists will hold the NABJ annual convention Aug. 22-26 in Orlando. Contact: 301-445-7100.

The National Association of Broadcasters will hold its annual radio show Sept. 5-7 at the Ernest N. Morial Convention Center in New Orleans. Featured speakers will include Joan Gerberding, president of Nassau Media Partners; Randy Mays, executive vp/CFO of Clear Channel Communications; and Walter Mossberg, technology columnist for *The Wall Street Journal*. Contact: 800-342-2460.

Strategy Research Corp. will present the findings of its U.S. Hispanic market study in a seminar entitled "The Minority Majority: What the Future Holds." First two locations are Miami, at the Hilton Miami Airport, Sept. 13, and New York, at the New York Helmsley Hotel, Sept. 19. Contact: 305-649-5400.

Adweek Conferences will present its annual creative seminar, entitled "Creativity Without the Bull," Sept. 20-21 at the Hyatt Regency Tamaya Resort & Spa in Albuquerque, N.M. Featured speakers include Bill Kuperman, chairman of DDB New York. Contact: 888-536-8536.

The Magazine Publishers of America, in conjunction with American Business Media, will host the HotMagazine-Jobs200 job fair Sept. 20 at the Metropolitan Pavilion in New York. Participating publishers include Hearst Corp. and G+J USA Publishing. Contact: 212-872-3731.

Inside Media

NEWS OF THE MARKET

Rugrats Marks 10th With Record Rating

Ten years old and the Rugrats still have it. The 10th anniversary special of Nickelodeon's animated series, entitled *All Growned Up*, generated a 70 share among kids 2 to 11 in the network's 81 million-household universe on July 21. The 20.6 rating/70 share (6.2 million households) earned by the premiere was the highest rating for an original kids program in the history of basic cable, Nickelodeon said.

Nite Music Launches in Syndication

Jefferson Pilot Communications, syndicator of the *Bob & Sheri Morning Show* on 50 radio stations, announced the syndication debut of *The Nite Show*, hosted by Skip Church on JPC-owned WLNK-FM in Charlotte, N.C. The 7-11 p.m. show combines Top 40 and Hot Adult Contemporary hits with caller-driven conversation. Global Media is handling national sales.

XM to Kick Off in Dallas, San Diego

XM Satellite Radio said last week it will launch its 100-channel subscription radio service beginning Sept. 12 in two markets, Dallas and San Diego, expanding to Southwest markets such as Los Angeles and Houston in mid-October, followed by the rest of the country in November. XM said it hopes to sign as many as 60,000 subscribers this year. About 40 percent of XM's revenue will come from advertising, up to six minutes per hour per channel. Only 30 channels will be deemed "commercial-free."

Execs Shift at Time4Media's Outdoor Group

In a major shakeup at Time4Media, president Mark Ford replaced the top executives at the Time Inc. unit's Outdoor Company, publisher of *Field & Stream* and *Outdoor Life*, Popular Science Properties and the Golf Magazine Properties. Tom Ott, most recently president of *This Old House*, has been named group publisher, replacing president Jeff Paro and publisher Bill Conklin. A replacement for Ott at *This Old House* will be announced shortly. Also, Ford will be announcing new top executives to run both Popular Science Properties and Golf Magazine Properties—Pop Sci president Becky Barna has left the company, as has Rich Alfano, president of Golf Magazine Properties. Time4 Media, formerly Times Mirror Magazines, was acquired late last year by Time Inc.

Poleway Upped to Fortune Group Chief

Christopher Poleway, COO of the Fortune Group, publisher of *Fortune*, *FSB*, *Money* and *Business 2.0*, has been appointed president, succeeding Jack Haire, who was recently named an executive vp of Time Inc. Poleway, a 19-year veteran of Time Warner and Time Inc., will report to Haire. A key player in the deal that brought *Business 2.0* to Time Inc. from Future Networks, Poleway joined Fortune in 1991. Haire also gave an expanded role to *Fortune* publisher Michael Federle, appointing him to chair a council comprised of the Fortune Group publishers.

Bolster's Role at CNBC Goes International

CNBC chairman/CEO Bill Bolster was appointed chairman/CEO of CNBC International, where he will oversee all non-U.S. operations for the cable network. Former president/COO Pamela Thomas-Graham has been upped to president/CEO of CNBC in the U.S., responsible for programming, ad sales and Web synergies.

Kunes Lands in Top Redbook Seat

The musical chairs at Hearst Magazines' women's titles finally came to a halt last week with the hiring of *Redbook's* new editor in chief, Ellen Kunes, the launch editor of *O*, *The Oprah Magazine* and onetime *Redbook* executive editor. Kunes, who will rejoin the monthly on Aug. 13, succeeds Lesley Jane Seymour, who recently replaced Glenda Bailey, newly named *Harper's Bazaar* editor, at the U.S. edition of *Marie Claire*. Hearst Magazines president Cathie Black shook up her editorial roster in May after dismissing Kate Betts as *Bazaar* editor. Kunes in recent months was a consultant for Hearst titles and Southern Progress' *Health*.

Billboard Tweaks Design, Adds Sections

Billboard introduced its first redesign since 1985 with its July 28 issue. The changes, aimed at making the music-industry magazine more approachable and easier to follow, include new sections, larger photographs and different fonts. *Billboard* has also expanded its Latin music coverage and add three new charts (Top Electronic Albums, Top R&B Catalog Albums and Top Soundtracks), two new columns in the "Between the Bullets" section, and a fun page called "Billboard Backbeat." The 107-year-old *Billboard* is part of VNU Business Media, *Mediaweek's* parent company.

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media
all-stars

The Editors of **MEDIaweek** are looking for a few good media professionals in our business. If you know someone who has what it takes to compete for our **2001 Media All-Stars Awards**, then we invite you to register your ballot online by logging on at www.mediaweek.com/allstars by Friday, September 28th.

In order to nominate, **YOU MUST** be a working media professional, media sales rep or research supplier doing business with agencies and buying services. Your nominee should work in an advertising agency media department or at a media agency. People who buy, plan or research media buys, as well as media agency executives are eligible.

If your nominee is ready to join last year's elite winners, simply log on to www.mediaweek.com/allstars. Indicate reasons why you think your nominee should be selected and tell us some of his or her specific accomplishments.

Last Year's Winners By Category

INTERACTIVE

Rishad Tobaccowala
Starcom,
Chicago

MAGAZINES

Valerie Muller
Mediacom,
New York

MEDIA DIRECTOR

Donna Salvatore
MediaVest,
New York

NATIONAL TELEVISION/CABLE

Tim Spengler
Initiative Media,
Los Angeles

NEWSPAPERS

Maryann Kiley
Zenith Media,
New York

OUT-OF-HOME

John Miller
The Media Edge,
New York

PLANNING

Bruno Crea
BBDO,
New York

RADIO


Reyn Leutz
Mindshare,
New York

RESEARCH


Kate Lynch
Starcom,
Chicago

SPOT TELEVISION

Bonita Leflore
Zenith Media,
New York



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Awards Luncheon will be held on December 5th at the Sheraton New York Hotel.
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Media Person

BY LEWIS GROSSBERGER



Down on the Levy

WHY DO NEWSPAPERS WRITE ABOUT THE WEATHER? BY THE

time you read about it, it's the next day and the weather has changed. And even if it hasn't, do you really need to be told it was hot yesterday? Most of you were able to figure out on your own

why your underwear got soggy.

How would you like it if Media Person wrote a column telling you how hot it was last week? Why, you'd hurl down the magazine in disgust and storm out of the room, muttering a curse upon MP's escutcheon. Well unfortunately, he may have to tell you, since there is nothing else going on. Every summer, there comes a point when the heat and humidity totally exhaust everyone newsworthy, and they're too damp to go out and make news. If the Republicans are wrong (as they usually are) and global warming is real, it probably spells the end of the media business. (Although the economy may beat global warming to it.)

So last week the new news ran out, and the media had to do weather. Even worse, they had to chew over the dregs of the old news. (Was that a mixed metaphor? Can you chew dregs?) This basically meant yet another week of wringing out poor old Chandra Levy and Gary Condit, one of whom is probably dead while the other is dead in politics. But the story never dies, and after the media have dredged up all possible sex rumors, the media then attacks itself for doing what it did (and people like Media Person then do what he's now doing, whatever that is).

Sex is really what drives that story, a cranky Richard Cohen grumbled in *The Washington Post*. Just sex and nothing but sex, which, whenever we're not having, we like to read about. But journalistic sage James Fallows opined it isn't only sex; it's sex, violence, celebrity and mystery, which together form a "magic combo" that makes the media crazy and dooms them to milk the thing obsessively.

Well, yes. There are basically three kinds of news: news that's important, news that's interesting and the weather. Forget the weather for the time being, if you can. Reading the news that's important is, for many people, like eating vegetables. Whereas Chandra Levy news is dessert. That is why we must give Dan Rather a gold star this week, because he passed up dessert when all around him, compatriots were battling for the éclairs as though there were only one left. When Dan's bosses finally forced him to mention the name "Chandra" after weeks of resistance, he uttered his much-quoted quote, "What happened is, they got the willies, they got the buckwheats, their knees wobbled, and we gave it up." He's insane, of course, but an ad-

READING THE NEWS THAT'S IMPORTANT IS, FOR MANY PEOPLE, LIKE EATING VEGETABLES. WHEREAS CHANDRA LEVY NEWS IS DESSERT.

mirable fellow nonetheless.

There were several hundred commentators who tried to disguise their éclairs as brussels sprouts by lecturing on the sociological implications of the older-married-power-guy-boinking-the-juicy-young-intern syndrome so rampant in Washington, as though they hadn't written exactly the same piece during the Clinton era. In fact, two pundits (males) even began the piece by confessing that they had started their careers as political interns, thus presumably, they must have the most profound insights into such stuff.

Of course, there were a few other subjects. The New York media were still doing

to Lizzie Grubman what everyone was doing to Chandra, even though her story lacks a sex angle. Is the rest of the country as gaga over this sordid saga as New York? For the sake of out-of-town readers, MP hopes so because he's too hot to explain it. Suffice it to say that the *New York Post* got criticized for bad taste (which is like Goofy being criticized for silliness) over its "You Can Win a Lizzie Mobile!" contest, in which a lucky reader gets to garage a black Mercedes-Benz SUV just like the one that ran down 16 people in the fabulous Hamptons.

Though the ultimate bad taste, according to Charles Pierce writing on the Media News Web site, was letting Kissinger into Katherine Graham's funeral. "To watch him speak in that portentous and silly monotone, and to watch the purported cream of one's profession bob their heads like a hundred Muppets, knowing full well that this lugubrious mountebank would wiretap their phones, ruin their reputations, and clap them all in irons if it meant

a nickel's worth of power, was to see corruption whole and complete," wrote Pierce, in a sentence that Media Person admires beyond all reason.

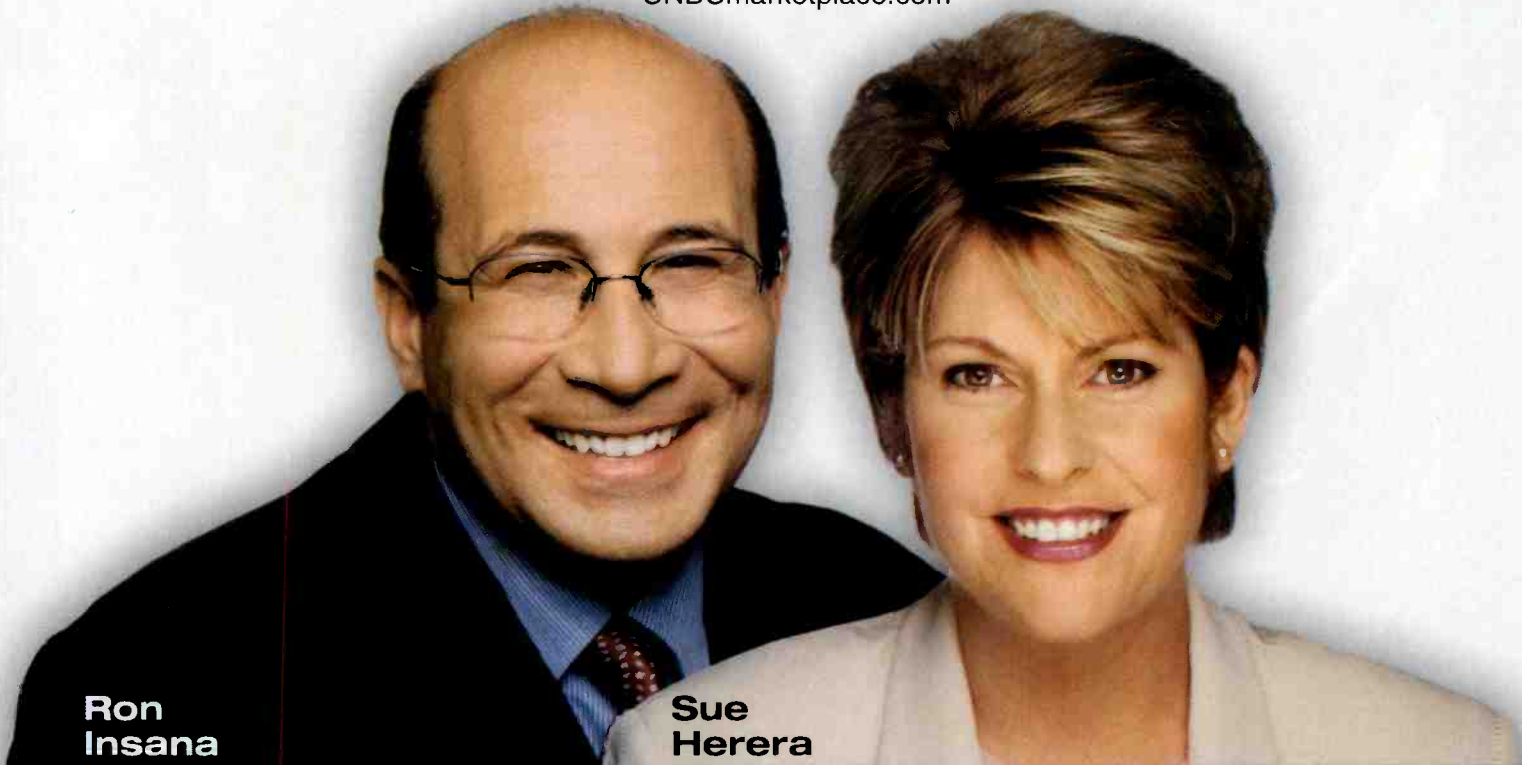
Kay got a lot of ink last week, too, as the columnists vied mightily to outdo one another in their praise, while usually mentioning that they'd had lunch with this paragon of virtue or attended one of her soirees. Hey, she was only a publisher. Publishers are not as interesting as the media thinks they are. Basically, they sit around counting the money and try to figure out how to spend as little of it as possible on gathering news. But what can you do? It's summer, and it's too hot. ■

BUSINESS CENTER

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- +158%** in internet households
- +115%** in households with 4+ yrs. college
- +52%** in total households



Ron Insana

Sue Herera

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IT. PROFIT from IT. PROFIT from IT. PROFIT from IT. PROFIT from IT.

Source: Nielsen Media Research PNF II, Households with \$75K+ HH Income Average Audience, Households with Internet Access Average Audience, Households with HOH 4+ Years of College Average Audience, Household Average Audience, May 2001. CNBC Business Center (M-F/ 6:00-7:30pm) vs. CNN Lou Dobbs Moneyline (M-F/ 6:30-7:30pm). Subject to qualifications.

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