

# MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

August 13, 2001 \$3.95

## Kids Upfront Fizzles Out

Fewer dollars chase glut of inventory; 2002 will be worse **PAGE 4**

### SYNDICATION

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 Grim ad climate applies ratings pressures

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 Clear Channel's rivals question motivation

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**Mediaweek Magazine Monitor** **PAGE 25**



## Rate Hikes ...Now? **CPM**

The economy is in the tank. Magazine Publishers are strapped, so they're raising both CPMs and rate bases. The surprise: buyer ire is minimal

BY LISA GRANATSTEIN Page 25



### MARKET INDICATORS

**NATIONAL TV: QUIET**  
 Post-upfront business slowing as marketplace enters summer doldrums. Third- and fourth-quarter scatter are uncertain at best as economic crystal balls remain murky.

**NET CABLE: STEADY**  
 The upfront continues to drag on as midsize nets still try to hold the line at 10 percent CPM declines. Buyers keep the pressure on for sharper cuts. Kids upfront wrapping flat.

**SPOT TV: WEAK**  
 With domestic automotive continuing to cut back, stations across the country are suffering. Dallas and Denver are the exceptions. Once red hot, Atlanta is seeing some declines.

**RADIO: SLOW**  
 July demand was a little better than expected, but there are still plenty of awaits for August and September. National is still off by 15 to 20 percent.

**MAGAZINES: SOFT**  
 Corporate branding ads in political magazines, which were steady in the first half, are slowing to a crawl in third quarter as companies continue to tighten their marketing purse strings.

TERRY COLON

"A good heart is better than all the heads in the world."

- Edward Bulwer Lytton

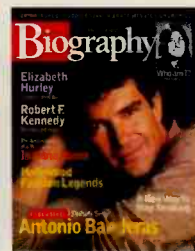
Nancy Lublin  
Founder, Dress for Success  
Card Shark/Biography Reader

Ahhh, substance. Finally, a magazine that dares to deliver the provocative without the petty. Result? Biography Magazine ad pages are up 15% for the first half of 2001. Sizzling? Yes. Sensationalist? No thanks. Call Tom McCluskey, VP/Associate Publisher 212.210.9053.

# Biography

MAGAZINE

QUALITY OF LIVES



# At Deadline

Laura K. Jones

AUG 14 2001

## Amazing Race Loads Up With Fujifilm Deal

In a deal worth approximately \$3 million, Fujifilm has signed on as an official sponsor of CBS' fall reality-adventure series *The Amazing Race*. The deal provides Fujifilm with exclusivity in imaging products and services on the show, which premieres Sept. 5 at 9 p.m. According to CBS network sales president Joe Abruzzese, the Fuji brand name will be incorporated into most of the show's print advertising, but there were no opportunities for product placement because the series had been filmed prior to Fuji's involvement. He said such opportunities may exist for *Amazing Race 2*, and he suggested that Fuji is first in line. "Fuji stepped up to the sponsorship of this show the way other advertisers looked at *Survivor*," Abruzzese said.

## Par Stations Sign With MMT

Viacom's Paramount Stations group, under the CBS Station Group umbrella, has signed with Cox-owned rep firm MMT to handle national sales for its 10 major-market stations, effective today. Though executives would not divulge the deal's value, Jack Oken, president of MMT, characterized it as "significant." Stations including UPN affiliates WUPA in Atlanta, KTXH in Houston, and KSTW in Seattle had been previously represented by Katz's Millennium sales group. Landing Paramount represents a second coup for Cox's rep-firm business (including TeleRep and HRP). Emmis recently signed its stations up with all three.

## Gannett Switches 2 Station GMs

Gannett Broadcasting last week replaced general managers at two major-market outlets. Dick Reingold resigned from his post as president/gm of CBS affiliate WUSA in Washington, after a three-year tenure in which he was unable to reverse a downward ratings spiral. He is being replaced by Ardyth "Ardy" Diercks, a career Gannett executive, who will continue to oversee stations in Greensboro, N.C.; Little Rock, Ark.; Macon, Ga.; and Columbia, S.C. Gannett also named Sam Rosenwasser president/gm at its Tampa, Fla., CBS affiliate, WTSP. The former president/gm of Gannett's Sacramento, Calif., ABC affiliate, KXTV, Rosenwasser replaces Noreen Parker, whose future at the company has not been determined.

## Time Personal Finance Unit Buys Sub Lists

Time Inc.'s Personal Finance Magazine Group, which publishes *Money* and *Mutual Funds*, acquired the subscription lists of the defunct *Your Money* and *Consumers Digest* last week. *Consumers Digest's* 700,000 subscribers and *Your Money's* 270,000 subscribers will begin receiving either *Money* or *Mutual*

*Funds* later this month. The company will deliver a bonus circulation in the fourth quarter of 400,000 for *Money* and 175,000 for *Mutual Funds*. The price of the list was not disclosed.

## Ovitz's ATG Cuts Staff By Nearly Half

Artists Television Group, Michael Ovitz' TV production company, laid off 18 of its 38 employees last week. ATG also has been searching for financial partners to offset mounting debts from production deficits. None of the shows produced by ATG in its first season were renewed. This fall, ATG is coproducing CBS' *The Ellen Show* and the WB's reality series *Lost in the USA*, and it has two midseason entries for the WB.

## G+J USA Shuffles Management

Dan Brewster, CEO of G+J USA, announced several management changes last week, including the consolidation of strategic planning under Dan Rubin, who was promoted to senior vp, business development and strategic planning, from vp, new business development. Also, Cindy Spengler, who has been serving as a senior adviser to the company, has been named chief marketing officer; and Peg Farrell, publisher of *Family Circle*, has been named senior vp. Richard Skeen, former executive vp of sales and marketing at Inside.com, has been named to the new post of associate publisher of advertising at G+J's YM.

**Addenda:** *Maxim's* J.P. Kyrillos has been upped from ad director to associate publisher, filling a position vacant since Carolyn Kremins was promoted to group publisher in 2000... *People* on Oct. 17 will send its 750,000 subscribers an extra "behind the scenes of *People*" issue that will be limited to 20 pages of advertising. *People* is also considering raising its cover price to \$3.29 from \$2.99... **Mark Hoffman**, vp/managing editor of business news for CNBC, has been named president/gm of WWIT, NBC's Hartford, Conn., TV outlet... WBCN-FM, an Infinity outlet in Boston, put syndicated show *Opie & Anthony* back on the air

Aug. 7, more than two years after the duo pulled an on-air hoax involving the mayor of Boston... Tribune Entertainment's syndicated action hour *Mutant X* will continue production now that a New York Federal Court denied Fox's efforts to stop the show... Emmis Publishing named Alan Klein, vp of HookMedia, president of Los Angeles magazine, effective Oct. 1.

## The End of Summer For Mediaweek

Mediaweek will not publish an issue on Aug. 20. The next issue comes out on Aug. 27.

## Inside



Arbitron's Steve Morris stands by the company's new database for clients Page 6

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## Radio Ads Fall in 2nd Qtr; No '01 Recovery Expected

Radio advertising revenue hit bottom in the second quarter, sliding 8 percent, compared to a first-quarter decline of 7 percent, according to industry estimates released last week by the Radio Advertising Bureau.

Local revenue dropped 4 percent in the second quarter, compared to a 3 percent decrease in the first quarter, while national advertising dipped 21 percent, compared to a 20 percent first-quarter drop. Year-to-date radio is down by 8 percent, with local down by 4 percent and national down by 21 percent. Showing only slight improvement, June revenue dipped 8 percent, compared to a 9 percent decrease in May and April. Local advertising was slightly better in June, down 4 percent, compared to a 5 percent drop in May. National, down 20 percent, had been down 22 percent in May.

Despite the uptick in June, recovery is nowhere in sight. "June illustrates little, if any, business improvement," noted Bill Meyers, an analyst with Lehman Brothers, who added that the tough comparisons with last year's growth "create the illusion of ad acceleration." Radio groups such as Clear Channel, Entercom, Hispanic Broadcasting, and Radio One have revised downward earnings for the third quarter and expressed uncertainty for the fourth.

A recently released Merrill Lynch report on radio is forecasting a 1 to 4 percent decrease in the third quarter, followed by low single-digit growth in the fourth quarter. —Katy Bachman

## Hughes Courtship Heats Up as EchoStar Gets Boost

EchoStar Communications Corp.'s \$32 billion hostile run at DirecTV parent company Hughes Electronics last Monday got complicated by the end of the week as a backer stepped forward and at least one Hughes shareholder sued to make sure the company considered all offers.

EchoStar chairman Charlie Ergen made the unsolicited offer after Rupert Murdoch's News Corp. was closing in on completing a year. (continued on page 6)

# Kids Anticlimax: Upfront is a Dud

## Inventory glut and scarcity of ad dollars nick sellers in the noggin

**THE MARKETPLACE** By Megan Larson



PHOTOQUEST

**T**he kids upfront TV marketplace, which opened with a thud last February, finally wrapped last week with buyers eschewing excess commercial inventory and sellers trying to put a positive spin on mostly negative numbers. Of the major players, only the fast-growing and relatively inexpensive Cartoon Network increased its dollar volume over last year, according to traditional kids media buyers, and, in aggregate, the marketplace fell 5 to 10 percent below last year's estimated take of \$700-\$750 million.

It was the antithesis of the go-go kids markets of the mid-'90s, when inventory was snapped up and the market was done in a few days. This year's market, like last year's, was marked by too few dollars chasing too many rating points. But the miasma was exacerbated by continued advertiser consolidation and the miserable condition of the ad marketplace.

"Fundamentally, the upfront has become less important because more marketers are buying kids [inventory] 52 weeks a year," said Bill Morningstar, president of ad sales for The WB, who oversaw Kids WB inventory. Maybe so, said one buyer who would not speak for attribution, but "there is not enough money. The supply needs to shrink."

There is some disagreement as to whether

market leader Nickelodeon grew its dollar volume this year. One major kids buyer, who would also not speak for attribution, quipped, "There is not a chance in hell that Nickelodeon's dollars were up," adding that combined the agency's clients spent \$12 million less on Nickelodeon than last season.

Sue Danaher, Nickelodeon's executive vp/general sales manager, agreed that traditional kids categories are soft but said efforts in the last year to expand the advertiser pool beyond the usual suspects has, contrary to kids buyers'

reports, helped the net increase its share of dollars slightly over last year. "The kids marketplace is reshaping itself," said Danaher. "We know the traditional kids market is soft, which is why we are going after other advertisers."

Still, CPMs were down 2 to 5 percent. Nick, which still controls between 35 and 40 percent of the kids advertising marketplace, took in about \$275-\$300 million this year, according to several sources who would not put their names behind their estimates. Danaher said the net brought in some 40 new clients this year, including Levi's, Trident, Kmart, Baskin-Robbins, 7-Eleven, Welch's and Osh-Kosh in addition to multiyear deals with Ford, Gateway and Embassy Suites.

Kids WB and Cartoon Network, both owned by AOL Time Warner, sold together this year for the first time, which both parties agreed brought in new advertisers and maintained, or in some cases grew, share of business. "We each had client relationships that we introduced to one another," said Karl Kuechenmeister, Cartoon's senior vp of sales. Though Cartoon's average CPM was flat, it increased revenue over last year, taking in an estimated \$150 million for the upfront this year and growing market share to almost 23 percent. Kids WB grabbed 12 percent of the market this year on flat CPMs. Revenue was down slightly,

Morningstar said, which he attributed to selling 14 fewer hours a week in inventory this year. (The WB gave back an hour of weekday a.m. kids programming to affiliates.)

Kids viewers have largely flocked to cable—mostly Cartoon and Nick—but because broadcast has fewer kids ratings points to sell, it was tighter than cable, and networks were largely able to keep CPMs stable, buyers said. Though ratings declined this year, ABC/Disney—which sells the “One Saturday Morning” block on ABC, Disney kids syndication arm (called “One Too”) and cable net Toon Disney—maintained CPMs and revenue from last year, taking between 9 percent and 12 percent of the market’s total dollars, marketplace participants said.

Much to the consternation of media buyers, Discovery is adding more gross rating points to the glutted market with its digital network Discovery Kids. The news of more kids product from Discovery had buyers groaning that the network has for years been pushing kids programming on The Discovery Channel but has been unsuccessful because it was too information driven. “We realize that trying to drive a kids audience in the middle of adult programming is not the way to engage kids, and that if we are going to step out there with this, we have to do it in a way that is entertaining” said Marjorie Kaplan, senior vp, Discovery Kids programming and product. Discovery Kids has several projects in development that better fit the kids mold of programming, she said, including two projects with *Alex Mack* creator Tom Lynch and another show from Decode, the producers of Fox Family’s *Anaconda*. Discovery Kids, now available in about 15 million homes, hopes to grow to 30 million by 2005, said Lori McFarling, senior vp of distribution and marketing strategy, Discovery Networks.

Fox Family Channel was hurt this year by the fact that the network was up for sale throughout most of its upfront negotiations (Disney bought the network last month and will rename it ABC Family). According to buyers, Fox Family garnered about \$15 million for its non-adult targeted dayparts, down from approximately \$25-\$30 million last year. However, Fox Family Worldwide’s executive vp of sales Barbara Bekkedahl contested the number, though she agreed that CPMs were flat and revenue was down due to ratings erosion. ■



Morningstar: Kids WB sold less inventory.

ERIC LEBOWITZ/THE WB

## Bracing For the Fall

With low ratings and soft ad dollars, the body count could be high this season

**SYNDICATION** By Daniel Frankel

**A**lready suffering from low ratings and a high mortality for freshman first-run programs in recent years, syndicators face their most perilous new season, having just wrapped the softest upfront marketplace in a decade. The premieres begin today, with Buena Vista Television’s *Iyanla*, the first of about a dozen new first-run series launching this fall.

“The failure rate is always high in daytime, and now you’re throwing in a weak ad market on top of it,” lamented Dick Askin, president of Tribune Entertainment, speaking at a recent company press conference. Tribune will premiere a new strip, *Talk or Walk*, into daytime syndication on Sept. 17.

“Production costs are going up, and syndicators are losing [audience] share across the board—the soft ad market makes it just that much harder to launch a show,” added David Lyle, president of entertainment, Pearson Television North America, which premieres its new game strip, *Card Sharks*, on Sept. 17.

Decreased barter revenue is having the greatest impact on new shows, since syndie buyers this upfront have had the leverage to purchase inventory in sought-after programs without also having to buy into new and unproven series, according to John Rash, senior vp/director, broadcast negotiations, Campbell Mithun.

With many new programs deficit-financed their first season, there’s even greater pressure for these series to perform well out of the gate. “It’s simple math: If your CPMs are 20 percent less than what you originally projected them to be, then you’ll need a 20 percent higher rating to make up for it,” said Ira Bernstein, president of worldwide distribution for Lions Gate TV, which launches *Tracker*, a new action hour, the weekend of Oct. 15.

In daytime—where, outside of court shows, few syndicated programs have survived for long in recent years—four new talk-oriented strips will try to hit it big: *Iyanla*, *Talk or Walk*, King World Productions’ *Ananda* and Studios USA’s *Crossing Over With John Edward*. For these programs, barter revenue is particularly scarce, since a large portion of ad dollars traditionally budgeted for daytime syndication were diverted into discounted broadcast-network CPMs earlier this summer.

“The [daytime] shows launching this year



Buena Vista believes *Iyanla*, hosted by Iyanla Vanzant (l.), will fare better than most this year.

are probably in a bit more jeopardy,” said Tribune’s Askin. “It’s just a tough time we have to get through.”

Janice Marinelli, president of Buena Vista, differentiated her company’s offerings from the rest of the pack. Marinelli asserts that *Iyanla* will be minimally impacted by the soft ad market, since the show was sold to stations with “good cash licensing fees” in addition to a portion of the national advertising inventory.

The scenario is a bit different for syndicators of new first-run weekly hours, which are typically sold domestically on all-barter terms. Neil Dunn, executive producer of *The Secret Adventures of Jules Verne*, which debuts the weekend of Sept. 17 and is distributed domestically by Promark Television, estimated that his show will need at least a 2.4 national ratings average during its first season to justify a renewal. “We probably would have been able to make a go of it at around a 2.0 if it weren’t for the current barter climate,” explained Dunn. And while in most cases first-season production budgets were set long before upfront revenue was determined, several production execs admit there’s already pressure to cut costs on new series. For example, Dunn said the 26 first-season episodes of *Jules Verne*—which were actually shot several years ago—would have a greatly reduced production quality if produced now.

“I’d hate to be shooting only our sixth or seventh episode given the current ad-sales climate,” he said. ■

long quest to add DirecTV to his Sky-Global satellite business. Most industry observers believe Ergen's bid for Hughes is a long shot and that Murdoch will eventually win control of DirecTV, but they also think Ergen wants to slow that process down. Ergen has firmly denied the allegation. He would also face antitrust concerns from lawmakers by merging DirecTV's 10 million subscribers with his 6 million-plus customers.

EchoStar last week did get some help in the form of backing from Swiss pay-television decoder-box manufacturer Kudelski. Other funds might come from Verizon, BellSouth and SBC Communications. He can also thank Hughes shareholder Debbie Wuzel, who last week sued Hughes to hold an open auction that would weigh the EchoStar offer. The News Corp. bid was the only one being formally considered. —Jim Cooper

## Atlanta Leapfrogs Detroit in Nielsen Market Rankings

Based on data from the 2000 Census, Nielsen Media Research has reformat- ted its listing of the nation's 210 media markets, which will go into effect this September.

With 133,430 new TV-viewing homes in its DMA, Atlanta has moved up a notch to become the nation's ninth-largest TV market, replacing Detroit, which dropped to No. 10 (even after adding 5,000 new homes). Miami has moved up to No. 15 from 16 (thanks to 81,000 new homes), while Orlando, Fla., joined the top 20, replacing Pittsburgh as the 20th-largest TV market.

Orlando, the nation's No. 1 tourist destination, has been on a growth spurt in recent years, having added an additional 56,000 TV-viewing homes to its DMA. And Indianapolis, which added 39,000 new homes, cracked the top 25, replacing San Diego (which lost 20,000 homes). Other big winners include West Palm Beach, Fla. (which moved up to 40 from 43); Greensboro, N.C. (which moved up to 44 from 47); and Austin, Texas (which moved up to 54 from 58). Nielsen is scheduled to release more detailed demographic information later this year or early next year. —Jeremy Murphy

# Rethinking the Racial Divide

## Fox and ABC hope African American-focused sitcoms will span all audiences

**NETWORK TV** By Alan James Frutkin

**N**ot since *The Cosby Show* have broadcasters hit the top-ten list with an African American comedy. Whether that can change this fall remains to be seen. But two of the strongest contenders in at least several seasons are ABC's *My Wife and Kids* and Fox's *The Bernie Mac Show*.

They couldn't be more different from each other. When ABC launched *My Wife and Kids* this past spring, advertisers began referring to the family comedy, starring Damon Wayans, as the "new" *Cosby Show*.

*The Bernie Mac Show*, on the other hand, might be called the "anti-Cosby." The single-camera series, set to launch Nov. 7, is loosely based on Mac's ultrablue stand-up comedy routine. When Mac's sister checks herself into rehab, he assumes responsibility for raising her three kids.

Despite Mac's often comic lack of parenting skills, Fox entertainment president Gail Berman said the series isn't all that different from NBC's *Cosby*. "At the center of the show is a man who has these children's best interests at heart," she said.

Most advertisers agree that the show's comic edge is consistent with the Fox brand. But with Mac's riffs on such subjects as the benefits of corporal punish-

ment, some buyers suggested that it might be too edgy. In its report for the upcoming season, Optimedia placed *The Bernie Mac Show* on its "miss" list. "Personally, I think the show is hilarious," said Kris Magel, manager of national broadcast for Optimedia International USA. "But I'm not sure the rest of America will think the same way."

If TV observers wonder if there is a non-black audience for series that feature African American casts, then the success of *My Wife and Kids* has proven the case affirmatively. The series averaged a 7.5 household rating for the second quarter; 26 percent of those households were African American homes, whereas 71 percent were white. Don Reo, co-creator and executive producer of *My Wife and Kids*, said the show's success has less to do with color than with its star and its choice Wednesday 8 p.m. time slot.

Ultimately, *The Bernie Mac Show*'s Wednesday 9:30 p.m. time slot may be a tougher obstacle to its success in attracting viewers than its offbeat humor. Its lead-in, *Titus*, is an unproven anchor, and, more importantly, both shows compete against NBC's *The West Wing* and CBS' *The Amazing Race*. "It will be challenging," Berman said. ■



*The Bernie Mac Show* is set to premiere on Fox on November 17.

# Arbitron Faces Tough Talk

## Radio execs ask if new database was created for Clear Channel's benefit

**RESEARCH** By Katy Bachman

**I**n the aftermath of its contract settlement with Clear Channel Communications last week, Arbitron's move to develop a new service that allows shares to be aggregated across markets by county—a beneficial move for the radio behemoth—has rival broadcasters accusing the ratings company of caving to pressure. Clear Channel, the nation's largest radio group with 1,200 radio stations, represents 22 percent of Arbitron's annual revenue.

"I would hope that Arbitron hasn't committed to something that helped them close a particular contract and that may have far-reaching implications for the industry, without industry input," said David Pearlman, COO of Infinity Broadcasting, a Viacom unit.

"We wouldn't have done this if we didn't believe this was good for the entire radio industry," responded Steve Morris, president of Arbitron. While Morris admitted that Clear

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Channel provided the "impetus to pursue the product at this time," the company has been doing custom aggregations on a smaller scale for its clients since 1998.

Clear Channel, seeking a way to leverage its vast station holdings across markets to match an advertiser's trading areas, wasted no time extolling the benefits of the new service, due out in Spring 2002. "We were determined to find a way to bring the Arbitron reporting system more in line with today's consolidated radio environment," said Randy Michaels, CEO for CC radio.

Agencies, especially those that represent retailers and franchises, agree. "It could enhance the current service," said Karen Agresti, senior vp and director of local buying for Hill, Holliday, Connors, Cosmopolos. Agresti, who buys for Dunkin' Donuts, TJ Maxx and Marshalls, often has to use other, less flexible services to get data for stations outside existing market definitions.

Some broadcasters fear that Clear Channel's ability to show a share number for a station that reaches across multiple markets—such as

WLW-AM in Cincinnati—will muscle smaller stations off a regional buy. But agencies say it could go both ways. "It gives [CC] an edge with specific stations, but if you have an advertiser doing price points in specific markets, it could work the opposite," said Pete Stassi, senior vp and director of local broadcast for BBDO.

Whether the ability to crunch ratings across markets will change how radio is bought and sold remains uncertain. "One of the major obstacles advertisers have about buying radio is that it's too complicated to buy. Different sales organizations will be presenting to the same client different geographies," said Pearlman, who added, "Geography is a currency as much as the ratings."

Clear Channel last week also lost John Fulham, a former AMFM exec and senior vp of Clear Channel, who resigned after he was passed over for the No. 2 spot in favor of another senior vp, John Hogan. A longtime friend of Michaels, Hogan was promoted to president/COO of the radio division, reporting to Michaels. Hogan replaced Kenny O'Keefe, a former AMFM exec who departed in June. ■

## VNU Reorganizes Mags

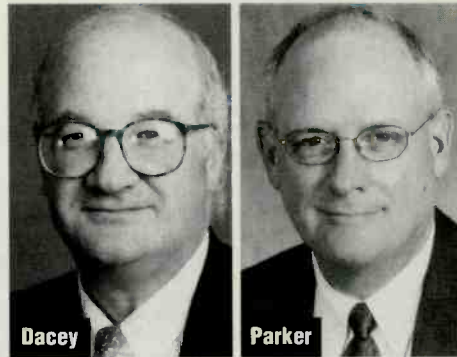
Titles split into three new divisions; Dacey and Parker are promoted

**NEWS ABOUT US** By Jeremy Murphy

**V**NU Inc., parent company of *Media-week*, has reorganized its VNU Business Publications USA unit into three new divisions. The new divisions, announced by Michael Marchesano, president/CEO of VNU Business Media, include the Marketing/Media and Retail division, which includes the Adweek Magazines group; the Travel, Performance, Real Estate/Design and Food Service division; and the Entertainment division.

Mark Dacey, formerly president of Adweek Magazines, has been promoted to president of the Marketing/Media and Retail division and executive vp of VNU Business Publications. In addition to Adweek Magazines, Dacey will now oversee *Sales and Marketing Management*, *Convenience Store News*, *Progressive Grocer* and *Gourmet Retailer*, as well as several other titles. Michael Parker, formerly executive vp/group publisher of Adweek Magazines, was named president of the Marketing/Media component of the new division, reporting to Dacey.

"We plan to take better advantage of some of the markets included in the division," said Dacey. "The retail group brings a number of exciting titles into our division and will en-



hance our ability to serve readers and advertisers in new ways."

Rich O'Connor, formerly president/Travel & Performance Group at VNU's Bill Communications, was named president of the Travel, Performance, Real Estate/Design and Food Service group and an executive vp of VNU Business Publications. Marchesano will serve as acting president of the Entertainment unit. Howard Lander, recently named COO, VNU Business Media, continues as president of the Music Group. And Bob Dowling, editor in chief/publisher of *The Hollywood Reporter*, continues as president of the Film Group. ■

# MEDIAWEEK

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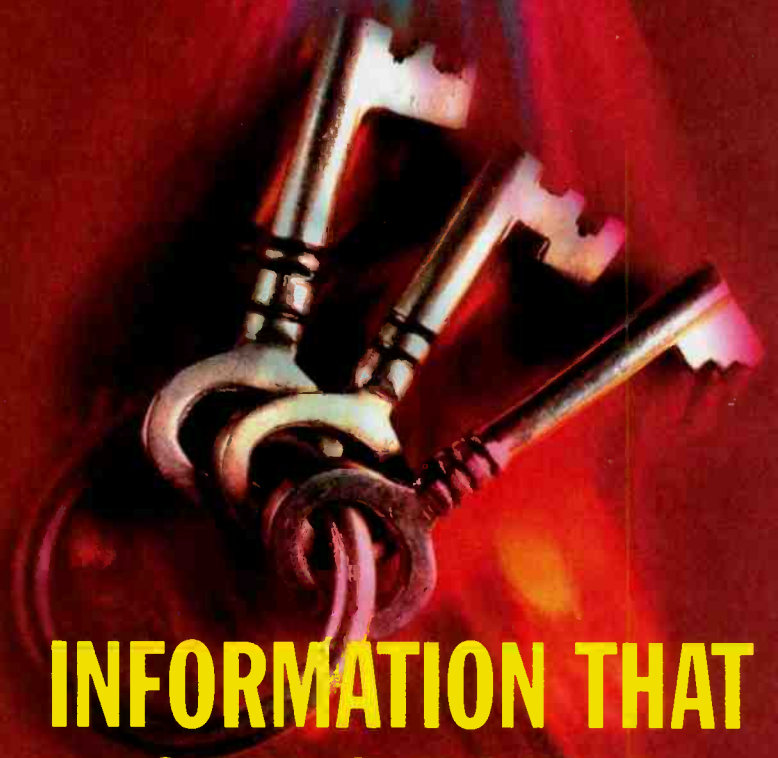
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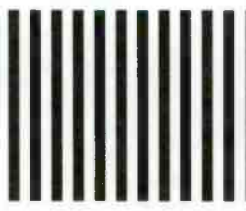
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# Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

## BOSTON TV STATIONS

# Bean Town Affiliates Continue Talent Duel

BY JEREMY MURPHY

A high-stakes personality war between two of Boston's biggest TV stations—Sunbeam-owned NBC affiliate WHDH and CBS' owned-and-operated WBZ—continued to intensify last week.

CBS and UPN owner Viacom, which has a duopoly in the market, has hired Mish Michaels, the former weekend meteorologist for WHDH, as a member of its weather team. This comes just weeks after the duopoly signed Kim Carrigan, the former lead anchor of WHDH, to do newscasts for WBZ and sister station WSBK, a UPN affiliate.

The hiring of the two anchors is just the latest in a series of defections of WHDH talent to WBZ. Over the last few years, more than a dozen staffers—including research director Cheryl Garthwait—have bailed on the top-rated station for the number-three ranked WBZ.

Carrigan will begin anchoring a 5 p.m. newscast on WBZ and a 7 p.m. newscast for WSBK starting Sept. 5, while Michaels could start appearing on WBZ as early as this week.

"You take advantage of things that become available to you," said Ed Goldman, general manager/vp of WBZ and WSBK. "We felt it was an unusual opportunity to get people with that kind of recognition and credibility."

And they're already tapping the talent. The stations plan to use their duopoly arrangement to cross-promote each other's programming (including both of Carrigan's newscasts), giving WBZ and WSBK double the exposure in the fifth-largest market.

Media buyers say the move will likely bode well for the two Viacom stations. "It's the reason consolidation is the greatest thing around," said Karen Agresti, senior vp/director of local buying at Hill, Holiday, Connors, Cosmopolos. And starting with Carrigan is a smart move, Agresti said. "She's a well known commodity in the market. Why wouldn't



■ Former WHDH lead anchor Carrigan (left) is now on-air for rivals WBZ and WSBK. ■ WHDH has tapped veteran reporter Bandini to replace Carrigan, who was let go in April.

Viacom go after her?"

With their 11 p.m. ratings lead narrowing, WHDH executives are putting together a battle plan of their own. "We're investing more than ever before in our news product," said Mike Carson, vp/gm of WHDH. The station, which did not renew Carrigan's contract last April, has named reporter Caterina Bandini, a five-year veteran, to be its new lead anchor (Bandini started July 25). It also recently brought in Ed Kozlowski, a former news director of KGO, ABC's San Francisco O&O, to freshen up the station's news and graphic presentation.

## RADIO STATIONS · CABLE

# Jones Goes Cross Country with Outlets

BY KATY BACHMAN

Jones Media Networks, owner of the Great American Country cable channel and several syndicated radio shows

through Jones Radio Networks, is reconfiguring its Country-themed content in order to maximize cross-platform synergies in a soft ad market. Jones' moves leverage three Country personalities, Dallas Turner, Bill Cody and John Hendricks, on both its cable and radio outlets.

"It's a true cross-platform sale. We're not just throwing together assets to create a sales package," said Gary Schonfeld, president of MediaAmerica, the national sales arm of JMN.

In addition to GAC, which reaches 16 million subscribers, and Jones' syndicated radio programming, JRN syndicates three 24-hour cable formats and operates a Web site (Countrystars.com). "We program more Country music than anything else," noted Edie Hilliard, vp and COO of JRN. "It makes sense to run with our strength," she added.

Bill Cody, a regular host of TNN's *Opry Backstage* and a morning personality on Gaylord Broadcasting's WSM-FM in Nashville, debuts a new Saturday-night radio show called

*Classic Country Weekend* on Sept. 1. He will also host a daily companion video show on cable, *GAC Classic*. Cody's weekend radio show, which airs 7 p.m. to midnight, replaces *Dallas Live From Nashville*, hosted by Dallas Turner, the host of *Country Request Live* on the GAC cable channel.

Turner will be back on radio Sept. 1 as host of a new four-hour country countdown show called *Great American Country Weekly Hit Countdown*. As a result, Jones will discontinue syndication of *The Crook and Chase Country Countdown*, hosted by Lorianne Crook and Charlie Chase. While the show was successful, airing on more than 450 radio stations, JRN's Hilliard said the hosts' schedules prevented any crossover to the cable channel.

Filling a programming void in overnights, Jones tapped GAC's *Behind the Scenes* host John Hendricks for a new late-night gig. His yet-to-be-named daily radio show will premiere Aug. 20 and air from midnight to 6 a.m. following Jones' daily 7 p.m.-to-midnight show, *Lia at Knight*, which airs on more than 150 radio stations across the country.



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Great Generation

# Market Profile

## RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 4 FM	28.8	\$24.2	44.7%
Cox Radio	4 FM	18.9	\$13.2	24.4%
Radio One	3 FM	25.7	\$11.8	21.8%
MainQuad Communications	1 FM	2.1	\$0.65	1.2%

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

to sort through.

Several parties filed applications to buy channel 63, a commercial station in Richmond. However, the FCC froze any new analog station permits for channels 60 to 69, which it is reserving for future wireless telecommunications. Two parties have also applied to the FCC to use noncommercial channel 52 in Courtland, Va. Acme wants to negotiate a deal to move channel 52 in Courtland to channel 63 in Richmond. Meanwhile, Hampton, Va.-based Lockwood Broadcasting, owner of Richmond's UPN affiliate, WUPV, has filed a competing petition to use channel 52. WUPV, now at channel 65, will have to vacate its current channel allotment before the government holds auctions for channels 60 to 69. No time frame has been given for an FCC decision.

Lockwood's overtures to add WB programming to its lineup have been rejected. Still, there's no question that with the Richmond-Petersburg market being about 30 percent African American (African Americans make up about 57 percent of the city of Richmond's population), as well as being a young-skewing market, a primary WB affiliate in the market would mean increased competition for the ethnic and younger audiences that now tune in to UPN programming on WUPV.

For now, WUPV, which launched in 1997 as a WB affiliate and later switched to UPN, is "beating the Fox affiliate in every half hour between 5 [p.m.] and 8 p.m.," says gm Gerald Walsh. WUPV double-runs *Martin* from 5 to 6 p.m., followed by *Judge Mathis* and *Divorce Court*. These shows compete with *Spin City*, *3rd Rock from the Sun*, *The Simpsons*, *Seinfeld* and *Drew Carey*. Walsh also believes WUPV should do well when it picks up the *Steve Harvey Show* in syndication this fall. The show, which has never been seen in the market, will be double-run at 5 p.m. and 10 p.m. Walsh also believes "there is room for another 10 p.m. news"; the station is considering launching a half-hour newscast during the hour.

WRIC is typically the second-ranked news outlet in the market. Its 6 p.m. news doubled

WTVR's demos across the board, says Tom Best, WRIC president/gm, but its late news has been hurt by weak ABC prime-time leads. During the May sweeps, the station introduced what it called "Pump it Up Fridays," where it features performances by local bands, chefs preparing meals and other stunts, all broadcast from its parking lot. The station may make it a regular feature, Best says.

However, the station does not carry local news at 5 p.m. Instead, it is in the second year of a three-year deal to carry *Jerry Springer*. While *Springer*'s ratings have been sliding precipitously, Best believes they have stabilized. Putting *Maury* in at 4 p.m. has proved a strong move. "Maury is doing spectacularly," he says. "It started out strong in its first book. Maury did solid 3s and beat *Montel* [on WTVR] and finished a point behind *Oprah* [on WWBT] in the female demos in May."

WRIC will welcome yet another talk show this fall, adding the new syndicated show *Ananda* at 11 a.m., replacing mixed programming that was added to fill space vacated by the failed *Dr. Laura*.

Richmond-Petersburg's cable television landscape has undergone its share of changes

in the last year. Thanks to its purchase of MediaOne, AT&T picked up roughly 130,000 MediaOne subscribers in the city of Richmond and its surrounding counties. The other area operator is Comcast, which serves about 70,000 customers in Chesterfield County.

In daily newspapers, Media General's *Richmond Times-Dispatch* is the largest daily in the market, with a daily circulation of 194,625 and a Sunday circulation of 230,299. The paper's daily circulation declined 2.7 percent for the six months ended in March compared to the same period a year ago. Its Sunday circ slid 1.1 percent in the same period.

Back in 1992, the *Times-Dispatch* merged with the *Richmond News Leader*. Following the merger, the paper instituted a number of changes, including hiring its first ombudsman, a full-time travel writer, a two-person investigative team (that has since been expanded to three) and opening news bureaus in Roanoke and Alexandria.

Last year—in addition to celebrating its 150th anniversary, for which the paper published a special section—the *Times-Dispatch* wrapped up a massive \$35 million building renovation, with its new entrance facing the new Media General headquarters. The paper also gave itself a fresh look, with each section front getting a redesign, the incorporation of new body type, and a switch to a five-column layout on most pages without ads, instead of six, to accommodate the narrower web width. New printing presses, which were built in 1992, were retrofitted.

In mid-March of this year, the *T-D*, which has a working relationship with WWBT, increased its focus on local news, rolling out

## NIelsen RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WWBT	8.9	27
	CBS	WTVR	4.3	13
5:30-6 p.m.	NBC	WWBT	9.9	28
	CBS	WTVR	4.2	12
6-6:30 p.m.	NBC	WWBT	14.7	32
	ABC	WRIC	7.3	16
	CBS	WTVR	6.2	14

### Late News

Time	Network	Station	Rating	Share
10-11 p.m.	Fox	WRLH	4.5	9
11-11:30 p.m.	NBC	WWBT	9.5	29
	ABC	WRIC	5.0	15
	CBS	WTVR	4.7	14

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



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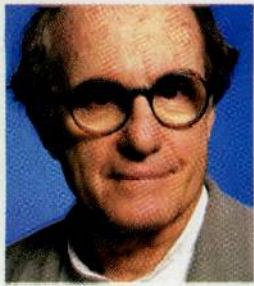
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## THE BLUNT PENCIL

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## The TV Networks' Secret Weapon

### It's print planning that keeps them looking so good

It's prominently posted on the MPA Web site. The headline reads "Magazines Have the Advantage Over TV." This line, taken from an annual FCB report on whose is bigger, TV's or Magazines', has been a thorn in the Networks' collective paw for years. Magazines always win.

This year, CBS has complained about the unfairness of the comparison. And, while I hate to admit it, CBS has a point. I personally like the FCB analysis. It reminds advertisers there are options. And many magazines do have bigger numbers than hit TV shows, but those magazine numbers badly exaggerate what the advertiser gets.

In the past, big magazine numbers have not been an issue. Print isn't planned that way. The unit is insertions, not target points. So more attention is paid to the flow chart than to the actual impression-weight delivered. The readership numbers are used more for selecting magazines, where absolute levels are less important than how well competing titles do.

But as we focus on media-mix and begin to plan print by target points and reach, readership data will influence which media we use and how we use them, though not in the cozy way publishers assume. Print's big audiences and low CPMs will ultimately hurt the medium.

It's not that strange. The advertiser's goal is most often a sales response. If magazine readers (as measured) are less likely to be exposed to the average ad than TV viewers (as measured), then the lower CPMs produced by high readership estimates are counterproductive (The FCB report shows it at \$11 for magazines, \$27 for TV). Advertisers will simply accept the illusion of more weight for less money and run inadequate magazine schedules.

Then when the choice is "TV or print?," magazines will lose based on brand experience. Too low CPMs will encourage brands to run ineffective print plans, which will produce little response.

Think about it. Planners work with counts of persons seeing the TV program or reading the magazine issue (vehicle exposure). The more relevant number is persons seeing the average ad (advertising exposure). Large differences in the probability of a reader versus a viewer seeing the average ad make audience and CPM comparisons misleading. And I think that's what happens, TV versus print.

Television's average-minute exposure is a reasonable substitute for advertising exposure because the average-minute audience and the average-commercial audience are similar in size (although a buyer might want to reduce it some for those persons who leave the room and don't log out on the people meter).

Print's average-issue audience is not a reasonable sub-

stitute for average-ad audience because many claimed readers do not page through all of the ads in the issue.

CBS points out that the TV measurement equivalent to magazine issue readership is total audience, which runs 10 percent higher for half-hour programs and 20 to 30 percent higher for longer-duration "magazine-type" programs. A recent telecast of *Survivor 2* had a total adult audience that was more than double its average audience. That would put it ahead of any reported magazine.

We find clear evidence of total audience inflation in the magazine-readership levels captured by recent reading, when we look at average pages exposed (yes, MRI reports that), cross-tabulated by frequency of reading. My example is a major weekly magazine with an audience larger than any TV show.

I'll spare you the mathematics, but the data show that 28 percent of the issue readers of this magazine will see every ad, some more than once. They are regular readers. But the average reader will not see 29 percent of the ads. In effect, the advertising audience is 29 percent smaller than the issue audience.

This pattern is not limited to quick-read magazines. Most titles lose ad readers in the less frequent reading groups. Of the 188 titles for which MRI supplies this kind of data: 88 percent show average-page exposures below 1.0 in the read-zero-of-four-issues group, 69 percent in the one-of-four and 30 percent in the read-two-of-four-issues group.

People reading fewer than three-of-four issues usually comprise more than half of issue readers, and these are the people not seeing all the ads.

The relationship between less frequent reading and fewer ads is seen as critical because magazines can only build reach by adding less frequent readers. The counterpart in TV is cable, which builds reach by attracting short duration viewers. But that is another story.

All of this is not an argument against recent reading. In this competitive world, a medium will pay for the technique that most fully counts its audience. But it's then up to the intelligent buyer to discount that audience to realistic levels when it turns out to be too inclusive. That's what agency media-research departments are supposed to do.

Seems to me that CBS should just keep quiet. The bumbling way agencies plan print is what keeps television looking so good. ■

*Erwin Ephon is a partner of Ephon, Papazian & Ephon, which has numerous clients in the media industry. He can be reached at [ephronny@aol.com](mailto:ephronny@aol.com) or at [www.ephronmedia.com](http://www.ephronmedia.com).*



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*ABA Journal/The Lawyer's Magazine.*

Source: 2001 Reader Profile Study MRI Custom Division

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<i>Fortune</i>	9.5%
<i>Forbes</i>	9.5%

Base: affluent readers  
Source: 2000 MMR Affluent Survey

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# Calendar

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

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

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

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

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

The Magazine Publishers of America, in conjunction with American Business Media, will host the HotMagazine-Jobs2001 job fair Sept. 20 at the Metropolitan Pavilion in New York. Participating publishers include Hearst Corp. and G+J USA Publishing. Contact: 212-872-3700.

"The Buyer's Market" will be the topic at the International Radio & Television Society Foundation's Newsmaker Luncheon Sept. 20 at the Waldorf-Astoria Hotel in New York. Contact: Marilyn Ellis at 212-867-6650, ext. 306.

# Inside Media

## NEWS OF THE MARKET

### ESPN Tests Extreme Spinoff

ESPN *The Magazine* will publish a test issue of spinoff *EXPN* this week. Carrying 51 pages of ads and a cover price of \$3.99, the extreme-sport magazine will be sold at the X Games in Philadelphia for the next week, as well as at ESPN Zone sports bars and 1,000 Barnes and Noble and B. Dalton bookstores. Steve Malley, former deputy managing editor of Time Inc.'s *SI for Kids*, served as editor of the issue. The 116-page magazine will target males ages 12-24. ESPN plans to roll out the magazine as a monthly in February.

### Carey Returns to *The New Yorker*

David Carey returned to his position as publisher of Condé Nast's *The New Yorker* late last month after only six months as CEO of G+J USA's Business Innovators Group, which publishes *Inc.* and *Fast Company*. David Kahn, who succeeded Carey at *TNY*, will head the new Condé Nast Image Center, focusing on licensing and marketing. Carey said he was frustrated by the layers of management at G+J. With Carey's departure, the publishers and editors of *Inc.* and *Fast Company* will report directly to G+J president/CEO Dan Brewster.

### Satellite Services to Carry CNN Headlines

CNN Headline News has signed agreements with XM Satellite Radio and Sirius Satellite Radio for both new radio services to carry its live audio on a dedicated channel. The deal gives XM four CNN channels, including CNN/Sports Illustrated, CNN en Español,

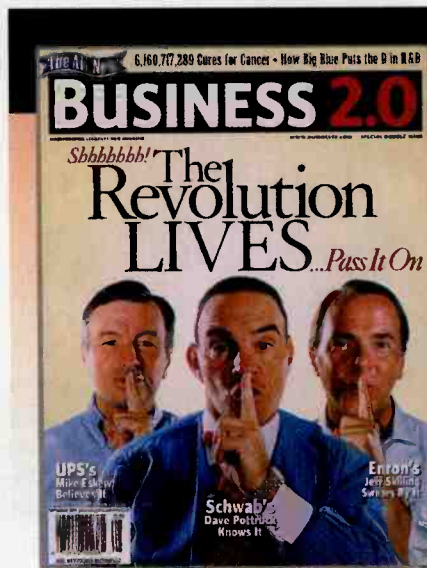
CNNfn and CNN Headline News. XM is gearing up for the launch of its 100-channel subscription radio service, which will roll out Sept. 12 in two markets, San Diego and Dallas, and expand nationally in November. XM competitor Sirius plans to launch a similar service before the end of the year.

### ABC Veteran Nenno Dies of Cancer

Steve Nenno, a 33-year veteran of ABC, most recently as vp, operations for ABC Television, died last week of cancer. Nenno also served several organizations, including the International Radio & Television Society, particularly its summer fellows program; Alpha Epsilon Rho; the National Association of Broadcasters; and the Hollywood Radio & Television Society. At Nenno's request, there will be no funeral service. Contributions to an IRTS scholarship fund set up in his name may be made payable to the IRTS Foundation, with the notation "Steve Nenno Award," and mailed to: IRTS Foundation, 420 Lexington Ave., Suite 1714, New York, NY 10170-0101.

### Moses to Make *Elegant Bride* More Upscale

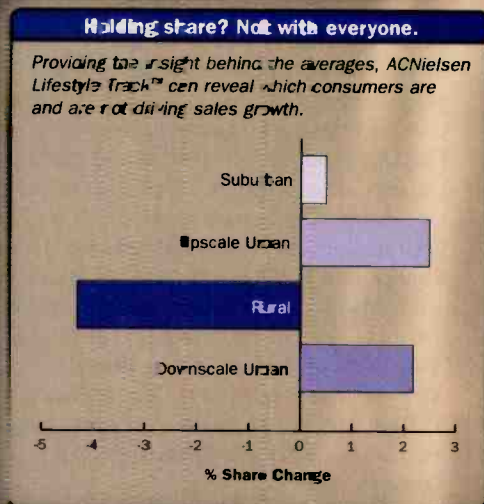
*Elegant Bride* has hired Deborah Moses, known for her ads for fashion designers Vera Wang and Carolina Herrera, to redesign the Pace Communications title. As creative director, Moses plans to adopt the edit style of fashion magazines and target a more upscale audience, starting with the spring 2002 issue, set to hit stands in December. She has already signed top-level edit and art



## Now's Out, 2's New

Time Inc.'s relaunched *Business 2.0* will hit stands this week, combining elements of *eCompany Now* and *Business 2.0*. The company merged the two titles after it acquired 2.0 from Imagine Media in June. With a rate base of 550,000 and a cover price of \$3.95, the new monthly retains *eCompany's* design and incorporates editorial concepts from 2.0. The editors have added sections on marketing and management, increased graphics and moved the table of contents to the inside front cover. The August/September issue, which looks at three mainstream executives who have revolutionized their companies, has 97 ad pages from the likes of Absolut, Banana Republic and Sony.

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talent, including *Money* editor Jean Chatsky and fashion illustrator Rubin Toledo.

## Woodcock Named GM of KCBS-TV

CBS' West Coast flagship station, Los Angeles' KCBS-TV, has a new leader. David Woodcock, president/gm of Chris-Craft's UPN affiliate KCOP-TV in Los Angeles until new owner Rupert Murdoch combined its operation with Fox station KTTV and named KTTV gm/vp David Boylan head of both stations, will start today. He succeeds John Severino, who resigned as president of the CBS Station Group last spring but stayed on as vp/gm until the network found a replacement. Woodcock's experience in the market also includes a stint from 1991 to 1996 as president/gm of KCAL-TV, then owned by Walt Disney Co. and now owned by Young Broadcasting.

## Wallach Tapped for Top NBC Syndie Spot

Barry Wallach has been named executive vp of NBC Enterprises, overseeing all domestic broadcast syndication and cable sales for the company. Reporting to Ed Wilson, president of NBC Enterprises, Wallach will manage the distribution of high-profile syndicated shows, including the soon-to-launch *Weakest Link* and *The Other Half*. Wallach had previously worked under Wilson at Eyemark Entertainment, handling distribution for *Everybody Loves Raymond* and *Touched by an Angel*, among other programs. He was executive vp of distribution and marketing for new media firm WorldNow since January 2000.

## Sunbeam's WSVN Signs With Nielsen

After going without TV ratings for nearly two years, WSVN, Sunbeam Television's Fox affiliate in Miami, has signed a five-year contract agreement with Nielsen Media Research beginning in May 2001. "We have agreed to disagree," said Bob Leider, executive vp of Sunbeam and general manager of WSVN. For two years, the station contended that Nielsen oversamples Spanish-speaking Hispanics, rendering the ratings inaccurate and costing general-market stations millions. Despite the lack of ratings, WSVN was still the top biller in the market last year with \$86 million in revenue, according to BIA Financial Network.

## Country Host Goes for 4 With Premiere

Blair Garner, host of the *After MidNite* syndicated radio show, has signed a four-year,

## Shipmates Gets NYC Port

Columbia TriStar TV Distribution has cleared its new syndicated reality series, *Shipmates*, on New York's WWOR-TV, putting the half-hour strip in 95 percent of the country for an Aug. 27 premiere. Chris Hardwick, formerly of MTV's *Singled Out*, has been named host of the show. Airing in a combination of late-afternoon and late-night time periods, each *Shipmates* episode will match a couple on a Carnival Cruise Line, then track them over a three-day period. The program combines pop-graphic comedic elements, à la *Blind Date*, with *Survivor*-like story-telling (interviews with subjects).

multimillion-dollar contract with Premiere Radio Networks, the programming arm of Clear Channel. Premiere has syndicated the show since 1997. Airing midnight to 6 a.m. daily on more than 200 stations, Garner's show is a combination of Country music and entertainment. Guests have included top Country artists such as Garth Brooks, Shania Twain, the Dixie Chicks and Reba McEntire.

## Pie Town Ramps Up, Staffs Up

Responding to an increased development and production schedule, Pie Town Productions has hired former King World Productions programming and development director Greg Spring to the new position of development executive and consulting producer. Scott Templeton was promoted to executive producer. This fall, Pie Town is set to premiere the new series *Cooking School Stories* on the Food Network, as well as *Manhunt*, a series of prime-time documentary specials for TLC (formerly The Learning Channel). In addition, the company will premiere the weekly series *Landscapers' Challenge* on HGTV in fall 2002. Pilots in development include *Trading Places* for TLC and *\$40 Adventures* for Food Network.

## Nat Geo Cleans Up at Mark Awards

The Cable & Telecommunications Association for Marketing and *Cablevision* magazine on July 22 announced the 110 Gold and Silver winners of the 18th Annual Mark Awards, which honors excellence in cable and telecommunications consumer and industry marketing. Among the networks



The syndicated *Shipmates* promises to titillate with on-deck antics, starting Aug. 27.

and cable operators that took home Gold awards, National Geographic Channel received four awards and VH1 three. Discovery Communications also won three, including one each for Discovery Networks and Animal Planet. Winners of two Gold awards included cable operators AT&T Broadband and Comcast Cable, as well as programming networks TV Land, Home & Garden Television, Showtime Networks, Food Network, iN DEMAND and HBO. Insight Communications, Cablevision Systems Corp, D4 Creative Group, KNOLOGY Holdings Inc, Infinity Marketing, Road Runner, and TVKO each received one Gold prize. Also taking home a Gold apiece were networks Noggin, MTV: Music Television, AMC Networks, The History Channel, A&E Television Networks, Turner Classic Movies, ABC Cable Networks Group and premium network parent company Starz Encore Group.

## Fox Sports Radio Adds Patrick to Lineup

Fox Sports Radio Network, a division of Clear Channel-owned Premiere Radio Networks, has launched a new show called *Mark Patrick on Sports*, featuring the popular sports commentator. The daily show airs from 5 a.m. to 8 a.m. and features interviews, news, listener calls and sports updates. Patrick continues to host afternoons on Clear Channel's WNDE-AM in Indianapolis. FSRN has also announced that several NFL head coaches and Fox Television's *NFL Sunday* host James Brown will contribute commentary to its lineup during the upcoming football season.

# Culture Trends

## MTV's BUZZWORTHY

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

Week of 8/6/01

Artist/Group: Gorillaz

Song/Video: "Clint Eastwood"

Album: *Gorillaz*

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

Artist/Group: Alicia Keys

Song/Video: "Fallin'"

Album: *Songs in a Minor*

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

©2001 MTV

## The Hollywood Reporter's Box Office

For weekend ending August 5, 2001

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	Rush Hour 2	67,408,222	3	67,408,222
2	1	Planet of the Apes	27,535,697	10	123,740,974
3	New	The Princess Diaries	22,862,269	3	22,862,269
4	2	Jurassic Park III	12,272,810	19	147,019,015
5	3	America's Sweethearts	8,038,495	17	74,690,047
6	New	Original Sin	6,402,741	3	6,402,047
7	4	Legally Blonde	5,851,309	24	71,358,267
8	5	The Score	4,863,222	24	57,165,414
9	6	Dr. Doolittle 2	2,272,622	45	106,169,525
10	7	Cats & Dogs	2,211,445	33	86,707,368
11	8	The Fast and the Furious	2,130,305	45	136,973,655
12	9	Scary Movie 2	1,182,865	33	69,950,310
13	10	Shrek	1,072,915	82	257,919,287
14	11	Kiss of the Dragon	714,221	31	34,705,149
15	18	Made	600,098	24	2,299,322

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\*Sourcing: Maximiser Spring 1998 Survey, Survey Dates: March 27 to June 18, 1998, Monday to Sunday, 6AM to 12 Midnight, Cumulative Persons 12+.  
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## Billboard Modern Rock Tracks

Compiled from a national sample of airplay provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Weeks on Chart	Title	Artist
1	3	1	17	Fat Lip	Sum 41
2	1	1	20	It s Been Awhile	Staind
3	2	2	14	Schism	Tool
4	6	4	11	Smooth Criminal	Alien Ant Farm
5	4	2	17	Hash Pipe	Weezer
6	5	2	14	The Rock Show	Blink-182
7	7	5	21	Crawling	Linkin Park
8	10	8	7	Clint Eastwood	Gorillaz
9	9	9	8	Short Skirt/Long Jacket	Cake
10	8	7	10	You Wouldn t Believe	311

'2001 Billboard/Broadcast Data Systems

## CollegeTV Network Video Playlist

Submitted by College Television Network for week ending August 5, 2001

Artist	Title
3 Doors Down	Be Like That
Afro Celt Sound System	When You re Falling
Alien Ant Farm	Smooth Criminal
Black Crowes	Soul Singing
Destiny s Child	Bootylicious
Gorillaz	Clint Eastwood
Jimmy Crozier	She s All I Got
Nelly Furtado	Turn Off the Light
Nine Inch Nails	Deep
P. Diddy w/ Black Rob & Mark Curry	Bad Boy for Life
Prime Sth	I m Stupid
Stone Temple Pilots	Days of the Week
Sunshine Anderson	Lunch OR Dinner
The Corrs	All the Love in the World
Train	Drops of Jupiter
Uncle Kracker	Yeah, Yeah, Yeah

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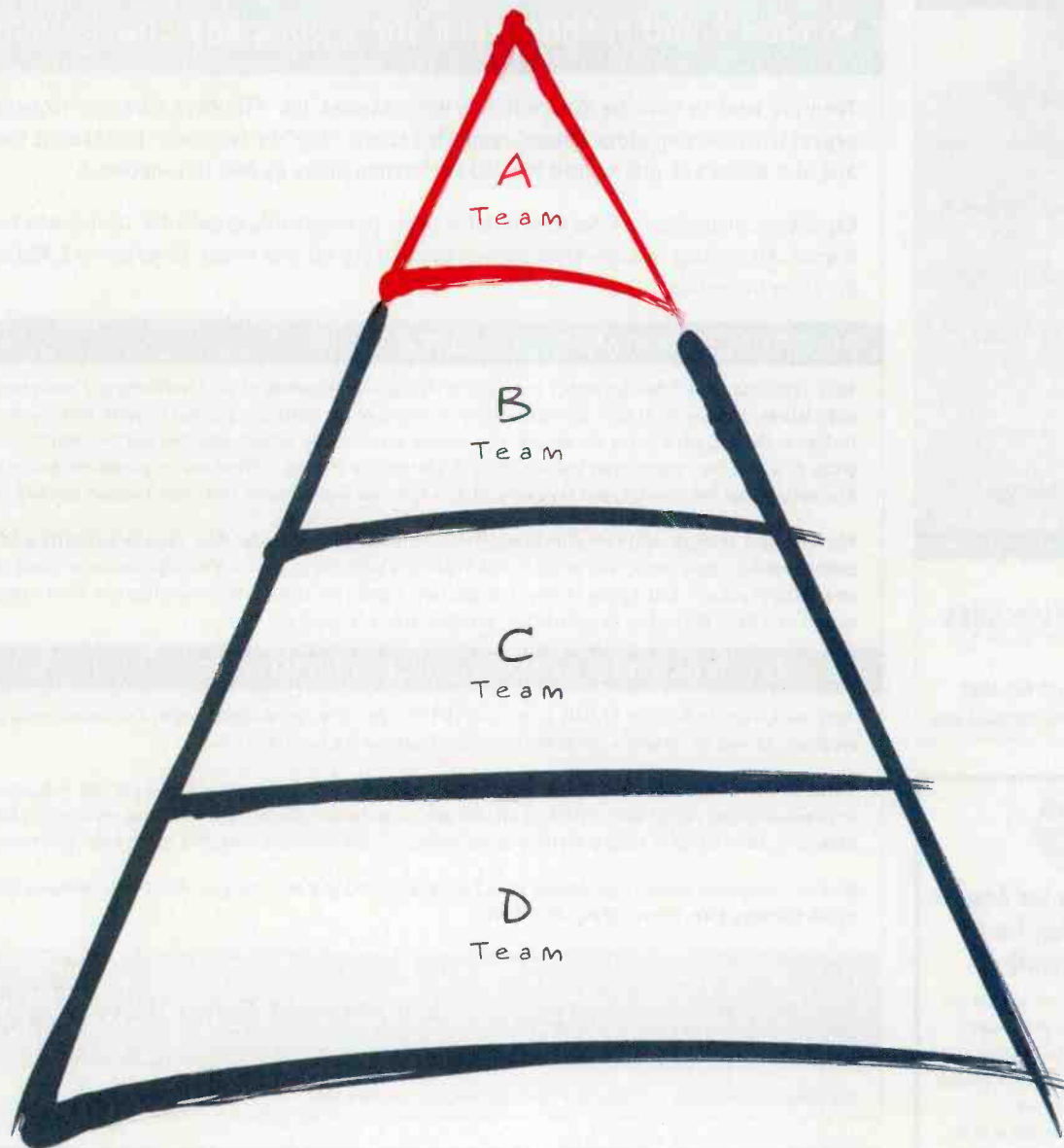
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# Magazines

EDITED BY LISA GRANATSTEIN

## Pump It Up

### Media buyers are largely tolerant of publishers' decisions to hike CPMs and rate bases in '02

A BRUTAL YEAR IN PUBLISHING, WHICH HAS SEEN STEEP DECLINES IN ADVERTISING AND sluggish circulation, will not stop publishers from trying to eke out a few more dollars from media buyers in 2002. Magazine CPMs will increase by 2 percent to 6 percent; rate bases—the circulation guaranteed to ad-

vertisers—will also rise as publishers attempt to squeeze more value from the bonus circ they've given away in the past. In effect, publishers will be double dipping, which next year will result in higher out-of-pocket costs for media buyers and their clients.

That said, while media buyers acknowledge hiking rate bases is fair game, given paper and postal increases, the move is just a way to couch increases in CPMs. "Magazines that have consistently been delivering bonus circulation are raising their rate bases next

year in order to charge for the circ that had been delivered to advertisers for free," says Carol McDonald, DDB Needham's vp and print media manager. "I have never seen so many established magazines raise their rate bases in conjunction with rate-increase announcements. It's a way to raise rates without raising CPMs and, consequently, advertisers' eyebrows."



**Cosmo plans a 6 percent CPM hike and two rate-base increases in '02.**

On the surface, any CPM hike for magazines appears suspect given the double-digit drop in this year's TV upfronts, but some media buyers argue that a small bump in magazine CPMs (in past years publishers have asked for 8 to 10 percent) is actually acceptable. "Having been so completely screwed by the TV networks for the past couple of years, buyers have looked at that soft marketplace

with glee," says Pam McNeely, senior vp/group media director for Dailey & Associates. "Since the print community has not been in a gouging position, there's probably not as much resentment and therefore probably not as much a sense of trying to get back at the publishing community. I don't feel taken advantage of by these increases. But as with everything else in this climate, everything needs to be justified to our clients."

Condé Nast announced rate-base increases for three titles—including *The New Yorker*, whose rate base is going up 3 percent, to 825,000—as well as a 4 percent CPM increase company-wide. Hearst Magazines will raise the rate bases of seven titles. *Cosmopolitan*, for example, will jump 3.8 percent, to 2.7 million



McAniff is making sure *People* gets the most value for its massive circulation.

for nine issues, while the January, August and November '02 issues will go up 3.7 percent, to 2.8 million (*Cosmo* will ask for a CPM increase of 6 percent). *O, the Oprah Magazine* will jump 5.2 percent, to 2 million, but gets no CPM increase. Overall, Hearst will seek a CPM increase between 3 and 6 percent across its publications, says Michael Clinton, Hearst executive vp/chief marketing officer.

G+J USA will grow three titles' rate bases (including *Fast Company*, up 6.6 percent, to 725,000) and is also planning 3 to 6 percent CPM hikes across the board for its titles. "We're not basing our rate increases on postal increases," says Ken Wallace, G+J USA's senior vp/president of sales and marketing. "We're basing ours on the fact that we put millions of dollars into magazine upgrades. We're just basing it on what we're doing to make our products better and connecting with the reader."

Meanwhile, Time Inc. will raise CPMs on at least five titles in January: *Entertainment*

## Mediaweek Magazine Monitor

BIWEEKLIES August 13, 2001

*National Review*, which has suffered from a decline in direct-response spending early in the year, may have more tough times ahead. *NR* will not enjoy the plethora of presidential election ads it garnered in the second half of 2000, and so associate publisher Scott Budd expects the slide to continue. The political biweekly is down 11.56 percent, to 305.60 pages, through its Sept. 3 issue. —LL

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
ESPN The Magazine	20-Aug	76.49	21-Aug	68.50	11.66%	830.35	972.42	-14.61%
Forbes	20-Aug	109.75	21-Aug	274.00	-59.95%	2,419.64	3,483.73	-30.54%
Fortune			NO ISSUE			2,524.16	3,859.53	-34.60%
Inc.F			NO ISSUE			560.61	1,037.22	-45.95%
National Review	3-Sep	9.91	11-Sep	31.83	-68.86%	305.60	345.56	-11.56%
Red Herring <sup>B</sup>	15-Sep	52.00	1-Sep	310.00	-83.23%	1,091.00	2,365.00	-53.87%
Rolling Stone	30-Aug	87.18	31-Aug	49.75	75.24%	949.60	1,115.73	-14.89%
<b>CATEGORY TOTAL</b>		<b>335.33</b>		<b>734.08</b>	<b>-54.32%</b>	<b>8,680.96</b>	<b>13,179.19</b>	<b>-34.13%</b>

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

# Magazines

*Weekly*, which is raising its rate base by 6.7 percent, to 1.6 million, will seek a CPM bump of 1.5 percent. *In Style* will raise its CPM in by 3.4 percent and its rate base by 7.1 percent. And for the first time in four years, *People* will raise its rate base. "This is a magazine that is growing. Why not take it up?" asks Nora McAniff, People Group president, who will also increase the weekly's CPM by 3 percent. "I don't think its going to affect our page count." The weekly will boost its guaranteed circ by 3.1 percent, to 3.35 million, taking back 100,000 of what had been about a 300,000-circ bonus.

"To not give people a fair adjustment so they could grow and be vital is just shortsighted," adds Mike McHale, group media director at Optimedia. "It's like saying everyone should work the year 2002 without any raises. We'll get [the percentage increases] back on added-value or merchandising. I'm not concerned." —*Lisa Granatstein*

## Ear Trimming

### Playboy reorganizes, lays off 14

**P**layboy Enterprises last week fired 14 staffers after merging its sales and marketing divisions. The move, which cut 12 Web and 2 magazine staffers, is expected "to eliminate duplication and boost sales by increasing the selling of multimedia ad and sponsorship packages," said Christie Hefner, chairman and CEO of Playboy Enterprises, in an Aug. 8 conference call with analysts.

The newly formed unit will work under Michael Carr, who as president of Playboy's publishing division oversees the flagship monthly. "It has always been our strength as a company to sell all things Playboy," says Carr. "There's just no real reason to have two individuals calling on the same account." Carr adds he hopes to improve the crossover of advertisers between the Web and the magazine. Only 10 percent of their accounts currently overlap.

The layoffs came on the heels of Playboy's second-quarter earnings report. While the company's earnings grew 48 percent, helped by solid returns from licensing, the cable network and its video group, both the Web sites and the magazine were hit by the downturn in the ad market. Online ad revenue tumbled 65 percent in the second quarter alone, according to the report. Through August, ads for the 3.2 million-circ *Playboy* slipped 6.3 percent, to 340 pages, over the prior year, reports *Media-week Magazine Monitor*. —*Lori Lefevre* ■

## WEEKLIES August 13, 2001

*The Industry Standard*, which centers around technology and business, has been hardest hit by the downturn in the economy, falling 75.19 percent to date. "We were positioned squarely in the worst of it," says Chris Battaglia, vp/associate group publisher, east. With ads looking sluggish through year end, *IS* hopes its January rate-base increase to 225,000 will lure business, Battaglia adds. —*LL*

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	13-Aug	50.81	14-Aug	69.51	-26.90%	2,359.90	3,618.18	-34.78%
The Economist	4-Aug	35.00	5-Aug	48.00	-27.08%	1,696.00	1,903.50	-10.90%
The Industry Standard			NO ISSUE			1,204.00	4,853.00	-75.19%
Newsweek <sup>E</sup>	13-Aug	17.20	14-Aug	42.89	-59.90%	1,018.58	1,365.77	-25.42%
The New Republic	13-Aug	3.00	14-Aug	1.43	109.79%	270.47	257.24	5.14%
Time <sup>E/®</sup>	13-Aug	24.53	14-Aug	61.47	-60.10%	1,370.03	1,769.21	-22.56%
US News & World Report	13-Aug	10.16	14-Aug	18.25	-44.33%	820.59	1,049.72	-21.83%
The Weekly Standard <sup>D</sup>	20-Aug	10.80	21-Aug	10.80	0.00%	302.00	295.30	2.27%
<b>Category Total</b>		<b>151.50</b>		<b>252.35</b>	<b>-39.97%</b>	<b>9,041.57</b>	<b>15,111.92</b>	<b>-40.17%</b>

## SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	13-Aug	24.42	14-Aug	23.91	2.13%	911.43	941.74	-3.22%
Entertainment Weekly	10-Aug	26.00	11-Aug	31.33	-17.01%	1,015.43	1,155.59	-12.13%
Golf World	10-Aug	40.00	11-Aug	45.66	-12.40%	817.52	1,044.53	-21.73%
New York <sup>1</sup>	13-Aug	31.60	14-Aug	31.30	0.96%	1,564.90	1,478.30	5.86%
People	13-Aug	62.54	14-Aug	75.96	-17.67%	2,169.64	2,396.74	-9.48%
The Sporting News	13-Aug	11.20	14-Aug	15.80	-29.11%	314.80	394.30	-20.16%
Sports Illustrated	13-Aug	73.79	14-Aug	72.75	1.43%	1,409.02	1,611.85	-12.58%
The New Yorker	13-Aug	17.23	14-Aug	17.48	-1.43%	1,231.49	1,280.48	-3.83%
Time Out New York	8-Aug	56.31	9-Aug	62.51	-9.91%	2,087.03	2,252.00	-7.33%
TV Guide <sup>X</sup>	11-Aug	35.98	12-Aug	50.01	-28.05%	1,655.84	1,940.71	-14.68%
US Weekly <sup>6</sup>	13-Aug	14.83	NO ISSUE		N.A.	573.03	574.45	-0.25%
<b>Category Total</b>		<b>393.90</b>		<b>426.71</b>	<b>-7.69%</b>	<b>13,750.13</b>	<b>15,070.69</b>	<b>-8.76%</b>

## SUNDAY MAGAZINES

Parade <sup>X</sup>	12-Aug	8.20	13-Aug	10.67	-23.15%	364.84	371.08	-1.68%
USA Weekend <sup>X</sup>	12-Aug	7.86	13-Aug	10.00	-21.40%	354.41	351.91	0.71%
<b>Category Total</b>		<b>16.06</b>		<b>20.67</b>	<b>-22.30%</b>	<b>719.25</b>	<b>722.99</b>	<b>-0.52%</b>
<b>TOTALS</b>		<b>561.46</b>		<b>699.73</b>	<b>-19.76%</b>	<b>23,510.95</b>	<b>30,905.60</b>	<b>-23.93%</b>

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

## WEEKLIES August 6, 2001

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	6-Aug	47.87	7-Aug	68.22	-29.83%	2,309.09	3,548.68	-34.93%
The Economist	28-Jul	32.00	29-Jul	48.00	-33.33%	1,661.00	1,855.50	-10.48%
The Industry Standard	6-Aug	31.00	7-Aug	105.00	-70.48%	1,204.00	4,853.00	-75.19%
Newsweek <sup>E/R</sup>	6-Aug	16.66	7-Aug	58.94	-71.73%	1,001.38	1,322.88	-24.30%
The New Republic	6-Aug	3.33	7-Aug	11.50	-71.04%	267.47	257.81	3.75%
Time <sup>E/®/R</sup>	6-Aug	20.26	7-Aug	43.13	-53.02%	1,345.50	1,707.74	-21.21%
US News & World Report	6-Aug	14.70	7-Aug	38.39	-61.71%	810.43	1,031.47	-21.43%
The Weekly Standard	13-Aug	9.33	14-Aug	6.50	43.54%	291.33	284.50	2.40%
<b>Category Total</b>		<b>175.16</b>		<b>379.68</b>	<b>-53.87%</b>	<b>8,890.20</b>	<b>14,861.58</b>	<b>-40.18%</b>

## SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	6-Aug	33.45	7-Aug	29.96	11.65%	887.01	917.83	-3.36%
Entertainment Weekly	3-Aug	20.58	4-Aug	32.22	-36.13%	989.43	1,124.26	-11.99%
Golf World	3-Aug	12.66	4-Aug	13.82	-8.39%	777.52	998.87	-22.16%
New York <sup>1</sup>	6-Aug	33.00	7-Aug	39.90	-17.29%	1,533.30	1,447.00	5.96%
People <sup>M</sup>	6-Aug	70.50	7-Aug	69.99	0.73%	2,107.10	2,320.78	-9.21%
The Sporting News	6-Aug	8.30	7-Aug	13.80	-39.86%	303.60	378.50	-19.79%
Sports Illustrated	6-Aug	25.89	NO ISSUE		N.A.	1,335.23	1,539.09	-13.25%
The New Yorker	6-Aug	18.51	7-Aug	18.13	2.10%	1,214.26	1,263.00	-3.86%
Time Out New York	1-Aug	58.63	2-Aug	55.87	4.93%	2,030.72	2,189.49	-7.25%
TV Guide <sup>X</sup>	4-Aug	41.19	5-Aug	29.30	40.58%	1,619.86	1,890.70	-14.32%
US Weekly <sup>6/DD</sup>	6-Aug	20.17	7-Aug	35.33	-42.91%	558.20	574.45	-2.83%
<b>Category Total</b>		<b>342.88</b>		<b>338.32</b>	<b>1.35%</b>	<b>13,356.23</b>	<b>14,643.97</b>	<b>-8.79%</b>

## SUNDAY MAGAZINES

Parade <sup>X</sup>	5-Aug	7.50	6-Aug	6.67	12.44%	356.64	360.41	-1.05%
USA Weekend <sup>X</sup>	5-Aug	7.92	6-Aug	8.20	-3.41%	346.55	341.91	1.36%
<b>Category Total</b>		<b>15.42</b>		<b>14.87</b>	<b>3.70%</b>	<b>703.19</b>	<b>702.32</b>	<b>0.12%</b>
<b>TOTALS</b>		<b>533.45</b>		<b>732.87</b>	<b>-27.21%</b>	<b>22,949.62</b>	<b>30,207.87</b>	<b>-24.03%</b>

DD=double issue last year; E=estimated page counts; X=YTD included an extra issue in 2000; 1=one more issue in 2001; 6=six more issues in 2001; ®=one fewer issue in 2001; R=revision; M=8/6/01 issue Includes MTV Special



# Nominate MEDIaweek's 2001



media  
all-stars

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

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

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

## Last Year's Winners By Category

### INTERACTIVE

**Rishad Tobaccowala**  
Starcom,  
Chicago

### MAGAZINES

**Valerie Muller**  
Mediacom,  
New York

### MEDIA DIRECTOR

**Donna Salvatore**  
MediaVest,  
New York

### NATIONAL TELEVISION/CABLE

**Tim Spengler**  
Initiative Media,  
Los Angeles

### NEWSPAPERS

**Maryann Kiley**  
Zenith Media,  
New York

### OUT-OF-HOME

**John Miller**  
The Media Edge,  
New York

### PLANNING

**Bruno Crea**  
BBDO,  
New York

### RADIO

**Reyn Leutz**  
Mindshare,  
New York

### RESEARCH

**Kate Lynch**  
Starcom,  
Chicago

### SPOT TELEVISION

**Bonita Leflore**  
Zenith Media,  
New York

Register your ballot online by logging on at [www.mediaweek.com/allstars](http://www.mediaweek.com/allstars)  
Awards Luncheon will be held on December 5th at the Sheraton New York Hotel.  
For further information, please call Ann Reilly at (646) 654-5135.

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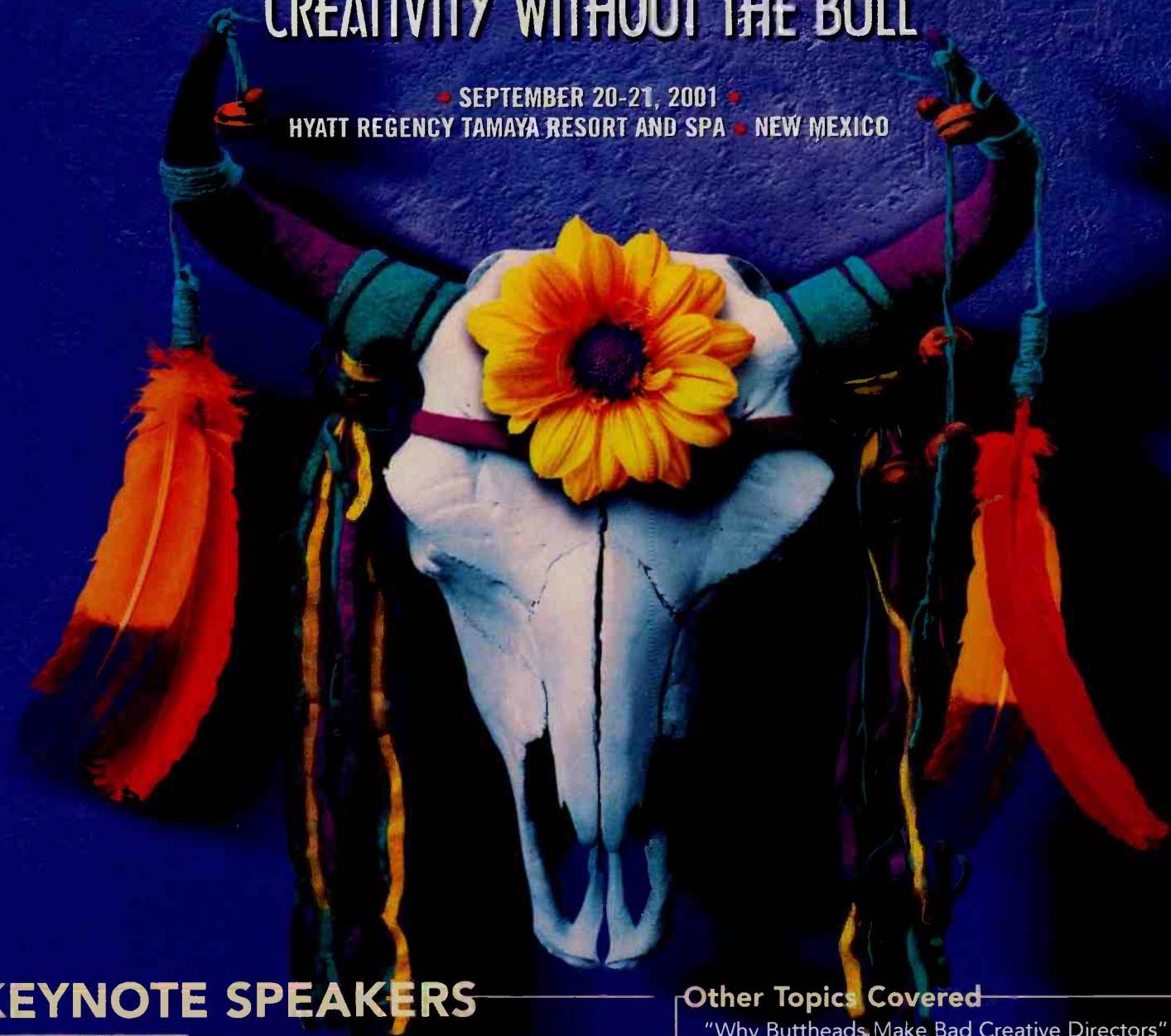
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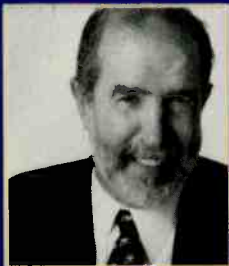
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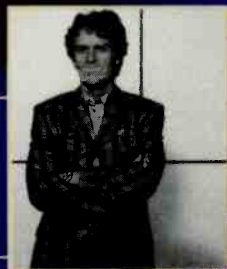


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"How to Accelerate Your Brand"  
"Juxtapositioning Visuals with Words"  
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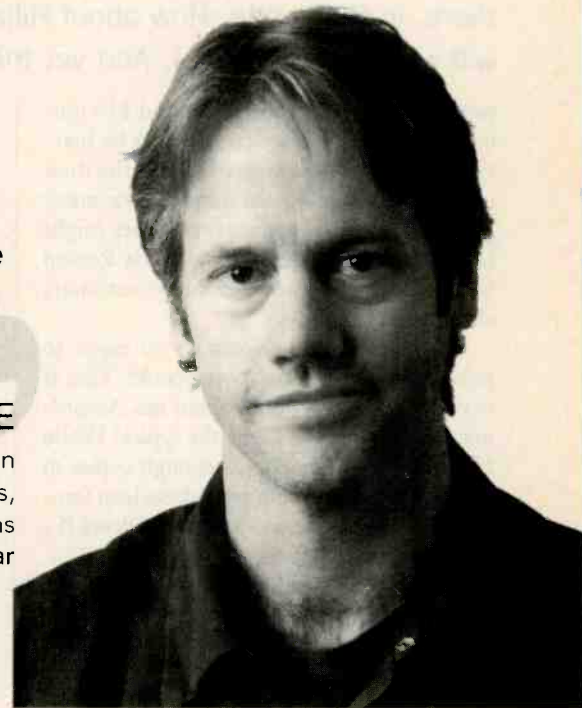
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- . . .My microphone voice sometimes sounds different to me
- . . .I checked, and there are no conflicting ballgames on

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# Media Person

BY LEWIS GROSSBERGER



## Book this Steal

OK, HOW MANY OF YOU ARE GOING TO BUY BILL CLINTON'S book? Let's see the hands. Hmm, not too many paws waving out there. In fact, none. How about Hillary's? Even fewer. (Media Person will wait for the movie). And yet the publishing industry is going to

pay this couple somewhere around \$18 million (a record for nonfiction works by married, unindicted coconspirators) to write their unreadable, mendacious tomes. How many good books do you suppose that money might have financed? At least 180, Media Person figures, and that's a conservative estimate, albeit by a liberal.

Why are publishers always so eager to publish ex-presidential poppycock? This is one of the great mysteries of our era. According to *The New York Times*, the typical White House memoir doesn't sell enough copies to recoup the advance. Yet publishers leap ferociously for the bone and spill bitter drool if a competitor snatches it away.

Gamely trying to come up with some explanation, the *Times* says these books are "acquired in part for prestige." (And the other part?) In the case of Bill Clinton, envy-generation might be the better term, as one imagines the favored publisher casually dropping delicious tidbits at dinner parties... "The President told me what really went on with Monica, and when you read this, believe me, you will plotz."

How much Clinton will reveal about that glorious episode is an issue the panjandrums at Knopf are playing in a manner both coy and insinuating. But anyone expecting anything remotely close to candor from Bill or Hill is in need of a few months at a therapy boot camp run by an administrator with multiple pseudonyms.

(So the two of them are up in Chappaqua, clacking away side by side on their matching iMacs in the old king-size with the presidential seal on the headboard. He: "Hey, hon, what are you sayin' in your book about the blue dress?" She: "I think I'll say that whole

sordid event was so traumatic I've completely repressed it and can't remember a single thing." He: "Post-scandal amnesia syndrome! Damn, that's good.")

Without the sex and dysfunction, what you've basically got is politics, i.e. tedious blather. Bill Clinton has already generated one book, the name of which no one can remember, but for some reason Sonny Mehta, topf gun at Knopf, thinks this one (which Bill will attempt ghostless, though Joe Klein would've been perfect for the job) will be different. "Have you listened to him talk?" Mehta asked the *Times*. "This is one of the things that convinces you."

Sorry, but it convinces Media Person of nothing since Media Person, unlike Sonny, apparently, knows that good talkers aren't nec-

Maureen Dowd was first off the mark with a Sexy-Chapter-Leaked-to-Me conceit in which Bill natters on about his great seduction, only to reveal in an O. Henry ending that he's not talking about Monica at all but Newt Gingrich. You could see it coming.

Christopher Buckley impersonated Clinton's editor, Bob Gottlieb, in a letter to the author, beginning "I read it straight through, which I almost never do." His ridicule of publisher cant was funny (especially to writers), as was the editor's near collapse after reading all 2,826 manuscript pages, but the joke of having Bill's first draft be about his women and nothing else seemed less than inspired.

John Podhoretz, not usually known for producing high hilarity (and remaining admirably consistent) wrote a memo from Clinton's "superagent," Bob Barnett, listing various concepts and titles being considered for the book, such as "Waiting to Inhale," and "Bill Clinton and the Sorcerer's Stone." You can pretty much write this one yourself.

In fact, there are lots of ideas for humor

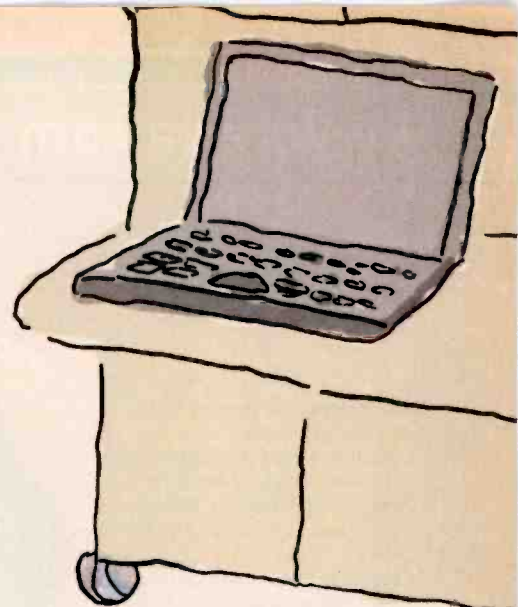
## WHY ARE PUBLISHERS ALWAYS SO EAGER TO PUBLISH EX-PRESIDENTIAL POPPYCOCK? THIS IS ONE OF THE GREAT MYSTERIES OF OUR ERA.

essarily good writers (and vice versa). Remember Lyndon Johnson? No, of course you don't; you're all too young. Well, he's a dead president who was always said to be compelling and funny in person, but whenever he went on TV to address the nation, he came off as stiff, boring and phony. In all their public statements, verbal or written, politicians are trained to conceal and evade. It's hard, if not impossible, to overcome the habits of a lifetime. MP should know. He's been unable to get off his sofa since 1977. At least the book deal was a boon for humor columnists and humorist wannabes, sparking as it did universal (except in the publishing industry) recognition of its intrinsic absurdity.

columns still available if you'd like to try your hand at this sure-fire op-ed-editor pleaser. Here are just a few—Media Person absolutely guarantees their success: 1. A collection of reviews of the finished work by Philip Roth, Jackie Collins, Gore Vidal, Tom Clancy, Monica 2. Letters to Bill from famous celebrity-suck-up magazine editors promising him the moon for the rights to an excerpt. 3. A panicky e-mail to Berlin from Sonny Mehta, who, after receiving an unpublishable Clinton manuscript, has acceded to the demands by the German owners of his company for a rewrite and solicited samples of same from Philip Roth, Jackie Collins, Gore Vidal, Tom Clancy, Monica. ■

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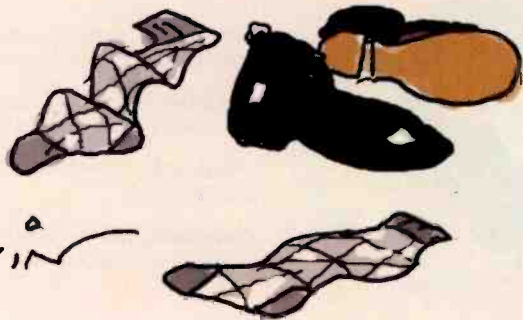
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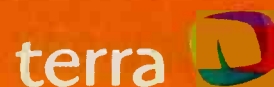
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