

MEDIAWEEK

Vol. 12 No. 2

THE NEWS MAGAZINE OF THE MEDIA

January 14, 2002 \$3.95

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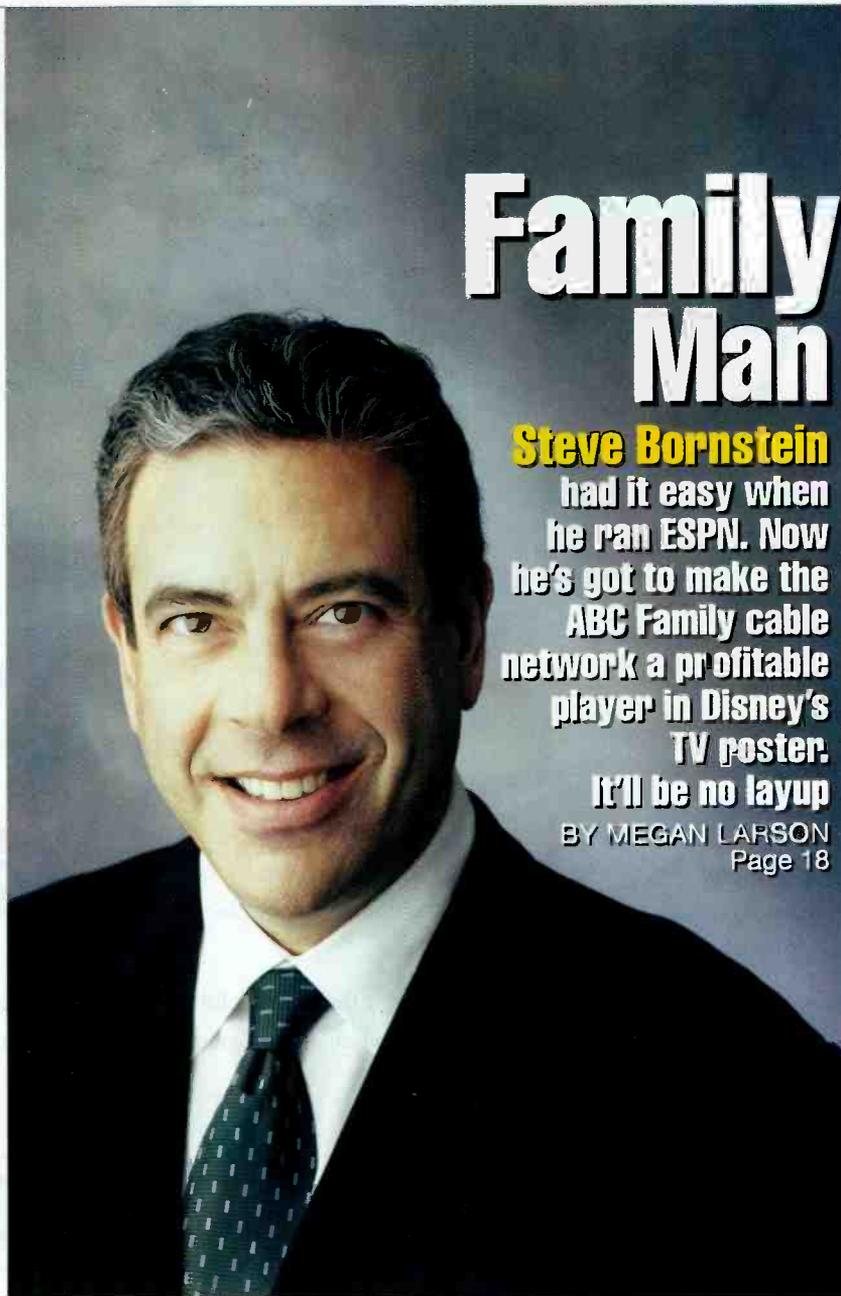
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Movies to Star For TeleFutura

American films, original series highlight new net

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Family Man

Steve Bornstein had it easy when he ran ESPN. Now he's got to make the ABC Family cable network a profitable player in Disney's TV poster.

It'll be no layup

BY MEGAN LARSON
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MARKET INDICATORS

NATIONAL TV: ACTIVE
Advertisers in several categories have freed up money for January scatter, including packaged goods, telecom and movie studios. Nets are reportedly getting rates above upfront.

NET CABLE: SLOW
Sales execs report that first-quarter scatter money is trickling in, but at the last minute in most cases. Autos are spending, as are movie studios in advance of Hollywood awards.

SPOT TV: WEAK
January is slower than usual, with stations reporting minimal activity and wide-open, highly negotiable inventory. Political ad dollars are expected to start rolling in March.

RADIO: MIXED
Driven by auto dealers, local activity is pacing slightly ahead of last year. The retail category remains spotty at best. Rates are negotiable, as station clusters price for share. Most buys are placed close to airdates.

MAGAZINES: WARMING
Beauty advertising in first quarter is holding its own against last year in fashion and women's titles, as marketers expect sales of inexpensive cosmetic goods to grow despite the tight economy.



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At Deadline

Laura K. Jones

JAN 24 2002

Schultz Is Out as Initiative Chairman

Lou Schultz, chairman/CEO of Initiative Media Worldwide, was asked to step down last week after two years running Interpublic Group of Cos.' global media network. No replacement was named. Schultz is expected to remain with IPG in a still-undetermined role. Initiative this month lost its flagship client, the Walt Disney Co., to Starcom in a \$500 million media consolidation.

Sepp Steps Up to Publisher at *Fast Co.*

Linda Sepp has been promoted from associate publisher of G+J USA's *Fast Company* to publisher, replacing Gary Mirkin, who exited after a little more than a year with the magazine. Sepp, who helped launch *Fast Company* in 1995, is the third publisher for the title since G+J acquired it in December 2000. *Fast Company* struggled in 2001 with the challenging ad market, sliding 53.6 percent, to 987 ad pages, according to the *Mediaweek* Monitor.

NBC & Co. Double Olympics Hours

NBC, MSNBC and CNBC plan to air 375.5 hours of coverage from the Salt Lake City Olympics for 17 days beginning Feb. 8, more than double the 179 broadcast hours that aired on CBS and TNT from the Winter Games in Nagano, Japan, in 1998. NBC will air 168.5 hours, including 110.5 hours of live coverage. The two cable networks will air 207 total hours, of which 131 will be live.

ABC Says YES to Repping Sports

The Yankee Entertainment and Sports (YES) Network has tapped ABC's New Media Sales unit, a division of ABC National Television Sales, as its exclusive sales representative. The three-year pact covers national and regional advertising for the network, which will premiere in March to viewers in New York, Connecticut and Pennsylvania.

ABC Pushes *Chair* Before *Chamber*

ABC has moved up the premiere date of its new reality series, *The Chair*, to Jan. 15 at 8 p.m. Fox plans to launch its similarly themed *The Chamber* on Sunday, Jan. 20, before moving the show to its regular 8 p.m. Friday slot on Jan. 25. The two shows are so similar that ABC is suing Fox and *Chamber* producer Dick Clark for copyright infringement.

Magazines in 2001: From Bad to Worse

Magazine publishers, which had already suffered from an advertising downturn last year, were further hurt in the fourth quarter by the ripple effects of Sept. 11. Monthlies in particular were hit hard when many advertisers backed out of December issues,

which closed in mid-September. Total magazine revenue in 2001 fell 4.9 percent, to \$16.2 billion, according to the Publishers Information Bureau, and ad pages tumbled 11.7 percent, to 237,613. The biggest ad-category decline in revenue: technology, which dropped 28.8 percent.

NAB, CEA Select Markets for DTV Effort

The National Association of Broadcasters and the Consumer Electronics Association will kick off a promotional campaign at the end of January aimed at increasing consumer awareness of digital TV. The effort will run in Indianapolis; Portland, Ore.; and Houston, with Washington, D.C., slated for later this year. A total of 229 TV stations in 80 markets are now broadcasting digital signals.

CNN/SI to Shut Down for NBA Net

AOL Time Warner will shut down its CNN/SI cable network upon finalizing a 50-50 partnership with the National Basketball Assn. on a new cable network featuring NBA games. Management has offered to let the 190 CNN/SI employees apply for positions at the planned new AOL Sports Network or accept severance packages. The NBA's current deals with NBC and TNT and TBS ends in June. A new deal with AOL Time Warner and Walt Disney Co. had not been signed as of press time last week.

Addenda: UPN president **Dean Valentine** officially left the company last Friday...CBS Television president **Leslie Moonves** said the network will not follow NBC in accepting liquor ads...**Michael Teicher**, senior vp of ad sales at Replay TV, has been hired by Warner Bros. Domestic Television Distribution as executive vp of media sales, overseeing ad sales for first-run and off-network programming...USA Network named **Rick Holzman** vp of research and planning...**The Weather Channel** will be the exclusive weather info provider to Gannett Co.'s *USA Today* beginning Jan. 21...CMP Media last week shuttered **Internet Week**, which launched in 1983 as *Communications Week*...**The Radio-Television News Directors Association** will hold its 2002 convention in tandem with the Na-

tional Assn. of Broadcasters' convention in April...Executives at **MTV Networks** and **Showtime** confirmed last week they are exploring a new network that would target gay and lesbian audiences...**Hearst Custom Publishing** will produce a new young men's lifestyle magazine for Nike with Michael Jordan called *Jordan Magazine*, to launch Feb. 8...**John Fennell**, exec vp/COO of Hachette Filipacchi Media U.S., is leaving the company.

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Newsweek editor **Mark Whitaker** is upgrading the look of his book **Page 21**

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MEDIAWEEK (ISSN 0155-176X, USPS 885-580) is published 46 times a year. Regular issues are published weekly except 7/8, 7/22, 8/5, 8/26, 12/23 and 12/30 by VNU Business Publications USA., 770 Broadway, New York, NY 10003. Subscriptions are \$149 one year, \$249 two years. Canadian subscriptions are \$342 per year. All other foreign subscriptions are \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Post Publication Agreement Number 1430238. Periodicals postage paid at New York, NY, and additional mailing offices. Subscriber Service (1-800) 722-6658. MEDIAWEEK, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (1-800-7-ADWEEK). POSTMASTER: Send address changes to MEDIAWEEK, P.O. Box 1976, Danbury, CT, 06813-1976. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (800) 722-6658. Copyright 2002, VNU Business Media, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Reprints (651) 582-3800.

Court TV Argues for Access To Moussaoui Terror Trial

Court TV, backed by broadcast networks ABC, NBC and CBS, last week asked U.S. District Court Judge Leonie Brinkema in Alexandria, Va., that it be allowed to broadcast the October trial of Zacarias Moussaoui, the alleged "20th hijacker" in the Sept. 11 attacks.

Federal guidelines have banned radio and TV in federal courts. But Court TV lawyers argued the Constitution gives the public the right to "observe" the trial. Judge Brinkema said she was very concerned about the security implications of showing witnesses' and jurors' faces.

National Narrowcast Network, which transmits hearings in Congress by phone and the Web, argued that federal rules don't mention either technology and that it would satisfy security issues. A ruling is expected this week. —Alicia Mundy

CNBC Shuffles Shows to Pump Up Sagging Ratings

Ratings-challenged CNBC will revamp its *Business Day* lineup, which airs 5 a.m.-8 p.m., to include new shows and new faces starting Feb. 4. The move comes after the decline of tech stocks last year and changed programming needs post-Sept. 11. Major additions to CNBC's lineup include *Wake Up Call*, a 6-8 a.m. broadcast live from the Nasdaq center in New York, and *Midday Call* at 11 a.m. *Power Lunch* shifts to the 1-3 p.m. slot. CNBC personality centerpiece Maria Bartiromo will host the two-hour *Closing Bell* at 4 p.m. and will be joined by Tyler Mathisen during the 4-5 p.m. hour. *Capital Report* and *The Wall Street Journal Editorial Board* will also become regular weekly features.

In the fourth quarter, CNBC's total-day household rating fell 25 percent from the same period last year, to an 0.3 (257,000 households). The network's key business program, *Business Center*, lost momentum after the return of Lou Dobbs to CNN's *Moneyline*. From May 14 to Jan. 14, *Moneyline* was up to an average 0.6 rating (518,000) from a 0.4 (292,000), while *Business Center's* ratings were flat. —Megan Larson

Zoinks! Scooby Doo

New version of the classic cartoon series, supported by live-action

KIDS TV By Eric Schmuckler

Kids' WB this week will announce production of the first new series in more than a decade featuring 1970s cartoon hero Scooby Doo. The new show, with the working title *All New Scooby Doo! The Animated Series*, will be the centerpiece of the network's Saturday-morning lineup this fall. It's part of the *Scooby* mania that AOL Time Warner is unleashing this year in support of its live-action *Scooby Doo* feature film, set to open June 14 and starring Freddie Prinze Jr. and Sarah Michelle Gellar.

Another new fall series, *Ozzie & Drix*, based on characters from last year's underperforming feature film *Osmosis Jones*, will also be unveiled this week by Kids' WB.

The new *Scooby* series—the 14th since the 1969 launch via Hanna-Barbera of *Scooby Doo*,

Where Are You?—will "stay very loyal to the original's roots," said Donna Friedman, Kids' WB executive vp. "You don't want to mess with something that's golden. We'll update it to a world where kids have computers and cell phones, and there's internal debate on whether the costumes should stay the same. But you don't change the core relationships." With more than 150 hours in the *Scooby* library, why make a new series? "You've got to raise the bar, or it will look dated," Friedman said. "We want to heighten the humor and suspense, and the quality of the animation will be much higher."

If the *Scooby* movie is a winner in theaters this summer, *All New Scooby Doo!* could help bolster a Kids' WB lineup that is now the leader among the broadcast networks, most of which have scaled back their kids programming

PBS Growing Its Kids Audience

But underwriting rules hamper efforts to increase share of ad revenue

As NBC and Fox edge further away from the kids arena by leasing out their Saturday-morning blocks, PBS is ramping up its kids programming to grow its share of viewers, even though the network is unlikely to draw a greater share of ad dollars.

While it's true that providing educational kids' programming for children is part of its mission as a public broadcasting network, most of the kids shows airing on PBS are producing sizable ratings, especially among kids 2-5. And PBS executives say a good chunk of those kids are watching with a parent.

Since PBS is made up of 349 stations nationwide, and because most (but not all) stations air the same shows at the same times, it's hard to compare ratings against ad-supported kids programming. But among kids 2-5, based on fall Nielsen Media Research data, Monday-Friday, *Clifford the Big Red Dog* had a cume rating of 12.5; *Arthur* drew a cume rating of 12.0; *Dragon Tales* delivered an 11.2; and *Sagwa* got an 8.1. Among kids 2-11, *Arthur* got a 7.1; *Clifford* a 6.5; and

Dragon Tales a 5.9.

That said, PBS executives have been unable to seriously expand the amount of underwriting money they get from commercial advertisers because product ads are banned. A majority of kids' underwriting comes from foundations, although PBS over the past three years has gotten about \$25 million in underwriting from commercial advertisers. That's only about 4 percent of the entire broadcast and cable ad marketplace.

Media buyers are quick to praise the quality of PBS programming for kids, but most say their clients need to push their products, which PBS does not allow. "Every piece of kids business we have is about selling products," said Donna Speciale, senior vp/director of national broadcast at MediaCom. "The way for PBS to get more underwriting from advertisers is to add commercial pods within the programming, but parents would probably not like that. I don't know if I, as a parent, would like that."

Speciale said the reputation of PBS kids

Coming Back on WB

feature film, will anchor Kids' WB's Saturday-morning lineup this fall

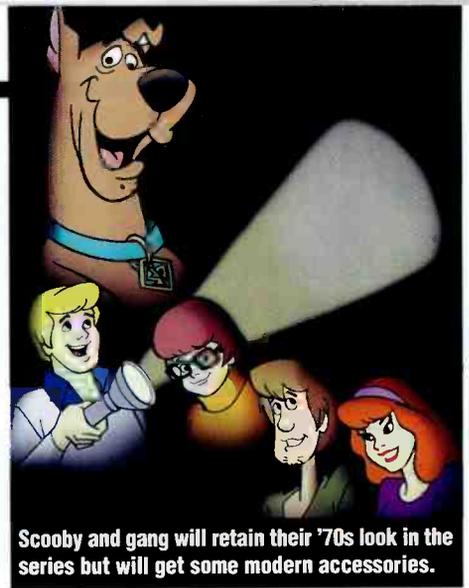
efforts (see story below). In the fourth quarter, Kids' WB's kids 2-11 rating of 3.0 was down 3 percent from a year earlier. The fading *Pokémon* fell 19 percent at 10 a.m., but *X-Men: Evolution*, *The Mummy* and *Jackie Chan Adventures* picked up most of the slack. In its target demo of boys 6-11, WB even topped mighty Nick on Saturday mornings in the fourth quarter. On weekdays, the net is flat this season in kids 2-11 and is down about 10 percent in key kids demos.

All New Scooby Doo! will be produced by Warner Bros. Animation with a standard first-season order of 13 episodes, each costing an estimated \$400,000-plus. "The bad news is I've got to make it as good as the first time," said studio president Sander Schwartz. "With all due respect to the creators, the animation wasn't the high point of the original. It was the characters,

the writing, the combination of mystery and comedy. We'll put the animation up to today's standards and ratchet up the writing."

The creative team will include some Hanna-Barbera old guard, as well as "people who come in with a fresh eye and a fresh pencil," said Schwartz. Much of the original voice team is expected to reconvene, including Casey Kasem as Shaggy (Don Messick, the original voice of Scooby, died in 1997). Also looking in will be Joe Barbera, 91, who still comes to the office almost every day.

The 33-year-old Scooby is still a top dog in the licensing pantheon, with a reported \$800 million in sales. Dan Romanelli, president of Warner Consumer Products, would not discuss figures but said that new apparel and toys introduced over the past five years have



Scooby and gang will retain their '70s look in the series but will get some modern accessories.

pumped up revenue strongly. "The property resonates with all ages," Romanelli said. A touring Scooby production, *Stagefright*, is reportedly doing solid business around the country.

The idea for a new Scooby series has been in the works for some time but was delayed by tension between AOL TW siblings the WB and Cartoon Network. Now Scooby could become a poster boy for a new spirit of cooperation in an organization known for its fractious fiefdoms. "You need all the pieces of the puzzle these days," said WB president Jed Petrick. ■

shows is strong, and Laura Caraccioli, vp/director of Starcom Entertainment, agrees. "It's potentially a very appealing place for advertisers to be," she said. "Kids love to watch its shows, and parents trust it. But you can't brand your product."

PBS lets underwriters air generic spots (which do not specifically mention products) before and after its kids shows. And while advertisers would like to see PBS loosen up a bit, that's not going to happen. "PBS is a brand parents trust," said Judy Harris, who oversees kids underwriting as executive vp of businesses and development for PBS. "Mom doesn't want to see commercial advertisers benefitting from what her child is watching." But Harris added that PBS has created a separate unit to try to get more advertisers into underwriting its lineup. Major kids' underwriters include General Mills' Cheerios and Kix brands, Kellogg's, Nestlé, Lego, Hasbro, Campbell's Soup and Libby's Juicy Juice.

PBS will premiere a new animated show, *Cyberchase*, on Jan. 21, which PBS senior vp and co-programming executive John Wilson describes as a show that teaches kids math concepts without them realizing it. And *Berenstain Bears* joins the lineup this fall. —John Consoli

Lyne's Line: I'll Take Risks

But observers say lack of series experience could hurt new ABC ent. chief

NETWORK TV By Alan James Frutkin

Susan Lyne has her work cut out for her. After being named ABC's entertainment chief last week, she must reverse the network's declining fortunes at a time when anticipating viewer tastes has become more difficult than ever.

Lyne, ABC's former executive vp of movies and miniseries, was named president of entertainment following Stu Bloomberg's exit as co-chairman of ABC Entertainment Television Group. Lloyd Braun, Bloomberg's former co-chairman, was promoted to chairman. Additionally, it appears that Robert Iger, president/COO of Walt Disney Co., will take a more hands-on approach to ABC's program development.

It's Hollywood tradition to second-guess executive appointments, and several sources questioned Lyne's quick rise up the ranks. Lyne started in the media business as a journalist and served as editor in chief of *Premiere* magazine for almost nine years.



Lyne has had several miniseries hits at ABC.

Since joining ABC in 1998, Lyne has steered production of some of the net's most successful long-form projects, including the Emmy-winning miniseries *Anne Frank* and *Life With Judy Garland: Me and My Shadows*. De-

spite Lyne's lack of programming experience, many in Hollywood point to her long-form record as proof that she may beat the odds.

She's done so before. After all, who could have predicted success for a remake of *Brian's Song*? "Everybody in Hollywood either laughed at us or was downright nasty—Susan believed in it," said Craig Zadan, who, along with partner Neil Meron, has executive produced several movies under Lyne's watch. "Quality programming and huge numbers shouldn't be mutually exclusive. She understands how to do both."

Of course, series development is a different animal. Lyne admits her approach to long-form may not translate to series, but she plans to take some risks. "We need to re-examine the

Media Wire

NFL Regular-Season Ratings Dipped on 3 of 4 Networks

Regular-season ratings were down on three of the NFL's four TV networks. NFL broadcasts on Fox declined 4 percent, to an average 10.3; 9 percent on ABC's *Monday Night Football*, to 11.5; and 10 percent on ESPN, to 6.3, according to Nielsen Media Research. Regular-season ratings were flat on CBS, at 9.5.

ESPN and ABC blamed their softer ratings on lopsided game scores. An ESPN representative said that of 18 NFL games aired by the network only five were decided by less than seven points. An ABC spokesman noted that two *MNF* games ended with the scores 37-0 and 41-6. One *MNF* telecast featured two winless teams, and only two of the 15 games involved teams that had winning records. Despite its decline, *MNF* finished the season seventh among all prime-time shows in household ratings and was tops among men 18-49. And ESPN's *Sunday Night Football*, which this year included three Thursday games (up from two last season), was the overall highest-rated series on basic cable.

Fox had the highest-rated NFL pregame show, averaging a 4.1, up 5 percent. CBS' pregame show averaged a 2.8, up 8 percent. —John Consoli

Wakshlag Shifts to TBS

Turner Broadcasting Systems chairman Jamie Kellner continues to raid AOL Time Warner sibling network the WB. Jack Wakshlag, most recently WB research chief, last week was named to the new position of chief research officer for TBS. Wakshlag essentially fills the void left by the retirement last month of veteran research executive Bob Sieber.

Wakshlag will oversee audience development for all the domestic and international outlets of the CNN News Groups, as well as the Turner entertainment networks TBS Superstation, TNT, Cartoon Network, Turner Sports, Turner Classic Movies and the regional network Turner South. He will also retain oversight of the WB's research division. Wakshlag joined the WB in 1995 and eventually rose to executive vp of research. —ML

specific strategies used decade-in and decade-out for launching programming," Lyne said. Sources added that the network is considering previewing this fall's series before the season officially starts, along with rolling out limited series that, if successful, could be extended.

While the executive shuffle continues at ABC—recently appointed comedy chief Julie Glucksman left last week, as did top marketing executive Alan Cohen—most buyers remain skeptical that Lyne will implement any key creative changes prior to this fall, if that early. But most agreed the sooner she does, the better.

"The first order of business is simply to gather the best minds in the industry and create enough programming to support a higher ratings base," said John Rash, senior vp/director of broadcast negotiations, Campbell Mithun.

Lyne, who is married to New York-based *60 Minutes II* producer George Crile, plans to remain bi-coastal. And while traveling between coasts may make a hard job even tougher, Lyne is taking it in stride. "I could give you umpteen million ways that this job will be challenging," she said, "but I'm looking at it as an opportunity." ■

TeleFutura's Counter Play

New Univision net premieres today with mix of novelas, Hollywood movies

HISPANIC TV By John Consoli

In an effort to counterprogram itself against existing Spanish-language television, Univision's second broadcast network, TeleFutura, which premieres today on 42 stations nationwide, reaching 70 percent of Hispanic homes, will offer a heavy dose of classic American movies dubbed in Spanish.

The network's strategy is to appeal to a broader audience by airing popular novelas in fringe time and theatrical films in prime time, opposite the novelas on Univision and rival Hispanic network Telemundo.

"If you're not a novela lover, you are not watching Hispanic TV in prime time," said a Univision executive, who spoke on the condition of anonymity. "Our research shows that American-made movies aired in Spanish are the highest rated types of programs watched by Hispanics next to novelas."

TeleFutura will air two movies a night in prime time, categorized by themes. Monday will be called "Hollywood's Best" and will include movies like *Goodfellas* and *Rocky*. Tuesdays will feature dramas like *The Mambo Kings* and *As Good as It Gets*. Movies with a Latin flavor will air on Wednesday nights. Action movies will run on Thursdays and Friday nights, and Saturday nights will feature comedies. TeleFutura will also broadcast movies geared to teens on Saturday afternoons.

Joe Zubi, vp of Zubi Advertising in Miami, said of the movie strategy, "There's no downside for advertisers because the rating points are being guaranteed. How effective it will be remains to be seen. It's not going to bring in five million viewers not watching Hispanic TV now, but it will bring in some."

The new network will also have a heavy dose of sports, with a Friday-night boxing tele-



Daytime dish: *El Escandalo del Mediodia*

cast featuring up-and-coming Hispanic fighters, Mexican Soccer League matches on Saturday afternoons and a nightly sports magazine at 11 p.m., updated to air again at 2:30 a.m. for West Coast audiences. Called *Contacto Deportivo Budweiser*, the show is one of two programs in which an advertiser has its name used in the title. The other is *La Cartelera Pepsi*, a music video and variety show for teens airing on Saturday and Sunday afternoons.

TeleFutura will also offer a weekday talk/variety show, *El Escandalo del Mediodia*, and the daytime talk show *Monica*. Seven novelas are scheduled for fringe time, and two hours of children's programming will air weekdays, plus *Toonturama* and *Toonturama Jr.* on weekends.

Leading up to its launch, TeleFutura got promo time from cable operators that teased show previews on the the channel space where the net now runs. On others, the existing English-language programming has been airing until TeleFutura premieres today.

Among the network's charter sponsors are AT&T, Sears, Johnson & Johnson, Miller Beer, Budweiser, Ford, Gillette, Pepsi, MCI, JC Penney and Toyota. ■

EVEN IN TIMES OF

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Lefkowitz Leaps to Fox

Discovery veteran tapped to oversee ad sales for entertainment networks

CABLE TV By Megan Larson

After five years as senior vp of national ad sales for Discovery Network, Bruce Lefkowitz is leaving to work for the man who gave him his first job in the industry: Lou LaTorre, president of ad sales for Fox Cable Networks Group. Lefkowitz will serve as executive vp of ad sales, entertainment, and he will oversee sales for FX, Fox Movie Channel and any channels the company launches. Lefkowitz will also have oversight of the National Geographic Channel U.S.

"It's a tremendous win for Fox—Lefkowitz can get in any room," said Dan Rank, director of national broadcast for OMD.

More hands are clearly needed on the Nat Geo Channel deck as it gears up for a New York City launch at the end of this year. Despite the rough ad marketplace, the year-old, 22 million-subscriber network has secured multiple blue-chip deals for 2002. Most recently, Subaru doubled its commitment over last year in a cross-platform deal that one insider valued at around \$1 million. Toyota has also

doubled its 2001 buy on the network for 2002.

While Nat Geo senior vp of ad sales Rich Goldfarb recognizes that economic forces may be beyond the network's control, he is optimistic about this year. "We have surpassed our expectations," Goldfarb said. On Jan. 1, Nielsen Media Research began to measure the ratings of Nat Geo Channel, which currently is in 20 million homes.

"Distribution is a problem for any network, but National Geographic has solid, family-friendly programming that should help motivate operators to pick them up," said Rank.

Over the weekend, NGC announced that filmmakers Chris and Martin Kratt, best known for the popular PBS kids program *Zoboomafoo*, will become regular fixtures on the network, hosting upcoming specials, including *Bear Week*.

Meanwhile, Discovery is left wanting. In addition to Lefkowitz, sales vp Karen Bressner left the net a month ago for Nick at Nite/TV Land. Replacements have not been named. ■

Bringing News In-House

Sinclair mulling a central hub for affiliates without news operations

TV STATIONS By Jeremy Murphy

After closing down local news operations at three of its stations over the past year, Sinclair Broadcast Group is looking into creating a centralized news service for outlets that do not have their own local news operations.

Sinclair, which owns or programs 63 stations around the country and is known as one of the industry's shrewdest cost-cutters, has named Joe DeFeo, news director for its Fox affiliate WBFF in Baltimore, as point man for the project. DeFeo will investigate the feasibility of a centralized news center to produce news for Sinclair's WB, UPN and Fox affiliates that do not have news operations.

The Baltimore-based group has not been shy about shutting down money-losing local news departments at stations, including ABC affiliate KDNL in St. Louis, raising the possibility that it might use a centralized news service to replace resources devoted to local news coverage at other stations.

"We haven't made any decisions," said Mark Hyman, vp of corporate relations for Sinclair, who stressed the project's aim is to add local news to stations. Hyman noted that adding news operations at stations in small markets is cost-prohibitive. "Putting news on WBs and UPNs is not an easy proposition," Hyman said. "It's pretty expensive."

"The issue in many midsize markets is that there isn't enough money in that market to support six different newscasts," said Keith Fawcett, a broadcast media analyst with Merrill Lynch. "Buyers tend to buy the top three and ignore everyone else." Sinclair's strategy, Fawcett said, would be "to use technology [like fiber optics and digital servers] to reduce news-gathering costs."

Analysts don't think the company will abandon local news completely. "There would still be a strong element of local news," said Lee Westerfield of UBS Warburg. "This is just taking it to the next level." ■

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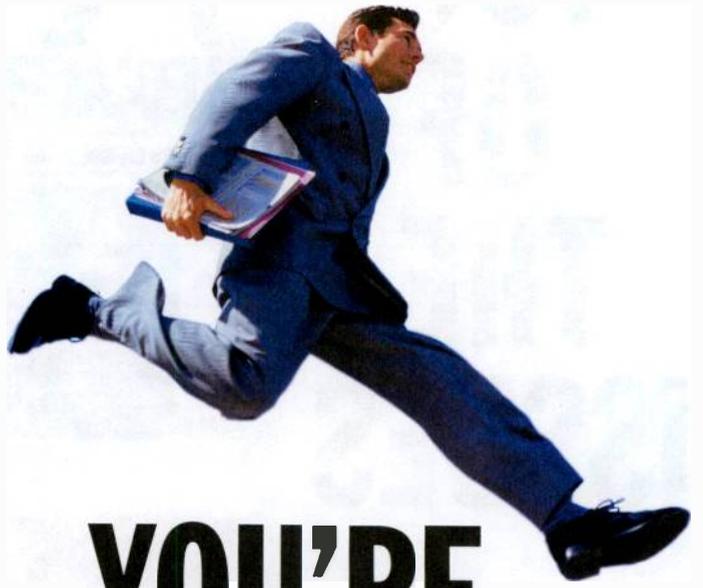
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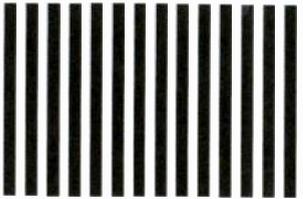
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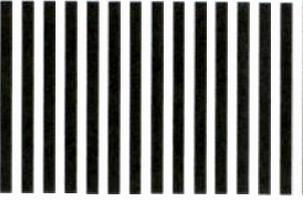
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RADIO

Classical Formats Face the Music

BY KATY BACHMAN

Is Classical radio an endangered format? Last week, just at the start of the new year, another major-market Classical radio station, WTMI-FM in Miami, bit the dust after 30 years.

Much to the chagrin of classical enthusiasts, Cox Radio switched the signal to Party 93.1, South Florida's pure dance channel, trading an older adult high-income demographic for that of a younger 18-49 South Beach club enthusiast.

With the advertising market struggling and consolidation putting more pressure on publicly-traded companies, the change was inevitable. Cox purchased WTMI in July 2000 for \$100 million. Although the station ranked seventh in the ratings in the Summer Arbitron book, its revenue in 2000 was less than \$6 million, making it the No. 19 biller in the market, according to BIA Financial Network (revenue figures for 2001 are not yet available).

"Unlike other formats, the Classical format's power radio [a measure of a format's ability to convert ratings to revenue] has been on a steady decline," said Mike Disney, vp and general manager of Party 93.1. The station hopes to get approval for new call letters, WPYM.

Similar scenarios have recently played out in a number of top markets, such as Philadelphia and Detroit. Last year, Bonneville International purchased WNIB-FM for \$160 million and flipped it to Classic Hits (a hybrid of classic rock) WDRV-FM The Drive. The only difference is that Chicago had a second Classical station. Miami will have to go without a Classical format unless former WTMI owner Woody Tanger manages to find a new facility to bring it back to the market. Under his sales contract with Cox, Tanger gets to keep the WTMI call letters and music library, and sources say he's looking at stations.

"With Classical, it's a fine line between balance and commitment. You trade a little revenue and profitability for making sure the com-

CLASSICAL GAP			
STATION	MARKET	RATINGS RANK	REV. RANK
WQXR-FM	New York	19	19
KMZT-FM	Los Angeles	24	25
WFMT-FM	Chicago	17	23
WGMS-FM	Washington	7	19
KDFC-FM	San Francisco	8	15
WCRB-FM	Boston	13	13
WTMI-FM	Miami	7	19
KING-FM	Seattle	10	18

Sources: Arbitron Summer 2001, listeners 12-plus, Mon.-Fri. 6 a.m.-midnight; BIA Financial Network, 2000

munity has a Classical radio station," said Drew Horowitz, senior vp of Bonneville, which owns Classical radio stations in Washington, D.C. and San Francisco.

In the last 10 years, the number of commercial stations programming Classical has dropped from 48 to 34, according to M Street Radio Directory, which tracks radio formats.

Mario Mazza, vp of programming for Charles River Broadcasting, which owns Classical WCRB-FM in Boston and programs the World Classical Network, said it all comes down to sales. "There's no magic bullet, except to get yourself a good sales staff. It's a desirable audience, but tougher to get to," said Mazza.

With 60 percent of most buys targeting persons under 55, Classical often gets overlooked. "A lot of buyers just look at the top few stations, and there were some inexperienced account execs at the station, who didn't know what to do," said Carolyn Good, vp/local broadcast for Media Edge in Miami, who bought WTMI spots for Jaguar and Royal Caribbean.

Most buyers instead opt for stations with a broader appeal. "Classical is such a niche format targeting a small group that even though it was a great station, there are only a select group of products that made sense," said Lisa Branigan, vp of media services for Zimmerman Partners Advertising.

SAN FRANCISCO TV STATIONS

Buyers Wary of Signals

With NBC's Bay Area affiliation switch leaving more than 200,000 households unable to receive the network's programming without cable (thanks to new affiliate KNTV's weak signal penetration), media buyers are being cautious about buying inventory on the station or on KRON, the Young Broadcasting station that lost its NBC affiliation and is now independent.

"We're being conservative on our buys for a number of reasons," said Francine Pareles-Roberts, executive vp/regional broadcast director for Initiative Media, who lists coverage problems and viewers' confusion as the main reasons. "Not being user-friendly to a portion of the market is definitely a problem."

KNTV, which NBC purchased late last year from Granite Broadcasting, is based in San Jose, and its antenna is further south than the other stations', and so northern parts of the San Francisco DMA cannot get the station without cable. Though buyers are confident NBC will fix the problem when they officially take over the station in a couple of months (the network is said to be exploring erecting a closer antenna to reach northern parts of the market), for now advertisers are taking a tip-toe approach to placing ads on the station.

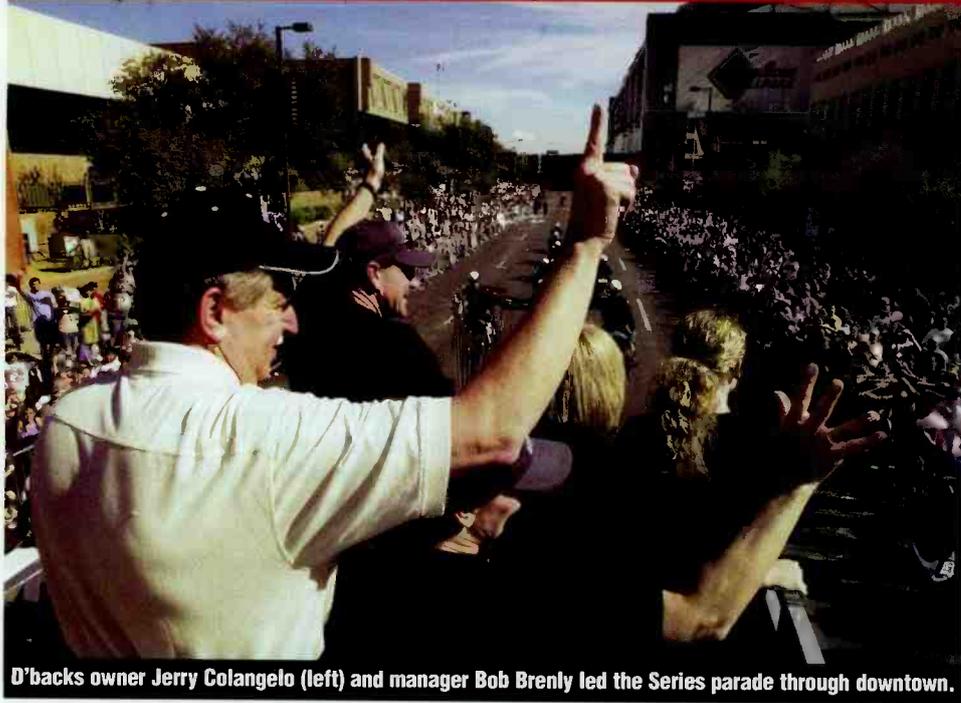
So far, KNTV is averaging a 2.1 rating/6 share sign-on to sign-off, compared to the 4.2/12 KRON averaged last year as an NBC station. In the Monday-Friday prime-time hours, KNTV is averaging a 5.0/9 compared to KRON's 8.3/14 last year.

But while KRON faces life as an independent, the future is somewhat brighter for KNTV. It will have the network's strong prime-time programming to build on, as well as this February's Winter Olympics, which is expected to be a big ratings draw. While buyers agree KNTV will see dramatic spikes in sampling, they're split on whether it'll be enough to recoup the losses the affiliation change has wrought.

"I think it will," said Carol Polombo, manager of Macy's West broadcast department, "especially with new viewers, who will do a little more sampling than they are doing now." If KNTV plays its cards right, Polombo feels the station could turn the Olympics into the perfect opportunity to cement its identity as the Bay Area's NBC station. "They'd better get it right," she said. —Jeremy Murphy

Market Profile

BY EILEEN DAVIS HUDSON



D'backs owner Jerry Colangelo (left) and manager Bob Brenly led the Series parade through downtown.

Phoenix

WATER SUPPLY PROBLEMS, INCREASING TRAFFIC CONGESTION AND A SHORTAGE OF housing are among the quality-of-life challenges the Phoenix area is coping with as its population continues to surge. Another current issue in Arizona's state capital city is the location of a proposed new \$331

million stadium for the NFL's Arizona Cardinals. The 67,000-seat facility would feature a roll-out natural-grass playing field (sheltered from the desert sun when not in use), a retractable dome and 88 luxury suites. The stadium would replace aging Sun Devil Stadium on the Arizona State University campus as the home of the Cardinals and of college football's annual Fiesta Bowl game. However, the stadium proposal has become tangled in a web of political and local wrangling that could take some time to unravel.

Several communities in the Valley of the Sun are battling over the location of the proposed stadium, since the winning community will stand to gain a significant economic stimulus. Meanwhile, the state Tourism and Sports Authority, the agency authorized to oversee the stadium project, is also facing a legal challenge by a prominent West Phoenix developer

over funding concerns.

The sparring over the new football stadium has had a domino effect on other pending sports projects in the area, including a new youth and amateur facility and a \$48 million spring training complex in suburban Surprise, Ariz., for Major League Baseball's Kansas City Royals and Texas Rangers. Both of those American League clubs will abandon their former spring training sites in Florida for new

warm-up homes in the Phoenix area in spring 2003, moves that are expected to generate considerable new tourism and vacation dollars for the region.

Meanwhile, the West Valley city of Glendale has agreed to contribute \$180 million toward the cost of a new arena for the National Hockey League's Phoenix Coyotes, who will move in fall 2003 from their current home in Scottsdale on the east side. The new 17,500-seat arena, under construction at freeway Loop 101 and Glendale Avenue, will be surrounded by a 220-acre retail complex that the city hopes will generate sufficient tax revenue to pay off its investment in the team.

All of the new sports projects could also bring a financial windfall for the market's local media, which stand to benefit from ad spending by the venues as well as potential promotional and marketing tie-ins. Media outlets in the Phoenix area got a huge boost last year from Major League Baseball's Arizona Diamondbacks, who shocked the sports world by defeating the defending world champion New York Yankees in dramatic fashion in the seventh game of the World Series at Bank One Ballpark. Phoenix celebrated its first pro sports championship with a parade for the D'backs on Nov. 7.

Phoenix is the 16th-largest television market in the country with 1.5 million TV households, according to Nielsen Media Research. The dominant news station in the market is NBC affiliate KPNX-TV, owned by Gannett Broadcasting. The station's late news at 10 p.m. (Mountain Time) is the far-and-away market leader, doubling the numbers of its closest competitor, Belo's Independent KT-VK-TV in the November sweeps with an average 12.2 rating and 22 share in households to KTVK's 6.1/11 (see Nielsen chart on page 16).

In addition to KPNX, Gannett also owns the market's only daily newspaper, *The Arizona Republic*. The sister TV and newspaper properties have news-sharing and cross-promotional arrangements.

As in many other markets around the country, NBC affiliate KPNX has a joint sales agreement with the local Paxson Communications Pax TV outlet, KPPX. However, those agreements may be affected by Paxson's pending FCC complaint against NBC regarding

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / PHOENIX

	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	\$358,461,214	\$383,616,388
Local Newspaper	\$302,678,920	\$333,501,680
FSI Coupon*	\$12,805,560	\$14,897,670
Local Magazine	\$11,777,750	\$13,887,470
Total	\$685,723,444	\$745,903,208

*Packaged goods only Source: Nielsen Monitor-Plus

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Market Profile

the terms of NBC's 32 percent stake in the company. KPNX executives could not be reached for comment.

KTVK has a long history in the market. The station signed on as an ABC affiliate in 1955 and was family-owned for more than four decades. For many years, KTVK was top dog in the market and one of the best-performing ABC affiliates in the country.

The affiliation swaps that turned the Phoenix TV market on its ear in the mid-1990s left KTVK without a network affiliation. As an Independent, the station expanded its news programming and staff; the station now produces 52 hours of local news per week, more than any of its competitors. KTVK also has broadcast rights to the Diamondbacks; the outlet covered 75 games this past season in the fourth year of a 10-year deal.

Two years ago, shortly after being purchased by Belo, KTVK expanded its 10 p.m. newscast by adding a second half hour. Last September, the station added another hour to its midday newscast, which now runs from 10 a.m. to noon (the additional hour replaced the syndicated *Maury Povich*, which KTVK did not renew). The 10 a.m. news, which follows KTVK's market-leading morning-news program *Good Morning Arizona*, finished first in November in household share from 10 to noon, first in the women 25-54 demo at 10 a.m. and second in the demo at 11 a.m., behind *The Young and the Restless* on CBS affiliate KPHO.

In February 2000, Belo formed the market's first duopoly by purchasing WB affiliate KASW. The two outlets share the same management. Last fall, KASW added syndicated reruns of *Friends*, which formerly aired on UPN affiliate KUTP-TV. *Friends*, which replaced *Fresh Prince* at 6 p.m. and *The Simpsons* at 6:30, has performed strongly for KASW, averaging ratings in the 6s and 7s in households and demos during the November sweeps and winning the 6:30-7 p.m. time period.

Last year, Phoenix got its second duopoly when News Corp.'s Fox Television, which already owned KSAZ-TV, finalized its acquisition of UPN affiliate KUTP-TV as part of its \$5.35 billion purchase of 10 Chris-Craft stations. In December, Tim Ermish was promoted to vp/director of sales for Fox's TV cluster in Phoenix, which in addition to KSAZ and KUTP includes regional cable network Fox Sports Net Arizona. The move was part of Fox's national effort to consolidate ad sales operations in markets where it owns several television properties.

Fox Sports Net Arizona carried 60 Dia-

SCARBOROUGH PROFILE

Comparison of Phoenix

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Phoenix Composition %	Phoenix Index
DEMOGRAPHICS			
Age 18-34	31	31	100
Age 35-54	41	39	96
Age 55+	28	30	106
HHI \$75,000+	27	22	82
College Graduate	12	12	94
Any Postgraduate Work	10	9	84
Professional/Managerial	23	21	92
African American	13	4	31
Hispanic	12	16	128

MEDIA USAGE - AVERAGE AUDIENCES*

Read Any Daily Newspaper	54	49	90
Read Any Sunday Newspaper	64	58	92
Total Radio Morning Drive M-F	22	22	100
Total Radio Evening Drive M-F	18	17	92
Total TV Early Evening M-F	30	33	111
Total TV Prime Time M-Sun	39	42	108
Total Cable Prime Time M-Sun	13	12	90

MEDIA USAGE - CUME AUDIENCES**

Read Any Daily Newspaper	73	67	92
Read Any Sunday Newspaper	77	72	93
Total Radio Morning Drive M-F	75	71	95
Total Radio Evening Drive M-F	73	70	95
Total TV Early Evening M-F	71	78	109
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	58	54	94

MEDIA USAGE - OTHER

Access Internet/WWW	61	59	97
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HOME TECHNOLOGY

Own a Personal Computer	67	66	99
Shop Using Online Services/Internet	35	33	94
Connected to Cable	71	59	83
Connected to Satellite/Microwave Dish	15	18	126

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

Source: 2001 Scarborough Research Top 50 Market Report (February 2000-March 2001)

mondbacks games last season. (In radio, Emmis Broadcasting's News/Talk/Sports outlet KTAR-AM is the home of the Diamondbacks.) However, the station that benefited most from the Diamondbacks' success was KSAZ, which carried the Fox network's coverage of the playoffs and the World Series. Three Series games aired during the critical November sweeps period; all three broadcasts, which began in prime access in Phoenix and extended through prime time, earned shares above 70, crushing the competition.

In syndicated programming, KSAZ last fall

dropped *3rd Rock From the Sun* at 6 p.m. and replaced it with *Seinfeld*. Sister outlet KUTP picked up a second helping of *Blind Date*, which the outlet double-runs from 5 to 6 p.m. At 6, the station added *King of the Hill* and at 10 p.m. *3rd Rock*; both programs replaced the departed *Friends*.

Over at Meredith Broadcasting's KPHO, on Jan. 3 Pat North resigned as vp and general manager. Lee Petrik, most recently director of operations at Meredith's Fox affiliate KPDX-TV in Portland, Ore., has been named interim gm at KPHO. Jody Judge, a represen-

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A Time Inc. Publication

Source: MRI Fall 2001

Market Profile

percent, says Marv Nyren, vp/gm for Emmis' outlets in Phoenix.

More young listeners are tuning in KTAR for news. "People's desire for information has taken on a new importance—their lives have changed," Nyren says. "Radio is the one medium that can give you [information] every minute of every day."

KTAR's cume listener level recently eclipsed the half-million mark, a first for the Phoenix radio market, Nyren says. The outlet's 150,000 growth in cume is largely from listeners in the 25-44 demo tuning in on a regular basis, he adds.

In the mornings, KTAR last year did not renew the contract of its veteran talk-show host Bill Heywood, replacing him with the husband-and-wife team of Jim Sharpe (former morning man on Clear Channel's competing News/Talk outlet, KFYI-AM) and Melissa Sharpe (formerly the morning person on CC's Smooth Jazz KYOT-FM).

Heywood landed at CC's KFYI as co-host of the morning show *Heidi & Heywood*. CC's Contemporary Hit Radio stick KZZP-FM also got a new morning show last year, with local personalities Kid & Rueben S. replacing the syndicated Rick Dees. CC rebranded the station Kiss 104.7 and tweaked its format a bit, making it mainstream CHR.

CC has made some management shifts in the market. Last September, Susan Karis-Madigan, previously director of sales for CC's eight outlets in Phoenix, was named gm of the group's five FM outlets. Joe Conway became gm of the AM properties and Shanna McCoy became sales director. Former Phoenix market manager J.D. Freeman was promoted to senior vp of CC's Southwest region.

Infinity Broadcasting's Oldies outlet KOOL-FM claimed the No. 1 position in the market in last summer's Arbitron book, just one of two Oldies stations in a major market to achieve the top spot (WCBS-FM in New York was the other).

In print, Gannett acquired *The Arizona Republic* in 2000. The paper's average daily circulation for the six months ended last September was 451,288 and average Sunday circ was 554,582; both figures were down slightly from the same period a year earlier, according to the Audit Bureau of Circulations.

The *Republic's* Sunday edition has a 42.2 percent market penetration in Maricopa County, where 60 percent of the population of Arizona lives, making the the paper the state's largest and most influential daily.

Last March, the *Republic* and sister Gannett property KPNX-TV merged their Web sites

NIELSEN RATINGS / PHOENIX

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4:30-5 p.m.	Independent	KTVK	6.3	14
	Fox	KSAZ*	4.8	11
	ABC	KNXV*	2.2	5
	UPN	KUTP*	1.7	4
5-5:30 p.m.	Independent	KTVK	7.6	15
	Fox	KSAZ	5.7	11
	WB	KASW*	3.4	6
	UPN	KUTP*	2.6	5
	CBS	KPHO	2.5	5
	ABC	KNXV	2.4	5
	Univision	KTVW	1.4	3
5:30-6 p.m.	Pax	KPPX*	0.5	1
	Independent	KTVK	7.4	14
6-6:30 p.m.	Fox	KSAZ	5.7	11
	NBC	KPNX+	9.5	16
Independent	Independent	KTVK	7.3	12
	WB	KASW*	6.4	11
	Fox	KSAZ*	4.5	8
	CBS	KPHO	2.7	5
	UPN	KUTP*	2.6	4
	ABC	KNXV*	2.5	4
	Univision	KTVW*	2.3	4
	Pax	KPPX*	0.9	2

Evening News

9-10 p.m.	Fox	KSAZ	6.7	10
10-10:30 p.m.	NBC	KPNX+	12.2	22
	Independent	KTVK	6.1	11
	Fox	KSAZ	4.9	9
	WB	KASW*	4.1	7
	CBS	KPHO	3.7	7
	ABC	KNXV	3.7	7
	UPN	KUTP*	1.7	3
	Univision	KTVW	1.5	3
Pax	KPPX*	1.1	2	

*Non-news programming +Estimate, for parent station plus satellites and affiliates
Telemundo outlet KDPX is not a Nielsen National Stations Index client.
Source: Nielsen Media Research, November 2001

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	3 AM, 5 FM	29.2	\$68.0	35.3%
Infinity Broadcasting	3 FM	15.1	\$40.5	21.0%
Emmis Communications	1 AM, 2 FM	13.9	\$30.3	15.7%
Sandusky Radio	3 FM	10.5	\$27.6	14.3%
Hispanic Broadcasting Group	3 FM	5.1	\$9.5	4.9%
Entravision Communications	3 FM	3.3	\$3.3	1.7%
New Planet Radio	1 FM	1.9	\$2.0	1.0%

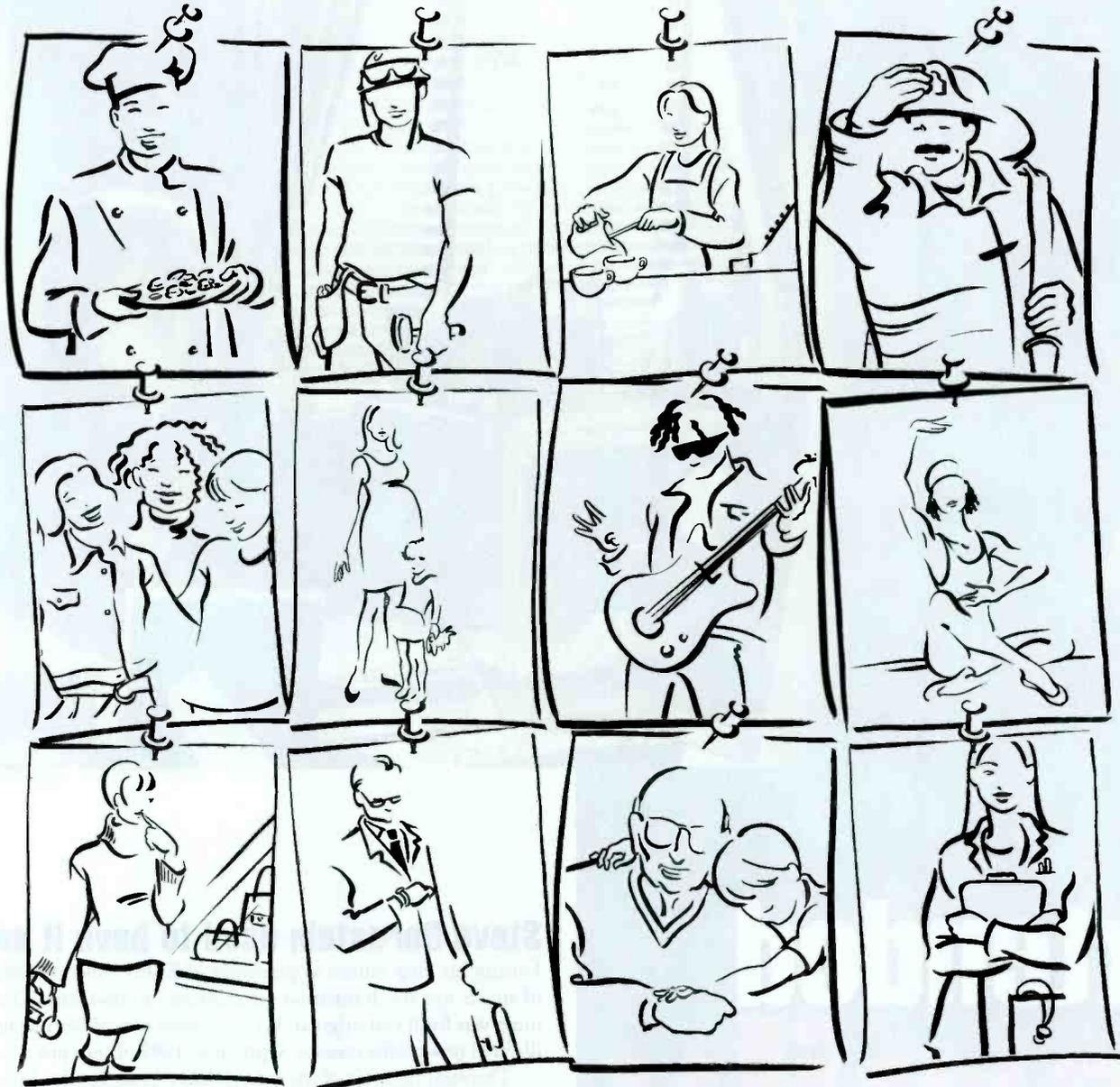
Includes only stations with significant registration in Arbitron diary returns and licensed in Phoenix or immediate area. Ratings from Arbitron Summer 2001 book; revenue and owner information provided by BIA Financial Network.

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Phoenix's out-of-home advertising business is largely dominated by Viacom Outdoor and Clear Channel Outdoor. Clear Channel Outdoor, which is based in Phoenix, last May acquired the Phoenix area inventory of Lamar Advertising. Including the 14-by-48-ft. and 10-by-30 bulletins CC picked

up from Lamar, the company now has a total of about 700 bulletins in the market. CC also controls all the advertising in a chain of nine Wescor shopping malls in the region. Viacom has an even larger presence in the market, offering about 800 bulletin facings; 1,200 30-sheet poster panels; 700 8-sheets; 1,500 bus shelters and 300 bus benches. ■

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FROM TOM TOUCHSTONE TELEVISION

Extended family

ABC wants to use its
ABC Family cable network for
more than just repurposing
prime time **BY MEGAN LARSON**

Steve Bornstein used to have it so easy.

During his long tenure as president of ESPN, his network's coverage of sports was *the* destination for millions of rabid fans. The programming was fresh and original. When Disney moved Bornstein over to its ill-fated new media mess in September 1999, things got a lot harder.

Through no fault of his own, Disney brass bit the Internet bullet hard and got wounded in the process. Now, Bornstein has another difficult challenge, although this one is in a proven medium. All he has to do is turn around the 80 million-plus-subscriber ABC Family network—bought from News Corp. and Saban Entertainment late last year for \$5.2 billion—by programming reruns of shows that haven't exactly proven to be winners on ABC.

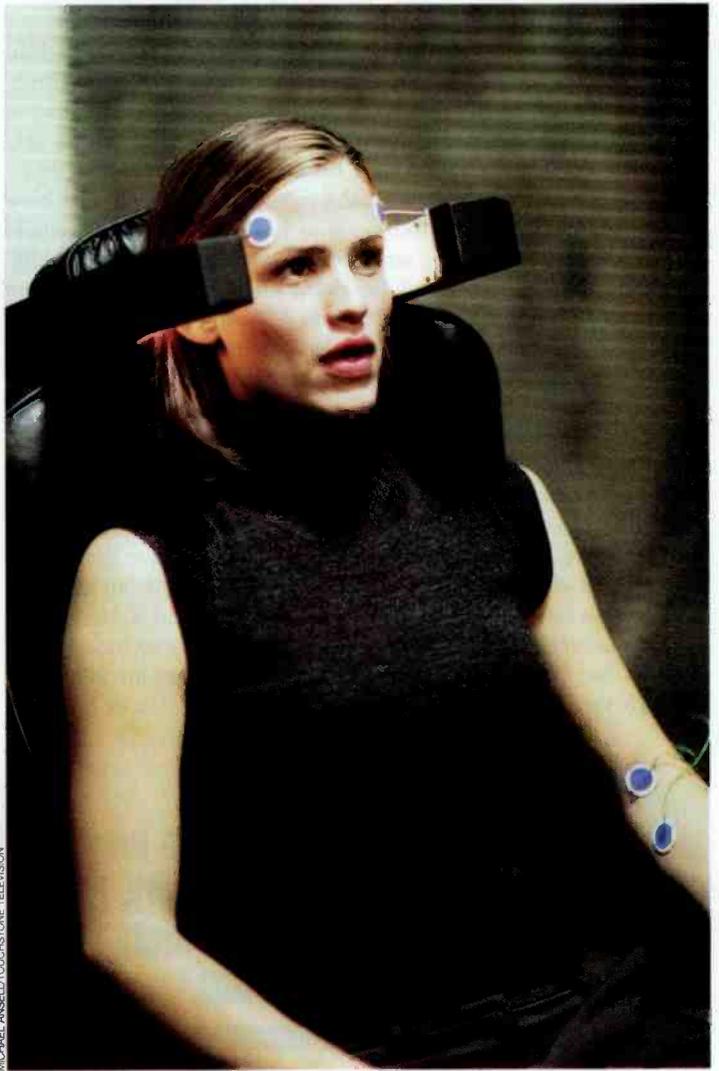
Bornstein, who will preside over imminent layoffs that reportedly could claim half of ABC Family's staff, naturally sees things in a more positive light and doesn't want people to think of the network as simply a recycling center for ABC product. "I really want to get away from that image," says Bornstein, president of ABC television. "We are really excited about the ability to look at these two entities as complementary. We're not going to just put ABC programs on ABC Family, but develop programs for ABC Family and see if the quality will resonate on ABC."



ABC FAMILY



PETER MOUNTAIN/WARNER BROS.



MICHAEL ANSEL/TOUCHSTONE TELEVISION

ALL IN THE FAMILY: ABC Family's schedule will feature a mixture of programming, including repurposed ABC shows such as *The Court*, starring Sally Field (opposite), and *Alias* (right); original series like *State of Grace* (top), which made the switch from Fox Family Channel; and movies such as *Harry Potter and The Sorcerer's Stone*.

It is the proposed creative flow between the two networks that Bornstein hopes will set ABC Family apart from the competition, especially the general entertainment networks like TNT, TBS, FX and TNN. "It wouldn't make sense for ABC to go out and buy a cable network, in this case Fox Family, and not try to make the synergies work," says Stacey Lynn Koerner, vp of broadcast research at Initiative Media. "When [ABC co-chairman Stuart] Bloomberg was ousted last week, ABC said it was going to focus on the family fare that it always did best—from *Happy Days* to *Roseanne*—so it doesn't surprise me that 'family' is the center of this deal."

Though the new schedule, unveiled Jan. 1, does include mostly ABC prime-time product at this point—*Alias*, *Whose Line Is It Anyway?*

and *America's Funniest Home Videos*, as well as the high-profile but delayed *The Court*, starring Sally Field—ABC Family will pick up some programming that aired during its former incarnation as Fox Family Channe and will develop original shows, too. Over the weekend at the Television Critics Association tour in Pasadena, Calif., ABC Family announced it picked up 13 back episodes of Fox Family's coming-of-age comedy *State of Grace*. The show's second season begins in February, and production of the third season is currently underway. Two made-for-TV movies (that had already been in development prior to the ownership change) were also greenlit by ABC: *Moms on Strike*, starring Faith Ford and Florence Henderson, which will premiere in March, and *The Dog Walker*, about a New York dog walker who falls in loves with a woman who believes he is super-wealthy. ABC Family will also run *Vanished*, a series of ABC News specials that premiered on the network in 1999. The series is set to premiere on ABC Family in February or March at 10 p.m. on Saturdays.

It may have to do with Bornstein's background as former head of ESPN, but sports such as figure skating—maybe even ESPN's X Games—are becoming another building block for the new ABC Family. He's already got an inherited deal from Fox Family granting

rights to a handful of postseason Major League Baseball games.

The changes to the schedule have so far improved ratings slightly. During the week of Jan. 1-4, ABC Family increased its average prime-time household delivery 18 percent over the same period last year, to 711,000, and grew its target demographic of 18-49-year-olds 43 percent, to 533,000, according to ABC Family's analysis of Nielsen data.

Some of that is attributable to the repurposed product. The New Year's Day *Alias* marathon from noon to 10 p.m. increased household ratings 33 percent over the same period last year, to a 0.8, in ABC Family's universe. There will be about an eight-day lag between when new shows like *The Court* run on ABC and ABC Family.

Anne Sweeney, ABC Cable Networks president and president of Disney Channel Worldwide, will have considerable say in the network's children's programming in the mornings and on the weekends. In the mornings, ABC Family will continue Fox Family's focus on boys aged 2-11 with action-oriented series and cartoons. It is a new arena for Disney and ABC to enter, but the company's deal with News Corp. and Saban Entertainment included more than 1,000 hours of Saban's library. In other words, the *Mighty Morphin Power Rangers* will rise again, as will *Digimon*. A revamped boys block will debut in March and will also feature Marvel classics like *Spiderman* and *X-Men*.

"As the block evolves, we will expand the lineup to include new episodes and original shows that provide more options for advertisers to reach these viewers and additional opportunities for us to create

innovative kids programming," says Sweeney. In other dayparts, ABC Family has moved its tween girl programming block, where Fox Family had moderate success with programs like *S Club 7*, from weekday afternoons to the weekends. It is currently under evaluation, Bornstein said. Tween favorite *So Little Time* will not return for another season because the starlets, twins Mary-Kate and Ashley Olsen, have decided to focus on their film careers and retail line.

Disney, the parent, is expected to bestow some of its clout in theatrical films, not only those it makes but acquired rights packages, too. ABC Family will likely benefit from Disney's \$70 million purchase of the broadcast rights to the first film of the hugely successful *Harry Potter* franchise. ABC Family already has access to a massive film library, but the December acquisition of *Harry Potter and The Sorcerer's Stone* from Warner Bros. was a major coup considering box office receipts have grossed more than \$300 million domestically. The movie will air on ABC in 2004 after it makes its pay-per-view and pay-cable premieres, and it will be eligible for replays on ABC Family and other Disney networks for 10 years. Disney also has the rights to this year's sequel, *Harry Potter and The Chamber of Secrets*.

"Nothing is going to turn around in two months, but ABC Family is going in the right direction—bringing down programming costs—and is expected to progress in 2002," says Lehman Brothers analyst Stuart Linde. "Disney has great content, especially for kids."

But there's a downside to being part of one of the biggest media conglomerates—it also makes the network somewhat of a target. In the weeks preceding the launch of the new schedule, EchoStar Communi-

cations announced plans to dump the channel from its satellite service, citing lack of space and lack of value. Several cable operators followed suit, threatening to drop the network because, they argued, Disney charges too high a monthly carriage fee for its myriad cable networks, which includes the expensive must-have channel ESPN.

The latest barbs were thrown last week by the previously silent Sweeney, who accused EchoStar of lying to the press. EchoStar claimed on Jan. 2 that Disney was seeking double-digit rate hikes for ABC Family. But in a press call on Jan. 9, Sweeney said, "This statement is untrue. The indisputable fact is that Disney has not sought any increase in the carriage fees beyond those agreed to by EchoStar in the contract signed in 1995." Commenting on negotiations with Disney, one cable operator, speaking on the condition of anonymity, says, "We are concerned any time Disney buys a network because they might do the same thing to us that has been done with ESPN." However, the executive adds, "Disney has not sought any increases with us."

"The bottom line is, Family is essentially a 'new' channel since its program lineup is being revamped. It hasn't proven itself yet, and its economics aren't attractive based on current ratings," says Kagan World Media analyst Derek Baine. "Plus, it's payback time for Disney's huge rate hikes on ESPN."

However, Baine notes that this is not a problem exclusive to ABC Family: "Cable and satellite operators are looking at channels economically, comparing household delivery with the license fees and seeing many disparities. As these channels go up for renewal, they will have to suffer license-fee reductions or be dropped or moved to a low-penetration digital tier."

Kagan analyst Bill Marchetti adds that in 2001, Fox Family Channel charged cable operators an average of 17 cents per subscriber per month to carry the channel. While the number sounds low, to many operators it's astronomical, considering that Fox Family only averaged around a 0.5 rating last year while the much higher-rated Lifetime charges a lower subscriber fee. A court hearing scheduled for Jan. 17 will determine whether EchoStar is contractually obligated to carry ABC Family.

Meanwhile, internal staffing issues have just begun to come to light. When ABC took over the channel, observers widely expected that upper management, including current president Maureen Smith, would leave, to be replaced with ABC-entrusted executives; but news of layoffs only came last week. After reviewing the staff, ABC executives announced last week that about half of the former Fox Family Channel staff will be cut as the network is integrated into the Disney world. Administrative and support staff positions will be affected more so than creative divisions. Just prior to the announcement, Bornstein hinted at the cutbacks and said, "We anticipate taking advantage of operating efficiencies within the Walt Disney Co. Management will be a part of that." Ad sales is the only area where an ABC executive is moving over. Laura Nathanson, a sales vp with ABC, has quietly assumed the top ad-sales slot at ABC Family, with executive vp Barbara Bekkedahl reporting to her.

So with ABC Family intact but evolving, 2002 should shed some light on whether it's a good idea to invest in the family, so to speak. Some buyers think conditions may be just right for such a move.

"In the current climate, we have seen a great interest in the family," says Koerner. "It seems to be a trend—a lot of networks are working on family projects—so as far as the consumer is concerned, it couldn't be a better time for ABC Family." ■

Senior editor Megan Larson covers cable for Mediaweek from her home office in San Francisco. She can be reached at megs27@earthlink.net.



'We're not going to just put ABC programs on ABC Family, but develop programs for ABC Family and see the quality resonate on ABC.' —STEVE BORNSTEIN

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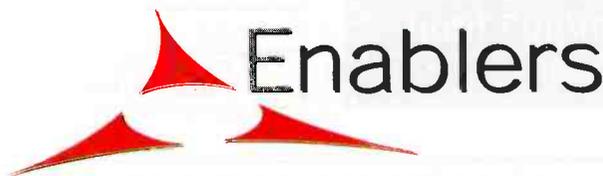
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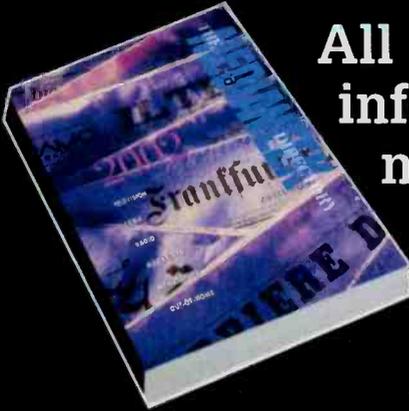
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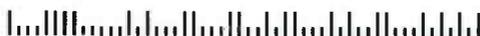
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Style and Substance

Dorothy Kalins may be a news neophyte, but *Newsweek* has welcomed her discerning eye

SURROUNDED IN HER NEWSWEEK OFFICE BY A COLLECTION OF BOUND VOLUMES OF *Saveur*, *Garden Design* and *Metropolitan Home*, veteran editor Dorothy Kalins does not include any picturesque spreads of Tora Bora caves in her portfolio. Kalins' experience, highlighted by her running of award-

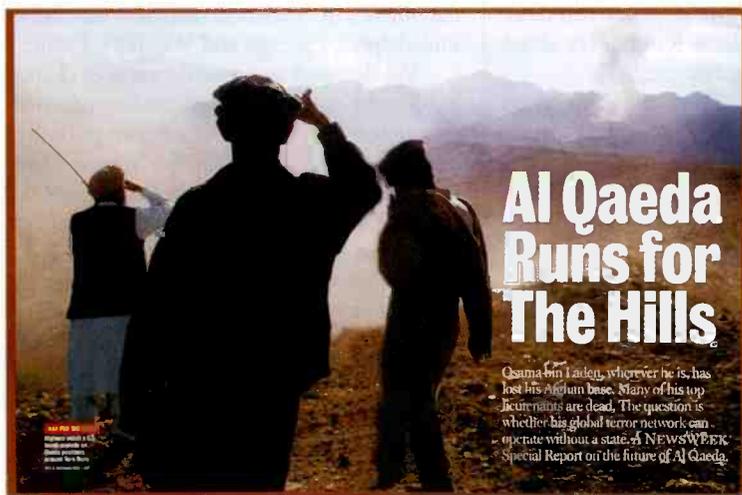
winning epicurean and shelter magazines (she founded *Met Home* in 1981, as well as *Saveur* in 1994), at first glance could not be more far afield from her current role as executive editor of the 3.2 million-circulation *Newsweek*.

Despite the growing number of soft-news cover stories being published by all the newsweeklies when Kalins was hired last April, *Newsweek* editor Mark Whitaker says he tapped Kalins not to make content changes but to infuse the Washington Post Co.-owned title with her aesthetic and presentational expertise. "I looked around and saw that we had a lot of really talented journalists, but what we didn't have that much of were experienced magazine-makers—people who can understand how to look at a magazine whole

and what makes a magazine special," says Whitaker. "I thought she could help me move the magazine forward...to have the coherence and sophistication that you find in better monthly magazines."

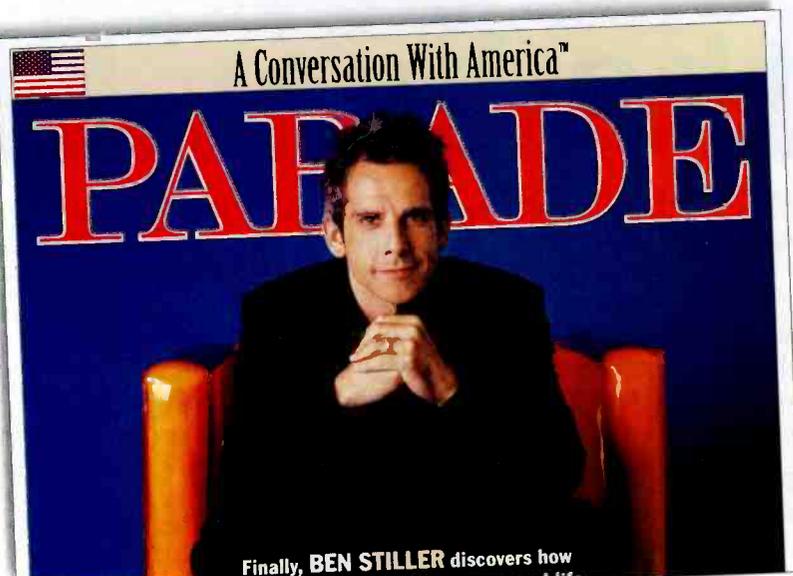
"There are ways I see stories going together on a page that allows me to have a different voice in this group," says Kalins, who is part of a management troika that includes Whitaker and managing editor Jon Meacham. "And to their credit, they seem to want that."

Kalins had been working on a number of conceptual changes to *Newsweek* when the events of Sept. 11 led to the quick implementation of a number of alterations. Some of the changes are subtle, such as the deep red bar



Maximum impact: Kalins has encouraged the use of bigger, more powerful images on *Newsweek's* opening spreads.

Ben Stiller as seen in PARADE Magazine September 23, 2001



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PARADE

* Harris Interactive/Yankelovich, Sunday In America™ 2001

that replaced the smaller bright border atop every page. More substantive changes were made to the front-of-book Periscope section, which Kalins says “had a tendency to get a little cute.” And with fast-changing developments in the aftermath of the terrorist attacks and then the war in Afghanistan, the whole upfront section of the book needed a facelift—pronto. “The Buzz,” a regular feature that had run playful, pop-up video-style graphics on issues like New York mayor Rudy Giuliani’s relationship with his “good friend” Judith Nathan, disappeared.

“We needed places for breaking news and shorter pieces,” Kalins says. “We already had been thinking about how we wanted the pages to look. The mood of 9-11 did it for us.”

Since September, *Newsweek* has used more spreads to open its news report, for greater impact. “Sometimes there [had been] an instinct to tell a story with 12 photos, when three would do better,” explains Kalins. “It’s about making a more powerful magazine.”

While the newsweeklies in recent years have all emphasized shorter, “salted-peanut” pieces that readers can digest quickly, Whitaker says, *Newsweek* recently has published several in-depth articles, such as international editions editor Fareed Zakaria’s “Why They Hate Us” Oct. 15 cover story, which looked at the roots of Islamic rage.

By March, *Newsweek*’s back-of-book Focus section, whose service topics range from health to travel, will be renamed and revamped with a helping of humor. “It never felt attached to the rest of the book,” says Kalins, who is leading the remake of Focus with man-

aging editor Kathleen Deveny.

“There is a mantle of responsibility to do what’s right for the magazine,” says Kalins. “But on the other hand, you don’t want to be trapped by tradition. As an outsider, I have the fingertips for the magazine part, not the instinctive [news] reaction.”—LG

Size Does Matter

RS sticks with its familiar look

Rolling Stone readers have put the kibosh on a tentative plan to transform the biweekly’s trademark oversized, saddle-stitched format to a perfect-bound, high-gloss look favored by most monthlies. Publisher Wenner Media recently decided to stick with the current format following six focus-group meetings—half comprised of twenty-somethings, the others with readers in their 30s—last fall in Philadelphia, Chicago and Westport, Conn.

“We dropped any consideration of changing,” says Kent Brownridge, senior vp/general manager of Wenner, which also publishes *Men’s Journal* and *Us Weekly*. “Readers love *Rolling Stone* the way it is. They appreciate the oversize format and all the special qualities that it brings them.”

Wenner was set to test the smaller format (which mirrored the size of *Men’s Journal*) on newsstands with the Dec. 6 “People of the Year” double issue, but focus-group feedback “made it clear there would be more resistance than acceptance,” says Wenner spokesman Stuart Zakim. So the reformatted edition never went to press.

In *RS*’ case, size clearly does matter. For the most part, the focus groups were enthusiastic about the smaller version when it was first shown to them, but once the current format hit the table, reactions were strong. “They got suspicious,” says a Wenner executive. “They said, ‘Why make it smaller unless it’s a cop-out?’”

In a tough advertising environment, the glossy version—which would have had thicker, higher-quality paper—may have made *Rolling Stone* more attractive to advertisers. The reformatted version would also have been more newsstand-friendly, likely earning the biweekly better positioning. Instead, the 1.3 million-circ *RS* will forge ahead with the format it has used for 17 years. Through its Jan. 31 issue, *RS*’ ad pages are down 18.8 percent this year, to 64, according to the *Mediaweek* Monitor. —LG

HomeStyle Folds

Ad pages slid despite redesign

After repeated efforts to jump-start *HomeStyle*, G+J USA’s 10-times-yearly shelter magazine, president/CEO Dan Brewster pulled the plug last week. The March issue will be the 13-year-old *HomeStyle*’s last; 34 staffers will be laid off.

The move came just a week after Brewster announced there would be a “need for sacrifice” at G+J, including “streamlining corporate functions” and an immediate salary freeze (which will be reassessed in April).

In a staff memo on *HomeStyle*, Brewster said that “in the current economic environment we must concentrate our resources in areas that are

Feel the heat.

It’s coming, March 4th, when **ADWEEK MAGAZINES** unveils this year’s **HOT LIST**. The 10 consumer magazines that are burning brightest, blazing trails, making sparks fly. The most anticipated annual list in the magazine business.

The Consumer Magazine Report in *Adweek*, *Brandweek* and *Mediaweek* also includes: **Executive of the Year**, **Editor of the Year**, **Startup of the Year**, **Creative Team of the Year** and the **10 Hottest Up-and-Comers** that are growing at a heated pace. Plus, 2001 fallout and its implications for the future of the business.

ISSUE DATE: March 4th
AD CLOSE: February 13th

central to G+J USA's portfolio." In a similar move last year, Brewster shuttered *Family Circle's* 15 lifestyle special-interest publications.

Shortly after he took over at G+J in early 2000, Brewster pledged that the company's magazines, which include *Fitness*, *YM* and *Parents*, would all maintain their positions as category leaders or rise to the top. Yet in the case of *HomeStyle*, despite a revolving door of editors, publishers, two name changes and



The March issue of G+J's *HomeStyle* will be its last.

an extensive redesign, the title never managed to elevate its status in the fiercely competitive shelter category, which includes Hearst Magazines' *House Beautiful*, Condé Nast's *House & Garden* and Hachette Filipacchi Media's *Elle Decor*.

G+J also is still feeling the effects of two costly acquisitions in 2000. At the crest of the Internet wave, Brewster spent \$200 million to acquire *Inc.* and \$360 million (plus future payments to former owner Mort Zuckerman) for *Fast Company*—both of which are now suffering from steep declines in ad pages.

For the first half of 2001, *HomeStyle's* paid circulation fell 4.6 percent compared to the same period in 2000, to 974,336, and single-copy sales plunged 27 percent, according to the Audit Bureau of Circulations. The title's ad pages slid 26.1 percent last year, to 469, reports the *Mediaweek* Monitor. —LG

Mediaweek Magazine Monitor

BIWEEKLIES January 14, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	21-Jan	43.41	22-Jan	37.16	16.82%	73.73	70.07	5.22%
Forbes ^e	21-Jan	45.10	22-Jan	84.90	-46.88%	137.40	233.70	-41.21%
Fortune	21-Jan	49.97	22-Jan	110.84	-54.92%	101.38	236.34	-57.10%
National Review			NO ISSUE			20.75	17.75	16.91%
Rolling Stone	31-Jan	29.50	1-Feb	35.50	-16.90%	63.89	78.73	-18.85%
CATEGORY TOTAL		167.98		268.40	-37.41%	397.15	636.59	-37.61%

e=Publisher's estimates

WEEKLIES January 14, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	14-Jan	35.89	15-Jan	55.51	-35.34%	35.89	114.47	-68.65%
The Economist	5-Jan	27.00	6-Jan	42.00	-35.71%	27.00	42.00	-35.71%
Newsweek ^{E/X}	14-Jan	39.86	15-Jan	22.40	77.95%	39.86	48.66	-18.08%
The New Republic	14-Jan	4.84	15-Jan	5.49	-11.84%	4.84	10.19	-52.50%
Time ^{E/X}	14-Jan	23.73	15-Jan	56.78	-58.21%	23.73	94.09	-74.78%
US News & World Report	14-Jan	17.96	8-Jan	10.17	76.60%	17.96	10.17	76.60%
The Weekly Standard	21-Jan	9.16	22-Jan	9.81	-6.63%	14.82	17.29	-14.29%
Category Total		158.44		202.16	-21.63%	164.10	336.87	-51.29%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	14-Jan	16.37	15-Jan	23.23	-29.53%	36.07	61.07	-40.94%
Entertainment Weekly	11-Jan	24.29	12-Jan	31.67	-23.30%	43.10	53.66	-19.68%
Golf World	11-Jan	24.14	12-Jan	21.33	13.17%	24.14	21.33	13.17%
New York ^X	14-Jan	41.60	15-Jan	22.00	89.09%	95.30	104.10	-8.45%
People ^X	14-Jan	61.99	15-Jan	58.88	5.28%	61.99	103.25	-39.96%
The Sporting News	14-Jan	12.20	15-Jan	8.85	37.85%	19.53	12.93	51.04%
Sports Illustrated	14-Jan	26.03	15-Jan	26.41	-1.44%	52.09	52.41	-0.61%
The New Yorker	14-Jan	24.11	15-Jan	32.69	-26.25%	39.73	53.68	-25.99%
Time Out New York	9-Jan	51.00	10-Jan	62.13	-17.91%	93.88	111.69	-15.95%
TV Guide	12-Jan	45.40	13-Jan	60.79	-25.32%	74.21	115.97	-36.01%
US Weekly			NO ISSUE			24.33	21.67	12.28%
Category Total		327.13		347.98	-5.99%	564.37	711.76	-20.71%
SUNDAY MAGAZINES								
Parade	13-Jan	16.97	14-Jan	17.07	-0.59%	27.50	29.49	-6.75%
USA Weekend	13-Jan	17.86	14-Jan	18.03	-0.94%	26.73	28.30	-5.55%
Category Total		34.83		35.10	-0.77%	54.23	57.79	-6.16%
TOTALS		520.40		585.24	-11.08%	782.70	1,106.42	-29.26%

E=estimated page counts; X=2001 YTD Included an out-of-cycle issue



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Tracker	78
Rendez-View	72
Shipmates	65

Source: Nielsen NSS pocketpiece ranked on Viewers per thousand, Q-T-D through 11/25/01

Calendar

The Radio and Television Research Council will present a panel discussion, **"Anatomy of Cross-Platform Deals: A Euphemism for Cheap CPMs?"** Jan. 14 at the Yale Club in New York. Contact: Rosemarie Sharpe, 212-481-3038.

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

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

Cable and Telecommunications Association for Marketing will present the **2002 Research Conference** Jan. 27-30 at the Sheraton San Diego Hotel. Contact: 703-549-4200.

Magazine Publishers of America will present the **Henry Johnson Fisher Awards** Jan. 30 at the Waldorf-Astoria in New York. This year's honorees for lifetime achievement in the magazine business are *Playboy* founder and editor in chief Hugh Hefner and Rick Smith, chairman and editor in chief of *Newsweek*. Contact: 212-872-3755.

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

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

Inside Media

NEWS OF THE MARKET

CMT Launches Duets Series

MTV Networks' CMT: Country Music Television last night premiered *CMT Crossroads*, a monthly performance series that teams up country music stars with artists from other genres, including pop, rock and rhythm and blues. The January edition features Lucinda Williams and Elvis Costello; in February, *Crossroads* will pair Hank Williams Jr. with Kid Rock. The hour-long series is hosted by Stan Lynch, former drummer for Tom Petty and the Heartbreakers.

Arbitron Tweaks Race Methodology

Arbitron has made changes in how it tracks and collects information about the race, ethnicity and language preference of the people it contacts for its quarterly radio-audience surveys. Beginning with the Winter survey (Jan. 3 to March 27), Arbitron is asking about a household's race and ethnicity during the diary placement telephone call in all 210 markets. Previously, the company asked about race and ethnicity only in the 167 markets that receive special survey treatment for Hispanic and black respondents. The change was made in order to accommodate Arbitron's RADAR network radio service. In the 68 markets where Arbitron uses special survey treatments for Hispanics, it will collect information about the language preference, age and sex of household members during the diary placement call when the household identifies itself as Hispanic. Previously, language preference info was collected in diaries. By collecting this information at placement, Arbitron will have a larger sample of Hispanics for gauging language preference in a market and its effect on survey participation.

Parade Launches Kenyon Show on WINS

Parade magazine has launched a new hour-long entertainment program on New York's WINS-AM station. Hosted by Sandy Kenyon, the veteran WINS entertainment reporter who recently became a contributing editor for *Parade*, the daily morning show will offer entertainment reviews and news. Kenyon will also provide exclusive entertainment news and interviews for *Parade* RadioFax service affiliates.

Joyner Adds San Fran, Loses Dallas Affiliates

Tom Joyner, the most popular morning man in Urban radio, has gained one top-10 affiliate and lost another. His show launched last week on KISQ-FM in San Francisco, a Clear

Channel-owned Rhythm & Blues Oldies station. In Dallas, Joyner was dropped from Service Broadcasting's KRNB-FM after Service and syndicator ABC Radio Networks failed to reach an agreement. ABC is working on regaining clearance in Dallas. Joyner currently clears eight top-10 radio markets.

Fox Goes Wide for Super Bowl

Fox Sports, in a deal with RCA, a brand of Thomson multimedia, will televise Super Bowl XXXVI on Sunday, Feb. 3, in a 16:9 digital format that it has dubbed Fox Widescreen. From pregame show to sign-off, the entire Fox coverage of the Super Bowl will be aired in the wide-screen 480 progressive format. Thomson will provide the broadcast equipment for production of both the analog and digital broadcasts, including 12 cameras. Among them will be cameras available to do digital super-slow-motion replays, so viewers will get to see both real-time action and replays in high-definition. The digital broadcast will be available in some 41 percent of U.S. households via 18 Fox owned-and-affiliated stations.

Outdoor Life Gets Vuitton Cup Rights

Outdoor Life network has acquired the rights to the Louis Vuitton Cup, a challenger series to the America's Cup sailing competition. OLN will air 450 hours of the race between the October 2002 start, in Auckland, New Zealand, through its February 2003 finish. The Cup previously aired on ESPN. Ten teams from seven different countries will be participating, including three from the U.S.

Natural History Shoots For the Stars

Natural History is publishing an extra issue entitled "City of Stars: A New Yorker's Guide to the Cosmos," due out today. The edition will go to 100,000 of the magazine's New York metro-area subscribers and donors of the American Museum of Natural History, the magazine's publisher, with a limited number sold for \$5 at the museum. The issue, which will highlight great spots in New York from which to observe the stars, will be guest-edited by astrophysicist Neil deGrasse Tyson and Frederick P. Rose, director of the museum's Hayden Planetarium. *NH* limited sponsorship to six high-end companies, including Rolex, Mercedes-Benz and Dom Perignon. The 10-times-yearly title plans to make this special subscriber-only issue an annual. ■

Movers

CABLE TV

Danielle Gelber was named vp of original programming at Showtime Networks. Previously, she was senior vp of drama series programming at Fox.

MEDIA

Peter Kelr, former senior media buyer at Carat/ICG, has been named broadcast supervisor at Round2 Communications, a Los Angeles-based buying firm...**Scott Baradell** has been named vp of corporate communications for Belo Corp. He joins Belo from Brightpod, a wireless technology consulting firm, where he was co-founder and chief marketing officer.

RADIO

Rich Porter has been named senior vp and regional manager of Radio One's stations in Louisville, Ky., and in Dayton, Cincinnati and Columbus, Ohio. He will also serve as general manager for the Cincinnati stations, WIZF-FM and WDBZ-AM. He was most recently vp and market manager for Clear Channel's eight stations in Dayton. And **Howard Mazer** has been promoted from station manager to gm of WWIN-AM, WWIN-FM, WERQ-FM and WOLB-AM, Radio One's cluster in Baltimore...**Katey Byrne** has been promoted to vp of radio group sales for Clear Channel's southeast region, from general sales manager of the company's Atlanta stations.

MAGAZINES

Jon Chalton, former vp/associate publisher, has been named publisher of Vibe/Spin Ventures' *Spin*...*BusinessWeek*'s **Paul Maraviglia** has been upped to international advertising director from managing director Europe...**Jane Grenier** has been promoted from executive creative services director at Condé Nast's *Gourmet* to associate publisher/creative services.

NEWSPAPERS

Erich Linker Jr., who spent more than 20 years at *The New York Times* in advertising and marketing posts, was named senior vp of national sales for Newspapers First, the sales and marketing rep firm for newspapers. Linker replaces Jim Lyle, who recently retired. Most recently, Linker was senior vp of corporate development for Orb Inc. and executive vp of ad sales for Presspoint Inc.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

THE NEW YEAR always seems to usher in a fresh crop of rumors. One doozy making the rounds at Time Inc. has **Carol Wallace**, *People* managing editor for five years, packing it in by the end of '02. Wallace's next career move could be running the spa she recently opened in Scotland, where she owns a home. Nonsense, Wallace says. "[The spa] is something I've been thinking about doing for years, since I've always been a make-up and skin-care addict, so the tiny day spa in Aberfeldy is purely a hobby and a labor of love," she notes. "Believe me, [spa queen] Georgette Klinger has nothing to worry about." As for those rumors of Wallace's departure: "I've heard them, too," she says, adding, "I also heard I was dating George Clooney."...

Steve Harvey, Radio One's morning man on L.A. station KKB-TFM "The Beat" and star of the eponymously named WB prime-time sitcom, will lace up his tennies to carry the Olympic torch through Hollywood on Jan. 15. His run will begin at 7:30 p.m. and take him down Sunset Boulevard between Curson Avenue and Vista Street...News Corp. chairman **Rupert Murdoch** promises to write—to his employees, regularly, during the next 12 months. He said so in his recent, first-ever e-mail communiqué to all the employees in his vast media empire. The personal message thanked staffers for their efforts and contributions during difficult times and noted certain sacrifices and belt-tightening measures they'll all have to endure. Coincidentally, the same addressees have also been getting frequent e-mail updates about the Team News Corp. yacht, which will

keep right on sailing through troubled waters...The execs of *Biography* magazine are basking in the afterglow of hosting last week's National Board of Review film-awards gala.

Some 600 guests gathered at Central Park's Tavern on the Green to honor film-industry notables including Cate Blanchett, Halle Berry, Sir Ben Kingsley and Billy Bob Thornton.

Biography general manager/editor in chief **Paulette McLeod** opened the



Tavern trio: *Biography* execs McCluskey (c.) and McLeod with NBR presenter Kevin Bacon

event with warm remarks and introduced emcee Peter Riegert while publisher **Tom McCluskey** entertained clients stage-side...Among the 85 heroic subjects Joe McNally photographed for the "Faces of Ground Zero" exhibit, which opened at Vanderbilt Hall in Grand Central Station last week, were Tom Franklin, the photographer



Takin' his cue from Rudy: Levin

for *The (Bergen, N.J.) Record* who made the memorable picture of firemen raising the flag at Ground Zero; *Daily News* photographer David Handschuh, who nearly lost his life when the second tower collapsed; and Alex Smirnoff, director of telecommunications for the Empire State Building, who helped get a dozen TV stations back up and running by relocating their antennas to the midtown skyscraper. The exhibit, sponsored by *Time* magazine and Morgan Stanley, was a sobering reminder of the events of Sept. 11, but AOL **Time Warner's soon-retiring CEO, Gerald Levin**, kicked off the evening with a little levity. After introducing the exhibit, he nodded to guest speaker and freshly ex-New York City mayor Rudy Giuliani and said: "On a personal note, when it comes to this May, I'll be following Rudy into civilian life, and I'll count on him to blaze the trail to vocational reincarnation." ■



Carrying a torch: Harvey

Media Person

BY LEWIS GROSSBERGER



Why Live Without Fear?

IT TOOK MEDIA PERSON A WHILE TO GET AROUND TO *FEAR*

Factor, which is too bad because it turns out he rather enjoys watching people bob for apples in a water tank roiling with snakes. Why all the other critics have called this kind of stuff trashy, disgusting

and exploitive, Media Person has no idea.

Actually, Media Person has seen only half of one episode. Now an ordinary critic wouldn't dare analyze the show on such scant familiarity, but of course, Media Person is no ordinary critic. Much like the Gallup Poll, he can tell all he needs to know from a mere sliver of vital information. Don't forget, MP is the man who turned off the premiere of *Friends* after five minutes, snorting, "No one will sip this weak tea!"

Now he is here to predict that *Fear Factor* will be a big hit, and so keen is Media Person's insight that already his prophecy has come true. It is a big hit.

Sure, the snake segment would have been twice as much fun if the serpents had been poisonous, but MP figured some Nervous Nellie at network probably put the kibosh on that idea. Media Person sympathized with the snakes, which were just a harmless, nontoxic variety and not some deadly krait or puff adder that could protect itself against assault by an enormous gurgling human head with a red fruit clenched in its teeth, a sight guaranteed to give your average reptile hissing nightmares. Even so, it made for thrilling television and was in the tradition of such TV classics as *Truth or Consequences*, *Candid Camera* and *You Bet Your Life*, all of which involved tormenting hapless innocents.

Let's face it; we all enjoy seeing other people humiliated, and anyone who denies this is not cruel enough to survive long on this planet anyhow, so there is no need to pay him any mind.

The contestants on *Fear Factor* especially deserve humiliation, as they are imbeciles of

the first rank. They brag, express certainty that they will win, spew the inane clichés of the moment and frequently emit those annoying whooping noises that signify one is enthusiastic about something meaningless or that one has achieved something great, like fanging an apple out of a tank filled with harmless snakes.

In case you're wondering how the show's staff comes up with such crazy ideas, you can find out on the *Fear Factor* Web site, on which one of the staffers has written thusly:

"We were sitting around the *Fear Factor* offices one day kicking around some crazy ideas, when somebody asked, 'Would it be possible to have a person bob for apples in a tank filled with water snakes?' Most of our stunts usually start out with a simple question like that. Somebody might ask, 'Would

in which the staffers themselves sometimes test the stunts—would probably be even more fun to watch than the show as it exists now. Who better than those who dream up the torture to be subjected to it?

But Media Person recommends reading the Web site, anyway. There are sharp insights into such questions as the best way to cook sheep's eyes or figure out how many worms you need to fill a worm pit and why it's OK for contestants to eat beetles, as opposed to maggots. Also, you'll find the latest rejected ideas from viewers, such as eating cat feces, wearing a crawfish diaper and the classic "spend five minutes with my wife."

While watching the actual show, Media Person also saw a stunt in which contestants had to drive a car off the roof of a three-story building to see who could launch it the farthest. A gigantic pile of cardboard boxes cushioned the landing. Before takeoff, one contestant sat in the driver's seat repeating to herself, "Focus, focus," as though there were some really esoteric technique to master aside from

MP IS THE PERSON WHO TURNED OFF THE PREMIERE OF *FRIENDS* AFTER FIVE MINUTES, SNORTING, "NO ONE WILL SIP THIS WEAK TEA!"

it be safe to have somebody feed meat to a trained tiger?' Or, 'Would it be OK to eat live maggots?' The answer to both of those questions is no. And the reason we know the answers to such questions is because we do a helluva lot of research around here."

It was an answer that disappointed Media Person, because now he knew there was no chance of his seeing one of the obnoxious contestants killed or seriously injured. This considerably reduced the show's appeal for him.

It also made him think that the staff meetings, as well as the research sessions—

holding the wheel steady and stamping the accelerator down.

Media Person did not like this segment at all, as it not only appeared to be very safe for the helmeted, strapped-in moron contestants (indeed, they all emerged without a scratch) but even fun. He would have preferred that they simply be hurled off the roof by a gang of drug-crazed skinheads.

But the thing that scares Media Person is the thought that *Fear Factor* is being watched by repressive governments all over the world. If so, Amnesty International is about to enter its most challenging era. ■

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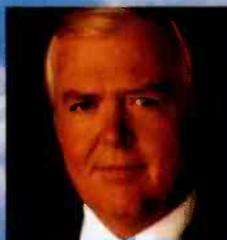
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