

MEDIAWEEK

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NEWSPAPER

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The NBA's Cable Gamble

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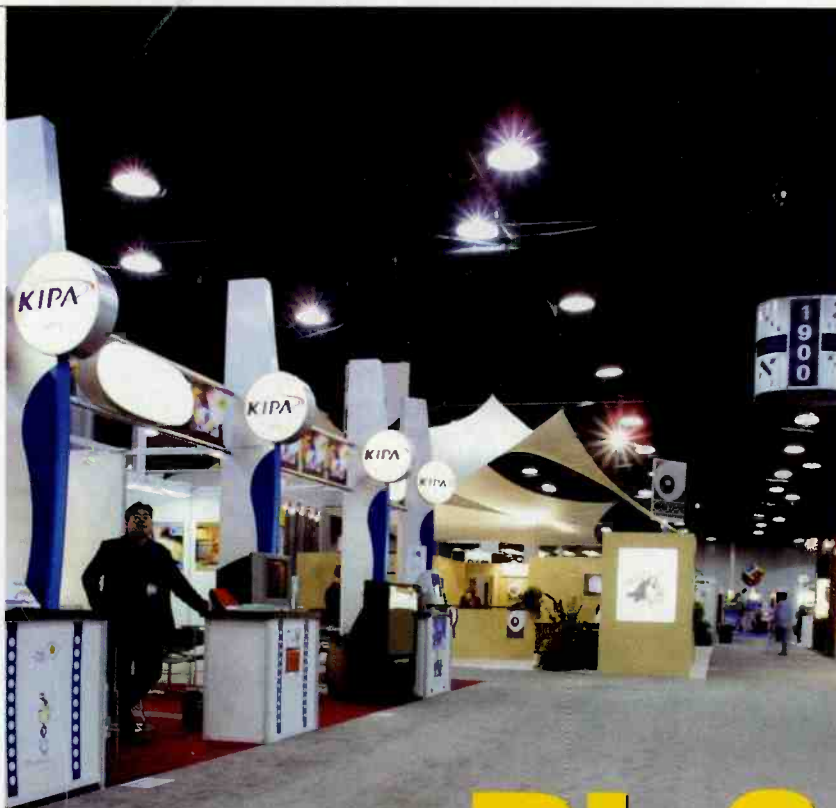
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Where's the Biz?

Last week's NATPE conference was one of the strangest on record. **The halls of the convention center were empty,** but some business was conducted. It's an uncertain time to work in syndication

COVERAGE BEGINS ON PAGE 9

MARKET INDICATORS

NATIONAL TV: MOVING
NBC and CBS are about 80 and 60 percent sold respectively in first-quarter scatter. Auto spending remains strong; telecom and fast food are holding up.

NET CABLE: WARM
Scatter inventory is moving slowly, with CPM rates flat to slightly down. Pharmaceuticals, automotive and movie studio categories are spending.

SPOT TV: TIGHTER
Inventory is tightening, especially for NBC stations, which will air the Winter Olympics. Automotive dollars are holding strong, with GM and Toyota leading the way. Pacing is off due to buys coming in late.

RADIO: BUILDING
National spending is showing signs of improvement over last year but is still down by double-digits. Local is picking up, but inventory is generally negotiable. Spending is up from autos, retail and home furnishings.

MAGAZINES: HOLDING
After major revamps in the women's service category, titles are reporting increased interest from retail, financial services and pharmaceuticals. Urban apparel and electronic games are active in men's lifestyle books.

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Firefighter Joseph Higgins of the NY 10th Mountain Division at Eagram airfield north of Kabul yesterday. ©



Reuters

Firefighter in the 10th Mountain Division at Eagram airfield in the WTC attacks on Sept. 11.

N.Y.'s hero

NEW YORK POST

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1 in Kabul

SOURCES: Audit Bureau of Circulations, subject to audit; six months ending September 30th, 2001; 2001 Scarborough Report.

At Deadline

Laura K. Jones

JAN 31 2002

Arbitron, Infinity at Odds Over Contract

Arbitron is in difficult negotiations with Infinity Broadcasting, the radio ratings service's second-largest client (representing \$19 million in annual revenue), over the cost of its new contract.

"Negotiations will probably go down to the wire," Arbitron president Steve Morris said last week. Infinity's current contract gives it license to use Arbitron data for the Fall 2001 quarterly report until the Winter 2002 survey begins to roll out on April 19. Separately, Morris addressed the speed with which Arbitron can rollout its portable people meter technology. "We are assuming a midyear formation of a joint venture with Nielsen Media Research, leading to a rollout of the PPM in three to four large markets in 2003," Morris said. He added that without Nielsen, PPM rollout would move more slowly.

U.S. News, Us Cut Back on Issues

U.S. News & World Report, published by Mortimer Zuckerman, will publish two extra double issues this year, reducing its total number of issues from 50 to 47. Bill Holiber, *U.S. News* publisher, attributed the reduction to a desire to save on production costs and to the harsh advertising climate. A Winter Olympics double (Jan. 28/Feb. 4) hit newsstands last week, and a double issue featuring America's greatest presidents will appear Feb. 25/March 4. *Time* and *Newsweek* will continue to publish 51 issues each this year. Meanwhile, Wenner Media's *Us Weekly* will cut back from 43 editions in 2001 to 40 this year by increasing the number of double issues from 9 to 12. A Wenner representative noted that the summer, when additional doubles will run, has been a slow time for news and advertising.

Graden Elevates Again at MTV

Continuing his fast rise at MTV Networks, MTV programming president Brian Graden last week was promoted to president of entertainment for MTV, MTV2 and MTV.com. In addition to programming MTV and finding new music programming initiatives for MTV2, Graden now has the additional task of creating interactive programming for all of MTV's content platforms, including MTV.com, as part of the network's MTV360 programming and marketing strategy. Graden joined MTV in 1997 as executive vp of programming and was promoted to programming president in 2000.

Carey 'Steps Back' From News Corp. Role

Chase Carey, co-chief operating officer of Fox parent News Corp., resigned last week; but he will remain on News Corp.'s

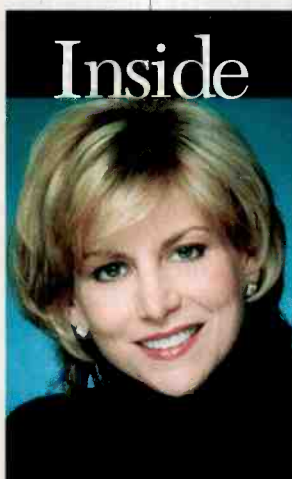
board and will serve as a consultant until the end of the year. Carey was also president/CEO of Sky Global Networks, News Corp.'s satellite arm. Carey joined Fox Broadcasting as an executive vp in 1988, and after ultimately being promoted to chairman, he took his current News Corp. post in 1996. "It is the right time for me to take a step back and catch my breath with confidence that only bigger and better things lay ahead for News Corp.," Carey said. According to company insiders, News Corp. chairman/CEO Rupert Murdoch wanted Carey to stay on board.

Addenda: Fast-food chain **Wendy's** and **AOL Time Warner** last week announced a multiyear, cross-platform media alliance of undisclosed value that cuts across the media giant's TV, print and online properties. The deal was coordinat-

ed by Wendy's agency, Bates Worldwide...**Pat Summerall** will leave his NFL broadcast partner, John Madden, after 21 years on CBS and Fox Sports telecasts...**Ackerley Group** shareholders have approved the company's acquisition by Clear Channel Communications. The \$800 million deal should close this quarter...Fox has turned down a request by **MediaCom** to buy a "drink responsibly" spot in the Super Bowl for one of its liquor clients...**David Lebow** was promoted last week to senior vp of radio operations for Emmis Communications...The U.S. Supreme Court last week declined to hear an appeal to reconsider the FCC's **equal employment opportunity rules**, which were struck down a year ago by the U.S. Court of Appeals in D.C. The FCC is currently rewriting the rules...**Joel Berman** was named president of Paramount Worldwide TV Distribution, and **Garry Hart** was named president of Paramount TV Production. Both replace Kerry McCiuggage, who left Paramount last year...**New York 1**, Time Warner's 24-hour news channel serving New York, will unveil a new set and graphic presentation this week following its move to a new \$30 million Manhattan studio.

Corrections: An item about NBC Enterprises' *B.A.I.T.* on page 11 of this issue should have noted that NBC declined comment. A story in last week's issue misidentified one of the sponsors of

the upcoming fourth edition of *Survivor* on CBS. Visa should have been mentioned. (A complete list of sponsors appears on page 20 in this issue.) Also, in "Attack of the Clones," a story in last week's NATPE section, the launch seasons for *Iyanla* and *Talk or Walk*, as well as Caroline Rhea's failed talk show, were listed incorrectly due to an editing error. The first two shows launched in fall 2001; Rhea's attempted to launch in fall 2001.



Inside

Dawn Tarnofsky-Ostroff surprised many by joining male-targeted UPN Page 8

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Rep. Berman Requests Probe of Clear Channel

Rep. Howard Berman (D-Calif.), a senior minority member of the House Judiciary Committee, last week called for the Federal Communications Commission and the Justice Department to investigate the operating practices of Clear Channel Communications. The San Antonio-based media conglomerate is the country's largest owner of radio stations and also controls the highest number of concert venues.

According to complaints Berman said he has received from recording artists and record company executives, Clear Channel has "punished" artists, including Britney Spears, for refusing to use Clear Channel's concert-promotion services by denying them radio airplay. Radio industry executives have accused the company of "parking" or "warehousing" radio stations it cannot buy under current federal-ownership rules with front companies that have allegedly agreed to sell Clear Channel the stations if the FCC eases ownership caps.

In markets including San Francisco, San Diego and Charlotte, N.C., Clear Channel has joint sales agreements with other radio owners, allowing CC to control the ad revenue for stations that it would like to own, but cannot.

Responding to Berman's action, a CC representative said that the company "competes aggressively, fairly and totally within the law." —*Katy Bachman*

Gates Deepens Interest In Cable With Stake in Cox

Microsoft chairman Bill Gates last week purchased 2.4 percent of Cox Communications, the country's fifth-largest cable operator, for \$500 million. Gates' acquisition came in the form of two private investment vehicles, according to filings with the Securities and Exchange Commission.

The Cox stake marks Gates' second major commitment to a top-10 cable operator. In 1997, Microsoft bought a \$1 billion stake in Comcast; the computer giant recently supported the No. 3 cable operator's (continued on page 6)

NBA May Win With More TV Games

Despite overexposure, new partnerships with Disney, AOL offer promise

TV SPORTS By John Consoli

Although his new television deal will more than double the number of regular-season NBA national telecasts, further exposing the already overexposed, ratings-challenged league, NBA commissioner David Stern is getting high marks from media buyers and consultants for pulling off the six-year, \$4.6 billion pact with Walt Disney Co. and AOL Time Warner. While it might appear that the NBA's TV partners overpaid for their new rights, especially Disney, there are some creative ways that the license fees might actually be recouped. Most observers believe that NBC, which offered \$1.3 billion to renew the broadcast portion of the deal, was right to drop out, because without a cable unit to cross-platform with and to hike operator fees every year, it would have been extremely difficult to recover those costs.

Under the new agreement, which will take effect next season, ABC (15 telecasts), ESPN (75), TNT (52) and the start-up All Sports Network (96), the latter a new network partnership between the NBA and AOL, will air a total of 238 regular-season games, more than twice as many as the 116 games to be televised this season by NBC, TNT and TBS.

"David Stern needed to maintain the financial security of the league," said Neal Pilon, the former president of CBS Sports, who now heads his own media consulting company. "Showing more games on TV will not dilute attendance at the games. And the NBA gets equity participation in a new network."

Those wary of the deal point to the NBA's sagging ratings, which were down 38 percent over the past five years on NBC entering this season and were off about 8 percent over the last four years on Turner's TBS and TNT telecasts. Michael Jordan's return this season, along with some better early-season matchups, have helped boost ratings this season by 8 per-



The cable guy: NBA chief Stern is betting the league's future on a heavy schedule of national cable telecasts.

cent on TBS/TNT and by 3 percent on NBC.

The more-than-doubling of the NBA's national TV broadcasts is a sharp contrast to the limited-TV exposure strategy that Stern adopted to revive the league in the 1980s. The league's increased TV exposure under the new deal could further depress ratings, as well as adversely affect the many regional cable sports networks that televise NBA games locally via deals with the individual teams.

But right now, buyers are not overly concerned. "The NBA, like most professional sports on television, has been overexposed for a while," said consultant Bob Igiel, former president of the broadcast division of The Media Edge. "This deal will expose the NBA more, but there is some real interesting potential for advertisers here to market beyond TV ratings."

Igiel, who put together the value-added deal for AT&T's "phone-a-friend" feature on ABC's *Who Wants to Be a Millionaire*, anticipates similar creative opportunities for NBA advertisers with both Disney and AOL Time Warner. In addition to buying ad packages on ABC's and ESPN's telecasts, advertisers might find ways to get their NBA-advertised products promoted at Disney theme parks

and via contests offering trips to the parks, Igiel noted.

For Disney, the deal offers the promise of cross-selling licensed merchandise with the NBA in each other's retail stores.

Added Andy Donchin, senior vp and director of national broadcast for Carat: "ABC already does its college Bowl Championship Series pregame and postgame shows from Disney World. It could do more of that type of cross-promotion with the NBA."

On the local level, despite the addition of 75 national games on ESPN, 96 more on All Sports Network and the 52 games on an exclusive basis on TNT, executives at Fox Sports Net believe their local NBA telecasts (in 14 of the NBA's 29 markets) will still attract sufficient viewership to keep advertisers happy.

"We air between 800 and 900 NBA games a year, and in only about 10 percent of those games will we lose blackout protection, where we will be airing games on the same night as a national cable network," said a Fox Sports Net executive, who requested anonymity. "Some viewers who are hardcore ESPN viewers might watch those games, but most will stay with their local-market announcers."

In the 14 NBA markets in which Fox Sports Net owns and operates channels, nine markets are up this season in ratings. Overall, FSN's NBA ratings are up 11 percent, to an average 2.2. Several teams carried by FSN, including the Dallas Mavericks, Minnesota Timberwolves and Detroit Pistons, are performing better than expected on the court, translating into improved ratings. Meanwhile, for FSN-carried teams that are struggling, like the Miami Heat, Atlanta Hawks and Charlotte Hornets, ratings are down 32, 25 and 33 percent, respectively.

NBC Sports chairman Dick Ebersol, who passed on renewing his network's NBA deal, said that ESPN will be able to recoup a chunk of its license fee by increasing fees to cable operators. George Bodenheimer, ESPN president, said that his network will not hit operators with an NBA surcharge. However, ESPN does have long-term contracts in place with cable operators that have a built-in range of potential rate increases that can be initiated annually. And since the NBA telecasts should earn higher ratings than most of the ESPN programming they will replace, increasing local ad sales potential, ESPN's per-subscriber fee increases to operators could be at the higher end. Those price bumps would, in turn, be passed along to viewers.

"ESPN has never been knocked off a system for increasing its fee," Pilson noted. "And the public has indicated it is prepared to pay increases charged by the operators." ■

TNT's Sibling Mimicry

Net taps programming, ideas from AOL sister WB to draw younger viewers

CABLE TV By Megan Larson

Now that it shares space with the WB under the same corporate umbrella, TNT has borrowed ideas and programming in a bid to draw more younger viewers. The efforts, gradually introduced since Jamie Kellner, the former WB president, took over all of Turner Broadcasting System (which includes TNT), appear to be paying off—the network has seen its share of adults 18-34 and 18-49 grow since the fall.

Steve Koonin, TNT's executive vp/general manager, is charged with implementing the changes. He's been quite happy with the results of TNT's most obvious use of WB product: repeats of *Charmed*, which run five days after episodes have premiered on the WB. Koonin said that the second run on TNT attracts younger viewers that are 98 percent unduplicated from the WB run. Since its Oct. 9 debut on TNT, *Charmed* has increased 18-34 demos 136 percent, to 392,000, over the same period the year prior, while the 18-49 audience has grown 106 percent, to 747,000. Koonin added that TNT will use these "virtual originals"—as he calls the repurposing of off-network series from its sister network—on an as-needed basis while the network slates drama series in prime time between Monday and Wednesday.

Koonin will use another WB-esque concept as he remakes TNT's original-movie arm, which had its Los Angeles headquarters shut down late last year. The TNT Originals studio had a mixed track record—producing the failed series *Bull* but also the highly-rated movie *Crossfire Trail*. But the new Atlanta-based unit will take a three-pronged approach in producing between 6 and 10 originals a year. Aside from churning out celebrity-driven films like the recent *Monday Night Mayhem* and movies with series potential like last year's *Witchblade* (which turned into a series last year), the unit has created a family-friendly film franchise with a built-in advertiser much like the WB's deal with the Family Forum and Johnson & Johnson, which yielded *Gilmore Girls*. "TNT is one of the few networks left that invests in movies, and the advertiser came to us," Koonin said, declining to name the advertiser. "It won't be about the brand or their point of view, but an environment in which the advertiser can feel good."

But not everything TNT is up to derives from its broadcast network sibling. For one, Koonin has tweaked the network's practice of

multiplexing acquired films, especially those that are premiering before their broadcast run. The most recent example was the basic-cable premiere of *The Matrix*, which ran in prime time between Friday Dec. 7 and Sunday Dec. 9. It's an attempt to attract different audiences whose social schedules vary from night to night. "One of the advantages of doing this is if you have an unduplicated audience, you can try to sell the advertiser on a cumed audience," said Kagan World Media analyst Derek Baine. "So, in addition to leveraging programming costs, you are creating an artificially high rating, which is more attractive to an advertiser."

Original series are also making a comeback on the 85-million subscriber network, but in a slightly unusual form. *Witchblade* is returning for a second season in June, but TNT is also developing a limited-run series to premiere next year: *Residents*, a limited series (6 to 12 episodes) about UCLA Medical School residents, which should debut in early 2003. "I like the idea of doing shorter-term things," said Koonin. "We don't need to look like a broadcast network with 22 episodes." He added that running 13 episodes of *Witchblade* two times a year was an effective strategy.

According to Horizon Media's analysis of Nielsen Media Research data, the increased delivery of younger demographics could be a product of increased household ratings during the period from Oct. 2 to Jan. 20. Nevertheless, during that period viewers 18-34 grew 37 percent, to an 0.8 rating (472,000), and 18-49 grew 15 percent, to 0.8 (1.058 million). ■



MICHAEL COURTNEY/TNT

Witchblade, starring Yancy Butler, will return to TNT for a second season beginning in June.

\$72 billion bid for AT&T Broadband, the country's largest MSO.

Gates' fellow Microsoft alum billionaire investor Paul Allen purchased No. 4 cable company Charter Communications in 1998. The investments are based on the belief that cable wires will be the conduit for a wide host of next-generation media services. —Jim Cooper

XM Satellite Radio Reports Almost 28,000 Subscribers

XM Satellite Radio, which in November launched the country's first subscription satellite-radio service, last week reported fourth-quarter revenue of \$533,000. About half the revenue was attributed to 27,733 subscriptions, with the remainder from the advertising that XM carries on 65 of the service's 100 channels.

While the company said that it has sufficient financing to make it through this year, its losses continue to mount. XM lost \$284.4 million in 2001, up from a loss of \$51.9 million the year before.

Hugh Panero, XM president/CEO, projected that the Washington-based company will grow from the current 30,000 subscribers to 70,000 by the end of the first quarter, 130,000 by the end of the second quarter and 350,000 by the end of this year. —KB

Chung Shifts to Cable, Leaving ABC for CNN

Connie Chung last week amicably broke out of her contract with ABC News a year early to join the ranks of CNN. Chung's move is the latest in a revolving door of anchorwomen: Greta Van Susteren left CNN this month to join Fox News Channel, and last September Paula Zahn left Fox News for CNN.

Beginning this summer, Chung will host an hour-long 8 p.m. show that will be a mix of news, interviews and debate. In taking over CNN's 8 p.m. slot, which was vacated by Van Susteren, Chung will go up against Fox News lightning-rod Bill O'Reilly, who hosts that network's highest-rated show, *The O'Reilly Factor*. At ABC, Chung most recently served as co-anchor of *20/20*. —JC

Attention Kmart Shoppers

Mega-retailer returns to newspaper ad inserts after losing market share

NEWSPAPERS Todd Shields, special from *Editor & Publisher*

When Kmart became the largest U.S. retailer ever to file for bankruptcy protection last week, newspaper executives blanched at the turmoil afflicting such a large buyer of advertising space. Each week, Kmart distributes more than 70 million copies of color inserts that lists items on sale. Last year, Kmart chairman and CEO Chuck Conaway decided to cut the 2,114-store chain's heavy advertising costs. Conaway slashed spending on the inserts, which had contributed heavily to the chain's total \$171 million in newspaper ad spending in 2000, ranking Kmart No. 8 among the *E&P/Competitive Media Reporting* "Top 100 Brand Advertisers in Newspapers" for that year.

Now the results of Conaway's cutback are in: Kmart's sales fell in November while those of rivals Wal-Mart and Target rose. "Planned reductions in advertising and promotional activity decreased customer traffic more significantly than we anticipated," Conaway said on Dec. 6. Since then, Kmart has reversed course and restored some of its insert spending.

Kmart's present troubles coincide with the release of a study showing that 6 in 10 adults turn to inserts regularly, according to the Newspaper Association of America. The study also found that 49 percent of American adults had checked inserts in the past week.

Kmart's bankruptcy filing has captured the attention of several large media firms. Tribune

Co. president Dennis Fitz-Simons said Kmart spent \$35 million last year on print advertising with Tribune, some of which stands unpaid. An E.W. Scripps Co. executive last week told analysts that his company reaps \$7 million to \$8 million annually from Kmart advertising. And Knight Ridder CEO Tony Ridder said the retailer's troubles led Knight Ridder to report pro forma earnings that were slightly below expectations.

Kmart had little to say as

it comes under scrutiny of the U.S. Bankruptcy Court for the Northern District of Illinois. "We continue to operate. All stores continue to be open," said Dave Karraker, Kmart director of marketing operations. The chain's weekly insert was going out to newspapers last week as usual, Karraker said. —with Lucia Moses ■



By cutting back on inserts, Kmart may have hurt consumer awareness.

4Kids Expects Early Profits

Hit Japanimation shows coming to Fox Kids block; CPM increases anticipated

KIDS TV By Eric Schmuckler

After striking a deal to take over the Fox Kids Saturday-morning time slots, 4Kids Entertainment expects to see "a very handsome profit, even under the worst assumptions," 4Kids chairman and chief executive Al Kahn said last week.

Kahn confirmed his company would pay an average of \$25.3 million a year for four years for the four-hour block, plus two option years. DIC Entertainment will supply a single half hour of educational programming to the block, he added, and DIC "will be compensating us" for the clearance, though

details are not final.

4Kids is not relying solely on the stagnant kids advertising market to make its \$100 million gamble pay off. "The business plan doesn't suggest that, though it's possible," Kahn said. He hopes to raise CPMs because of shrinking kids inventory (Fox's weekdays are gone, while ABC Family Channel is less kid-oriented) and by offering advertisers a pure Saturday play. The company will buy promotional time on kids outlets, as it has long done to support its kids shows in syndication. Ad sales—inventory is 64 units per

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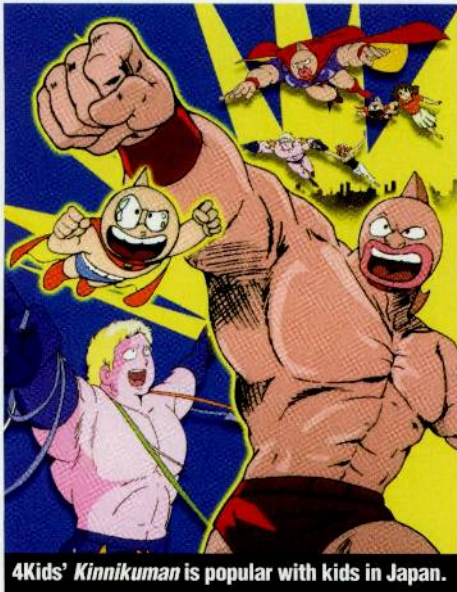
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*Source: Nielsen Galaxy Explorer. REVEALED debut includes both episodes: George Clooney (8pm) and Julia Roberts (9pm). Adult 18-49 increase derived from the average of the first series from 8-10pm on 12/5/2001 versus the year-ago time period average on 12/6/2000.

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4Kids' Kinnikuman is popular with kids in Japan.

week—will either be farmed out or handled by new staff. Shelly Hirsch, president of the company's Summit Media subsidiary, won't be involved in sales because he buys media for outside clients.

After months of odds-making over who would take over Fox's Saturday-morning kids block, 4Kids outbid rivals Nickelodeon and

DIC. The deal followed a similar kids pact between NBC and Discovery Networks.

Two shows announced for the new 4Kids block are the animated *Kinnikuman* and live-action *Ultraman Tiga*, both top 10-rated kids shows in Japan, as are the company's *Pokémon* and *Yu-Gi-Oh!*, which air on Kids' WB.

Kahn plans to bring at least 26 episodes of each and may run an hour's worth of the shows. "We're not going to follow the traditional model here," he said. "By putting on things that have been hits elsewhere, you knock out a lot of the risk factor. And we're more driven by licensing, home video, international TV sales, and that's all ratcheted up by having this block." That is, toy and game companies will pay more to get in on a show with network-level clearances.

Advertisers can't rate 4Kids' chances yet. "Until we see a lineup, it's too early to develop a point of view," said one buyer. "I expect most people will continue to switch their allocation to cable, where there's growth [in kids ratings]."

But Hirsch believes his company can succeed where other broadcasters have thrown in the towel. "We always thought we were better at identifying what kids like," he said, "and now we have a chance to prove it." ■

New Dawn Breaks at UPN

Lifetime exec Tarnofsky-Ostroff tapped as president of entertainment

NETWORK TV By Megan Larson

Industry eyebrows raised last week when Dawn Tarnofsky-Ostroff, longtime programmer for the heavily female-skewing Lifetime Television, was appointed president of entertainment of the male-targeted, wrestling-friendly broadcast network UPN.

But while she helped make Lifetime the No. 1 cable network last year by developing shows like *Strong Medicine* and *The Division*, about female docs and cops, respectively, Tarnofsky-Ostroff stressed last week that most of her experience lies with shows for men.

"Everyone keeps saying this is a departure for me, but Lifetime was the anomaly in my career," she said. "For so many years as a studio executive, I've worked on shows for men and families, and UPN won't be much different." She begins her job, previously held by Tom Nunan until last year, on Feb. 11.

Though UPN has improved its prime-time ratings with the acquisition of *Buffy the Vampire Slayer*, a show Tarnofsky-Ostroff worked on at

20th Century Fox as head of creative affairs, the network trails the competition, and she will be responsible for programming it in the fall.

"Monday nights are performing well, as is *Buffy* [on Tuesday nights] and *Star Trek: Enterprise*," she said. "The goal is to build on those strengths and broaden the viewership." Tarnofsky-Ostroff wouldn't say if the network needs to become more gender-specific, but she said it will remain focused on young demographics.

Since the beginning of the season on Oct. 2, 2001 and through Jan. 21, UPN's household ratings have grown 8 percent over the similar period last year, to a 2.8 rating/4 share, while its key 18-to-34 demo grew 18 percent, to 2.1/6, besting its main competitor, the WB network.

UPN has overhauled its executive suite after the network was placed under the oversight of CBS Television president/CEO Leslie Moonves in December. UPN chiefs Kerry McCluggage and, more recently, Dean Valentine, have subsequently left the network. ■

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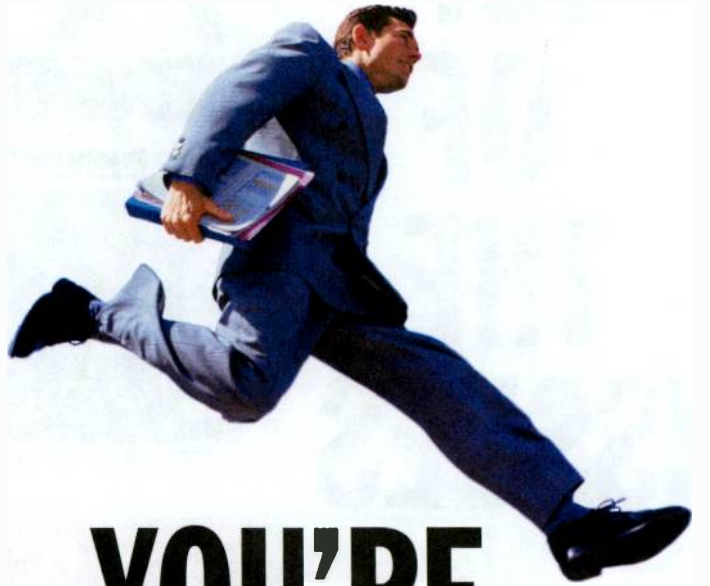
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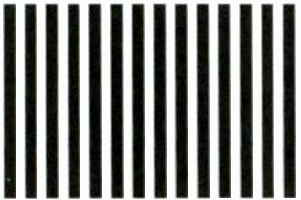
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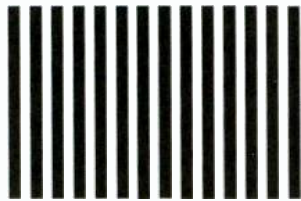
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Welcome—now please go somewhere else: Warner Bros. billboards diverting attendees away from the convention center left many befuddled.



natpe2002

Mixed Directions

Though Warner Bros. is steering away from another NATPE, many still want to stay the course

BY MARC BERMAN PHOTOGRAPHY BY DAVID FUKUMOTO

TV STATION EXECUTIVES, SYNDICATORS AND MEDIA BUYERS ATTENDING THIS YEAR'S NATIONAL Association of Television Program Executives conference knew going in that it would be a less extravagant, less populated and, well, less busy event. But attendees were really rather thrown off as they

made their way into the Las Vegas Convention Center. Instead of being greeted by the usual Warner Bros. billboards featuring stars, and the booth number they could be found at, conventioners were told by Warner Bros.' ads to "See Us at the Venetian." That's a bit of an unusual way to start off a convention—being told to go somewhere else to do one's business.

Dick Robertson, president of Warner Bros. Domestic TV Distribution, didn't stop there. In fact, he was the conference's biggest news, since not very much business was conducted on the nearly empty convention floor (the hallways of the Venetian Hotel, where most of the major syndicators set up shop, were so busy that elevator waits lasted up to a half hour). Overall attendance at the show,

according to NATPE executives, was down 31 percent from last year, to about 9,600.

Robertson had questioned NATPE's relevance before the show had even started, but he ratcheted up the rhetoric once he got there. "The only value of NATPE, from the very beginning, was an artificial date where buyers were often forced into making a decision," said Robertson at a press conference held at the Venetian on Jan. 22. "The need for NATPE is over. It's not their fault that the business has changed and the government has changed the [station-ownership cap] rules [that make it more difficult for syndicators to distribute their shows in a consolidated marketplace]. I can't imagine why anyone would go to NATPE in New Orleans in 2003."

Robertson didn't get much of a chorus of consent from other attendees, despite the dearth of booths at the convention center. Many at the show still believe NATPE holds some value. "Despite what anyone says, I still, and always will, come here to buy shows," said Matt Garrett, account executive and program manager at NBC affiliate KOMU-TV in Columbia, Mo. "Whether it's on the convention floor or in a hotel suite, this is still a place for television stations to sit down, evaluate product and make educated decisions."

"I have 28 stations under my jurisdiction and still consider this convention vital," added Emerson Coleman, vp of programming for Hearst-Argyle Television. "Depending on our needs, we are always out shopping for new syndicated programming."

The convention floor—devoid of the gaudy, extravagant booths of the major syndicators—was occupied by smaller global businesses, many of them foreign-owned. Studio executives didn't seem to mind working out of hotel suites, but they all appeared to be glad a convention was taking place.

"I honestly can't say that I miss the craziness of the convention floor," said Janice Marinelli, president of Buena Vista. "But I still think we need a convention of this magnitude. With cost of the essence, it just made more sense to take hospitality suites instead of setting up booths. It's too soon to tell what will happen next year."

"Where you hold your meetings is irrelevant if your clients are not attending," noted Jim Romonovich, executive vp of Associated Television. "And having an annual gathering like NATPE is a forum to exchange ideas and look for new business. If the buyers plan on coming—which they still have this year—then you obviously need to be here."

"NATPE is still the centerpiece of our business," added Ed Wilson, president of NBC Enterprises. "But instead of hotel suites and a convention floor, we need to come back together as a team."

Hearst Entertainment was the lone domestic syndicator of any significant size to stick it out on the convention floor. "Because of our international business, we felt the need to remain on the floor," said Rob Corona, senior vp, domestic sales. "And I think being this visible is more productive than being in a hotel suite. There is more of an opportunity to do business in an open arena like this. If the cost of exhibiting were re-evaluated, maybe more companies would find their way back to the floor." >

Bruce Johansen, NATPE president/CEO said the organization is indeed looking into alternative measures to keep the conference going. "Economically, we are trying to make this convention more feasible for all our clients, and we have set up a task force to address all relevant issues," said Johansen. "But what I do not agree with is someone like Dick Robertson, who has been bashing the relevance of this convention for years. NATPE is not only about selling a show—it's about networking, sharing ideas and planning for the future. You have to think past just selling syndicated programming if you want to stay in this business."

"NATPE has always devoted its time to bringing people together, and if it means making changes to accommodate an evolving marketplace, then we will," added Jon Mandel, chief negotiating officer at Mediacom and a former NATPE chairman. "I find it a very troubling sign for the syndication industry when a studio head goes out of his way to negate something he has benefited from in the past. Smart people sometimes do dumb things."

Still, with attendance down and another economically trying year ahead, NATPE faces an uncertain future. "Our lives in syndication are over," said independent producer/performer Angela Segal. "NATPE has no value anymore. We have to reinvent ourselves if we want to make our way in the business." ■



Checking in: Almost all the major distributors conducted their business in suites at the Venetian Hotel.



Staying put: Hearst's Corona prefers the visibility of the convention floor to a hotel suite.

The Content Problem

Syndicators admit one of the biggest obstacles to growth is a lack of programming creativity

BY ALAN JAMES FRUTKIN

No syndicated program has been able to generate any sort of water-cooler buzz since the 1997 launch of Worldvision's *Judge Judy*. And as the syndication marketplace turns ever more competitive, the prospect of any show reaching the status of cultural phenomenon may be a thing of the past. With viewer fragmentation, vertical integration and changes in distribution strategies, syndicated programming may never again achieve the hit status that shows such as *Judge Judy*, *The Rosie O'Donnell Show* and *Xena: Warrior Princess* did

in the 1990s, some syndicators say.

What's worse, a changing marketplace may not be the only factor working against syndicators. They're also facing one of the most noticeable creative slumps in years. Most attendees at last week's NATPE convention agreed that with the cream of this season's crop limited to such fare as King World Productions' *Oprah* spinoff *Dr. Phil*, Tribune Entertainment's psychic entry *Beyond With James Van Praagh*, and NBC Enterprises' single-topic talker *The John Walsh Show*, not only was there far less new product being offered

than in previous years, but most of that new product was far less interesting.

"There's really nothing new at this convention. There's no innovation," complained Bill Thompson, a TV agent for Los Angeles-based Abrams, Rubaloff, & Lawrence, which has helped package shows such as *Judge Judy* (now distributed by Paramount Domestic Television) and Studio USA's *Crossing Over With John Edward*.

In the best of times, creating a hit program is no mean feat. In the midst of industry consolidation while a recession's on, it's even tougher. Many distributors cite *Judge Judy* as an example of how much the industry has

the industry is facing."

Many buyers pointed to cable as a main cause of viewer fragmentation, which continues to frustrate distributors. When a substantial number of daytime viewers are drawn to programs such as The Learning Channel's *A Dating Story*, *A Wedding Story* and *A Baby Story*, luring them back to syndicated programs becomes more difficult.

"It's a completely different environment today than it was back in 1995, '96 or '97, when the last syndicated hits launched," said Stacey Lynn Koerner, senior vp/director of broadcast research at Initiative Media. "There are more choices in the home—particularly in daytime—and viewers are really being torn between what syndicators are putting on the air versus any other cable network."

To make matters worse, cable networks are starting to take more risks with original programming, some of which are paying off. Syndicators, on the other hand, are in retrenchment mode. And in an industry not known for sticking its neck out very far, retrenchment means playing it even safer.

"When you only have so much money to produce a slate of shows, you're going to try to hedge your

bets, and a lot of times that means going with a formula," Koerner added. "So it is harder for some of these syndication companies to create programming that's interesting, that's different and that's challenging."

To be fair, every sector of the television industry is guilty of copycatting successful formats. But some distributors will cop to the fact that their business is especially culpable.

"You have to admit that the syndication business in general has a lot of sameness to it, and that sameness affects the ability of shows to break through," explained Steve Rosenberg, president of Studios USA Domestic Television. "I don't think we all go into this saying, 'Let's just do a copycat show because it will sell,' but that's the nature of what happens. It becomes sales-driven, as opposed to program-driven, and the danger in that is you can lose sight of what will work." ■



"I don't think we all go into this saying, 'Let's do a copycat show because it will sell,' but that's the nature of what happens. It becomes sales-driven [more than] program-driven." —ROSENBERG

changed over the past five years. The show did not come out of the gate strong, and it took almost a year to gain traction in many markets. Now it's the top-rated syndicated court show.

In today's fragmented marketplace, distributors said, a show with a similar trajectory to *Judge Judy's* could take twice as long to find an audience. However, considering the proliferation of metered-market ratings, local stations are pulling out of shows faster than ever.

"There's less patience in the marketplace, when you really need more," said Dick Askin, president/CEO of Tribune Entertainment, which recently canceled its relationship talk strip *Talk or Walk*. "If you're not showing signs of growth, stations are looking to get out as quickly as they can. But everybody agrees it takes longer for a viewer to discover that a show is on. And that's the dilemma that

natpenuggets

■ Talk about the upside of vertical integration: NBC Enterprises is so high on its concept for first-run hour *B.A.I.T.*, sources said, that it may get some help in promoting the series from the network. Production begins in March on the action hour, which centers on three female convicts who fight crime as part of a prisoner-reform program. If all goes well, NBC is considering giving it a summer run on the network before NBC Enterprises launches it into syndication this fall.

■ Warner Bros. Domestic TV Distribution president Dick Robertson certainly wasn't shy about criticizing NATPE ("This is not a sellers' convention any-



Robertson

more," was one of his more memorable lines). The syndication veteran, it turns out, did get some selling done. By convention's end, Warner Bros. had increased clearance levels for its upcoming half-hour strip *Celebrity Justice* from 60 percent to 70-plus percent of the country. And *Caroline Rhea*, Warner's new talk show, inched its national clearance to 64 percent during the show. Obviously, someone was buying.

■ With NATPE over, the studios started to make some decisions on which shows will return this fall. Making their way back: Universal's *Blind Date* and *The 5th Wheel*; Columbia TriStar's *Judge Hatchett*; Paramount's *Hot Ticket*; Studios USA's *Crossing Over With John Edward*; and Tribune's *Mutant X*.

■ John Walsh, who's best known for his longtime hosting gig with *America's Most Wanted*, gets his eponymous talk show this fall. But Walsh's wish list of guests may be a little hard to satisfy. "If I had a choice of four people I would want to share a meal with, dead or alive, they would be George Washington, Abraham Lincoln, Winston Churchill and...Elvis Presley," said Walsh. "No meal would be complete without the king." Maybe Walsh could line up John Edward or James Van Praagh to do some booking for the show.

Local Media

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TV STATIONS

CBC's Games Coverage To Impact U.S. Markets

BY JEREMY MURPHY

There's no question millions of Americans are going to tune in to coverage of next month's Winter Olympic Games in Salt Lake City, but in several markets near the U.S.-Canada border, they will have two networks to choose from.

NBC's airing of the games will compete with live Olympic coverage on the Canadian Broadcasting Co., the Toronto-based network whose signal penetrates several northern-U.S. markets, including Detroit, Seattle and Buffalo. Viewers in those markets not impressed with NBC's sugar-coated coverage (complete with *Dateline*-flavored interview segments on athletes) will have an alternative viewing option in the CBC, which tends to provide more schmaltz-free coverage, and that may mean some ratings erosion for a handful of NBC stations.

"History has shown there is some spillage into the Canadian broadcast," said Harvey Rabbinowitz, owner of Media.Period, a Detroit-based media buyer. "It's not severe, but it does exist." Especially during popular events like hockey and luge, buyers said.

While the CBC cannot quantify its overall penetration in the U.S. ("We have no idea how many Americans watch the CBC," said CBC spokesperson Ruth Ellen Soles, noting the network does not subscribe to Nielsen), its Olympic coverage can cause variations of several ratings points in local markets.

During the 2000 Olympics in Sydney, Australia, CBC's coverage averaged a 1.8 rating in Detroit for prime time while Post-Newsweek-owned NBC affiliate WDIV averaged a 13.8/22, according to Nielsen Media Research data. In Seattle, the CBC averaged a 0.4 against Belo-owned NBC affiliate KING, which scored a 19.7. And in Buffalo, the CBC averaged a 0.7 against Gannett-owned NBC affiliate WGRZ, which averaged a 13.5. Buyers are quick to note, however, that CBC's numbers tend to spike

when the U.S. networks are not live or are not broadcasting game coverage.

While the impact might not be large—"History has demonstrated that the number of viewers in those three markets who choose to watch the CBC's coverage over NBC is negligible," said Kevin Sullivan, an NBC Olympics spokesperson—it is enough to raise concern among local buyers in those markets, who take the CBC into account when making their buys.

"If there wasn't a CBC, NBC's numbers in Detroit [during the 2000 Olympics] would have been higher, no doubt," said Greg Leach, owner of Media Resources, a Midwest media buyer. Specifically, buyers say NBC's reliance on tape-delayed coverage from Sydney may have steered more viewers to the CBC, which offered live coverage of all the games.

"That hurt the [northern U.S.] NBC affils," said Jody Kaufman, vp/director of broadcast services for the Berline Group, a Detroit media



CBC will feature Canada's hockey team, with NHL stars Mario Lemieux (left) and Patrick Roy.

buyer. "People tuned in to the Canadian station, which was more up-to-date with its coverage."

The same thing happened two years ago. "That's what we saw with the 1998 Winter Olympics in Nagano, when it was on CBS," said Lou Verruto, gm/vp of WIVB, LIN Television's CBS affiliate in Buffalo. "CBC was live all the time, and CBS was on tape. That has the potential of really hurting audience levels."

But buyers and station execs say that won't be the problem this year, as coverage of the Winter Games will be live on NBC (at least in Eastern and Central time zones). With the Games back in the U.S., and with patriotism soaring, buyers, network executives and station managers all say the CBC's effect on NBC stations won't be as big as it was in 2000.

"With the time difference not being a big problem, there's going to be no effect," predicted Joe Berwanger, gm/vp of Detroit's WDIV.

RADIO

Westwood's Olympics Coverage Set for Affils

BY KATY BACHMAN

Other than being there, one of the most timely sources for live results of the Winter Olympics will be on the radio.

This year, as it has since the 1988 Olympics in Seoul, Korea, Westwood One will serve as the official radio network of the Winter Olympic Games in Salt Lake City, providing daily coverage for more than 400 radio stations, including clearances in all top-10 markets.

"Because people listen in cars or at work, the Olympics are a made-for-radio event. There are medals being decided all throughout the day," noted Larry Michael, vp of sports programming for Westwood One.

Advertisers such as Warner Lambert, Sears, Visa, Campbell Soup, cellular telephone company CTIA, and Body Solutions have signed on as advertisers during 17 days of Olympic coverage starting Feb. 8 and running through Feb. 24. Close to being sold out, Westwood could net \$10 million in advertising, about its pull for the Summer Olympics in Sydney.

"For brands that can't afford TV, network radio is the next big thing," said Irene Katsnelson, vp, director of network radio for Mediavest.

The Olympics are Westwood's biggest undertaking. Its engineers and builders have

been on site in Salt Lake City since Jan. 8, building a radio station in the International Broadcast Center. The network also has broadcast positions at all the major venues. By Feb. 4, about 20 on-air sportscasters and announcers will be covering the Games throughout the day. Regular updates, three each hour, are also part of the coverage.

Each sport has its own set of anchors and commentators, many former Olympians, such as Pamela McCall, CBS News correspondent and former Canadian team skier, and skier A.J. Kitt. Probably the most coverage will be given to play-by-play for hockey. Westwood plans to cover all hockey games in their entirety, even games that run longer than the network's planned long-form programming blocks. Sam Rosen, the play-by-play voice of NHL Radio on Westwood, will be assisted by commentary from Eddie Olczyk.

"One thing that works to our advantage is that we've been doing this since Seoul. We continue to emphasize preparation, because once you get there, you have to go to work right away, 14 hours a day," said Michael.

NEW YORK RADIO STATIONS

CC Shuffles Jocks

Clear Channel has announced lineup changes for three of its five stations in New York City after falling second behind Infinity Broadcasting in audience share according to Arbitron's Fall survey. The three stations, Contemporary Hit Radio WHTZ-FM, Dance WKTU-FM and Classic Rock WAXQ-FM, suffered sliding ratings in the Fall survey and were the biggest contributors to Clear Channel's second-place showing.

Hoping to turn around mornings, the lowest-rated daypart on WKTU-FM, Frankie Blue, WKTU program director, has partnered Baltazar with Goumba Johnny to create *Baltazar & Goumba*. Baltazar joined the station from Clear Channel sister station WJMN-FM in Boston. Eye-opening features include *Baltazar's Balt Busters*, *Goumba Johnny's 7:20 a.m. Junior Joke-Off*, *8:20 a.m. Joke-Off*, *The Showbiz 411*, and hourly entertainment reports.

For evenings, Vic Latino and Jewelz Lopez have moved from part-time on weekends to full-time on-air slots with Latino at 6 to 10 p.m. and Lopez on-air from 10 p.m. to 2 a.m. In nighttime (7 to 11 p.m.), No. 5-ranked WHTZ-FM will launch *Romeo* (Tim Herb-

RADIO

Growing Strong at 50

Long before Martha Stewart was Martha Stewart, Doc and Katy Abraham, co-hosts of radio's longest-running gardening show, were consumed with all things green. The dynamic duo, hosts of *The Green Thumb*, this year celebrate their 50th year on Clear Channel's WHAM-AM in Rochester, N.Y. Every Saturday at 9:30 a.m., listeners tune in to the homespun half-hour radio show,

on which letters are read and helpful horticultural tips are handed out.

"Katy and I are a synergistic pair," explains Doc. "We can't do one thing without the other. We each have our areas of competence." Katy notes that Doc is well-versed in Latin (which comes in handy when dealing with plant names), and Doc says Katy reads poems on the air with her "wonderful voice." The show may be folksy, but it's grounded in solid information—the two have horticultural degrees from Cornell University.

Often, their on-air banter has been likened to *Fibber McGee and Molly*, says WHAM announcer Chet Walker, referring to the popular husband-and-wife team that hosted a Chicago-based show from 1935-1959, during radio's golden age.

Beyond radio, the Abrahams have kept busy in other media, hosting *The Green Thumb* TV show on Rochester's WOKR-TV for 25 years, as well as having published 16 gardening books and self-syndicated more than a dozen newspaper and magazine columns. Both in their 80s, the couple also found time to raise two children, including daughter Leanna Landsmann, president of Time Inc.'s *Time for Kids* magazine.

So what's the secret of their success? "We've been married for 60 years and have never had a fight," says Doc. "Well," quips Katy, "at least not a gunfight!" —Lisa Granatstein



It's easy being green for WHAM's Abrahams.

ster), who joins the station from Clear Channel's WKQI-FM in Detroit. Rich Davis, who had been filling in as host, goes back to his 11 p.m.-to-5 a.m. slot.

Classic Rock WAXQ-FM has added veteran New York morning personality Jim Kerr as Saturday-morning host, 6 to 10 a.m. Kerr's career included a 15-year run as morning man on ABC Radio's WPLJ-FM, as well as substitute host of *The Rush Limbaugh Show* in the early 1990s. —KB

TV STATIONS

4A's After Ad Squeezers

Two months after three CBS O&Os were reported to have used a Time Machine computer program to compress airtime in an effort to squeeze in more commercials, the American Association of Advertising Agencies has launched an awareness campaign about the practice.

In a Jan. 20 bulletin to more than 1,200 media directors, the 4A's included excerpts from a Nov. 9 letter from Kathy Crawford, senior vp/director of local broadcast for Initiative Media, to Fred Reynolds, president of the Viacom Station Group, concerning compression. Crawford's letter was written in response to reports that KDKA, Viacom's CBS station in Pittsburgh, had been engaging in the compressed-airtime practice for some time. It was

later reported that two other CBS O&Os, WBZ in Boston and WJZ in Baltimore, had also used the Time Machine to compress programming. About 120 Time Machine devices have been bought by TV stations in the U.S.

"We want you to know that program compression is unacceptable," Crawford wrote.

"We sent the letter to CBS, and now we're letting our members know," said Ariane Herrera, a 4A's representative. Additionally, the 4A's will work with the Television Bureau of Advertising to let its members know about the issue.

In a letter back to Crawford, Reynolds said that all Viacom-owned stations would stop using the compression software. —JM

CHICAGO TV STATIONS

WGN A.M. Show on Top

Just two weeks after launching a 5:30-6 a.m. newscast, WGN, Tribune's flagship Chicago WB affiliate, has climbed to the top of the ratings in the time period. The new newscast, anchored by Larry Potash and Micah Materre, averaged a 2.2 rating/14 share in households last week, ahead of ABC O&O WLS' 2.0/12 and NBC O&O WMAQ's 1.3/8. WGN's 5:30 a.m. newscast premiered on Jan. 7. The station now delivers 3½ hours of local news each morning, from 5:30 to 9 a.m. —JM

Market Profile

BY EILEEN DAVIS HUDSON



Let the Games begin: Preparing Rice-Eccles Stadium for the Olympics' opening ceremonies on Feb. 8.

GEORGE FRETWELL/PHOTO

Salt Lake City

MILLIONS OF PEOPLE AROUND THE WORLD WILL HAVE THEIR EYES AND EARS TRAINED on Salt Lake City for most of February, when the market will play host to the 2002 Olympic Winter Games. The international and national Olympic committees and officials from state and local government

have overseen the construction of several state-of-the-art athletic and housing facilities in the Salt Lake area over the past several years in preparation for the Games. At the Olympic Medals Plaza downtown, major entertainment acts will perform live in the evenings throughout the Games (Feb. 8-24)—including the Dave Matthews Band, Foo Fighters, Marc Anthony, Sheryl Crow, Creed, 'NSYNC and the Temptations. The Olympics are expected to attract 500,000 to 1 million visitors, whose spending should provide a major economic boost to the state of Utah.

Olympic and local government officials have faced a series of challenges in their planning for the biggest event in the history of Salt Lake City. A scandal involving the bidding process that awarded the Games to Salt Lake has left some permanent tarnishes, and the Sept. 11

terrorist attacks heightened concerns about security, forcing organizers to expand procedures to ensure the safety of those who will participate in and attend the competitions.

Salt Lake City has some experience, albeit on a smaller scale, with hosting major events. Each January, a Who's Who of Hollywood elite flock to the area to attend Robert Redford's Sundance Film Festival in nearby Park City, about 25 miles from Salt Lake on the other side of the Wasatch Mountains (this

year's Sundance concluded on Jan. 20). And for the past 17 years, the Utah Winter Sports Park in Park City has hosted the annual Utah Winter Games, which attract top-flight athletes from around the world.

Salt Lake City is the 35th-largest market in the country with 782,960 television households, according to Nielsen Media Research. Salt Lake's TV outlets serve all of Utah as well as parts of Wyoming, Idaho and Nevada. The market boasts the most-watched 10 p.m. newscasts in the country, measured by homes using television (HUT) and persons using television (PUT), Nielsen reports.

The local TV station that stands to benefit the most from the Olympics is Bonneville International's KSL-TV, which as an NBC affiliate will carry the network's 168½ hours of Olympics coverage. KSL (Channel 5) and sister Bonneville News/Talk radio station KSL-AM (1160 on the dial) have been designated as official Olympics suppliers, a status that will grant them some special access to athletes at selected times during the Games.

KSL-TV is producing its own 50-plus hours of Olympics coverage, an effort that began in October. Each night following its 10 p.m. newscast, through Feb. 8, KSL is airing an hour-long Olympics special report. During the Games, the station will produce a live news-and-entertainment program focusing on Salt Lake nightlife that will air from 11:30 p.m. to 12:30 a.m.

In the key 6 and 10 p.m. news races, KSL is the market's household-ratings leader. In last November's sweeps, KSL's 10 p.m. news led its competitors by a wide margin, averaging a 16.4 rating/28 share in households (see *Nielsen chart on page 18*).

KSL runs second in morning-news ratings behind CBS' owned-and-operated KUTV-TV, and the two stations are neck-and-neck in key demo ratings on their noon and 5 p.m. newscasts. "A few years ago, we were experiencing some downward [ratings] trends" at noon and 5, says Jim Yorgason, KSL vp/general manager. "There's been a leveling off."

KSL is currently searching for a new coanchor for its 10 p.m. news to succeed Ruth Todd, who in December jumped to competitor KTVX-TV, an ABC affiliate owned by

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / SALT LAKE CITY

	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	\$149,296,248	\$153,174,073
Local Newspaper	\$96,938,810	\$101,072,490
FSI Coupon*	\$5,950,060	\$6,300,390
Local Magazine	\$2,133,290	\$2,631,680
Total	\$254,318,408	\$263,178,633

*Packaged goods only Source: Nielsen Monitor-Plus

SCARBOROUGH PROFILE

Comparison of Salt Lake City

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Salt Lake City Composition %	Salt Lake City Index
DEMOGRAPHICS			
Age 18-34	31	36	115
Age 35-54	41	40	98
Age 55+	28	24	87
HHI \$75,000+	27	15	57
College Graduate	12	11	90
Any Postgraduate Work	10	9	86
Professional/Managerial	23	24	103
African American	13	#	#
Hispanic	12	6	51
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	54	49	90
Read Any Sunday Newspaper	64	56	89
Total Radio Morning Drive M-F	22	19	85
Total Radio Evening Drive M-F	18	17	92
Total TV Early Evening M-F	30	24	80
Total TV Prime Time M-Sun	39	32	82
Total Cable Prime Time M-Sun	13	8	60
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	73	68	93
Read Any Sunday Newspaper	77	71	92
Total Radio Morning Drive M-F	75	73	97
Total Radio Evening Drive M-F	73	73	100
Total TV Early Evening M-F	71	61	86
Total TV Prime Time M-Sun	91	85	94
Total Cable Prime Time M-Sun	58	41	71
MEDIA USAGE - OTHER			
Access Internet/WWW	61	64	106
HOME TECHNOLOGY			
Own a Personal Computer	67	56	115
Shop Using Online Services/Internet	35	36	102
Connected to Cable	71	51	72
Connected to Satellite/Microwave Dish	15	21	143

#Respondent count too small for reporting purposes. *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)

Clear Channel Communications, after she was unable to reach agreement with KSL on a new contract. Yorgason says the station is using temporary fill-ins in the co-anchor slot.

KSL also carries some Mountain West Conference basketball and football games each season via a deal with SportsWest Productions, a Bonneville-owned production company.

At KUTV, Steve Charlier came aboard late last year as news director, moving from KING-TV in Seattle, where he was an executive producer. In an usual scheduling move for a CBS O&O, KUTV produces its own live morning-news program from 5:30 to 8 a.m., carrying only the last hour of CBS' *The Early Show* from 8 to 9. The change, made in 2000, has paid off in stronger morning ratings for KUTV.

To compete with KSL's extensive local coverage about Olympics-related events, KUTV has concentrated its local news coverage on how the Games will affect everyday life for Utah residents—on issues ranging from the economy to traffic to security. "We want to focus on the people who are still going to be here three months after the Olympics," Charlier says. At 4 p.m. daily during the Games, KUTV will produce a half-hour special, *Utah 2002*. The station's regular locally produced 4 p.m. show, *Utah Alive*, will move back to 4:30 p.m.

ABC affiliate KTVX has undergone an extensive overhaul since Clear Channel acquired the station last summer in a swap with News Corp. The Justice Department forced News Corp., which picked up KTVX as part of its acquisition of the Chris-Craft station group, to divest the property because News Corp. already owns another Big Four network outlet in the market, Fox O&O KSTU.

Steve Spendlove, who for the time being is still based in Minneapolis as gm of WFTC-TV, the Fox affiliate that CC traded to News Corp. for KTVX, is overseeing KTVX as acting gm. Spendlove replaced vp/gm Steve Cohen, who left KTVX in October when CC dismissed most of the station's management. Clear Channel plans to make KTVX part of a regional hub of nine TV stations the company owns in the western U.S., a group that Spendlove will likely oversee.

Spendlove has brought in several former staffers at WFTC to fill vacant slots at KTVX. John Fischer, who served as news director of the Minneapolis station, has trans-

ferred to Salt Lake in the same capacity, replacing Adam Bradshaw. David Bird, former director of engineering at WFTC, now wears the same hat at KTVX; and former WFTC director of sales Randa Minkarah now has the same post at KTVX.

KTVX plans to put anchor Ruth Todd back on the air at 10 p.m. in March or April, after her noncompete agreement with KSL expires, Spendlove says. In addition to 10 p.m., KTVX may get some new talent on its other news programs. "We're researching virtually all of our newscasts," he says.

Fox O&O KSTU is the only station in the market that programs news at 9 p.m. Station executives could not be reached for comment.

In addition to the Big Four network out-

lets, Salt Lake has a strong Independent station, KJZZ-TV. The outlet is owned by Larry H. Miller Communications, which also owns the NBA's Utah Jazz and the WNBA's Utah Starzz. The station, known as "K-Jazz," is the exclusive broadcast TV home of the Jazz (the station will broadcast 40 Jazz games this season) and Starzz. KJZZ also airs University of Utah home basketball and football games via an agreement with ESPN Regional Television.

On Jan. 21, KJZZ entered the local-news race by launching a two-hour morning news program from 6-8 a.m. The show, called *Fast-cast*, is produced and staffed by Wavetronics, a high-tech company based in Orem, about 30 miles south of Salt Lake. On the newscast,

Market Profile

Wavetronics gets to showcase its traffic information system.

Bob Quigley, director of programming at KJZZ, touts *Fastcast* as "a new look for broadcast news in this market." The show, which does not have any on-air talent, uses video footage with voiceovers, along with sidebar information and a crawling info bar below the video. The program is largely focused on local headlines, traffic, weather and sports, provided in 15-minute wheels.

KJZZ spent three years considering its entry into local news. "For us to break in with a traditional newscast would have been very expensive, and [it would have been] hard for us to compete," Quigley says. The station hopes that the low-cost *Fastcast* will attract 18-to-34-year-olds on the go who want to find out what's going on quickly. (About 36 percent of Salt Lake City's population is 18-34, according to Scarborough Research, among the highest such percentages in the country's major media markets.) And since only about half of the Salt Lake market subscribes to cable TV (51 percent, according to Scarborough), viewers may be ready for a broadcast TV alternative in morning news, Quigley says.

Another station that is trying something new in the mornings is WB affiliate KUWB-TV, which Acme Television acquired in February 1999. The station, which does not program local news, plans a Feb. 4 launch of a local morning show, *WB-AM*, to air Monday-Friday from 5:30 to 8 a.m. KUWB has partnered with Clear Channel Communications' Contemporary Hit Radio outlet KZHT-FM to install a camera in the radio station's studio to carry their morning show live on *WB-AM*. The program will also feature KUWB's colorful weatherman, Mitch English, and fill-in weatherman Rich Bonaduce. KUWB has arranged to have the Utah Department of Transportation's traffic-cam images on the screen during the entire program. The launch of *WB-AM* is being led by Jim Crossover, KUWB promotions director.

Utah Television LLC owns UPN affiliate KPNZ-TV, which signed on in 1998. (KPNZ is not a Nielsen Media Research client, so its ratings are not included in the chart on page 18.) Another broadcast outlet in the market is Paxon Communications' KUPX-TV.

In local cable, AT&T Broadband is the dominant operator in the market. AT&T inserts local commercials on 32 cable networks. The MSO breaks the area down into 11 zones, offering smaller advertisers the opportunity to target their audiences by buying

RADIO LISTENERSHIP

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KSL-AM	News/Talk	8.8	5.9
KSFI-FM	Soft Adult Contemporary	6.8	7.2
KUBL-FM	Country	4.8	5.4
KODJ-FM	Oldies	4.6	4.1
KBER-FM	Album-Oriented Rock	4.5	3.6
KSOP-FM	Country	4.3	4.1
KZHT-FM	Contemporary Hit Radio	4.1	4.7
KISN-FM	'80s Hits	4.1	3.9
KRSP-FM	Classic Rock	4.0	4.5
KXRK-FM	Alternative	4.0	4.1

Source: Arbitron, Summer 2001 Radio Market Report

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Salt Lake County: 319,785 Households				
<i>Salt Lake Tribune</i>	99,537	117,023	31.1%	36.6%
<i>Deseret News</i>	38,581	40,030	12.1%	12.5%
Utah County: 100,292 Households				
<i>Salt Lake Tribune</i>	5,095	5,429	5.1%	5.4%
<i>Deseret News</i>	11,549	11,004	11.5%	11.0%
<i>The Daily Herald</i>	29,030	30,412	28.9%	30.3%
Davis County: 73,688 Households				
<i>Standard-Examiner</i>	17,067	18,438	23.2%	25.0%
<i>Salt Lake Tribune</i>	10,436	12,683	14.2%	17.2%
<i>Deseret News</i>	10,247	10,975	13.9%	14.9%
Weber County: 71,549 Households				
<i>Standard-Examiner</i>	38,244	40,734	53.5%	56.9%
<i>Salt Lake Tribune</i>	1,553	2,117	2.2%	3.0%
<i>Deseret News</i>	686	620	1.0%	0.9%
Tooele County: 14,323 Households				
<i>Salt Lake Tribune</i>	4,453	5,620	31.1%	39.2%
<i>Deseret News</i>	1,542	1,667	10.8%	11.6%
Summit County: 11,205 Households				
<i>Standard-Examiner</i>	108	94	1.0%	0.8%
<i>Salt Lake Tribune</i>	2,469	3,641	22.0%	32.5%
<i>Deseret News</i>	439	566	3.9%	5.1%

Source: Audit Bureau of Circulations

certain segments.

The market's two daily newspapers, the morning *Salt Lake Tribune* and the afternoon *Deseret News*, are in a joint operating agreement. The *Tribune* had average daily circulation of 134,712 and Sunday circ of 160,124 for the six months ended Sept. 30, according to the Audit Bureau of Circulations. The *Deseret News* had average daily circ of 66,804 and Sunday circ of 69,831 during the same period.

During the Olympics, the *Tribune* plans to boost its press run by about 60,000 copies per day and will publish two additional daily sections. The Olympics section will focus on the competition, including results, features, columns, advances and photo pages. The second

section, Oly 2, will focus on activities and issues connected with the Games, says James E. Shelledy, *Tribune* editor. The special Olympics sections will have a much more dramatic look than the rest of the paper. Shelledy says.

Meanwhile, the *Deseret News* plans to use the Olympics as an opportunity to attract new readers and advertisers. During the Games, the paper will temporarily switch to morning publication for single-copy sales and will print an additional 10,000 copies per day. The *News* also will publish a special 24-page tab section for visitors to the Olympic Village at the University of Utah. And at many area hotels and restaurants, the paper will have

1.5 rating

1,030,000 HHs*

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* Highest Rated Original Program (1/3/02, *A Husband's Secret*)

** Top 10 Cable Network (12/24/01-12/30/01)

Highest Rated Month (Dec. 01 - .8 rtg.)

Highest Rated Week (12/24/01-12/30/01 - 1.1 rtg.)

Highest Rated Night (12/16/01 - 1.1 rtg.)

Most Watched Quarter (Q4/01 - 436,000 HHs)

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Source: Nielsen Media Research. M-Su 8-11pm. 12/2/95 - 12/30/01. ** Top 10 Cable Network. ** Top 10 with Discovery for HH ratings. Household coverage area ratings and average projections. Subject to qualifications upon request. Nielsen Media Research. M-Su 3-7pm. 12/2/96 - 12/30/01. Household program based coverage area ratings. Nielsen Media Research. M-Su 8-11pm. 11/26/01 - 12/30/01. Household coverage & average ratings among ad supported networks. Nielsen Media Research. M-Su 8-11pm. 12/1/01 - 12/30/01. Household average projections among ad supported networks. Subject to qualifications upon request.

Market Profile

"beaming stations" enabling consumers to download free electronic copies onto their Palm hand-held devices.

Through the Newspaper Agency Corp., which handles all business functions of the JOA including advertising and circulation for both papers, the *Tribune* and *News* will publish a daily 16-page Olympics section, with shared advertising.

While the JOA has existed for decades, the *Tribune* and *News* have been embroiled in a difficult legal fight over amending their agreement, as well as ownership of the *Tribune*. The dispute erupted in December 2000, when *Tribune* executives sued to block William Dean Singleton's MediaNews Group's \$200 million purchase of the paper from AT&T Corp., which acquired the *Tribune* in 1999 as part of its acquisition of Tele-Communications Inc. The executives claim that Denver-based MediaNews and AT&T violated the managers' legal right to operate the *Tribune* and their option to buy the paper as of Aug. 1 this year. Meanwhile, the Mormon Church-owned *Deseret News* claims it is being treated unfairly in the JOA and has charged that MediaNews is resisting its long-time plans to convert from afternoon to morning publication.

The radio market, which Arbitron lists as Salt Lake City-Ogden, is ranked 34th in the country. The two top stations in the market are KSFI-FM, Simmons Media Group's Soft Adult Contemporary property, and Bonneville International's KSL-AM. KSFI and KSL finished in the top two spots respectively among listeners 12-plus in the Summer 2001 Arbitrons. KSL dominates morning drive, while KSFI is the clear market leader during evening drive from 3 to 7 p.m., according to Arbitron.

KSFI's direct competitor is Soft AC outlet KOSY-FM, owned by Mercury Broadcasting. KOSY, which posted a 2.4 among listeners 12-plus in the Spring Arbitrons, shot up to a 4.0 share in the Summer book. Meanwhile, KSFI's 12-plus share has been steadily falling since peaking in the Fall 2000 book, according to Arbitron. Last summer KSFI averaged a 6.8 share, down from a 7.8 in the prior book. Mercury entered the market in August 2000 with the acquisition of four stations, including KOSY.

Overall, Clear Channel dominates the market with its seven radio outlets, which had a combined 23.8 share in the Summer Arbitrons and generated an estimated \$20.6 million in billings in 2001, according to BIA Financial Network.

NIelsen RATINGS / SALT LAKE CITY

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	KTVX**	7.0	16
	NBC	KSL	5.3	12
	CBS	KUTV	4.8	11
	Fox	KSTU*	4.1	9
	WB	KUWB*	2.4	5
	Independent	KJZZ*	1.8	4
5:30-6 p.m.	Pax	KUPX*	0.4	1
	NBC	KSL**	8.2	17
	ABC	KTVX	6.5	13
	Fox	KSTU*	5.1	10
	CBS	KUTV	4.6	10
	WB	KUWB*	2.4	5
6-6:30 p.m.	Independent	KJZZ*	1.8	4
	Pax	KUPX*	0.4	1
	NBC	KSL	9.1	17
	Fox	KSTU*	6.1	12
	CBS	KUTV**	5.8	11
	ABC	KTVX	5.7	11
6:30-7 p.m.	Independent	KJZZ*	5.6	11
	WB	KUWB*	3.6	7
	Pax	KUPX*	0.4	1
	NBC	KSL	8.2	15

Evening News

9-10 p.m.	Fox	KSTU	6.2	10
10-10:30 p.m.	NBC	KSL	16.4	28
	CBS	KUTV	9.7	17
	ABC	KTVX	5.8	11
	Fox	KSTU*	4.9	8
	Independent	KJZZ*	3.7	6
	WB	KUWB*	2.4	4
	Pax	KUPX*	0.5	1

*Non-news programming **Network newscast Source: Nielsen Media Research, November 2001

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Comm.	2 AM, 5 FM	23.8	\$20.6	22.1%
Simmons Media	1 AM, 4 FM	18.7	\$19.3	20.6%
Citadel Communications	1 AM, 4 FM	15.7	\$18.1	19.4%
Bonneville International	1 AM	6.5	\$10.5	11.3%
Mercury Broadcasting	1 AM, 3 FM	6.7	\$7.0	7.5%
KSOP Inc.	1 AM, 1 FM	4.2	\$2.9	3.1%
John Webb	1 FM	1.9	\$2.3	2.5%
Millcreek Broadcasting	4 FM	7.1	\$1.9	2.0%

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

Locally owned KSOP Inc. has two Country stations in Salt Lake City, KSOP-FM and KSOP-AM. The FM property is the dominant Country outlet in the market, leading CC's KKAT-FM and KWLW-AM.

In out-of-home advertising, locally owned Reagan Outdoor is the largest vendor in the

market, with inventory including 1,100 30-sheet posters; Reagan says it is the only outdoor company with 30-sheets in Utah. The company also controls about 300 8-sheet facings and about 500 painted units. Other outdoor players in the market include Simmons Outdoor Media and In Sight Advertising. ■

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Inside Media

NEWS OF THE MARKET

Syndicated Gets St. Louis A.M. Show

Boutique radio syndicator Syndicated Solutions has acquired the affiliate sales syndication rights to *The Steve and DC Morning Show*. Broadcast in morning drive from KIHT-FM, Emmis Communications' Classic Hits radio station in St. Louis, *Steve and DC* currently airs on 25 stations. It is the fourth-highest-rated morning show in the market, according to the Arbitron Fall 2001 survey. The hosts, Steve Shannon and DC Chymes, have been partners since 1990, when they attended the University of Alabama.

NCC to Boost Sales Force

Cable rep firm National Cable Communications plans to expand its sales force by 12 percent this year. NCC CEO Tom Olson said that as many as 17 new positions in sales, sales management and sales development will be added to the company's offices in New York, Los Angeles, Chicago, Atlanta, Dallas and San Francisco. Plans are also in the works to expand NCC's Washington sales office by adding a permanent political sales manager. The company says it will invest several million dollars to enhance its "eBusiness platform," which lets NCC sales personnel and affiliates access an electronic order-management system. The enhancement will also give ad and buying agencies access to the system.

Cox Speeds Into Vegas, N.C., Kansas

Fox Cable Networks Group has cut a deal with Cox Communications that will expand the distribution of Speed Channel into Las Vegas and markets in North Carolina and Kansas. The network carries events important to Cox customers in these markets, including races at North Carolina Speedway and Las Vegas Motor Speedway. Formerly called Speedvision, Speed Channel was purchased by FCNG last year and is being revamped to officially launch Feb. 11. In Kansas, the network will be placed on the analog tier and in Las Vegas and North Carolina it will be on digital tiers, propelling distribution to more than 45 million subscribers. Cox Communications serves approximately 6.2 million customers in the U.S.

Primedia Cuts New York Frequency

In the latest in a series of cost-cutting efforts by Primedia, the publisher will decrease the frequency of *New York* magazine this year from 50 to 46 issues. The company intends

to save money with a few two-week gaps in publishing and three summer double-issues. Among Primedia's recent measures to reduce debt: selling *Modern Bride* for \$52 million, selling Bacon's Information for \$90 million, and firing 300 About.com staffers and Deborah Barrow, president of Primedia's Broad Reach Magazine Group.

Organic Style Teams With CVS for Promo

Rodale Press' *Organic Style* has teamed with drug-store retailer CVS for an advertorial partnership and a spa-giveaway promotion. A special section called "Balance Is the Basis for Healthy Living & Overall Wellness" will print in the May/June and September/October issues of *Organic Style* and be displayed on kiosks in CVS stores. The special section will feature CVS products and advertisers such as PowerBar, who will also get exposure in the spa sweepstakes. CVS ExtraCare Card shoppers will be automatically entered into the sweepstakes when they purchase featured advertisers' products.

CBS Signs Sponsors for Next Survivor

CBS Television has signed seven sponsors to become integrated marketing partners throughout the entire run of the fourth edition of the reality game show *Survivor*, titled *Survivor: Marquesas*, which premieres Thursday, Feb. 28. Five of the seven are returning from the previous *Survivor* series, which ended earlier this month. Returning sponsors Cingular, General Motors, Sierra Mist/Pepsi, Reebok and Visa will be joined by Coors and Masterfoods USA. All sponsorship packages include category exclusivity, promotional billboards in each *Survivor* broadcast, logo inclusion in all CBS *Survivor* print ads and product placement. *Survivor: Marquesas* takes place on the island of Nuku Hiva, a distant neighbor of Tahiti in the South Pacific.

Hearst-Argyle Saves Time for Elections

Hearst-Argyle, owner of 24 network-affiliated television stations across the country (led by Boston ABC affiliate WCVB), this year will devote five minutes of airtime every night on all its news stations to cover the 2002 political elections through stories and interviews with candidates. The initiative, called Commitment 2002, will start 30 days before the primary and general elections. Hearst-Argyle launched the project during the 2000 elections. ■

Calendar

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.

Interep will host the "**Power of Urban Radio**" symposium Feb. 1 at the Grand Hyatt Hotel in New York. The event kicks off Black History Month, focusing on the \$572 billion African American market. Contact: 312-616-7204.

The Cabletelevision Advertising Bureau will present the **CAB Cable Advertising Conference** Feb. 5 at the New York Marriott Marquis. Luncheon keynote speaker will be Lou Dobbs, anchor/managing editor, CNN's *Lou Dobbs Moneyline*. Contact: 212-508-1214 or visit www.cabletvadbu-reau.com.

Editor & Publisher's Interactive Newspapers Conference and Trade Show will be presented Feb. 6-9 at the San Jose Convention Center in San Jose, Calif. Contact: 888-536-8536.

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.

International Radio & Television Society Foundation will host the **IRTS Foundation Gold Medal Dinner** March 5 at the New York Marriott Marquis. This year's event honors Robert W. Pittman, Co-Chief Operating Officer, AOL Time Warner. Contact: Maggie Pritikin, 212-867-6650, ext. 302.

EAST

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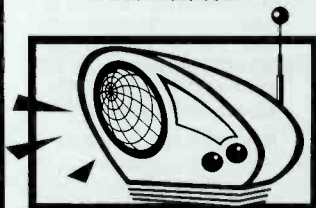
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Movers

NETWORK TV

Doug Vaughan, supervising producer of NBC's *Today* show for the past two years, is relocating to the network's West Coast headquarters in Burbank, Calif., to serve in the new role of vp of special programs for NBC Entertainment. Vaughan's new responsibilities will include development of music specials and reality-based programming.

CABLE TV

Alyssa Hochhelser and **Jason Brown** were each promoted to vp of direct response advertising for Turner Broadcasting's entertainment networks. Previously, they served as directors of the division.

RADIO

Mike Connolly has joined ABC Radio Networks as vp of ESPN Radio sales. He was most recently senior vp of eastern sales for Premiere Traffic Networks and Premiere Radio Networks, both owned by Clear Channel...At XM Satellite Radio, **Stephen Cook** was promoted to executive vp of sales and marketing, from senior vp. And **Steven Gavenas** was upped to executive vp of programming and new business development, from senior vp...**John King**, formerly a senior vp and regional president for Clear Channel, has joined Citadel Broadcasting as regional president.

MAGAZINES

Golf for Women has named **Susan Reed** editor in chief and **Kimberly Anderson** publisher. Reed was features editor for four years at Condé Nast's now-defunct *Women's Sports & Fitness*. Anderson became ad director of *GFW* last October after holding that position at *Mademoiselle* and helping to launch Time Inc.'s *Sports Illustrated for Women*...*ESPN Magazine* has upped **Andy Sippel** from vp/publisher to the new post of vp of marketing for the magazine and ESPN.com. **Chris Collins**, most recently *ESPN Magazine* ad director, was promoted to publisher...**Beth Collins** has been named vp/group director for Time Inc.'s Parenting Group, overseeing consumer marketing, custom publishing, new business development and TPG's sampling company, First Moments Inc. Collins had been vp and general manager of Family.com and FamilyFun.com, units of the Walt Disney Internet Group.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

FOR THE INSTYLE/Warner Bros. Golden Globe awards after-party on Jan. 20 at the Beverly Hilton in Los Angeles, the small pool at the Palm Court was drained, covered and transformed into a conversation pit, with a custom-made circular couch serving as the centerpiece. Making the rounds were *InStyle* execs **Stephanie George, president; publisher Lynette Harrison; and managing editor Martha Nelson, hobnobbing with the likes of Andie MacDowell, Jennifer Love Hewitt, Andy Garcia, Sting, Calista Flockhart, Martin Sheen, Kate Beckinsale and Steven Tyler, who made a splash—literally—by spilling red wine on *ER* resident Ming-Na Wen...Late-night's David Letterman found the *Survivor: Africa* contestants unworthy of joining him up on stage, but there are plenty of folks who regard them as star-caliber, judging from the bidding on 61 prop and memorabilia items from the CBS reality show that were being auctioned on eBay last week. Among the items up for grabs were contestants' drinking gourds, with the one used by 22-year-old behavioral research analyst Kelly Goldsmith pulling the highest gourd-bid at \$365, followed by the gourd used by \$1 million prize-winner Ethan Zohn, with a bid of \$305. Other top bid-getters included the Boran Tribe flag, \$2,225; \$2,126 for the Samburu Tribe flag; and \$610 for an ostrich egg signed by the cast. As of midday last Wednesday, fans had ante'd up a total of \$29,075 on *Survivor*-related items. The auction ends today, and the money raised will go to the Elizabeth Glaser Pediatric AIDS Foundation...While most of the NATPE convention floor**

in Vegas last week was disturbingly calm, there was one corner where you could cut the tension with a knife. Whoever assigned the booth spaces managed to put the **Worldwide Wrestling Federation** just a body-toss away from the **XWF**, the upstart Tampa, Fla.-based wrestling league boasting a stable of WWF castoffs—and the WWF reps were furious. Said one: "Thank god Vince [McMahon, WWF chairman] isn't here!" Indeed, McMahon



At the Beverly Hilton for *InStyle*'s Globe gathering: (l. to r.) Heather Vandenberghe, vp of marketing, Louis Vuitton; Christian Slater; *InStyle* president George

was a NATPE no-show this year, and his absence, along with the scaled-down presence of his erstwhile attention-grabbing group, seemed to suggest that he's still reeling from the quick demise last year of his XFL gonzo-football venture...Perhaps it was self-preservation, perhaps a true shift in perspective, but **Gaylord Entertainment president/CEO Colin Reed** last week decided not to flip the format of WSM-AM in Nashville. For 70 years, the longtime Country radio station with a signal that reaches into 38 states, has been home to Country music as



WWE ENTERTAINMENT

McMahon was a NATPE no-show.



Goldsmith (r.) is no *Survivor*, but her gourd is eBay gold.

well as weekend broadcasts from the Grand Ole Opry. But Gaylord executives noted WSM lost about \$1.5 million last year, prompting discussions about transforming the station into a Sports outlet. When the word got out, there arose a groundswell of opposition from Country listeners and recording artists that led Gaylord to rethink its plan. Reed now says he recognizes the company is sitting on a Country music institution that just needs a little "polishing."

Magazines

EDITED BY LISA GRANATSTEIN

Atlantic's Full Sale

A splashy redesign and an influx of new writers have yielded improved results on the newsstands

SINCE THE ATLANTIC MONTHLY'S ACQUISITION JUST OVER TWO YEARS AGO BY DAVID BRADLEY'S National Journal Group, editor Michael Kelly has sought to energize the magazine's esoteric mix of literary and lengthy journalistic pieces with a sense of urgency, both in content and presentation. Those efforts

are paying off in stronger sales at the newsstand, according to the publisher's estimates for the six months ended last December.

After an extensive redesign last February and the addition of several top-tier writers to its ranks, the once-sleepy *Atlantic* is becoming more of a force in single-copy sales. In the past, the 497,169-circulation *Atlantic* sold less than 30,000 copies on the stands, says John Fox Sullivan, president/group publisher of the title, which is published 11 times yearly. Generally, the title's newsstand sell-through levels have been in the low 30 percent range. But in last year's second half, single-copy sales shot up 42.6 percent, to an average of 38,640, according to the publisher's estimated figures, which will be released in early February in the Audit Bureau of Circulations' biannual Fas-Fax report. On sell-through, Sullivan says, the *Atlantic* moved up to average a respectable 45 percent in the second half of '01.

Competitor *Harper's* (204,000 total circulation) averaged 33,535 in newsstand sales in last year's first half—the only figures currently available from the ABC. The 857,000-circ *New Yorker*, published weekly by Condé Nast, averaged 40,025 in single-copy sales through June.

"The *Atlantic* is still not a major newsstand magazine," notes John Harrington, publisher of *The New Single Copy Newsletter*. "But improved sales will generate subscriptions from the insert cards, which are the best subscriptions it can get."

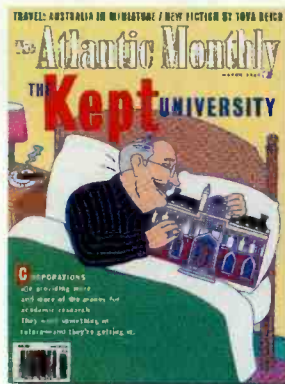
Sullivan is hoping some of those new newsstand readers turn into subscribers and improve *Atlantic's* total paid circ, which was flat in last year's second half after a spike in the same period a year earlier. In October 2000, the

trim size. "The logo is heavier, more modern and a good deal more visible from a distance on the newsstand," Kelly says. "And the art on the covers is more dramatic and more aggressive."

Kelly also recruited a slew of new writers last spring, including former *Rolling Stone* columnist P.J. O'Rourke, essayist David Brooks, novelist Walter Kirn and Margaret Talbot, a *New York Times Magazine* contributor.

The mix of articles in the *Atlantic* has also changed. "The magazine has gotten more topical in terms of subjects covered," Sullivan says. The July/August issue, which featured a long-lost short story by Mark Twain, rang up a 59.8 percent sell-through; September's "Great College Hustle" cover, written by James Fallows, rose 45.9 percent on stands compared to the same month in 2000; November's EgyptAir 990 cover (pictured), which reconstructed the horrific final minutes of the doomed October 1999 flight, sold 45.3 percent higher; and December's "One Nation, Slightly Divisible," written by correspondent David Brooks, sold 44.8 percent more copies than the December '00 issue, Sullivan reports.

The October issue was the *Atlantic's* only poor seller in the second half of last year. The issue, which hit stands on Sept. 15, was led by a "Peace Is Hell" cover story on Bosnia. The edition sold only 24,400 copies on newsstands, down 15 percent from October 2000.



Before and after: Bolder covers have boosted single-copy sales.

magazine acquired the 200,000-name subscription file of Worth Media's *Civilization*.

The *Atlantic's* redesign last winter included a bolder logo, better quality paper and a larger

which hit stands on Sept. 15, was led by a "Peace Is Hell" cover story on Bosnia. The edition sold only 24,400 copies on newsstands, down 15 percent from October 2000.

Mediaweek Magazine Monitor

BIWEEKLIES January 28, 2002

Forbes and Time Inc.'s Fortune have continued sliding in the first quarter, down 46.03 percent and 37.24 percent respectively. "Every ad category is down right now," says James Berrien, Forbes magazine group president. "Advertisers are starting later and running pages instead of spreads." In second quarter, Berrien says he expects a spending bump from import automotive and financial services. —Aimee Deeken

	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	4-Feb	45.33	5-Feb	62.53	-27.51%	119.06	132.60	-10.21%
Forbes ^a	4-Feb	53.80	5-Feb	122.24	-55.99%	192.10	355.94	46.03%
Fortune	4-Feb	85.55	5-Feb	143.45	-40.36%	238.34	379.79	-37.24%
National Review	11-Feb	9.42	5-Feb	16.58	-43.20%	30.16	34.32	-12.12%
Rolling Stone	14-Feb	47.85	15-Feb	51.75	-7.54%	111.74	130.48	-14.36%
CATEGORY TOTAL		241.95		396.55	-38.99%	691.40	1,033.13	-33.08%

^a=Publisher's estimates



Sullivan: *Atlantic* is more topical.

The newsstand uptick came even though the *Atlantic* raised its cover price last year, from \$2.95 to \$3.95. Sullivan believes that readers will pay even more for the improved product—this month, the *Atlantic's* cover price will jump another dollar, to \$4.95.

In advertising, the *Atlantic's* news is not as good. Ad pages in the first two months of this year fell 13.3 percent, to 63, according to the *Mediaweek* Monitor. *Harper's* was also down, falling 29.7 percent, to 29 pages. —LG

NC's New Course Mature title gets a makeover

New Choices is heading in a new direction. Having served as a broad lifestyle magazine for the 50-plus demographic for the past 12 years, the Reader's Digest Association bimonthly is fine-tuning its editorial to target empty nesters—readers whose children have grown up and flown the coop. The January/February issue, which will be in the hands of subscribers this week, will mark the first shift in tone.

"We were trying to be all things to the 50-plus market," explains Peter Haeffner, *New Choices* publisher. After probing the mature market—specifically the bulk of the title's readers, who are 50 to 64 years old—a common theme kept popping up. "We saw that empty nesting is changing people's lives, and when change takes place, it's profound from a socioeconomic and purchasing standpoint."

The changes at *New Choices* come amid a decline in ad pages for the magazine and stiff competition from year-old upstart *My Generation*, published by the American Association of Retired Persons. *New Choices'* ad pages tumbled 24.9 percent, to 354 last year, although the title reduced its frequency from 10 issues per year to 6.



Empty nesters will be a running theme.

BIMONTHLIES January/February 2002

	RATE BASE (1ST HALF '01)	CIRC. (1ST HALF '01)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
American Heritage ^{®/F}	340,000	341,334	30.17	33.71	-10.50%	30.17	33.71	-10.50%
American Photo	250,000	252,522	46.79	57.33	-18.38%	46.79	57.33	-18.38%
A. Frommer's Budget Travel ^{®/++}	350,000	417,869 ^B	56.03	57.28	-2.19%	56.03	57.28	-2.19%
Audubon	450,000	460,328	49.71	49.06	1.32%	49.71	49.06	1.32%
Bride's	None	451,096	868.04	1,104.89	-21.44%	868.04	1,104.89	-21.44%
Coastal Living	450,000	473,253	67.41	63.82	5.63%	67.41	63.82	5.63%
Country Home ^{®/+}	1,000,000	1,015,398	61.01	64.13	-4.87%	61.01	64.13	-4.87%
Country Living Gardener	475,000	534,549	24.52	24.79	-1.09%	24.52	24.79	-1.09%
Departures ⁷	425,000	530,610 ^B	65.72	102.56	-35.92%	65.72	102.56	-35.92%
Elle Decor ^{7/F}	450,000	456,722	95.32	108.19	-11.90%	95.32	108.19	-11.90%
Fit Pregnancy	500,000	525,072 ^B	50.33	49.67	1.33%	378.29	399.74	-5.37%
Garden Design ^{®/F}	425,000	429,093	31.39	37.05	-15.29%	31.39	37.05	-15.29%
Golf for Women	378,000	380,120	42.97	49.01	-12.32%	42.97	49.01	-12.32%
Islands ^B	220,000	230,929	48.82	79.25	-38.40%	48.82	79.25	-38.40%
Metropolitan Home	600,000	607,345	51.09	69.23	-26.20%	51.09	69.23	-26.20%
Midwest Living ^D	815,000	815,325	60.33	74.71	-19.25%	60.33	74.71	-19.25%
Modern Bride ^M	None	406,183	NO ISSUE	790.82	N.A.	0.00	790.82	N.A.
Modern Maturity	17,900,000 ^Q	18947553 ^X	29.97	46.52	-35.58%	29.97	46.52	-35.58%
Mother Jones	160,000	181,774	35.00	26.83	30.45%	35.00	26.83	30.45%
My Generation ^L	3,400,000	N.A. ^C	31.61	N.A.	N.A.	31.61	N.A.	N.A.
Nat. Geographic Adventure	350,000	360,847	37.33	41.00	-8.95%	37.33	41.00	-8.95%
Nat. Geographic Traveler ^B	715,000	738,942	21.02	56.37	-62.71%	21.02	56.37	-62.71%
New Choices ^{®/P}	600,000	609,155	37.62	36.56	2.90%	37.62	36.56	2.90%
OG ^{®/Q}	600,000	608,021	14.32	33.04	-56.66%	14.32	33.04	-56.66%
Organic Style	500,000 ^R	N.A. ^C	30.66	N.A.	N.A.	30.66	N.A.	N.A.
Did House Journal	140,000	147,988 ^X	49.80	45.60	9.21%	49.80	45.60	9.21%
Savoir ^B	375,000	391,373	30.37	29.83	1.81%	30.37	29.83	1.81%
Showboats International ^F	50,000	51,698 ^B	164.00	138.00	18.84%	164.00	138.00	18.84%
Ski ^{®/2}	450,000	454,248	131.33	200.06	-34.35%	131.33	200.06	-34.35%
Skilling ^{7/2}	400,000	404,024	110.33	167.73	-34.22%	110.33	167.73	-34.22%
Southern Accents	375,000	410,636	76.80	88.74	-13.46%	76.80	88.74	-13.46%
Traditional Home ^{®/+/F}	800,000	836,797	80.52	91.11	-11.62%	80.52	91.11	-11.62%
T+L Golf	400,000	406,069	48.16	66.1	-27.14%	48.16	66.1	-27.14%
Veranda	335,000	380,890	62.1	92.6	-32.94%	62.1	92.6	-32.94%
Workbench Magazine	350,000	364,525	28	22	27.27%	28	22	27.27%
CATEGORY TOTAL			2,668.58	3,997.59	-33.25%	2,996.54	4,347.66	-31.08%

B=BPA; C=not audited; D=Dec/Jan issue; F=Feb/March issue; L=Launched in March 2001; M=Feb/March issue; P=current pages includes Dec/Jan double issue and Feb 2002 issue; R=effective March/April issue; X=did not file by press time; @=one fewer issue in 2002; @@=two fewer issues in 2002; +=one more issue in 2002; ++=two more issues in 2002; 2=two issues in Jan/Feb; 7=seven issues per year; 8= eight issues per year; 9= eight issues per year

Meanwhile, the 3.8 million-circ *My Generation*, which targets readers ages 50-56, scored 233 ad pages last year, and *Modern Maturity* fell 8.2 percent, to 289 pages, reports the *Mediaweek* Monitor. Both *My Gen* and *MM* (circulation 18.9 million) are distributed free to qualifying members of the AARP.

On the circulation front, the subscription-only *New Choices'* total paid circ dipped 1.6 percent, to 609,155, in last year's first half, according to the Audit Bureau of Circulations.

"The success of *My Generation* probably sparked [the changes at *New Choices*]," says Maggie Connors, vp/group media director at Foote Cone & Belding. "They could be hurting to the point where they need to reposition themselves."

Haeffner denies that *My Gen* has influenced *New Choices'* new initiative to target readers

50-64. He does say the title has been buffeted by the drop-off in financial and travel ads since Sept. 11. The goal now, Haeffner says, is to hone in on the magazine's "serious core of empty nesters" and use that readership to open up new opportunities in ad categories, including home electronics, real estate and hobbyist pursuits.

The January issue, which includes a fresh look (and the removal of the tagline "The magazine for your health, money & travel"), moves away from articles on topics such as arthritis to stories about freedom. The cover piece focuses on couples' travel, featuring quick romantic escapes. "Couples now have the freedom to jump in the car and go places that people who still have kids at home don't," says Greg Daugherty, *NC* editor in chief. "It's a new way of covering travel for us."

While FCB's Connors applauds the effort

Magazines

to take on the formidable competition from the AARP books, she warns there are risks involved in focusing largely on empty nesters. "It's great that they understand their reader, and that they are going to take a stab at competing," Connors says. "But anytime a magazine becomes so specific in the editorial month after month, it's always a challenge. After three or four issues, will the editorial be as fresh as it was in the first one?" —LG

Lou Seeger Dies Adweek veteran was 76

Lou Seeger, Adweek Magazines' longtime production director, passed away Jan. 22 after suffering from heart failure. Seeger, 76, enjoyed a long career as production director of VNU's Adweek group, publisher of *Mediaweek*.



Seeger was a production expert.

"Throughout his 22 years of service to our company, Lou Seeger's loyalty and reliability never wavered," said Mike Parker, Adweek Magazines president. "Typically first in and last out of the office on a daily basis, Lou's breadth of knowledge

of the publishing equation was and will go unmatched: He could answer any and all questions about printing, production, paper and distribution, always with a characteristic twinkle in his eye. A man of great character and work

WEEKLIES January 28, 2002

The Sporting News, published by Vulcan Ventures, is enjoying a solid year so far, up 31.44 percent to 47.53 pages. Fran Farrell, *Sporting News* general manager/publisher, attributes the healthy page count to the addition in mid-2001 of heavier cover stock. Vulcan's rebranding of its radio network last summer as *Sporting News Network* has helped attract new advertisers, including P&G and Gatorade. —AD

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	28-Jan	42.55	29-Jan	67.60	-37.06%	112.37	273.44	-58.91%
The Economist	19-Jan	36.00	20-Jan	56.00	-35.71%	100.00	146.00	-31.51%
Newsweek ^E	28-Jan	34.66	29-Jan	25.73	34.69%	94.51	102.37	-7.68%
The New Republic ¹	28-Jan	7.49	29-Jan	10.74	-30.26%	16.64	25.17	-33.89%
Time ^E	28-Jan	27.19	29-Jan	25.72	5.72%	108.77	163.09	-33.31%
US News & World Report ^D	28-Jan	24.25	29-Jan	13.30	82.33%	68.27	77.57	-11.99%
The Weekly Standard	4-Feb	12.00	5-Feb	8.65	38.73%	37.52	35.74	4.98%
Category Total		184.14		207.74	-11.36%	538.08	823.38	-34.65%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	28-Jan	17.50	29-Jan	17.56	-0.34%	69.41	106.32	-34.72%
Entertainment Weekly ^D	25-Jan	52.42	26-Jan	31.02	68.99%	123.79	120.18	3.00%
Golf World	25-Jan	39.93	26-Jan	37.14	7.51%	84.40	72.63	16.21%
New York ⁴		NO ISSUE	29-Jan	20.70	-100.00%	147.50	169.40	-12.93%
People ^X	28-Jan	66.84	29-Jan	75.23	-11.15%	197.88	236.64	-16.38%
The Sporting News	28-Jan	17.70	29-Jan	14.73	20.16%	47.53	36.16	31.44%
Sports Illustrated	28-Jan	33.17	29-Jan	51.05	-35.02%	118.60	133.63	-11.25%
The New Yorker	28-Jan	32.67	29-Jan	28.93	12.93%	88.99	105.34	-15.52%
Time Out New York	23-Jan	48.31	24-Jan	63.38	-23.77%	197.87	230.63	-14.20%
TV Guide	26-Jan	52.12	27-Jan	55.96	-6.86%	173.64	231.69	-25.06%
US Weekly	28-Jan	20.00	29-Jan	19.33	3.47%	67.67	55.33	22.30%
Category Total		380.66		415.03	-8.28%	1,317.28	1,497.95	-12.06%
SUNDAY MAGAZINES								
Parade	27-Jan	15.87	28-Jan	10.00	58.70%	53.07	49.38	7.47%
USA Weekend	27-Jan	10.43	28-Jan	13.35	-21.87%	49.29	54.65	-9.81%
Category Total		26.30		23.35	12.63%	102.36	104.03	-1.61%
TOTALS		591.10		646.12	-8.51%	1,957.72	2,425.36	-19.28%

D=double issue; E=estimated page counts; X=2001 YTD included an out-of-cycle issue; 1=one extra issue in 2001; 4=four fewer issues in 2002

ethic, Lou Seeger will be terribly missed by his friends and colleagues at Adweek Magazines."

Prior to joining Adweek Magazines, Seeger worked for *Newsweek* and *Harper's*.

Seeger, who lived in Westbury, Long Is-

land, is survived by his wife, Mary; a daughter, Doreen; son-in-law Peter Haarmann; and two grandsons.

Donations can be made to the A.S.P.C.A. or the World Wildlife Fund. —LG

Laura Bush as seen in PARADE Magazine August 26, 2001



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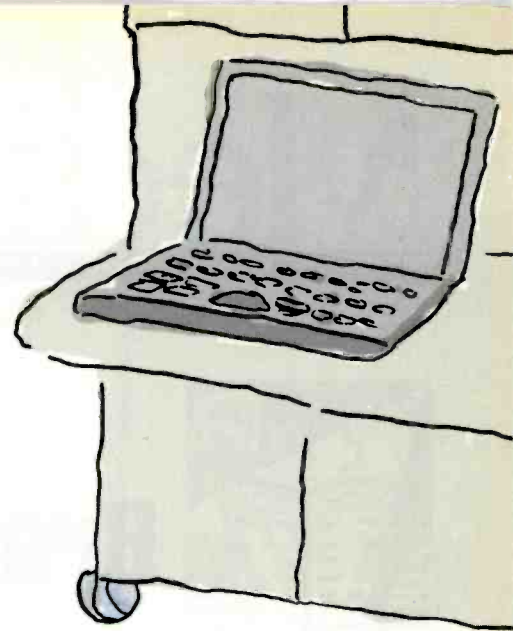
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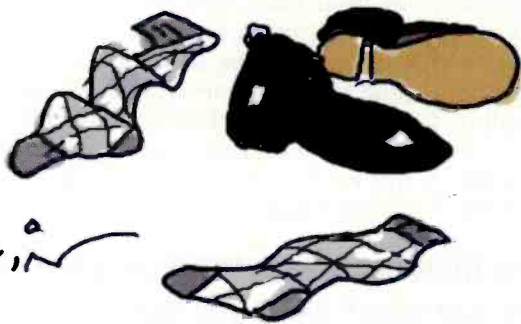
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Media Person

BY LEWIS GROSSBERGER



Brown Nosing

MEDIA PERSON HATES TO BE NEGATIVE, BUT WE MUST FACE

the unfortunate fact that so far the theme of the new millennium seems to be Total Collapse. The dot-coms, the stock market, the World Trade Center, *Talk* magazine, K-Mart, Enron, Mariah Carey, the

Taliban, the New York Knicks, our sense of security...*whoomp!* It's the Meltdown Millennium (or maybe just the Cave-In Century, or the Disintegration Decade, or the Year of Yech—hard to say how long all this falling apart is going to last).

Don't think of it as a bad thing, though. After all, everyone says we were too frivolous in the frothy '90s and needed a good whack in the head with a ball-peen hammer to get us back in an earnest and non-frivolous frame of mind. When even Tina Brown's down and out, things must be getting serious indeed.

So many commentators were dancing on Tina's crushed and mangled body last week that Media Person realized with a shudder that to maintain any integrity, he'd have to go contrarian and proclaim that *Talk* wasn't really all that bad. It's a tough assignment, but if anyone can do it, Media Person can. (Though there's a side benefit: If Tina turns up at some other magazine, she may give MP work.)

Tina herself pointed out that she was a victim of *schadenfreude*, and there's no doubt it's true. Indeed, Media Person's *Schadenfreude Scoreboard* (televised nightly on the Psychology Channel) shows her way out in front of the nation's No. 2 and No. 3 *schadenfreuders*, John Walker Lindh and Kenneth ("Kenny Boy") Lay. People really love to hate Tina.

Probably the most worked up of all the Brown bashers was *New York* magazine's Michael Wolff, who compared *Talk* to the thoroughly disgraced Enron, calling the mag the embodiment of empty hype. Then, he hit Tina where it really hurts: "There was even a visual morph, from sexy, glam, high-style power babe to dowdy, bad-hair, no-

style lady [she who had raised superficiality to perhaps its highest expression was suddenly complaining that she was the victim of sexist stereotyping]." Pow! Right in the vanity, and no fair.

Jimmy Breslin took a hearty chomp out of Tina's tender throat in his inimitable grumpy, telegraphic style: "Tina Brown was about the last Brit to flop. As an exhibition of her taste, she put out a dishonest magazine. One of her partners was Miramax, the film company, and she had stories and photos about its stars and movies. She regarded the public as suckers who would put up with being taken. She had a word, 'buzz,' which she proclaimed as the proof that a story is great. There is no story with anything new in it. There is just the party. Then call it journalism."

On New York's NPR station, the mild-mannered host Brian Lehrer said, "*Talk*

movies. (Though Tina's downfall itself will make a fine vehicle for Gwyneth—Harvey: MP's available for the screenplay!) It didn't help that people have been in the habit of beating up on her for years, back to the *New Yorker* days, back even unto *Vanity Fair*, that faux-edgy, slick-to-death establishment suck-up, whose success Media Person has never understood, although, OK, Hitchens and Wolcott are good. But jeez, those worshipful high-school-yearbook-cum-Leni-Riefenstahl photo albums of the preening powermeisters that be, whenever you stumble across one, it's projectile-vomit time.

You know, this defense is not going so well. But Media Person isn't discouraged yet. It's a noble cause, after all, defending the indefensible.

Perhaps the best and only thing you need say about *Talk* is that it was a magazine, and it existed, and in the course of doing so, it employed writers, always a worthy enterprise as there are always more writers than employment. Look at any magazine rack: Half the titles you see are specialist mags that aren't really very special, and the other half are totally incomprehensible. You don't

A GENERAL MAGAZINE IS A GOOD THING BECAUSE SOMEDAY IT MIGHT SURPRISE YOU WITH AN ARTICLE YOU DIDN'T KNOW YOU WANTED TO READ.

talked the talk but couldn't walk the walk." The *New York Post* hollered, "Talk Shuts Up!" *Time's* account of the fold referred to "the willful hubris" of *Talk's* 1999 launch.

Why were so many people so eager to pile on *Talk* and its blond, buzz-crazed editor? Well, it didn't help that she blamed *Talk's* demise on the 9/11 attacks. It didn't help that she and her partner, Shrek look-alike Harvey Weinstein, had founded *Talk* on the idiotic, corrupt and irrelevant notion that what America really needed was a magazine that would print articles that could be made into

even want to know who or what these things are aimed at. *Talk* was that rarity, a general magazine. A general magazine is a *good thing* because someday it might surprise you with an article you didn't know you wanted to read until you read it, like the one in the current *New Yorker* about how much practice surgeons need on patients before they learn to get a procedure right. (Don't read it if you're about to have an operation.) MP can't remember *Talk* ever running such an article, but if it had survived another 30 years, maybe it would have. ■

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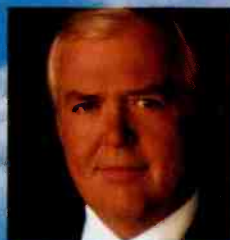
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