

MEDIAWEEK

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Vol. 12 No. 12

THE NEWS MAGAZINE OF THE MEDIA

March 25, 2002 \$3.95

Broadcasters Woo Buyers

ABC, Fox and WB present fall development slates, to good responses **PAGE 6**

THE MARKETPLACE

The Start of A Turnaround?

Cable execs forecast upfront CPM increases

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RADIO

Sykes to Tune In MTV Brands

Infinity CEO will cross-pollinate radio and cable

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NETWORK TV

Comedy's Not Pretty for NBC

Zucker's new sitcoms fall short in the ratings

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Mediaweek Magazine Monitor **PAGE 40**



TWO SATELLITE RADIO SERVICES HAVE BEGUN BEAMING DOZENS OF LISTENING CHOICES AROUND THE U.S. FOR A MONTHLY FEE. **KATY BACHMAN** TAKES ONE OUT FOR A SPIN.

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MARKET INDICATORS

NATIONAL TV: QUIET
With three networks showing buyers next season's program development last week, sales activity was minimal. Buyers say ad cancellations for third quarter are lower than in 2001.

NET CABLE: BUILDING
Though there is still inventory available, the scatter marketplace is moving more swiftly than expected. Second-quarter inventory is tightening up, with deals as far out as June being discussed. Movies, auto, retail, beverages are spending.

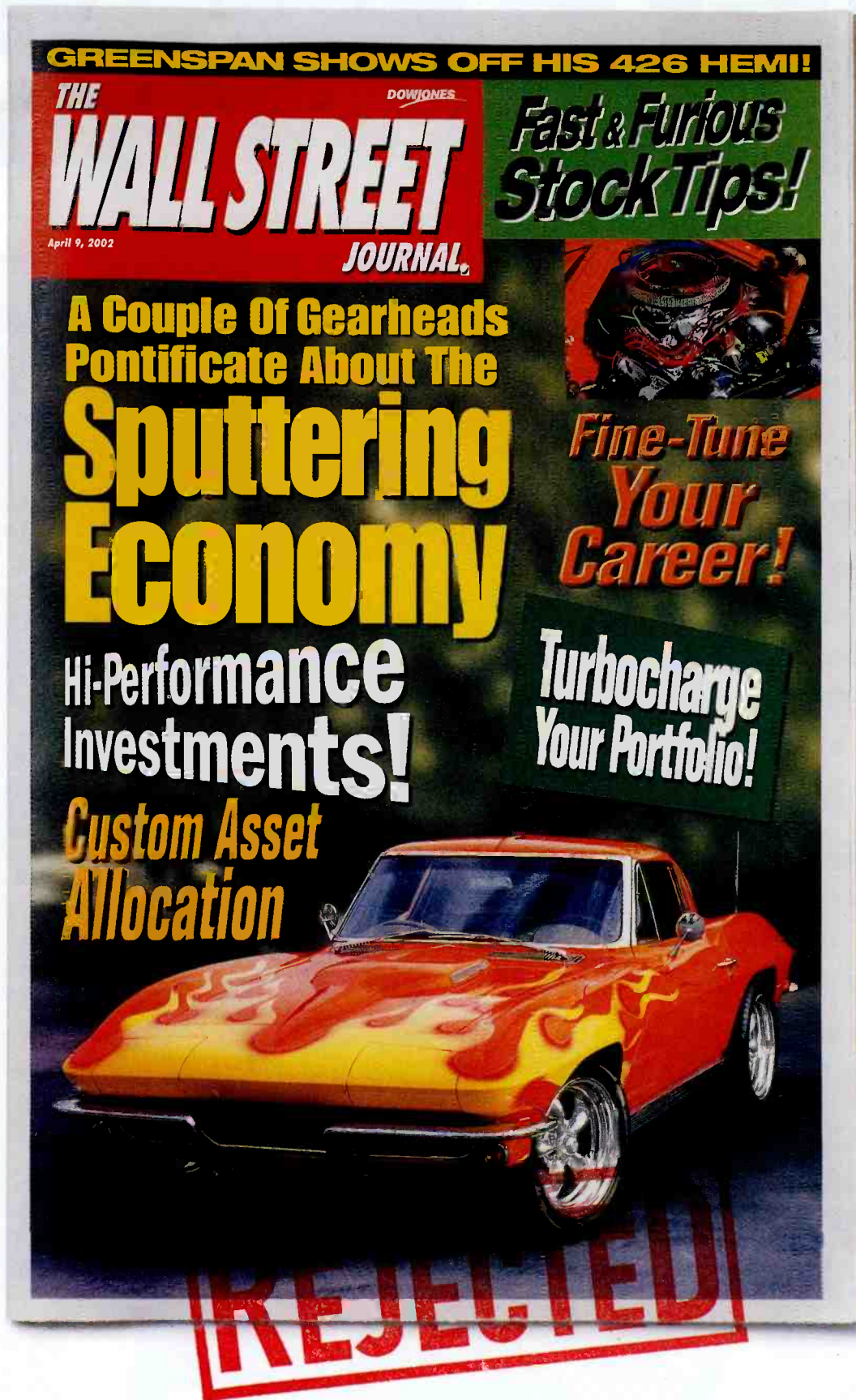
SPOT TV: TIGHTENING
Inventory is tighter across the country, but not at the rates stations would like. Buyers report that rates at most outlets are very negotiable. Most categories are seeing slight gains, led by automotive.

RADIO: SOLID
Categories such as auto, telecom, movies, fast food and retail are picking up as May nears. Stations buoyed by positive economic forecasts are trying to firm up their rates.

MAGAZINES: TIGHT
Second-quarter activity in women's titles is competitive, as readers continue to flock to fashion and lifestyle categories for consumer information.



INSHAN AKGILIAN



(Interesting, but.)



On April 9, you'll discover a Wall Street Journal that bears absolutely no resemblance to the exhibit at left. Our idea was simpler.

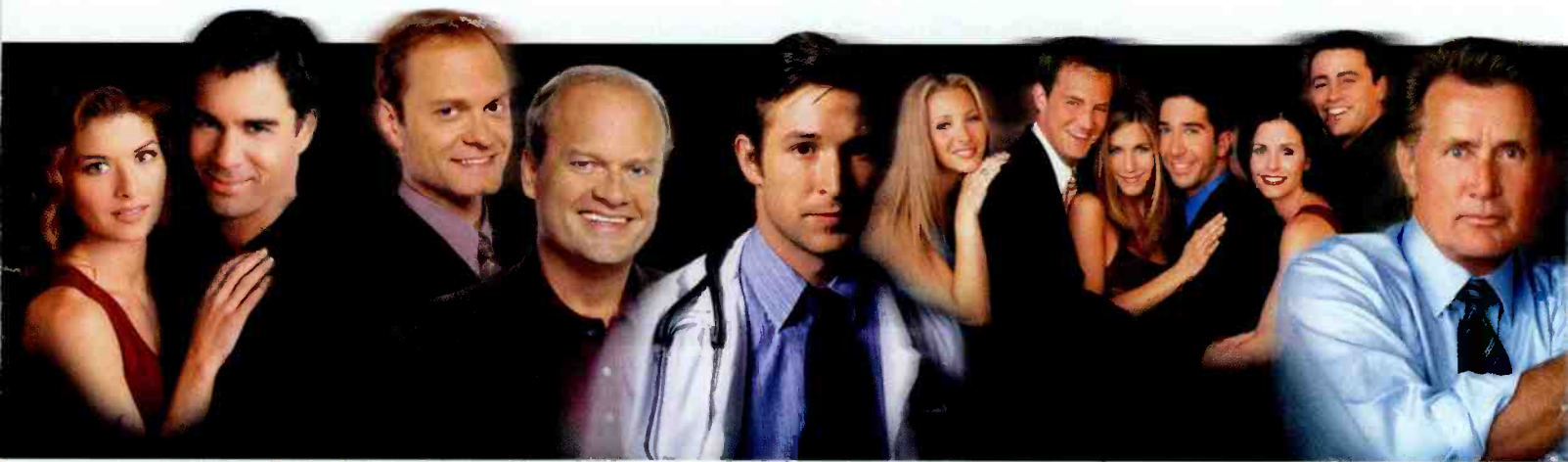
We're pleased to introduce an expanded and enhanced Journal, covering not only business but the business of life. We're publishing a new section three days a week, Personal Journal, featuring articles on personal finance, health and family, travel, cars and gadgets.

We've also tweaked the layout for easier navigation and readability.

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At Deadline

Hollings Determined to Undo DOJ/FTC Pact

As huge media mergers queue up for review in Washington, a battle is brewing over which federal agencies should pass judgment on the proposed marriages, with months of trench warfare likely. That was plainly underscored during a confrontational hearing last week at which Sen. Ernest Hollings (D-S.C.), chairman of the Senate Commerce Committee, threatened to cut the Federal Trade Commission's budget and even its officials' pay. Hollings' beef: The FTC recently ceded authority over telecommunications and media mergers to the Department of Justice's antitrust division, which some lawmakers consider more merger-friendly.

"Where do you think you get the authority to change the authority of the department?" Hollings asked FTC chairman Timothy Muris at the agency's annual appropriations hearing. "It's not authorized in the law."

Both sides of the fight agree the seven-term senator holds considerable leverage because his Commerce Committee oversees the FTC. Whether Hollings will be able to undo the agreement will not be clear for months.

Muris told Hollings that the new arrangement would eliminate murky turf battles over merger reviews. "A secret process has become transparent," Muris said. Hollings rejected that notion, calling it "outrageous" and "totally improper."

One insider said DOJ officials signed the agreement only after an OK from Attorney General John Ashcroft, who gave the go-ahead after receiving his own lambasting from Hollings over the Enron affair. That detail suggests the episode will be played out at high political levels, where the atmosphere is growing progressively less congenial as Congress fights for access to White House records and as Senate Republicans smart from their defeat in the Pickering judgeship nomination. —*Todd Shields*

Charter Will Pass Through HDTV

Charter Communications last week announced that it will make high-definition television signals available to seven of its cable systems, following Comcast Cable Communications' decision to deliver HDTV programming to subscribers two weeks ago. In the second quarter, Charter subscribers in Alhambra, Pasadena, Glendale and Burbank, Calif.; Birmingham, Ala.; University Park, Texas; and Miami will begin to receive high-definition programming that is produced by the broadcast networks, as well as premium cable networks including HBO.

Reader's Digest Buys Reiman for \$760 Mil

As expected, the Reader's Digest Association last week purchased Wisconsin-based Reiman Publications for \$760 million in cash. Upon regulatory approval, the association will gain Reiman's \$300 million in annual revenue and, through combined databases, have access to more than 80 million people for product cross-promotion. Reiman's country-lifestyle magazines, including its largest title, *Taste of Home* (4.6 million subscribers), do not carry advertising. Together RD and Reiman will publish 20 magazines.

CBS' NCAA First Five Days Flat With 2001

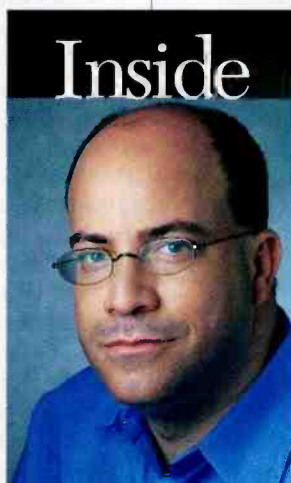
CBS' first five days and nights of NCAA men's basketball national championship telecasts averaged a 5.5 rating/13 share in households through March 21, according to Nielsen Media Research, the same as for 2001's coverage. The March 21 early prime-time games, with Indiana upsetting Duke and Oklahoma beating Arizona, recorded a 7.8 rating, up 5 percent from the comparable games last year and the highest-rated since 1997. The later games last Thursday—Kent State—Pittsburgh and Missouri—UCLA—recorded a 6.9 rating, flat with 2001.

Addenda: Comedy Central will add reruns of *Late Night With Conan O'Brien* to its schedule, beginning Sept. 3. Under the one-year deal, the network will air the previous night's version of the NBC show Monday–Friday in prime access...

News Corp.'s Fox Television Stations division will trade its Portland, Ore., UPN affiliate KPTV for Meredith Broadcasting's Fox affiliates WOFL in Orlando, Fla., and WOGX in Ocala, Fla. The swap gives Fox a duopoly in Orlando and Meredith a duopoly in Portland... Hachette Filipacchi Media has promoted **Jeanne Schwenk** to publisher of *ELLEgirl*, from associate publisher of *ELLE* magazine... **Joan Rivers** is leaving her daily 6–8 p.m. radio show, which airs on WOR-AM in New York and is syndicated on the WOR Radio Network...

Mark Harrad, former vp of public relations for Turner Broadcasting Sales, has been named vp of corporate communications for Time Warner Cable, replacing the retiring Mike Luftman.

Correction: In the March 4 issue, a Local Media story incorrectly reported the ratings average for Post-Newsweek NBC affiliate KPRC-TV's 10 p.m. news during the February sweeps. The station's combined late news average, including newscasts delayed by the Olympics, was a 10.4 rating/18 share in households.



Inside

NBC's Jeff Zucker defends his struggling midseason shows **Page 10**

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The New Yorker Again Leads 'Ellies' Nominations

Condé Nast Publications' *The New Yorker* has again dominated the National Magazine Awards nominations, with nine nods this year in categories including General Excellence, Reporting, Feature Writing, and Reviews and Criticism. The American Society of Magazine Editors announced the nominations last week.

The New Yorker is looking for a threepeat, having scored the General Excellence prize in its circulation category the past two years. Under editor David Remnick, the magazine last year won a record five "Ellie" trophies.

Other multiple nominees this year include *The Atlantic Monthly* and Time Inc.'s *Time*, with five nominations apiece. *Harper's* magazine and the Washington Post Co.'s *Newsweek* each got four nods. Grabbing three noms apiece: CN's *GQ* and *Gourmet*, Hearst Magazines' *Esquire* and *National Geographic Adventure*.

First-time nominees for General Excellence include Time Inc.'s *In Style* and *Sports Illustrated Women*; Harpo Productions/Hearst's *O, The Oprah Magazine* (which was also nominated in Leisure Interests, formerly known as Special Interests); and Jungle Media Group's *MBA Jungle*, targeted to business school students (*MBA Jungle* was also nominated for Personal Service).

City and regional titles made a strong showing. Emmis Communications' *Texas Monthly* and City Publishing's New York-based *City Magazine* were nominated for General Excellence in their circ groups. Also earning nods were Primedia's *New York* (in the new Columns and Commentary category), Emmis' *Los Angeles* (Profile Writing) and *Cincinnati* (Single-Topic Issue), Metrocorp's *Philadelphia* (Leisure Interests), and *San Francisco* (Public Interest).

ASME will hand out the awards May 1 in New York. —Tony Case

Broadcasters Dodge Bullet On Campaign Finance Bill

Campaign finance reform legislation that once caused considerable angst among broadcast- (continued on page 8)

So Far, So Good For ABC, Fox, WB

Buyers give ratings-starved nets solid initial reviews on fall pilots

TV PROGRAMMING By John Consoli

Entertainment executives from the three broadcast networks with the most serious ratings deficiencies this season—ABC, Fox and the WB—began wooing New York media buyers last week with a series of sessions discussing fall program development. Buyers came away impressed with what they saw at this early stage of the upfront game.

While buyers agreed it's hard to predict what will succeed without seeing pilots, they also concurred that network executives were more candid than usual in acknowledging the mistakes they've made this season. The programmers also came across to buyers as if they had clearer visions of how to patch up their holes.

"I was more impressed with all three networks' presentations than last year," said Steve Sternberg, vp of audience research for Magna Global USA. "Right now, I get a feeling each of them has a better idea of what they want to do next season to fix their problems, and that the direction they plan to take is better."

Rino Scanzoni, president of the broadcast division of Mediaedge: CIA, said it is important for the networks to convince the buying community at this point that they "have a sense of the issues" and are "confident in the direction of where they want to go." ABC, in his mind, has developed "more projects than it has in recent history," but he added the network will need as many new shows as possible to patch up its schedule. "They have to hit a couple of home runs next season in order to turn things around, or at least a triple or two," he added. Buyers believe ABC will need at least six hours of new programming to fill its scheduling holes.

Buyers said they appreciated the candid comments from Susan Lyne, recently named ABC entertainment president, who inherited the prime-time mess. They also appeared willing to give Lyne a chance, based on her prior success as ABC's head of movies and miniseries.

ABC's strategy for next season, Lyne told buyers, is to get back to the network's traditional core "footprint" of family comedies from 8 p.m. to 9 p.m., followed by quality dramas



Treat Williams stars in *Everwood*, a WB pilot about a big-city doctor in small-town Colorado.

from 9 p.m. to 11 p.m. The network has developed 10 family-type sitcoms for the 8 p.m. hour. Among them are *Eight Simple Rules for Dating My Daughter*, starring John Ritter and Katy Sagal; *The Funkhousers*, produced by Danny DeVito; and an adaptation of the recent movie *Legally Blonde*. Among the dramas are *Capital City*, set in Washington, and a show based on fictional teen detective Nancy Drew.

Several buyers noticed there was no mention of twice-weekly game show *Who Wants to Be a Millionaire*, which led them to believe ABC may not be bringing it back this fall.

The WB, which may also need to fill six hours, has developed 12 comedies, 8 dramas and 6 reality shows for the fall. Among the buyer favorites was *Home of the Brave*, starring Rob Estes as an Army Captain who returns with his family to the U.S. from a stint in Germany and settles in a small California town. The show could lead out well from *7th Heaven* on Monday nights, although the network is expected to return current occupant *Angel*. The WB is also developing *Birds of Prey*, from the producers of *Smallville*, about a futuristic trio of female crime fighters, which could get paired on Thursdays with *Charmed*.

On Sunday nights, the WB may return to dramas following a string of unsuccessful comedies the last few years. The pilots buyers

liked are *Everwood*, with Treat Williams as a big-city, single-parent doctor who moves to a small Colorado town; a revival of *The Lone Ranger*, produced by former WB entertainment president Susanne Daniels in association with Turner Television; *Lost in Oz*, a 21st century adaptation of the L. Frank Baum book; and *In My Life*, produced by Francis Ford Coppola, about a group of 14-year-old friends growing up. Sitcom contenders for Friday night—ostensibly to replace *Raising Dad* and *Maybe It's Me*—include a remake of the 1960s hit *Family Affair*, starring Tim Curry as Mr. French; an untitled show starring Nickelodeon teen discovery Amanda Bynes; *Do Over*, about a 34-year old man trapped in a 14-year-old's body, from Paramount and former NBC entertainment head Warren Littlefield; and *Way-downtown*, starring Tori Spelling.

Over at Fox, entertainment president Gail Berman told buyers the network plans to air more scripted programming and less reality in the fall. Among shows discussed were two dramas, *Girls' Club* by *Ally McBeal* creator David E. Kelley and *Firefly* from *Buffy, the Vampire Slayer* creator Joss Whedon. *Girls' Club* focuses on a group of young female lawyers in San Francisco, while *Firefly* is about a mixed-gender spaceship crew that takes place 400 years in the future, following a universal civil war.

On the comedy side, Fox touted to buyers *The Grubbs*, starring Randy Quaid; *Oliver Bean*, a *Wonder Years*-type narrated comedy about an 11 year old growing up in 1962; a project built around comedian Ricky Blitt, about a neurotic geek-turned-multimillionaire; and a Cedric the Entertainer variety show. Berman also told buyers that the network may premiere some new series programming this summer. ■

Cable Crosses Its Fingers

Networks cautiously optimistic on upfront gains; buyers say most will be flat

THE MARKETPLACE By Megan Larson

In advance of the fast-approaching cable upfront, cable sales executives said last week they are finally treading on seemingly solid ground after a long year of soft selling and dealing with depressed CPM rates, though everyone is knocking hard on the proverbial wood.

That optimism was bolstered by reports out last week from Lehman Brothers and UBS Warburg, as well as news of renewed consumer confidence that could bring the ad recession to an end.

"Nobody wants to be overly optimistic because you can't really call it a trend unless you string a couple of quarters together, but I like the feel of the market. I would call it healthy," said Charlie Collier, executive vp of ad sales at Court TV.

The money coming in hardly matches what poured in during the good old days of inflated tech and dot-com sectors, but first-quarter sales were better than expected, and second quarter is moving. There is also more lead time on deals being negotiated for second quarter as opposed to the last-minute advertising buys made during first quarter, sales executives said.

"We are returning to normal marketplace activity where there is more a balanced ratio between supply and demand," said Mark Lazarus, president of ad sales for Turner sports and entertainment.

"People have money, and it is undeniable fact," echoed Bruce Lefkowitz, executive vp of ad sales, entertainment for Fox Cable Networks. Inventory "is getting tighter, and April is well sold, and we are booking June."

The marketplace is being driven by several factors. There is a squeeze on broadcast inventory because some networks, particularly ABC, have had to give makegoods, or free inventory, for underperforming series. The money being left on the table from the broadcasters has trickled down to cable.

Also, advertising categories, including big-spending telecommunications companies, did not participate in the upfront last year and are now spending to promote products in 2002. Automotives, especially Ford, have also come back to spend more than they did last year. Movie studios and pharmaceutical categories continue to be players in cable, retailers like Wal-Mart and Home Depot are spending more, and the beverage category is heating up, including juices and beer advertisers.

Naturally, as a media buyer, Tim Spengler, executive vp and director of national broadcast for Initiative Media North America, casts a more skeptical eye on the cable market. "Demand is improving, but there is a lot of supply left," he said, noting that the money being spent is coming from the \$800 million that fell out of the cable upfront last year. "Last year's upfront was diminished."

Sales executives, though hesitant with predictions, feel confident that cable dollar take during this year's upfront will grow from last year; but Spengler guesses that it will be flat with last year's \$3.8 billion. "It won't be a down market, but there is no reason to be euphoric," said Spengler, noting that "there is so much choice in cable that it will be hard for the top five guys to maintain share."

"This is certainly not a return to the market of two years ago, but it has the feeling of an up market," added Hank Close, executive vp of ad sales for Comedy Central. "But the type of categories that drive the upfront will have a lot to do with who does well." ■



Fox's Lefkowitz is booking June biz.

UPN's *Roswell* Dismembered

Loses production space as 20th TV distributes set props to other shows

Aliens aren't the ratings draw they used to be. First came the announcement earlier this season that Fox's *The X-Files* will leave the airwaves this spring. Now UPN's *Roswell* will follow suit. Production on the show, from Regency Television in association with 20th Century Fox Television, already has wrapped for the season. But sources close to the drama said 20th has relinquished the program's production space and is distributing the show's cool props to other 20th series. UPN and 20th declined to comment.

Created and executive produced by Jason Katims, *Roswell* centers on alien teens in the New Mexico town. When it premiered on the WB in the fall of 1999, the series ranked as the network's second-highest-rated new show, behind *Buffy, the Vampire Slayer* spinoff *Angel*. Ratings dropped that first season, but a grassroots campaign saved the series in the spring of 2000. Despite a second-season renewal on the WB, ratings failed to improve, averaging a 2.7/4 in households, and a 3.3/10 among teens. After the WB canceled *Roswell* last spring, the teen alien drama moved to UPN, along with *Buffy*. But, again, ratings dropped, to a season-to-date average of 2.0/3 in households and a 1.8/6 among teens. —Alan James Frutkin

ers passed Congress last week in a version with less potential to affect companies' bottom lines. The measure went to President Bush for his promised signature without a provision—which was stripped out by the House—that would have required TV stations to sell air time at reduced rates to political candidates.

As passed by the Senate March 20, the measure bans large, unregulated campaign contributions and limits late-campaign TV ads by corporations, nonprofits and unions seeking to influence federal elections. Corporations and unions would be prohibited from buying radio or TV spots for a candidate for federal office within 60 days of general elections or 30 days of a primary. The impact of the restrictions is expected to be minimal on total political broadcast ad spending, which neared \$1 billion in 2000, according to government estimates.

The new campaign finance rules are not scheduled to take effect until after this fall's elections, giving opponents time to react. An unlikely coalition of civil-rights groups and conservative Republicans plans to ask the Supreme Court to overturn what it calls violations of free-speech guarantees. —*Todd Shields*

TeleFutura Changes Lineup

Looking to spark its ratings-challenged prime-time schedule, fledgling Spanish-language network TeleFutura has made changes to its programming lineup, replacing one of its three weeknight movies with a one-hour entertainment magazine and a one-hour novela. The moves come two months after parent Univision Communications launched TeleFutura.

Univision said the new 10 p.m. novela on TeleFutura will not cannibalize sibling network Univision, which specializes in novelas but airs a variety show at 10.

TeleFutura's ratings fell sharply in February, but the network reports that since its Jan. 14 premiere it has picked up 3 ratings points and English-language TV has lost 4 points of its Hispanic audience, while Hispanic household prime-time shares have been flat for Univision and rival Telemundo. TeleFutura's new novelas are part of a deal with Televisa, which also provides programs to Univision. —*John Consoli*

Infinity—The MTV Remix

Viacom radio group to seek synergies with TV brands, programming

RADIO By Katy Bachman

Carson Daly, the host of MTV's weekday-afternoon mainstay *Total Request Live*, also has a daily and a weekend radio show. But unfortunately for MTV parent Viacom, Daly's radio programs are syndicated by competitor Clear Channel Communications. As the new chairman/CEO of Viacom-controlled Infinity Radio, it's John Sykes' job to make sure such synergy-busting deals do not happen again. Sykes, who took over at Infinity Radio last week, had success in building brand synergy in his previous role as president of Viacom's VH1 and CMT cable networks. He is planning to add a new level of branding and cross-pollination to Infinity, owner of 183 radio stations.

"Radio is local, but there are exciting new national opportunities," Sykes said. "Our goal is not to take apart the local model, but build on it. Mel [Karmazin, Viacom president/COO and Infinity founder] wants to raise radio's profile with some of MTV's thinking."

While Westwood One (in which Viacom has an 18 percent stake) syndicates MTV Radio Network and VH1 Radio Network on more than 300 radio stations, those operations are far from full-service programming networks.

"[Viacom] really hasn't branded MTV or VH1 on radio," said Rich Russo, director of

broadcast services for JL Media. For example, when Infinity-owned WARW-FM in Washington promotes *Behind the Music*, a VH1 Radio Network version of the long-running VH1 series, there is no mention of VH1.

"There are ways we can get more aggressive and work with MTV Radio Networks," admitted Sykes, who has no radio experience. "We could do a lot with content, such as taking a TV personality and giving them a radio show, or vice-versa," he added, citing as examples Daly and Howard Stern, whose radio show is syndicated by Infinity.

More synergistic programming and branding on the radio side could make Viacom's cross-platform proposals more appealing to advertisers, said Laura Kroll, vp of network negotiations for

MPG. "There's a huge recognition factor [with MTV and VH1], and they need to tap into that. Radio can be overwhelming, so it would be to their advantage. From an advertiser standpoint, it's an easier sell."

Sykes began exploring ideas last week with Infinity managers. "You have to work with stations to convince them they are being provided with good content they can promote," he said. "We're hoping to find ways to do that on a daily basis...we can make radio exciting." ■



New Infinity CEO Sykes: raising Viacom's profile in radio "with some of MTV's thinking"

The Booze Will Still Flow

Buyers, sellers agree cable and local TV could use extra revenue from liquor

TELEVISION By Jeremy Murphy and Megan Larson

Hard-liquor brands hoping to find a new advertising platform now that NBC has closed its door to their spots will have more luck buying time on TV stations and cable, sales executives and buyers believe. Since 1997, more than 400 TV stations, 2,000 radio stations and cable systems representing 76 percent of U.S. subscribers have accepted some liquor ads, according to the Distilled Spirits Council of the U.S., a lobbying group.

And they are likely to accept more, given media companies' appetite for new revenue in a recessionary climate. "I think [liquor advertising] has already made inroads," said Bonita LeFlore, executive vp/director of local broadcast, Zenith Media. "But stations are going to have to be observant of what happens at the local level and be careful where they place the advertising."

TV stations are "searching for the balance between public service and revenue opportuni-

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ties," said UBS Warburg media analyst Lee Westerfield. The distilled-spirits industry spent \$377 million in advertising in 2000, according to Competitive Media Reporting, but only \$25 million on TV and radio. Conversely, beer and wine advertisers spent \$785 million on TV and radio, 86 percent of their \$910 million outlay.

Many of the industry's largest station groups allow limited liquor ads, usually on a station-by-station basis (some permit brands with 14 percent or 25 percent alcohol levels, such as Mike's Hard Lemonade and Bailey's Irish Creme) and will continue to do so, discreetly and with restrictions. "It's a source of new revenue at a time when we couldn't need a new source of revenue more," said one top market gm.

Though many cable networks do not allow liquor ads, Bruce Lefkowitz, executive vp of ad

sales, entertainment for Fox Cable Networks, believes the category will increase on cable. "Despite the NBC decision, I do think these guys will be a bigger player in cable in the future," he said. Fox Cable accepts liquor ads.

"Most distillers seem to think there is a market for it, so I think we will see more brands on the market," said Hank Close, executive vp of ad sales for Comedy Central, who has gotten scatter business from Smirnoff Ice and Mike's Hard Lemonade.

Tim Spengler, director of national broadcast for Initiative Media North America, said the category's future will depend on how effective first-quarter campaigns are for the distillers. "If we see positive sales results for the brands who have dipped their toe in the water, so to speak, then we will see more," he said. ■

NBC's Midseason Malaise

Zucker's three new comedies have fallen far short of expectations

NETWORK TV By Alan James Frutkin

Comedy isn't pretty. No one knows that more right now than NBC entertainment president Jeff Zucker. Since the Winter Olympics, NBC has launched three half-hours—none of which has become a breakout hit.

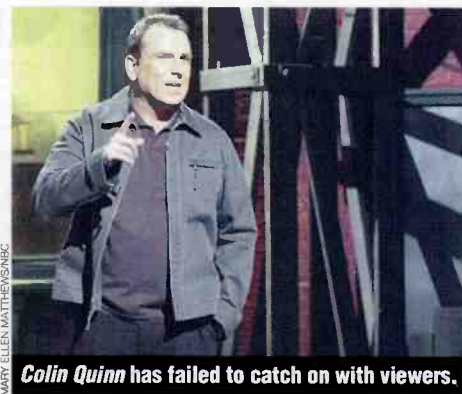
Following two airings of a limited three-episode run that ends March 25, *The Colin Quinn Show's* numbers have been shockingly low. The ratings for NBC's two other new comedies, the high-profile *Watching Ellie* starring Julia Louis-Dreyfus and *Leap of Faith*, also are faltering.

The half-hour business has been a tough nut to crack for the network. "There's no question it's hard," said Zucker, who acknowledged that in its first two outings, *Quinn's* numbers have squandered lead-ins from two strongly rated 90-minute *Fear Factor* specials. With the comedy averaging a 4.8 rating/7 share in households for the two broadcasts, retention out of *Fear Factor* languished at about 50 percent, according to Nielsen Media Research data.

Despite the show's numbers, Zucker said he may bring it back for the summer. "People aren't used to this in prime time," he added. "And it probably needs a longer run to generate buzz on a broad scale."

Even with the network's broad promotional effort for *Watching Ellie*, and a strong initial sampling, the comedy's numbers are spiraling downward, landing at a household rating of 6.8/11 on March 19.

"Admittedly, we're disappointed by last



Colin Quinn has failed to catch on with viewers.

week's numbers," Zucker said. But following reports that NBC will air only 7 of *Ellie's* 13 episodes this spring, he denied wavering on its future, "We're very pleased with the show, creatively," he said, noting the six additional episodes will be held until next fall.

Viewers and advertisers seem less pleased with *Ellie's* creative direction, already assailing its real-time format as constraining. "It's hard to have to account for every second because, in the end, how much comedy comes from rushing to an elevator?" said a buyer, who spoke on condition of anonymity.

Leap of Faith also has witnessed steep erosion, registering a 10.0/16 last week, a 29 percent drop in ratings since its Feb. 28 debut. But with the show holding on to 74 percent of *Friends'* 18-49 audience, it may have the best shot at renewal of all three of Zucker's mid-season shows. ■

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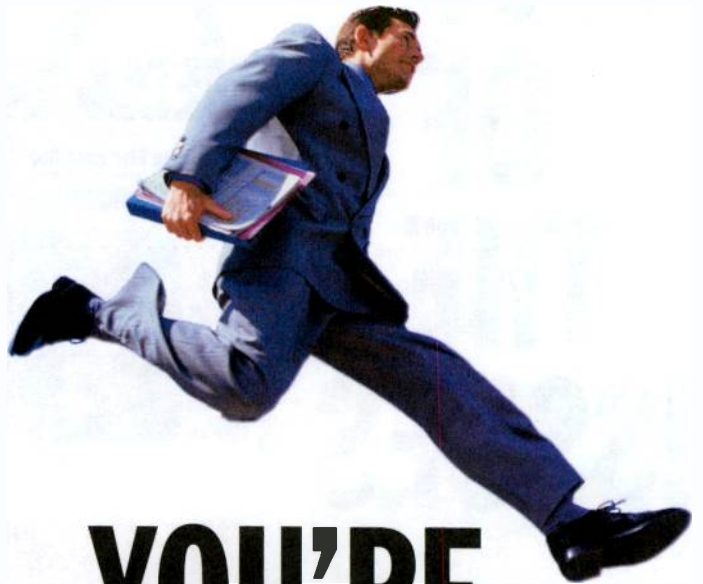
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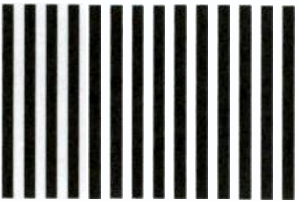
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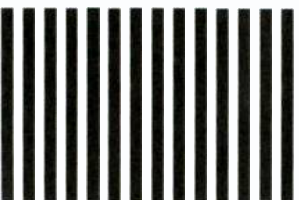
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Isn't 15 Minutes Long Enough?

Has-been celebs are rising from the dead to haunt us

OVER THE PAST FEW WEEKS, IT HAS BECOME VERY CLEAR THAT A GOOD MANY FADED celebrities and tabloid subjects are no longer satisfied with their 15 minutes of fame. Having tasted the network nectar, they are back for more. These fallen media darlings, long since MIA, suddenly have been sprung

out of a purgatorial, boldface-name Big House where they had been held captive, deep beneath some Nick at Nite graveyard.

Grasping for the fame they once possessed, this cast of oddballs is back on our TV screens, determined to remake their tattered images. More stunning still is that we, as viewers, are actually interested enough to watch them humiliate themselves.

Fox this month welcomed back former child stars Danny Bonaduce from *The Partridge Family* and Barry Williams of *The Brady Bunch* for a "celebrity" boxing match. Rounding out this evening of pugilistic high culture were Tonya Harding and Paula Jones. The ratings, of course, were a knockout, and Fox reran the show last Thursday night.

Monica Lewinsky, AWOL for eons, recently resurfaced on HBO, painfully reminding us what tabloid TV looked like.

After Sept. 11, had we not shut the door on Gary Condit and all the other big-haired people for loftier, higher callings? Apparently not. Set against a backdrop of a global war on terror, escalating violence in the Middle East and

deadly clashes in India, these unsightly media space invaders are now back with a vengeance.

Who needs an office of disinformation, when we can hypnotically broadcast our enemies into a time warp? The Pentagon's attempt to propagandize through its now-closed Office of Strategic Influence should have simply transmitted what Americans normally watch on TV

GRASPING FOR THE FAME THEY ONCE POSSESSED, THIS CAST OF ODDBALLS IS BACK ON OUR TV SCREENS, DETERMINED TO REMAKE THEIR TATTERED IMAGES.

in order to throw the enemy off. We can make the bad guys think the only war that really counts is the TV ratings war.

That truly was the case this month during the unconsummated l'affaire Letterman, as Walt Disney Co.'s ABC played a sordid game of cat-and-mouse with Ted Koppel and *Nightline*. No longer did the execs at the Mickey Mouse Club want us to learn about the world from the perspicacious but dry Mr. Koppel

and his insightful news program. Mickey was dangling the cheese, hoping to lure Letterman's droll, much hipper and more entertaining *Late Show* from CBS. Disney and ABC assumed that had such a spell been cast, Letterman's advertisers would have sprinkled gold throughout their Magic Castle.

Interestingly, this is the same ABC that has joined with the Pentagon to create a reality-TV show with the help of Hollywood movie-maker Jerry Bruckheimer, of *Top Gun* and *Pearl Harbor* fame. In light of Hollywood hooking up with our now-famous shadow government, it's hard to know if the office of disinformation is really closed. Are Hollywood and Washington actually connected through some top-secret, underground-tunnel system, code-named Continuity of Operations by the Bush Administration, where government officials and talent agents are dug in, hiding and calling the shots?

Peering through a door to the beyond, where a netherworld of syndicated sitcoms exist and where stars are cryogenically frozen in time and never age, we're destined to view repeats of old TV shows from a frightening Cold War past that we would rather forget.

Perhaps the star who has sipped most freely from TV's spiked fountain of youth is the co-host of Fox's *Celebrity Boxing*, the eternally youthful, always radiant Dick Clark. By hosting so many *Rockin' New Year's Eves*, Clark gradually has become completely immune to the passage of time.

And now even Andy Warhol, who coined the phrase, "In the future, everyone will be famous for 15 minutes," is going to be immortalized on a 34-cent postage stamp. Andy Warhol working for the post office. Now that's purgatory. ■

Abe Novick is a senior vp of Eisner Communications, a Baltimore-based agency.

LETTER TO THE EDITOR

Magazine Categories: A Big-Picture View

Tony Case's "Triumph of the Niche" article (*Mediaweek*, March 4) makes a great case for niche titles and their position in the marketplace, but let's take a closer look at the titles that folded in 2001. Out of 24 titles, 22 were niche magazines, which begs the question: Does it really matter whether a magazine is a general-interest or niche title, or are we missing the larger picture? Isn't the real issue delivering vital editorial, and staying ahead of the competition when new titles are launched?

What about magazines filling voids, in some cases voids no one knew were there? *Maximum Golf* folded, while several other golf titles thrived. *Mademoiselle* folded as *Jane* and *Marie Claire* grew at astonishing rates. Laying blame on a category of magazines misses the point: It's about creating compelling editorial that people will buy.

*Amy Wilkins
Publisher, Smithsonian Magazine
New York*

Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

TV STATIONS

LIN Is Looking to Buy While Others Sell Off

BY JEREMY MURPHY

While several large station groups are privately considering selling some of their assets in expectation of ownership restrictions being reversed, Providence, R.I.-based LIN Television Corp. is looking to grow its 26-station portfolio, as evidenced by the company's recent filing with the Securities and Exchange Commission for a \$300

million initial public offering. "It's almost like AM and FM radio," Chapman said. "They were selling to different demos. It gives us much wider, broader sales opportunities."

The company will also continue its strategy of clustering—operating duopolies in markets in addition to linking low-powered, class A stations throughout a DMA to give it a third platform to sell and program. Chapman said the company will use its cluster in

not disclosed. Included in the sale were KRBC, an NBC affiliate in Abilene, Texas; WDTN, an ABC affiliate in Dayton, Ohio; WEYI, an NBC affiliate in Flint, Mich.; WPRI-TV, a CBS affiliate in Providence, R.I. (the company already owns Providence Fox affiliate WNAC); KACB, an NBC affiliate in San Angelo, Texas, and WUPW-TV, the Fox affiliate in Toledo, Ohio. Aside from its 20-percent stakes in NBC O&Os KXAS in Dallas and KNSD in San Diego, LIN's largest market is Indianapolis, where it owns CBS affiliate WISH.

While other station groups have become more conservative in the soft economic climate, Chapman isn't worried that the company's IPO will occur during a media recession. "If we didn't think we could get what we wanted, we wouldn't be doing it," he said.

"The timing is pretty good," agreed Ensley, noting that deregulation and an expected single-digit boost in earnings for the industry as a whole should positively impact LIN's IPO. Several publicly held station groups have seen their stock prices rise recently, including Tribune Co., Sinclair Broadcast Group, Young Broadcasting, Emmis Communications and others, all of which have seen double-digit increases in the past few weeks.

LIN Television was bought in 1998 by Hicks, Muse, Tate & Furst, which tried unsuccessfully to merge it with AMFM Inc. LIN's upcoming IPO will be the first for the broadcast industry since Entravision Holdings' IPO in 2000.

LIN TELEVISION'S TOP 5 STATIONS

MARKET	STATION	AFFILIATION	2000 REVENUE	MARKET RANK
HARTFORD, CONN.	WTNH-TV	ABC	\$47.2 million	2
INDIANAPOLIS	WISH-TV	CBS	\$43.2 million	2
GRAND RAPIDS, MICH.	WOOD-TV	NBC	\$31.8 million	2
NORFOLK, VA.	WAVY-TV	NBC	\$30.8 million	1
BUFFALO, N.Y.	WIVB-TV	CBS	\$28.5 million	2

SOURCE: 2001 BIA FINANCIAL NETWORK INC.

million initial public offering.

"We view ourselves as one of the consolidators," said Gary Chapman, LIN's CEO, who is awaiting comments from the Security Exchange Commission before taking the company public by April. The IPO will give LIN the funding it needs to pay down debt and begin targeting new acquisitions, the CEO said.

"We don't see ourselves in larger markets, but mid-to-smaller markets," he said.

LIN will continue looking for duopolies (it currently has six) but is mainly interested in pairing one major network affiliate with a UPN or WB affiliate, which would allow the company to "sell across a wider range of demographics," Chapman said. Since the traditional network affiliates skew older, the company uses WB and UPN affiliates to attract different advertisers like Coca-Cola and the movie studios,

the Grand Rapids-Kalamazoo-Battle Creek, Mich., market as a model. The company owns the market's NBC affiliate (WOOD-TV) and ABC affiliate (WOTV),

as well as seven low-powered stations throughout the DMA, which LIN has linked together to form a local "network" offering UPN prime-time and local sports programming. The company has a similar set up in Austin, Texas.

"They've proven that they obviously get it," said Chris Ensley, a broadcast media analyst with Bear Stearns, noting that the company has been very successful with its

local marketing agreement (LMA) and duopoly strategy. "They were a public company before, and they generally outperformed the industry in revenues and cash flow," Ensley said.

LIN, which has gone public twice before, recently acquired six television stations from the Sunrise Television Corp. at a price that was



Chapman counts LIN as a consolidator.

TV STATIONS

Stations Duel at Dawn

With cable and Internet continuing to pull viewers away from local-news time periods, TV stations are turning their competitive muscle to the mornings, hoping to dominate the one daypart where they've enjoyed growth recently. The a.m. race is especially tight in Baltimore and Los Angeles, where two stations that have owned the morning hours are now facing serious competition.

CBS' Baltimore O&O WJZ, which features a personality-driven newscast built around local favorites Don Scott and Marty Bass, has dominated the morning airwaves for the past 20 years, but competitor WBAL, Hearst-Argyle's NBC affiliate, has been gaining with a harder news format. "It's definitely a two-station competition," said Marla Bernstein, local broadcast negotiator for Optimum OMD USA. "[WJZ



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WBAL a.m. anchors Sade Baderinwa (left) and Marilyn Getas compete aggressively with WJZ.

and WBAL] have higher news numbers in the morning than any other market I've dealt with."

WJZ averaged a 5.3 rating/23 share from 5 to 7 a.m. last February against WBAL, which scored a 4.6/20, according to Nielsen Media Research data. But those two stations aren't the only ones offering morning news in Baltimore. WMAR (Scripps Howard's ABC affiliate) averaged a 1.3/6 last February, while WBFF (Sinclair's Fox affiliate) scored a 1.1/5, further fragmenting the audience.

The race between WJZ and WBAL gets even tighter if you look at the 6-7 a.m. race, when HUT levels really start cranking up. Last February, WJZ's 6 a.m. broadcast averaged a 6.6/24 to WBAL's 6.5/23. While WJZ easily wins the 5 a.m. hour, WBAL's numbers start to spike at 6 a.m., explained Susan Ferrer, broadcast supervisor with Eisner Communications, a Baltimore-based media buying agency.

But February's ratings are a bit of an aberration. WBAL, like many NBC stations, saw a ratings bounce across many dayparts thanks to the Olympics. In the first three weeks of the March race, the gap between the two stations widened to almost two whole ratings points, with WJZ averaging a 5.6/24 and WBAL at a 3.7/16. In the 6-7 a.m. race, WJZ is averaging a 6.9/24 to WBAL's 5.6/20.

"They came close in February, but they didn't win," says WJZ vp/general manager Jay Newman, who nevertheless welcomes the challenge. "We like the competition—it's good for viewers."

Buyers like the diversity between both stations' newscasts. "WBAL is more hard-hitting, while WJZ is much more personality driven," said Bernstein, who often buys both newscasts because they have such different audiences.

WBAL's president/gm Bill Fine attributes

the station's ratings rise to the "live, local, late-breaking" format that former president/gm Phil Stolz (now a senior vp at Hearst-Argyle) implemented several years ago. The goal was to counterprogram WJZ's personality-driven format.

"Where they zig, we zag," said Fine. "You can tune in any time in the morning and get the major stories in a clear, quick, concise fashion."

That counterprogramming strategy in mornings doesn't exist in Los Angeles, where two of the market's most competitive stations—Fox O&O KTTV and Tribune WB affiliate KTLA—both use a "morning zoo" format to attract local viewers in the 7-9 a.m. daypart. The anything-goes attitude, which has featured KTTV personality Jillian Barberie doing the weather in low-rider pants and a halter top, has made the race between the two stations especially tight.

"They're pretty much neck-and-neck," said Nancy McLachland, senior broadcast director for Initiative Media, who buys the L.A. market. "It's very close."

KTLA's *Morning News*, which pretty much pioneered the morning zoo format, has dominated the race for years, but lately its lead over KTTV's *Good Day L.A.* has been slipping. KTLA posted a 26 percent decline in ratings in February, going to a 2.8/10 from last year's 3.8/13. KTTV was right on its heels with a 2.7/9. While it still trailed in households, KTTV is still the market leader when it comes to demos, argued Dave Boylan, the station's vp/gm. KTTV's *Good Day L.A.* in January scored higher than any other station in the market at 7-9 a.m. among viewers 18-49, 18-34 and 25-54. —JM

CHARLOTTESVILLE, VA. RADIO

FCC Mulls CC Purchase

In a rare move, the Federal Communications Commission last week decided that Clear Channel's proposed purchase of WUMX-FM in Charlottesville, Va., from Air Virginia should go to a hearing. It's the first time the Commission has assigned a case to a hearing on concentration issues since 1969.

"The proposed transaction raised competitive concerns by reducing the number of effective competitors in the market from three to two," said the FCC in a statement. According to BIA Financial Network, Clear Channel, which owns five stations in Charlottesville and has a local marketing agreement to operate Adult Contemporary WU-

MX, had 46.3 percent of the radio revenue in 2001. Eure Communications, owner of three stations in Charlottesville, had 45.9 percent of the revenue.

In addition to its decision on the Charlottesville license transfer, the Commission voted to approve license transfers for four other deals that had been held up at the FCC for more than two years. Among those were Clear Channel's purchase of KCGY-FM and KOWB-AM in Cheyenne, Wyo., from the Curt Gowdy family, and its purchase of six stations in Columbus, Ga., from Cumulus Media; Cumulus' build-out of stations in Columbus, Ohio, and Starkville, Miss.; and Nassau Broadcasting Partners' purchase of WCHR-FM and WNJO-FM in Trenton, N.J., from Great Scott Broadcasting.

Of all five deals, Commissioner Michael Copps "reluctantly" voted only to approve Clear Channel's Cheyenne deal. "I am troubled by the trend toward greater and greater consolidation of the media as exemplified by these transactions. The five transactions before us here would each result in levels of concentration that are greater than that approved by the Commission in the past and are potentially harmful to competition," wrote Copps. —Katy Bachman

LOS ANGELES TV STATIONS

KCAL Signs Galaxy Deal

Through a new three-year broadcasting agreement, KCAL will continue to air Los Angeles Galaxy soccer games in an effort to enhance its sports image in the market. The deal gives KCAL, the independent station in the market that Young Broadcasting has agreed to sell to Viacom for \$650 million, exclusive rights to 10 home and away games of the Major League Soccer franchise.

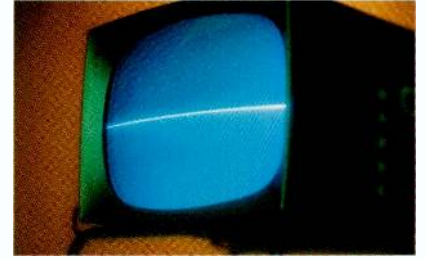
KCAL's Galaxy broadcasts will include a pregame show, as well as a weekly Galaxy update program scheduled to air during KCAL's *Sportsnews Sunday*. The two companies have also agreed to collaborate on several marketing initiatives, along with on-air and on-site promotions, giving KCAL a presence at all Galaxy games and events.

KCAL's sports rights include the Los Angeles Lakers basketball, Anaheim Angels baseball and Mighty Ducks hockey teams. The indie also carries *Fight Night Live* boxing, the L.A. Marathon, and the John R. Wooden Classic basketball tournament, for a total of more than 120 major local sporting events a year. —KB

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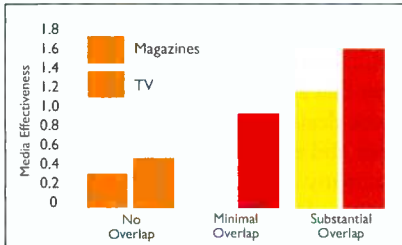
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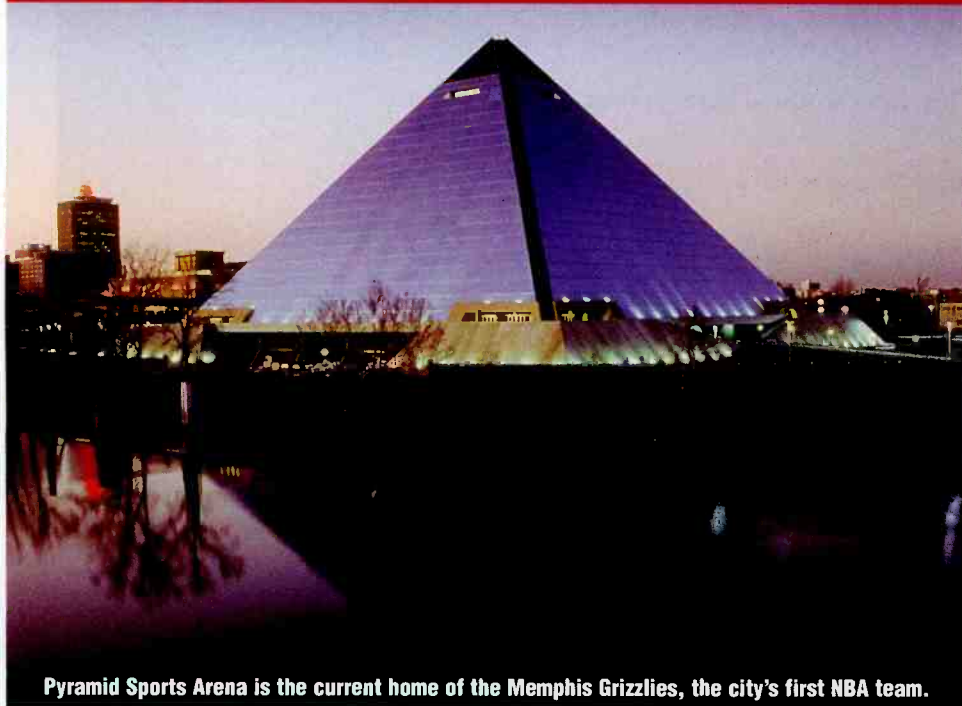
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Market Profile

BY EILEEN DAVIS HUDSON



Pyramid Sports Arena is the current home of the Memphis Grizzlies, the city's first NBA team.

COURTESY OF THE PYRAMID

Memphis, Tenn.

BEST KNOWN AS THE HOME OF THE BLUES AND THE BIRTHPLACE OF ROCK & ROLL, Memphis, Tenn., is now also starting to be known as the home of a big-league professional team, its first ever. Since getting approval from the National Basketball Association to relocate from Vancouver, British

Columbia, the Memphis Grizzlies made their national debut in Tennessee for the 2001-02 regular season. The move followed an intense lobbying effort to convince the team owner to relocate the franchise to Memphis, led by two Memphis-based companies, AutoZone, an auto parts company, and FedEx. (The Charlotte Hornets filed an application with the league on the same day the Grizzlies did to relocate to Memphis.)

The Bluff City is the smallest market in the NBA, but it might soon boast one of the newest and most expensive arenas. The Grizzlies' temporary home is The Pyramid, a \$65 million, 20,000-seat multipurpose sports/entertainment arena built in 1991. (The Pyramid is also home to the University of Memphis Tigers and a potential site for the upcoming Mike Tyson-Lennox Lewis fight.) A new, \$250 million Grizzlies arena in

downtown Memphis is being planned—not without a court battle over public funding of the new facility. The proposed 18,000-seat arena is scheduled for completion in 2004. The presence of an NBA team has brought newfound national attention to the city and should help lift Memphis' media marketplace.

Memphis is also home to a brand-new Triple A baseball farm team for the St. Louis

Cardinals, the Memphis Redbirds. The 4-year-old minor league team plays in \$70 million AutoZone Park, a 14,000-seat stadium in downtown Memphis that opened in 2000.

Another local force to be reckoned with is Clear Channel Communications, the market's largest media player. The company created the market's first TV duopoly last summer when it purchased WLMT from Max Media—it already owned ABC affiliate WPTY (the two stations had been operating under a local marketing agreement). The San Antonio-based media conglomerate also dominates local radio with a 37.3 percent chunk of the ad revenue, according to BIA Financial Network. To top it off, Clear Channel has about a 70 percent share of the outdoor advertising in Memphis.

Jack Peck, vp/gm of WPTY and WLMT, CC's duopoly, said the company has a business unit that specifically works on creating synergistic deals between the television, radio, outdoor and entertainment (concerts) parts of the company and advertisers. Peck pointed to a recent deal CC's TV and radio stations recently signed with Pizza Hut (billboards had also been part of the initial deal, but budget cuts by the ad agency resulted in their elimination). The ads should start rolling out over the next six months.

The 41st-ranked television market in the country, Memphis has 655,210 TV households. Although not a hyphenated market, the Memphis DMA presents challenges for news media outlets to serve because it crosses four state lines: Tennessee, Mississippi, Arkansas and Missouri. In terms of news coverage, the local media must deal with a range of issues, such as how best to serve the different audiences in various parts of the market or how best to cover the numerous local and state elections.

From an ad standpoint, gambling is big business for the Memphis market. Although not allowed in Tennessee, there are 10 casinos in Tunica County, Miss., off the Mississippi River, which bring in a collective \$1 billion in business and provide a sizeable portion of ad revenue to the various local media outlets in the market.

According to Nielsen Monitor-Plus, the Memphis broadcast TV market generated an estimated \$109.7 million in spot TV revenue in 2000, compared with \$101.5 million in

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / MEMPHIS

	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	\$101,501,818	\$109,668,632
Local Newspaper	\$66,890,070	\$71,099,410
Outdoor	\$15,458,178	\$14,948,774
FSI Coupon*	\$3,222,750	\$3,923,110
Local Magazine	\$2,493,120	\$2,630,460
Total	\$189,565,936	\$202,270,386

*Packaged goods only. Source: Nielsen Monitor-Plus

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Market Profile

1999 (see Nielsen Monitor-Plus chart on page 16). While Monitor-Plus does not have 2001 data available yet, local television execs said the market was collectively down about 9.5 percent in 2001 from 2000 levels. While this number reflects a significant decline, Memphis held up a little better than some markets, which were down double-digit percentages last year because of the national economic slowdown.

The TV market is highly competitive, with all six of the main stations airing local news. Flinn Broadcasting's PaxTV outlet, WPXX-TV, rebroadcasts the 6 p.m. and 10 p.m. news of Raycom Media's NBC affiliate WMC-TV a half hour later (the two stations are working together through a local marketing agreement that has them sharing content). WMC, the market's news leader, welcomed new vp/general manager Howard Meagle in January 2001. He replaced Bill Applegate, who went to WOIO-TV, Raycom Media's CBS affiliate in Cleveland. Meagle most recently served as gm of KFVS-TV in the Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg-Mt. Vernon, Ill., market. Although his station's management team has remained largely intact, Meagle did bring on board a new general sales manager in Gary Macko, who arrived at the station last November from Buffalo, N.Y.

WMC got a significant boost in ratings and revenue from last month's winter Olympics, which helped as a lead-in to its local news. But even without the Olympics, WMC's local news is very strong in the market. "We have a very powerful early-morning block from 5 to 7 a.m.," says Meagle. WMC is among the top 10 stations of the top 50 metered markets in morning news. Its 6 p.m. news is also formidable. The noon newscast is the only one that doesn't come in first for WMC—The New York Times Co.'s CBS affiliate WREG-TV wins, thanks to the lead-in from soap *The Young & the Restless*. Meagle is also planning to boost its sports coverage now that there's a pro team in town. WMC has purchased the local rights to six Memphis Grizzlies games a year for the next three seasons, while 44 Grizzlies games will air on WPXX.

Interestingly, in Clear Channel's duopoly, UPN affiliate WLMT appears to have more momentum—it was the country's No. 1 UPN affiliate in its target demo of adults 18-34 during last November's sweeps, said Peck. WLMT is specifically programmed to target the market's sizable African American community, which comprises about 35 percent of the DMA (about half the population of Shelby County, where Memphis is located, is black).

RADIO LISTENERSHIP / MEMPHIS

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WDIA-AM	Urban Adult Contemporary	8.2	4.1
KJMS-FM	Urban Adult Contemporary	7.9	4.8
WLOK-AM	Gospel	7.0	5.0
WGKX-FM	Country	6.5	6.8
WHRK-FM	Urban	6.3	9.9
WRBO-FM	Urban/Oldies	6.1	6.1
WEGR-FM	Classic Rock	5.8	5.6
WRVR-FM	Soft Adult Contemporary	5.2	5.4
WMC-FM	Adult Contemporary	5.1	4.4
WXHT-FM	Hip-Hop	4.0	6.6

Source: Arbitron, Fall 2001 Radio Market Report

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 4 FM	32.0	\$21.9	37.3%
Barnstable Broadcasting	4 FM	16.6	\$13.1	22.3%
Infinity Broadcasting	1 AM, 2 FM	7.5	\$8.1	13.7%
Entercom	1 AM, 2 FM	10.6	\$6.9	11.8%
Flinn Broadcasting	2 AM, 3 FM	9.0	\$2.9	4.9%
Gilliam Communications	1 AM	5.9	\$1.5	2.6%
Concord Media Group	1 AM	1.9	\$1.0	1.6%
Bott Radio Network	1 AM	1.2	\$0.8	1.4%

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

While WLMT has been growing in the ratings, WPTY continues to struggle. Peck attributes the station's problems partly to an affiliation swap with current Fox outlet WHBQ in 1995, a move that forced WPTY to rebuild its local news from scratch the following year. But also, "[One] issue we have in this market with ABC is we've got three ABC network affiliates within a 70-mile radius," he says. The other affiliates are in Jonesboro, Ark.; Jackson, Tenn.; and Tupelo, Miss. (the birthplace of Elvis). "So we get spill-out from these markets," Peck says. "Certainly we need to improve our news ratings and that's our No. 1 goal going forward."

WPTY produces a half-hour local newscast on WLMT at 9 p.m. The two sister stations are currently searching for a new news director. The station also recently hired new morning anchor Tran Bui, who had previously worked as a producer at KFSM in Fort Smith, Ark., and a news anchor/reporter at WTWC in Tallahassee, Fla. The ABC affiliate airs some WB programming (it is a secondary WB affiliate for the market) during late nights.

WHBQ is among the top-ranked Fox stations in the country in adults 18-49 in prime

time. The strong Fox O&O typically ranks second in morning news from 5:30 to 6 a.m., and third from 6 to 8 a.m. in the market. "Our morning numbers are up almost 50 percent," says Bryan McGruder, WHBQ news director. In the February 2002 Nielsen sweeps, WHBQ earned a 5.9 household rating for its *Good Morning Memphis* newscast, up from a 4.1 the previous February. The station also produces an hour of early news at 5 p.m. and an hour at 9 p.m. It handily beats its only competitor at 9 p.m., WLMT. WHBQ's late news is also up significantly, rising from a 7.4 rating in February 2001 to an 8.6 in February 2002. The Fox O&O is reportedly among four that parent company News Corp. plans to unload to meet the federal ownership cap following its purchase of 10 Chris-Craft stations (unless, of course, station ownership cap rules are thrown out in Washington).

McGruder, who arrived at the station about 15 months ago from ABC affiliate WJCL-TV in Savannah, Ga., attributes the morning growth to more hard news, live news and heavy emphasis on the all-important weather and traffic reports. He says the growth in late news can be chalked up partly to stronger reporters

SCARBOROUGH PROFILE

Comparison of Memphis

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Memphis Composition %	Memphis Index
DEMOGRAPHICS			
Age 18-34	31	31	101
Age 35-54	41	40	99
Age 55+	28	28	101
HHI \$75,000+	28	28	101
College Graduate	12	10	78
Any Postgraduate Work	10	7	65
Professional/Managerial	23	19	85
African American	13	36	283
Hispanic	12	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	54	44	81
Read Any Sunday Newspaper	64	52	82
Total Radio Morning Drive M-F	22	20	92
Total Radio Evening Drive M-F	18	17	94
Total TV Early Evening M-F	30	27	92
Total TV Prime Time M-Sun	39	38	97
Total Cable Prime Time M-Sun	13	16	126
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	73	63	87
Read Any Sunday Newspaper	77	67	87
Total Radio Morning Drive M-F	75	71	94
Total Radio Evening Drive M-F	73	71	96
Total TV Early Evening M-F	71	70	98
Total TV Prime Time M-Sun	91	89	98
Total Cable Prime Time M-Sun	58	62	107
MEDIA USAGE - OTHER			
Access Internet/WWW	61	49	80
HOME TECHNOLOGY			
Own a Personal Computer	67	55	83
Purchase Using Online Services/Internet	35	26	74
Connected to Cable	71	68	96
Connected to Satellite/Microwave Dish	15	25	168

#Respondent level too low to report. *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)

and anchors. Last November, WHBQ expanded its investigative news team and rechristened it the Fox 13 I-Team, with three reporters and a producer, up from a single reporter and no producer.

WREG, although not the news leader, can claim the overall lead sign-on-to-sign-off in the market and the biggest revenue getter, according to BIA. Typically the No. 2-rated station in local news in the market, WREG is the top biller in the market, taking in an estimated \$30.4 million in 2000. By comparison, BIA estimates that WMC took in \$29.3 million; WHBQ generated \$19.7 million; WPTY pulled in \$14.7 million; WLMT took in \$7.3 million; and WPXX, another \$1 million.

WREG has focused its attention on beefing up its weather-tracking and forecasting technology. Last summer, the station added a million-watt First Defense Doppler Radar. It is the largest commercial radar on the market today, says Robert Eoff, WREG president/gm. The radar will help the station not only predict severe weather (the area is known for severe tornados and thunderstorms) but also see what's coming behind a particular weather front. WREG had been the only station in the market doing seven-day weather forecasts; WMC launched its seven-day forecasts several weeks ago.

As part of its weather initiative, WREG late last year began a partnership with *The Commercial Appeal*, the main daily newspaper in Memphis, owned by E.W. Scripps Co. WREG supplies the paper with weather-related information, which appears in co-branded form on the paper's weather page. WREG's daily and seven-day weather forecasts, along with images from its radar can also be accessed via a link on the paper's Web site, Gomemphis.com.

WREG and *The Commercial Appeal* have also started a news-sharing partnership. For instance, Susan Adler Thorp, the *CA's* political reporter, has begun working with WREG to cover local political stories and appears on the air. Eoff says the two partners have discussed the possibility of putting a WREG camera into the paper's newsroom.

There's one other electronic news option in Memphis. Time Warner Cable's 225,000 subscribers can watch Mid-South Cable News Network, a 6-year-old joint venture between Time Warner and WREG. All of WREG's local newscasts are simulcast on MSCNN and run in a loop on the 24-hour news network.

Cable penetration in the Memphis market is about 68 percent, slightly below the national

average for the top 50 markets of 71 percent, according to Scarborough Research (see above chart). The number of households with satellite service, on the other hand, is 25 percent, comfortably beating the national average of 15 percent, according to Scarborough. Time Warner Cable is the area's dominant cable provider.

For the Grizzlies' first season in Memphis, Fox Sports Net carried 20 games. The cable network will carry 25 telecasts for each of the next two seasons, reaching more than 1 million homes throughout the Mid-South region in markets including Memphis and Nashville, Tenn.; Little Rock, Ark.; and Jackson, Miss.

In local newspapers, Scripps' *The Commercial Appeal* is pretty much the only major daily newspaper. The paper's circulation has been

dropping: According to the Audit Bureau of Circulations' most recent report, ended Sept. 30, 2001, *The Commercial Appeal's* Monday-Wednesday circulation was 155,196, down 4 percent from the year before, while its Thursday-Saturday circ was 184,268, down 2.8 percent; its Sunday circ was 231,755, down 2.4 percent. According to Nielsen Monitor-Plus, local newspaper ad billings totaled \$71.1 million in 2000, compared to \$66.9 million in 1999. Executives at the paper declined to comment for this story.

Besides *The Commercial Appeal*, there are a number of smaller alternative, community and ethnic papers that target specific segments of the market. For instance, American City Business Journals publishes the five-days-a-week

Market Profile

Memphis Business Journal, which has a paid circulation of about 8,200. There's also Crittenden Publishing Co.'s West Memphis *Evening Times*, a weekday-afternoon paper in West Memphis, Ark., which is the dominant paper in Crittenden County, Ark., and also covers eastern Arkansas.

Clear Channel, the leading radio broadcaster, counts six outlets in Memphis. Urban outlet WHRK-FM is not only the top-rated station overall but also No. 1 in p.m. drive. CC's Urban Adult Contemporary station WDIA-AM is also very strong, generally ranking among the top three stations in the market. However, CC owns three Urban stations in Memphis—the third is WJMS-FM. CC's main competition (besides itself) in the format comes from Barnstable Broadcasting's Urban/Oldies station WRBO-FM on the older end and Flinn Broadcasting's Rap/Hip-Hop outlet WXHT-FM in the younger demos.

Although it has just a single station in the market, Gilliam Communications has a very strong AM Gospel outlet, WLOK 1340. The station ranks fourth overall in the market among listeners 12-plus. Barnstable owns the dominant Country station, WGKX-FM, which competes with Flinn's much weaker WYYL-FM. Flinn also targets the market's small but growing Hispanic population with WGSF-AM, although the station does not show up in the Arbitron Radio Market Reports.

The market also has two competing sports stations. Flinn Broadcasting's Sports outlet WHBQ-AM is the official home of the Memphis Redbirds and the Grizzlies. Infinity Broadcasting dropped the local News/Talk format on WMC-AM and flipped it to Sports. It is now the home of the Tigers.

Clear Channel also calls most of the shots in outdoor advertising in Memphis. Clear Channel Outdoor, formerly Eller Media, has swallowed up the competition over the past decade to become the dominant player in the market. In this market, Clear Channel's coverage spans a seven-county area across three states: Tennessee, Memphis and Arkansas. The company controls about 770 14- by 48-foot bulletins, about 1,100 30-sheet posters, and about 550 transit shelters. CC also operates all the signs on Beale Street, the city's historic district, which is lined with legendary blues and jazz clubs.

Viacom Outdoor counts roughly 60 bulletins, while local company Peck Outdoor owns nearly a dozen others. Gateway Outdoor has a small 8-sheet plant in the market and controls the city's bus advertising contract. ■

NIelsen RATINGS / MEMPHIS

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4:30-5 p.m.	CBS	WREG	7.2	14
	Fox	WHBQ*	4.8	9
	UPN	WLMT*	3.4	7
5-5:30 p.m.	NBC	WMC	9.2	16
	CBS	WREG	7.9	14
	UPN	WLMT*	5.3	9
	Fox	WHBQ	4.2	7
	ABC	WPTY*	2.0	4
	Pax	WPXX*	1.2	2
5:30-6 p.m.	Fox	WHBQ	4.2	7
6-6:30 p.m.	NBC	WMC	10.9	17
	CBS	WREG	9.9	15
	UPN	WLMT*	5.6	9
	Fox	WHBQ*	5.4	8
	ABC	WPTY	2.4	4
	Pax	WPXX*	1.0	2

Late News

9-9:30 p.m.	Fox	WHBQ	6.9	10
	UPN	WLMT	4.3	6
9:30-10 p.m.	Fox	WHBQ	6.9	10
	UPN	WLMT*	2.8	4
10-10:30 p.m.	NBC	WMC	11.1	17
	CBS	WREG	9.1	14
	Fox	WHBQ*	6.3	10
	UPN	WLMT*	3.3	5
	ABC	WPTY	2.9	4
	Pax	WPXX	1.5	2

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

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Shelby County (Tenn.): 336,802 Households				
<i>Atlanta Journal/Constitution</i>	8,694		2.6%	
<i>Memphis Commercial Appeal</i>	117,252	163,027	34.8%	49.4%
DeSoto County: (Miss.): 39,932 Households				
<i>Memphis Commercial Appeal</i>	11,613	19,248	29.1%	48.2%
Tipton County (Tenn.): 18,267 Households				
<i>Memphis Commercial Appeal</i>	3,204	5,479	17.5%	30.0%
Crittenden County (Ark.): 16,208 Households				
<i>Arkansas Democrat-Gazette</i>	491	635	2.7%	3.5%
<i>West Memphis Evening Times</i>	7,522		41.3%	
<i>Memphis Commercial Appeal</i>	2,882	5,220	15.8%	28.7%
Marshall County (Miss.): 12,492 Households				
<i>Northeast Mississippi Daily Journal</i>	178	159	1.4%	1.3%
<i>Memphis Commercial Appeal</i>	1,102	2,763	8.8%	22.1%
Fayette County (Tenn.): 10,171 Households				
<i>Memphis Commercial Appeal</i>	2,323	3,733	22.8%	36.7%
Lauderdale County (Tenn.): 9,881 Households				
<i>Memphis Commercial Appeal</i>	1,021	1,797	10.3%	18.2%

Source: Audit Bureau of Circulations



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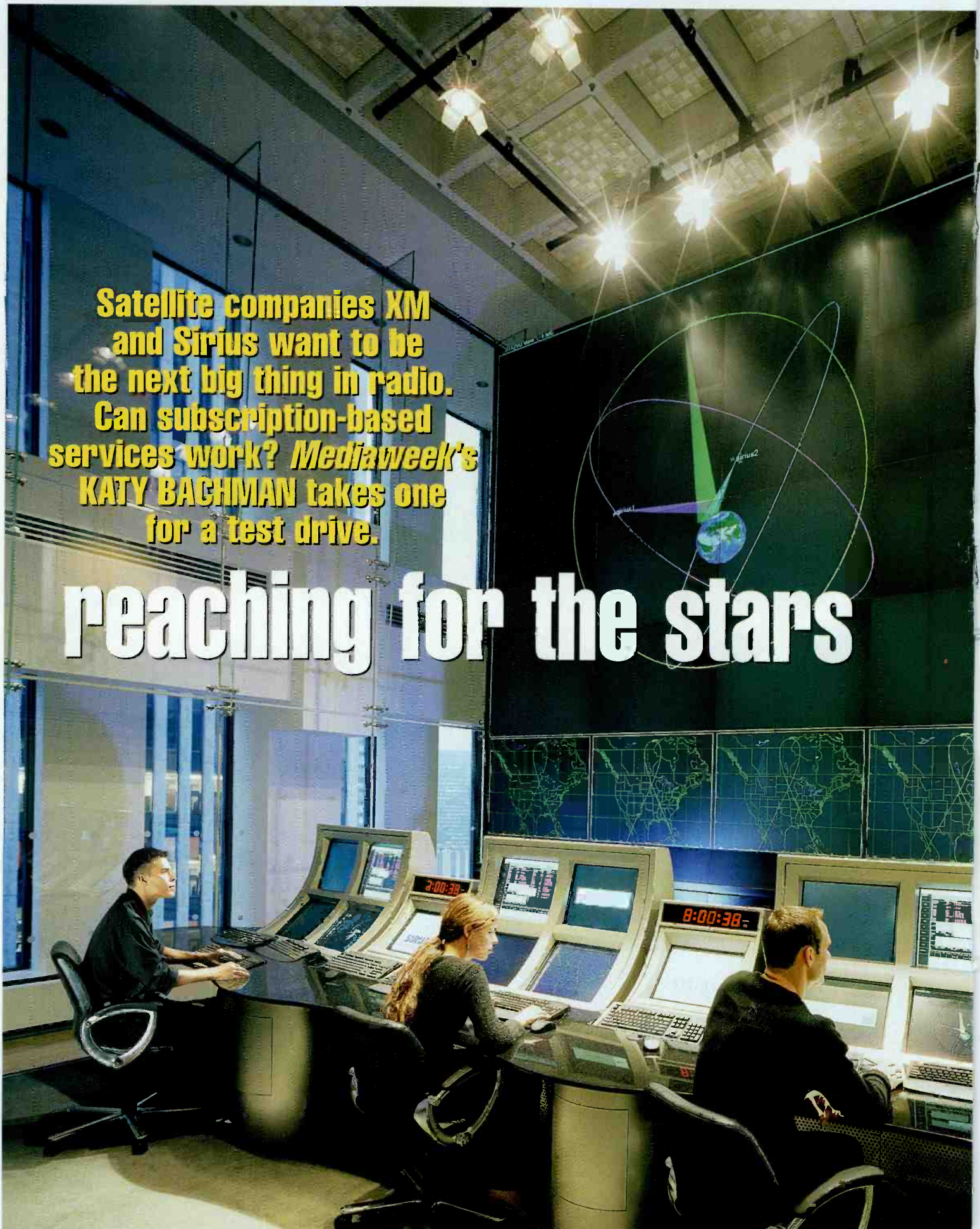
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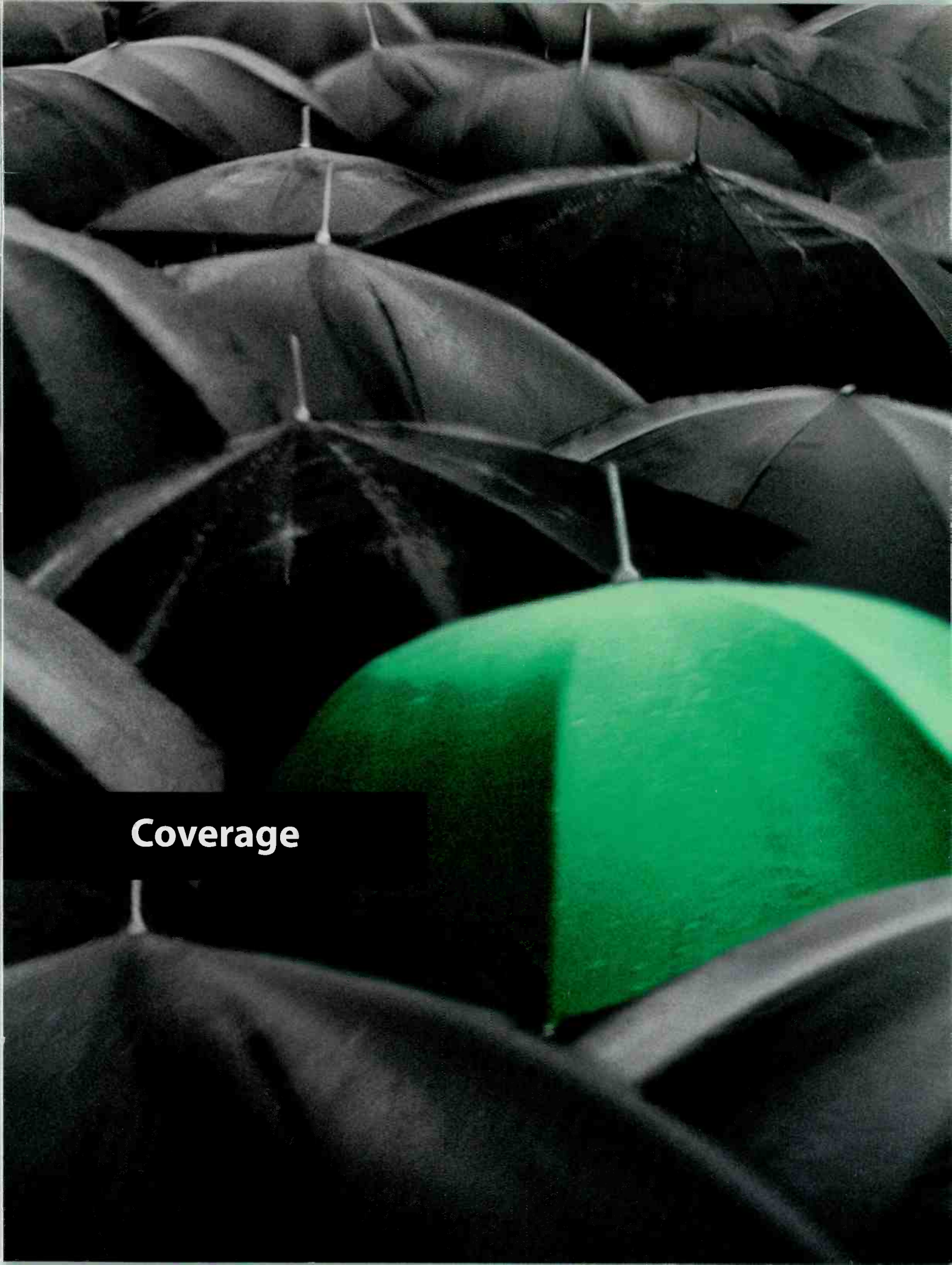


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Coverage



The last time I listened,

truly listened, to free radio was when George Harrison died. The local Classic Rock station in Washington, D.C., WARW-FM, discarded its usually tight playlist and went (gasp!) free-form. "It's just like the old days," the morning deejay exclaimed. I could have just as easily dragged out my own personal library of Beatles CDs and conducted my own tribute. I chose instead to tune in.

Except on rare occasions like Harrison's death, there just aren't a lot of radio stations that give me goosebumps anymore. I'm not alone. The time people spend with radio is at an all-time low, about 20 hours a week compared to 23 hours in 1994, according to the latest Arbitron survey. That means that radio listening has dropped 13 percent in six years.

Few would argue that radio has become big business, judging from the emphasis on cash flow by industry owners and Wall Street. And while there's nothing wrong with making money, some would argue that pressure from the Street has resulted in commercial clutter at the expense of programming. But by minimizing programming risks with heavily researched formats and tightly scripted playlists, radio groups could be leaving an opening for an alternative.

"Radio has become homogenized. You look at radio today and 70 percent of all the stations carry one of five formats: Adult Contemporary, Country, Oldies, Top 40 and Talk," said Hugh Panero, president and CEO of XM Satellite Radio, the first of two satellite-radio companies to go after disenfranchised radio listeners. "We want to do for radio what cable did for TV and what DirecTV did for cable: bring more choice to the medium."

If radio's disheartening numbers are true, and if XM and rival Sirius Satellite Radio work out the bugs of their technologies and business plans, free radio could be in for a bumpy ride. Even if only one satellite-radio company gets it right.

At first glance, satellite radio looks like a winning proposition: 100 channels of listening options covering every radio format imaginable. Some channels reflect the formats usually found in commercial radio, such as Sirius' Top 40 Hits. Others are less obvious, such as XM's college-influenced XMU or the eclectic Fine Tuning channel. Instead of one Country channel, there are several. Same with Jazz and Classical, formats that are fast becoming extinct on commercial radio—they're even having a tough time surviving on public radio.

Both services offer music channels, organized by the decade the music was popular. They also offer formats targeting different ethnic groups and religious leanings. And on the non-music side, there's the usual array of sports, talk, advice and news, as well as options like the Nascar channel on XM and Sirius' Scandal Channel.

Building a new consumer-electronics category is never cheap. Together, XM and New York-based Sirius have burned through about \$3 billion over about a decade to develop and bring their services to market. Both had to figure out the technology of beaming channels to consumers via satellite.

GROUND CONTROL TO MAJOR TOM:
The control room at Sirius' New York headquarters looks more like NASA's operations center than a radio station.

They had to launch satellites—two for XM, three for Sirius. They had to convince receiver manufacturers to make new radios and persuade carmakers to offer satellite radios as standard equipment.

They have spent several million dollars on to-die-for



JOHN LARINGTON

"We want to do for radio what cable did for TV and what DirecTV did for cable: bring more choice to the medium." HUGH PANERO

facilities. XM's Washington, D.C., headquarters, located in a three-story building built in 1913 that used to house a printing plant, easily accommodates 450 people. It has 80 state-of-the-art broadcasting studios, and a 2,300-square-foot live-performance studio is almost complete.

Sirius' digs, high above Avenue of the Americas in a midtown Manhattan skyscraper, scream high-tech, with their blond-wood offices and a foyer featuring a glassed-in control room and electronic map of the orbiting satellites that resembles NASA's mission control. The site boasts 30 studios, 200 workstations and three performance studios.

Both companies appear to have proceeded on the assumption "If you build it, they will come." And that strategy takes a lot of money. Even after the billions both have burned through, XM still needs another \$40 million to \$65 million to make it through the end of the year, according to the company's Form 10-K for fiscal year 2001. XM's stock dropped 13 percent on the news, despite XM executives' insistence that they knew this all along and are on track to meet financial goals.

But the break-even point is still years away. Panero said his company will go into the black when it reaches 4 million subscribers—he expects to do that sometime in 2004. By the end of this year, Panero believes, XM will have 350,000 subscribers.

Joe Clayton, Sirius' CEO, who replaced company founder David Margolese last November, says his company will start to see profits sometime in 2005 at the 3 million-subscriber mark. He's comfortable

and signed up to pay a \$9.99 monthly subscription fee to receive 100 radio channels beamed via satellite by XM. I am one of them.

Getting satellite radio, though, is more complicated than simply buying a new radio. And although it's not as expensive as buying a high-definition TV set, \$300 is no pittance to many consumers—some units can cost up to \$1,000.

Both companies are concentrating on targeting the in-car listening market, which makes up about a third of all radio listening, according to Arbitron. So most receivers made by companies such as Pioneer and Alpine are for installation in cars. General Motors, which has a \$520 million equity investment in XM, was the first car manufacturer to offer XM radios as a factory-installed option, in its Cadillac Seville and DeVille models this year. Around mid-year, when the 2003 models come out, GM will extend that option to 23 other models. Recently Isuzu agreed that participating dealers would offer to install satellite radios for customers in its Axiom or Rodeo models. Sirius has similar agreements with Ford, DaimlerChrysler, BMW and Porsche for 2004 models, which will come rolling off the lines midway through next year.

Since I work at home, I purchased the unit made by Sony that allows me to listen there. And since only XM is available to me right now, most of my personal experience centers on XM, which offers 71 music and 29 news, sports, talk and information channels for \$9.99 a month.

I walked right into a Circuit City, which had a kiosk right at the

Tale of the tape



XM



SIRIUS

LAUNCH DATE	SEPT. 19, 2001	FEB. 14, 2002
NATIONAL LAUNCH	NOV. 12, 2001	AUG. 1, 2002
MUSIC CHANNELS	71	60
INFO CHANNELS	29	40
PROJECTED SUBS, 12/02	350,000	200,000
AD-SUPPORTED?	YES, 65 CHANNELS	YES, 40 CHANNELS
SUBSCRIPTION COST	\$9.99/MO.	\$12.95/MO.

with forecasts that Sirius will sign 100,000 to 200,000 by year's end.

So far, only XM, which completed its national rollout in November, can claim any revenue. Last year, it brought in \$533,000, about half of which is ad revenue generated by the 65 channels that carry a commercial load of up to 6 minutes an hour. Until last year when it ran into problems with its receiver, Sirius had a head start on XM. The company conducted more testing and managed to start its rollout Feb. 14 in four markets: Houston, Denver, Phoenix and Jackson, Miss.

Now comes the tough part. Will people pay for radio? At least 30,000 consumers have plunked down at least \$300 for a special radio

front of the store bearing XM brochures on one side and a poster for Sirius "coming summer 2002" on the other. Other patrons at the store sampled a couple of XM in-car receivers. Although a major radio media buyer had warned me that a friend of his in another city and state went through four salespeople before getting someone knowledgeable, I got lucky with a clerk named Vin.

The radios must be moving because the store was sold out. There was only one XM unit left in northern Virginia, at another store in nearby Springfield, Va., but it was a car unit. Not to worry, said Vin. Just get a 6-volt power supply at the Radio Shack. Huh?

where changes, challenges
and self-discovery live

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space
we share

We
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so what about sirius?

Because Sirius is available in only a handful of markets, not including Washington, I wasn't able to test it out. But Joe Clayton, Sirius' CEO, isn't worried that his company is behind XM by at least six months. "It didn't hurt Charlie Ergen," says Clayton, referring to the CEO of satellite TV provider EchoStar, who after a late start is now hoping to buy out his DirecTV competitor. "Being first does not mean long-term success. I'll try to learn from [XM's] mistakes and draft on their success. That's what Ergen did."

Sirius plans to complete its national rollout by Aug. 1. For its mix of 60 commercial-free music channels and 40 information channels, Sirius is charging a slightly higher monthly sub fee, \$12.95. Yet with XM getting most of the press and attention, it will be up to Sirius to convince consumers to choose its service over XM's and pony up the extra \$3 a month. "We will lead with commercial-free," said Clayton. Unlike XM, which takes ads on 65 of its 100 channels, Sirius expects only 25 percent of its revenue to come from advertising, compared to XM's planned 40 percent.

Sirius also emphasizes its original programming. It does not rebroadcast other radio stations, which XM does with five Clear Channel stations. "All our programming is original. We believe that is a big deal," Clayton says, adding that Sirius has 200 recorded special performances with various artists in the bag.

The company is also using its rollout to test different merchandising and media mixes to determine the best approach in a national push. "It's a 180-degree-different strategy than our competitor," explains Philip Pilla, vp of marketing for Sirius. "They are doing a buck-shot approach to drive awareness, while we're trying to identify the handraisers that would be interested."

Lastly, the company is rolling out a "rhythm of the road" tour, a traveling event that makes cars equipped with Sirius available for consumers to drive. "We're trying to shorten the purchase cycle and make it more impulse-driven, so people don't go through a long drawn-out thought process," says Pilla. —KB



Clayton (right) with Sirius' first customer, Charles Byram.

Vin assured me that the power supply is the only difference between the car unit and the home unit.

By the time I got to my third stop at the Radio Shack, I was beginning to feel like an audio geek. When I walked into the store and asked for the 6-volt power unit, the guys in the store lit up. "You got a satellite radio? Cool. What does it sound like?" These guys seemed ready to push satellite radio out of personal enthusiasm. They even tried to sell me a DirecTV dish once they found my power supply.

The next day I set up the unit. I found out immediately that you can't get the signal unless you put the antenna—about the size of a grapefruit—outside. The mount is magnetic, to stick on a car, but I stuck mine to the heat pump. I could have drilled a hole to permanently affix the thing, but at that point I wasn't sure if I wanted to pay \$9.99 a month for radio. So I resigned myself to opening the window every morning to get the antenna in place. To activate my subscription, I went to the Web site. To XM's credit, it was easy to do thanks to clear

and simple directions. Better yet, signing up on the Web is cheaper—a one-time \$9.99 activation fee versus \$14.99 using the 800 number.

The billing options are clever. XM had just boasted during its 2001 year-end conference call that most subscribers were electing to pay quarterly, every six months, or a year in advance, thus reducing subscriber churn, the bane of any subscription service. Funny, those are the only choices they give subscribers. I chose quarterly. Finally, the service activated within minutes.

Here's where I hit the first major obstacle: changing channels and tuning in is *not easy*. That makes it difficult to sample lots of channels. And that's the whole point of having satellite radio—the ability to enjoy a panoply of sound. You change channels by using a small, thin, pager-size remote with two scroll buttons and five pre-set buttons for your favorite channels. To get from, say, the '60s on channel 6 to ABC's News and Talk on channel 164, is a long scroll away (it took me a full minute). Pause too long on one channel and it tunes in, taking more time to get to your destination. I can't imagine how frustrating this would be while driving.

The receiver's digital read-out also is not easy to read, another problem since the read-out is one of the coolest things about satellite radio because it gives you the artist and the name of the song playing.

The remote device also presumes that current radio-listening habits will carry over into satellite radio, that people will have three or four favorites and stick with them. But I wanted to flip around à la my TV-channel surfing, regularly tuning in to 9 or 10 channels.

Improved sound is also one of the purported benefits of satellite radio. It does sound better than FM, but don't mistake its digital cachet for CD-quality sound. It's not. The first time I listened to XM and I heard a song that I also had on a CD, I compared the two then and there... XM didn't hold up as well. But all in all, it's pretty good, better than current commercial radio.

While the receiver technology is definitely first-generation and needs improvement, it's the programming that will keep the early adopters hanging on. The two men largely responsible for reinventing radio and creat-

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connections
and resolutions live

the
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women's entertainment

Naomi Judd | BETWEEN US

Country music superstar Naomi Judd holds a mid-day conversation that explores the experiences and relationships women share. And offers the perfect setting for you to be heard.

ing programming compelling enough that people will want to pay for it are Lee Abrams, chief programmer of XM, and his counterpart, Joe Capobianco, senior vp of content at Sirius. Both have the daunting task of creating distinct radio stations, complete with on-air personalities, liners and information. Because of consolidation and clever technology that allows radio companies to employ one deejay to host as many as six stations daily, there was no shortage of talent the companies could tap. Add to that the fact that scores of radio personalities today are fed up with commercial radio's big-business bent and are seeking new pastures.

Satellite radio doesn't sound like free radio for a lot of reasons. For one thing, with little or no commercials, far more songs can be packed into an hour. XM takes commercials on about 40 of its 71 music channels and on all 29 of its non-music channels, but total ad time tops out at 6 minutes per hour. At this early stage, most of the spots are either public service ads or promotional spots for the service. Sirius runs ads only on its 40 information channels, which is one reason it believes it can charge a bit more, \$12.95, for its service.

"What caught us off-guard was how many songs we can play without commercial breaks. It's 18 songs an hour versus eight," says Abrams. One of the programming pioneers of FM who helped develop the Album Rock format, Abrams works in an office dubbed the "Hendrix room," adorned with rock memorabilia, such as a signed cover of Little Feat's *Waiting for Columbus* album. There is also the Mel Blanc room, the Phil Spector room, the Sinatra room and the Orson Welles room—all radio icons who changed the industry in some way.

Abrams is bent on doing it again. "It took us years to reprogram ourselves; there's too much baggage," Abrams admits. To help programmers avoid typical radio lines like "five in a row," Abrams wields a "cliché buzzer" over his deejays.

One of the more creative channels is the '60s channel, one of XM's six "decades" channels. Programmed by Cleveland Wheeler, the channel sounds much like WCBS-FM in New York today, which mimics that big-room Top 40 sound of a bygone era. Targeting "the senior cit-



"What caught us off-guard was how many songs we can play without commercial breaks. It's 18 songs an hour versus eight." LEE ABRAMS

izens of rock 'n' roll," as Wheeler puts it, the '60s channel is more about a generation and an attitude than a decade of music. "The impact of the '60s was never felt. We play stuff most Oldies stations would ignore."

This is exactly why Abrams believes people who want to hear clutter-free music will pony up a monthly sub fee. Another example: Right across from Wheeler's broadcast booth is Scott Struber's, the head programmer for XMU, which airs live 14 hours a day, longer than any other XM channel, Struber boasts. XMU, for "University," goes to the heart of what many people, particularly younger listeners, say they don't hear on the radio anymore: new music.

"We're sort of like a well-funded college station," explains Struber. "We're borrowing from college radio to find something new and expose people to new music. There's no specific sound. You'll hear Rock, Hip-Hop, Indie Rock...everything but pop throwaways."

Unlike current music formats today that keep about 40 to 50 songs in rotation over a period of time, XMU has about 150 songs in rotation.

And those songs are swapped out a lot quicker—nothing older than 12 months gets played. "Why should only beer and milk have an expiration date?" Struber quips.

For adults who want to hear new music, there is the XM Cafe, which mixes old and new cuts from U2, Dr. John, R.E.M., Eric Clapton, Sting and Sarah McLachlan, to name a few. There's also Fine Tuning, which blends Classical with new Adult music (anything from Rock to Jazz, targeting people 40 and older who now listen to Talk). "This format is intended to bring them back to music radio," Abrams says. "It's a format that's never been done."

Just four months into its life, XM is a work in progress. I enjoyed the Traditional Jazz station, Bluesville, and various Rock channels. But more often than not, the receiver technology got in the way of my sampling. Some of the sound effects, such as the background coffee-shop ambience that is often inserted between songs on XM Cafe, tries a little too hard. And it's often difficult to relate to some of the deejays who tend to be nothing more than back-announcers, my biggest complaint with Deep Tracks, one of my favorite channels on XM.

A few of the channels resemble what's on the radio today, which is no surprise since a good number of XM's channels are programmed by traditional broadcasters. Clear Channel, the largest radio group, is hedging its bets that satellite radio will succeed in turning into a legitimate part of the radio industry. The company has paid \$75 million for an 8 percent equity stake in XM. In exchange, it has control over five channels, which it has turned into "superstations" for some of its best-known radio-station brands, including Top 40 KIIS-FM from Los Angeles, Country WSIX-FM from Nashville, Light Adult Contemporary WLTW-FM from New York and Mix KHMV-FM from Houston.

I was surprised how few terrestrial radio broadcasters had listened to either service, particularly XM, since it's been up and running nationwide for a few months. The radio has always bragged about its resilience, how it can and has overcome every competitive challenge, from TV to the Internet. But most broadcasters dismiss satellite as a nuisance at best. "It's not local." "People won't pay for it." "Audiences for individual channels will be too small."

"Digital downloading of music is probably more of a concern than satellite radio," says Peter Smyth, president and CEO of Greater Media. "But we have to make sure localism is our mantra and that we're not oversaturating the airwaves with commercial clutter."

That said, broadcasters are hoping to offset the higher sound quality of satellite radio with their own conversion to digital broadcasting, which will begin this year in six top markets. New digital radios should follow in 2003.

Some radio execs even think satellite radio will help grow the overall business. "Satellite radio will be a huge force. It will bring more dollars to radio," expects Roy Laughlin, regional vp for Clear Channel in Los Angeles.

That's certainly what XM and Sirius executives and shareholders hope, though their motives have nothing to do with any altruistic desire to help the radio industry as a whole. Perhaps in the same way the cable industry did not put the broadcast-TV dinosaurs out of their misery, satellite radio will come to coexist with radio. But Clayton and Panero had better pray they don't go the way of the Betamax videotape: superior technology that never won consumers over. ■

Katy Bachman covers the radio industry for Mediaweek from her home office in suburban Virginia. She can be reached at kbachman@aol.com.



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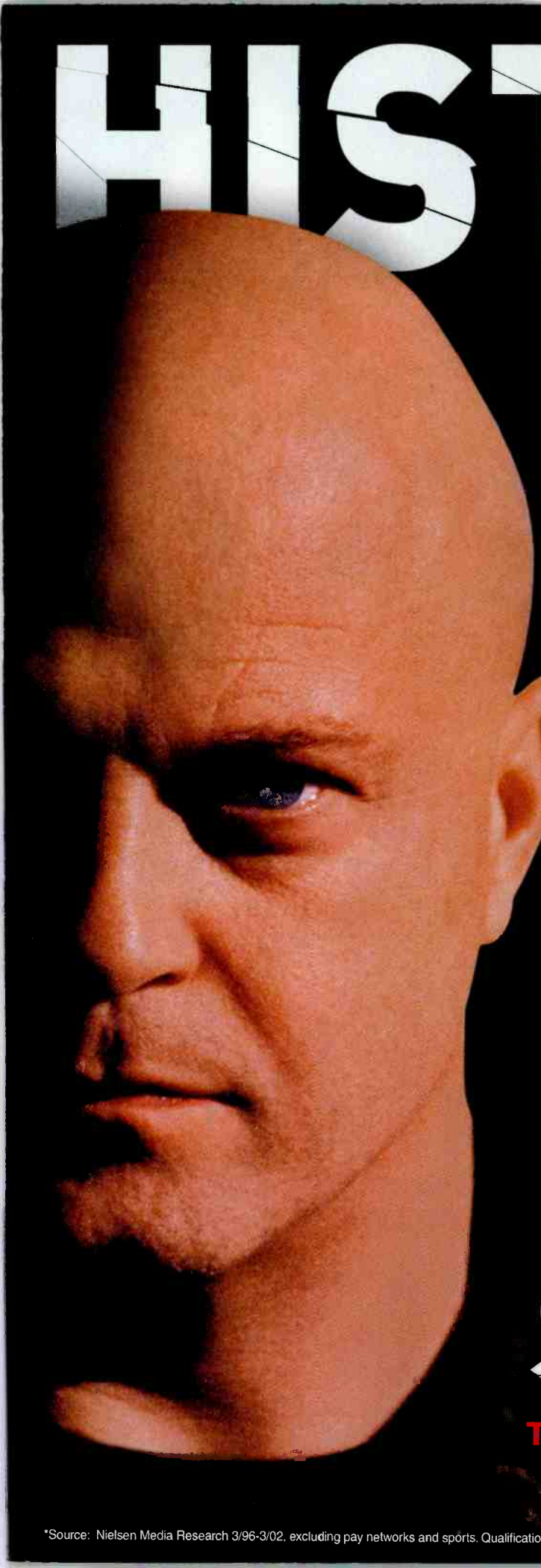
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HISTORY

A close-up, profile view of a man's face, likely a character from the TV show 'The Shield'. The man has a shaved head and a serious expression, looking slightly to the left. The lighting is dramatic, highlighting the contours of his face.

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Premiere In
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- 3.1 Million HHs
- 4.8 Million Viewers

The logo for the TV show 'The Shield' is positioned in the bottom right. It features a circular, metallic-looking shield with the word 'SHIELD' written across it in a stylized font. The shield has a weathered, industrial appearance with various textures and colors like gold, brown, and black.

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- Ray Richmond, The Hollywood Reporter

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- Diane Werts, Newsday

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- James Poniewozik, Time

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...unlike anything ever seen
on television."**

- Glenn Garvin, Miami Herald

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...sleek, provocative
and dynamic."**

- Caryn James, The New York Times

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- Tim Goodman, San Francisco Chronicle

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- Charlie McCollum, San Jose Mercury News

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Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

NEWSWEEK DIRECTOR OF PHOTOGRAPHY

Sarah Harbutt says it's just a coincidence that the lead character in the new movie *Harrison's Flowers* is a *Newsweek* photo editor named

Sarah with curly brown hair like hers. Harbutt and fellow *Newsweekers* met Andie MacDowell, who plays Sarah, and other *Flowers* cast members at the film's recent New York premiere.

Other elements of the film bore no resemblance to life at *Newsweek*. Quipped one staffer: "They showed the entrance to the

Newsweek building in the film as this gorgeous marble lobby, with a really fast elevator—not the reality here at all!"...**Stu Olds**, CEO of Katz Media Group, found himself on the sharp end of the skewer as the dishonoree at this year's Bayliss Roast, held recently at New York's Pierre Hotel. Olds took some ribbing from KMG colleague Carl Butrum, along with Ron Ruth of the Radio Advertising Bureau; Bob McArthur, of Katz Radio Group; Don Bouloukos, of Infinity Broadcasting Corp.; master of ceremonies Bill Stakelin, of Regent Communications; and David Crowl, of Clear Channel. The roasters claimed they held back their most incriminating material so as not to upset Olds' daughters—all four attended. Still, they managed to get off some great shots about how the rustic Mosinee, Wis., boy improbably made good as the CEO of the nation's largest media rep

firm. "Stu will do anything, anywhere, for a client, as long as it includes a round of golf," noted Bouloukos. Crowl added: "One of the top reasons they selected Olds was that due

to consolidation in the radio industry, there was no one else to give the award to!"...Times Square hotspot B.B. King's Blues Club was recently rockin' to the rhythms of the Media Battle of the Bands, where cable, publishing and agency folks made beautiful music together for a good cause, City-Meals-on-



Newsweek "staffers" MacDowell and Harbutt

Wheels. Speed Channel's **Will Hawkins** headed up a group of "drifters, ex-cons and gypsies" in Will Hawkins and the Good Intentions; Canyon, with Nielsen's **Peter Rosenberg** on drums and vocals, beckoned attendees to "fall into its deep crevices;" and The Cats, with Larry Blasius of Magna-

Global USA on guitar, served up New Orleans-style fare.

Oxygen's **George Giatzis** even flew in from L.A. to play with MBOB veteran Men With Big Hips, the close-out-the-night crowd-pleaser. Among those most pleased: Oxygen CEO **Geraldine Leybourne**, who danced the night away...When **Jon Mandel**, chief broadcast negotiator for MediaCom, donned striped pajamas for a song-and-dance skit during the recent



Early riser: Mandel

FRANK VIGLIONE/IMAGE DIRECT

Nickelodeon upfront presentation at the New York Marriott Marquis, he was well-prepared for the role. After all, he'd logged about six weeks of script readings and revisions and several hours of rehearsal. In addition to a run-through a few days prior to the upfront, Mandel & Co. hit the stage at 3 a.m. on presentation day for a final, five-hour dress rehearsal. When someone after the show commented how good Mandel looked on stage in his PJs, he confessed, "The funny thing is, I don't even own a pair of my own." ■

Movers

MAGAZINES

Pammy Brooks was named executive director of recruiting for Advance Magazine Publishers, whose divisions include Condé Nast Publications, Fairchild Publications, Parade Publications, the Golf Digest Cos., and CondéNet. She had been with executive search firm Ray & Berndtson, specializing in media and advertising placements...World Publications has named **Patrick Dignan** publisher of *Saveur* and *Garden Design*, replacing Gregg Hano, who left in September. Dignan was formerly associate publisher of *Popular Science* and publisher of *Family PC* magazine at Ziff Davis Media...**Carrie Fitzmaurice** has been promoted from vp/associate publisher to vp/publisher of *Entrepreneur*, replacing James Kahn...**Molly Cole** has been named associate publisher for Rodale's *Organic Style* and *OG* magazines, a new position. Cole had been in sales at *Good Housekeeping* and, before that, at the Newspaper Association of America...**Noreen Rafferty** has been promoted from national advertising director to the new position of associate publisher at *Family Circle*. Prior to joining the G+J USA title in February 2001, Rafferty worked at Rodale's *Prevention* and spent 10 years at *Sports Illustrated*.

AGENCIES

Bob Riordan has joined Media Planning Group, the media services division of Havas Advertising, as senior vp, managing director of national broadcast. He will be based in New York and will head a department responsible for \$1.5 billion in TV ad spending. He most recently served as executive vp of sales at CTN Media Group...**Mitch Burg**, former president and COO of The Media Edge, has been named CEO of IDT Media, the new media division of Newark, N.J.-based IDT Corp. IDT Media (formerly IDT Ventures) was formed last November when IDT purchased Talk America Network, syndicators of radio shows including *The Bruce Williams Show* and *Good Day With Doug Stephan*.

RADIO

John Mainelli was named program director of WOR-AM, Buckley Broadcasting's talk station in New York. Mainelli was most recently the radio reporter for the *New York Post*.



Roasted: Olds (c.), with Bouloukos and Stakelin

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Media Dish

At the Screen Actors Guild Awards before a party hosted by *People* and the Entertainment Industry Foundation, (l. to r.) Chris Peddy, category business director for party sponsor Balance Bar; Lisa Paulsen, president/CEO, EIF; actor Mitchell Ryan, president, SAG Foundation; Peter Bauer, publisher, *People*; Nora McAniff, president, the People Group; actor Martin Landau; and Mike Cotter, ass't brand manager for party sponsor GMC Yukon Denali.



At New York's Waldorf-Astoria for the recent Jesse H. Neal National Business Journalism Awards, (l. to r) Gordon Hughes, president/CEO, American Business Media; *Pharmaceutical Executive* editors Joanna Breitstein, Wayne Koberstein and Sibyl Shalo, winners of the Grand Neal award; and Marshall Loeb, Neal judging chair



Advertising Women of New York recently hosted its second Media Insights breakfast, "Defining Accountability in Today's Marketplace," featuring a panel with (l. to r.) Bob Cilia, senior vp of sales, JC Decaux; Andrea MacDonald, president, MacDonald Media; Kim Vasey, senior vp/director of radio, The Media Edge; Cheryl Idell, president, Intermedia Advertising Group; and Diane Cimino, AWPY media committee.



In New York for the judging of the National Fine Arts Exhibit, which fosters artistic expression in children around the world, (l. to r.) Joan Sheridan LaBarge, publisher of *Rosie*; Stephanie Smirnov, assistant vp of public relations, L'Oréal; Jenny Atkinson, senior director, Education & the Arts, BGCA; Jill Odel, Office of the President, Community Outreach, L'Oréal; and Kathy Roher, vp of creative services, L'Oréal



On hand at the National Association of Black-Owned Broadcasters recent Communications Dinner at the Marriott Wardman Hotel in Washington were (l. to r.) Brian Knox, vp of Katz Urban Dimensions/ New York; Cathy Hughes, founder and chairperson of Radio One; Bonnie Press, president of Katz Dimensions, a major sponsor of the event; and Mary Ware, vp of Katz Urban Dimensions/Chicago.

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Culture Trends

MTV's BUZZWORTHY

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

Week of 3/18/02

Artist/Group: Andrew W.K.

Song/Video: "Party Hard"

Album: *I Get Wet*

Like the Strokes, Andrew W.K. is relying on U.K. buzz to formulate U.S. buzz. Whether he'll be successful remains to be seen, but if you've seen the video it's gotta pique your interest just a little bit. As aggressive as the Stooges (he's from Detroit too), and also reminiscent of such varied 70s/80s bands as Queen, Def Leppard and Faith No More - Andrew W.K. is out to make rock dangerous again. And as silly as a song entitled "Party Hard" may seem, I'll take it over Puddle of Mudd and The Calling any day of the week...

Artist/Group: Vanessa Carlton

Song/Video: "A Thousand Miles"

Album: *Be Not Nobody*

Brought up on Debussy and Mozart, this 21-year-old classically trained pianist claims her first favorite song was "It's a Small World". How precious...

©2001 MTV

The Hollywood Reporter's Box Office

For weekend ending March 17, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	Ice Age	46,312,455	3	46,312,455
2	New	Resident Evil	17,707,106	3	17,707,106
3	New	Showtime	15,011,430	3	15,011,430
4	1	The Time Machine	10,795,951	10	39,936,148
5	2	We Were Soldiers	8,488,331	17	53,326,665
6	3	All About the Benjamins	4,990,628	10	17,575,723
7	4	40 Days and 40 Nights	4,358,186	17	29,856,657
8	5	John Q.	3,622,711	31	64,377,947
9	8	A Beautiful Mind	3,484,315	31	43,306,710
10	6	Return to Never Land	2,122,386	31	45,184,951
11	10	The Lord of the Rings	2,118,375	89	294,343,844
12	7	Dragonfly	1,977,955	24	28,087,375
13	9	Big Fat Liar	1,706,125	38	46,299,695
14	13	Gosford Park	1,450,159	81	35,531,979
15	14	Monster's Ball	1,333,960	81	17,528,865
16	11	Crossroads	1,122,304	31	36,203,756
17	17	In the Bedroom	1,020,397	115	32,378,009
18	New	Harrison's Flowers	867,635	3	867,635
19	15	The Count of Monte Cristo	865,552	52	51,925,800
20	21	Monsoon Wedding	774,150	24	2,208,687
21	19	Sam I Am	736,635	80	38,631,695
22	12	Queen of the Damned	677,097	24	29,556,741
23	23	Men With Brooms	659,764	3	656,619
24	16	Snow Dogs	581,859	59	78,753,031
25	18	Black Hawk Down	550,487	80	107,805,045
26	25	Amelie	528,994	136	29,601,521
27	24	Beauty and the Beast (re-issue)	489,054	76	20,981,799
28	26	Iris	430,310	94	3,088,292
29	New	Y Tu Mama Tambien	408,091	3	408,091
30	New	Kissing Jessica Stein	346,999	5	414,653

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Culture Trends

MTV Top 20 U.S. Countdown

Week of 3/18/02

1. **Blink-182** "First Date"
2. **OutKast** "The Whole World"
3. **Jennifer Lopez** "Ain't it Funny"
4. **P.O.D.** "Youth of the Nation"
5. **Brandy** "What About Us?"
6. **Hoobastank** "Crawling in the Dark"
7. **Ludacris** "Welcome to Atlanta"
8. **Alanis Morissette** "Hands Clean"
9. **Craig David** "7 Days"
10. **Pink** "Don't Let Me Get Me"
11. **Fat Joe Ashanti** "What's Luv"
12. **Usher** "U Don't Have to Call"
13. **Tweet** "Oops"
14. **Default** "Wasting My Time"
15. **Fabolous** "Young'n"
16. **Trik Turner** "Friends & Family"
17. **The X-Ecutioners** "It's Goin' Down"
18. **Ludacris** "Saturday"
19. **Michele Branch** "All You Wanted"
20. **Shakira** "Underneath Your Clothes"

©2002 MTV

Billboard Modern Rock Tracks

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

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	17	Blurry	Puddle of Mudd
2	3	11	Youth of a Nation	P.O.D.
3	2	27	In the End	Linkin Park
4	4	22	Wasting My Time	Default
5	6	18	Crawling in the Dark	Hoobastank
6	5	16	Last Nite	The Strokes
7	7	16	The Middle	Jimmy Eat World
8	13	9	For You	Staind
9	12	11	Too Bad	Nickelback
10	11	10	Nice to Know You	Incubus

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The section will cover the Ad Council's rich history, advertising's best-loved icons, and how Presidents through the years have called upon them to bring important messages to the nation. We will address the increasingly competitive nature of PSA's and talk with some of the many agencies and celebrities who have offered their talents on behalf of Ad Council efforts.

"We are grateful for the opportunity to work with Adweek to build greater awareness of our industry's remarkable contributions to the American people." – Edward T. Reilly, Chairman, Ad Council

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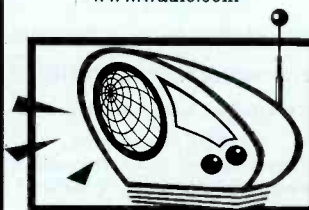
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Kylie Minogue
"Can't Get You Out of My Head"

Southeast Asia

Linkin Park "Points of Authority"

UK/Ireland

Enrique Iglesias "Hero"

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Nielsen Ratings

For the week of March 11-17, 2002

	Program	Network	Night	Viewers
1	Survivor: Marquesas	CBS	Wednesday	20.5
2	Friends	NBC	Thursday	20.1
3	Fear Factor	NBC	Monday	17.1
4	Law & Order	NBC	Wednesday	17.0
5	Everybody Loves Raymond	CBS	Monday	16.6
6	JAG	CBS	Tuesday	16.4
7	Becker	CBS	Monday	16.2
8	60 Minutes	CBS	Sunday	15.8
9	Celebrity Boxing	Fox	Wednesday	15.5
10	Leap of Faith	NBC	Thursday	15.2

Care of Nielsen Media Research

CollegeTV Network Video Playlist

Submitted by College Television Network for week ending March 17, 2002

Artist	Title
Aaliyah	More Than a Woman
Baha Men	Move It Like This
Creed	Bullets
Dashboard Confessional	Screaming Infidelities
Godsmack	I Stand Alone
Mary J. Blige w/ Ja Rule	Rainy Dayz
Maxwell	This Woman's Work
Pete Yorn	Strange Condition
Sheryl Crow	Soak Up the Sun
Simple Plan	I'm Just a Kid
Smash Mouth	Holiday in My Head
Super Furry Animals	It's Not the End of the World
Tantric	Mourning
The Sound of Urchin	Scary Skull Eyes

Calendar

The **Television Bureau of Advertising** will hold its **annual marketing conference** March 26 at the Jacob Javits Convention Center in New York, running in tandem with the New York Auto Show. Keynote speaker will be Tom Brokaw, anchor of *NBC Nightly News*. Contact: Janice Garjian at 212-486-1111.

The National Association of Broadcasters' conference and expo, **NAB 2002: The Convergence Marketplace**, will be held April 6-11 at the Las Vegas Convention Center, the Sands Expo Center and other Las Vegas venues. Contact: 800-342-2460.

New York Women in Communications will present the **Matrix Awards**, recognizing women who've achieved excellence in advertising, books, broadcast, film, magazines, newspapers, new media and public relations, April 15 at New York's Waldorf-Astoria. Contact: 212-297-2133.

American Women in Radio and Television will host the New York market winners of the **2002 Gracie Allen Awards**, honoring outstanding women in broadcasting behind the scenes and on the air, at a luncheon on April 16 at Tavern on the Green in New York. Contact: 703-506-3290.

The Association of National Advertisers will present the **ANA TV Advertising Forum** April 24 at the Plaza Hotel in New York. The event will include a panel session on trends in integrating products into TV programming, with discussion of how different vehicles are being used, funded and measured. Contact: 212-697-5950.

Cable Positive, the cable-industry organization dedicated to AIDS awareness and prevention, will host its annual benefit dinner, this year entitled "**Absolutely Positively**," April 25 at the New York Marriott Marquis. The event will honor William McGorry, senior vp, Reed Business Information. Contact: Sandy Friedman at 212-463-6740.

American Society of Magazine Editors in association with Columbia University Graduate School of Journalism will present the **National Magazine Awards** May 1 at the Waldorf-Astoria in New York. Contact: ASME at 212-872-3700.

Inside Media

NEWS OF THE MARKET

Fox's Brown Kicks Off on Radio

James Brown, anchor of *Fox NFL Sunday* for the past eight years, today premiered as host of Sporting News Radio Network's *The James Brown Show*, airing daily from 10 a.m. to noon. He replaces Jay Mariotti, who left the network. Brown says his fast-paced show will "delve into the hot topics in sports" and offer plenty of listener interaction. In addition to winning two Sports Emmy awards as best studio host for *Fox NFL Sunday*, Brown was named National Sportscaster of the Year in 1999 by the American Sportscasters Association.

Starcom Signs On for Adcom Service

Starcom MediaVest Group has signed up for Adcom's local cable television ratings in Jacksonville, Fla.; Dallas; and San Francisco, the three markets Adcom currently measures. Using a combination of set-tuning meters, product-purchase surveys and day-after telephone recall, Adcom provides cable ratings cross-referenced with product-purchase data and demographic information, with samples about 5 to 10 times larger than Nielsen Media Research's, the company said. Richard Fielding, vp and U.S. media research director for Starcom, said his research group had spent the past year evaluating Adcom ratings and will be using the data in planning and buying spot cable schedules in those markets.

Meredith Expands Blyth's Role

Meredith Corp. has named Myrna Blyth editorial director of its New York-based magazines and new product development. Blyth, editor in chief of *Ladies' Home Journal* for the past 21 years, will continue to oversee editorial for *LHJ* and *More*, and serve as publishing director of *More*. Susan Crandell will replace Myrna Blyth as editor in chief of *More*. Crandell, who has been with *More* since its 1998 launch, first served as its executive editor, then moved up to editor. Prior to that, Crandell was executive editor of *LHJ*. Meredith will be hiring a new editor in chief for *LHJ*.

Comedy Goes to the Net for Tennis Channel

As the Tennis Channel seeks distribution in preparation for its fall launch, the independently owned network will rely on the veteran affiliate ad sales force of Comedy Central to do most of the talking. In an unprecedented deal, Comedy Central will handle

system-level launch negotiations, coordination and promotion of the network, while Tennis Channel will follow through with contract negotiations. Tennis Channel executives said they will continue to reach out to cable operators, in addition to Comedy's efforts. Comedy Central is currently available in 78 million homes.

Twain Gives Hallmark Highest Movie Mark

Hallmark Channel U.S. scored the highest ratings in its history for a network original movie with *Mark Twain's Roughing It*. The two-part movie, which aired March 16 and 17 from 8 to 10 p.m., earned a 1.6 household rating for Part 1 and a 1.1 for Part 2. The telecast of Part 1 was the fifth-highest-rated in the network's history. The movie's performance validates the network's commitment to produce a film a month for two years beginning in 2003, which it announced a few weeks ago.

Organic Style Names Third Editor

Peggy Northrop, formerly deputy managing editor of Time Inc.'s *Real Simple*, has been named editor of Rodale's *Organic Style*, giving the title its third editor since its September 2001 launch. Northrop replaces Sarah Gray Miller, who left the company. In addition, *OS* will raise its rate base from 400,000 to 500,000 as of the March/April issue.

Smyth Upped to CEO at Greater Media

Peter Smyth was promoted last week to president and CEO of Greater Media, the 14th-largest radio group with \$135.9 million in revenue, according to BIA Financial Network. Smyth, formerly president and COO, is the third executive to hold the CEO title—Peter Bordes, the company's founder, was the first, and Frank Kabela held the title in 1999. A privately held media company, Greater Media owns 18 radio stations in Boston, Detroit, Philadelphia and New Jersey; several community newspapers in New Jersey; a major printing facility in New Jersey; and the Greater Media Tower Co.

Arbitron to Boost Radar Sample

Arbitron has announced plans to increase the sample for its Radar network-radio ratings service beginning with the Radar 73 report, to be released in June. The company pledged to substantially increase Radar's 12,000 sample when it purchased the service from Statistical Research Inc. last July. For

three surveys, Radar 73 through Radar 75, Arbitron will gradually decrease Radar's telephone-based sample and increase the diary sample. By Radar 76, which comes out in March 2003, network ratings will be based on a 50,000 diary sample, more than four times the size of the current sample. In other Arbitron news, the company's national database, which will allow ratings to be aggregated across markets, regions or trading areas, will be available in early fourth quarter, following the release of the Spring 2002 survey. Called Maximiser Plus for stations and Media Professional Plus for advertisers and agencies, the service will be issued twice a year, in spring and fall, and will include listening data for more than 12,000 radio stations. Arbitron developed the service with prompting from Clear Channel, which made it a condition for renewing Arbitron contracts for its 1,200 stations.

Glamour Invades Campus Living Rooms

Glamour magazine, Condé Nast's highest-circ publication, and College Television Network are teaming up for a multitiered cross-media promotion to college students. *Glamour*, which has a rate base of 2.2 million, and CTN, a satellite-delivered network available exclusively at 1,800 colleges and universities, estimate the effort will generate 258 million media impressions overall. A weekly TV show called *Glamour on Campus* will launch April 1 on CTN, reaching the network's 8.2 million weekly viewers. The program, hosted by a *Glamour* merchandising editor, will air several times a week. *Glamour* will also host a "Glamour on Campus" tour and student fashion shows in the fall at 10 schools.

Nielsen NetRatings Offers New Report

Nielsen NetRatings has introduced a new report to its Internet audience reporting system. Called MarketView, the new report breaks out audience data by site content rather than by site address. For example, MarketView reports audience information for MSNBC, a section on the MSN.com Web site, or Geocities, a section on Yahoo.com. With the new reporting structure, MarketView can break out data by channel, brand or parent company.

Radio Stations Join Arbitron PPM Test

WDEL-AM and WSTW-FM, two Philadelphia-area radio stations, have joined Arbitron's test of the portable people meter



Disney's Reportero Speaks Spanish

Disney Publishing Worldwide has launched the first Spanish-language insert for children in the March issue of *Vista*, the Sunday magazine supplement. The publication, called *Reportero Disney*, uses Disney characters and interactive puzzles to educate on topics such as safety and careers. *Reportero Disney* currently publishes quarterly but is expected to go monthly later this year. *Vista* is distributed in 23 newspapers, with a total circ of more than 1 million.

in that market by separately encoding their Internet-streamed audio signal. The two separate audio codes, one for the broadcast signal, the other for the Internet stream, will allow signals picked up by the PPM to distinguish between consumer exposure to the radio station over the air and the radio station on the Internet. Along with the two stations, Arbitron's second phase of the PPM trial includes participation by 46 radio stations, 8 TV stations and 22 cable networks.

Jones Adds Mischke to Talk Portfolio

Jones Radio Networks today launched in national syndication *Mischke*, a top-rated nighttime talk show on KSTP-AM, Hubbard Broadcasting's News/Talk radio station in Minneapolis. Hosted by T.D. Mischke for more than nine years, the daily show featuring Mischke's off-the-wall observations and humorous commentary about everyday life will air live 9-11 p.m. At launch, Jones had signed about a dozen station affiliates, including Journal Broadcast's KTTF-AM in Springfield, Mo.

Saatchi Report Touts Power of 50-Plus

Saatchi & Saatchi is touting the adult 50-plus demo as a strong target for advertisers. The agency's quarterly Strategic Communications Department publication points out that 72 percent of people in that demo have a high school diploma, compared to only 36 percent in 1970; that adults in the demo have the highest median net worth at \$92,354; and that they should be a prime target for advertisers of fitness equipment, travel services, cars, health and beauty products, and even kids products, since the group accounts for 28 percent of all toy purchases. The agency specifically points to

"Youthful Matures," consumers aged 50 to 55, as a strong target for upscale advertisers because 35 percent are college-educated and 60 percent say they are likely to try new brands. Overall, the 50-plus market represents 40 percent of all spending power in the country.

Survey Cites Best Media to Reach Chiefs

A survey by Doremus Advertising says the best way for advertisers to reach corporate executives at the CEO, CFO and COO level is via sports programming on television, on oldies radio stations and by advertising on NBC drama *The West Wing*. The survey cites these as more effective reach vehicles than traditional business media and says the Internet is not a prime way to reach a majority of executives at this level. Trade publications are very important to these top executives, according to the survey, and the top three consumer business publications for reaching them are the *Wall Street Journal*, *Fortune* and *Forbes*. Doremus is part of the Omnicom Group, and its clients include Ace Insurance, Corning, Guardian Life, Hitachi and ITT Industries.

FCC Delays Repeaters Decision

The Federal Communications Commission has put off making a decision about the fate of XM Satellite Radio and Sirius Satellite Radio's use of repeaters, which fill in gaps in satellite coverage. Both companies have temporary authority to operate the repeaters until the FCC writes permanent rules. The repeaters have been under intense scrutiny by the National Association of Broadcasters, which is concerned the repeaters will be used to transmit local programming or commercials. ■



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Turner Network Television
UBS Warburg
Universal Communications
University of Alabama at Birmingham
US Army Recruiting Command
Veterinary Centers of America
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NEW SCHEDULE

2002

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CALL FOR ENTRIES ~ Deadline: April 8th

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4. Best plan for a campaign spending \$1 Million or less
5. Best use of National Television and/or Cable
6. Best use of Local Television
7. Best use of Magazines
8. Best use of Radio
9. Best use of Newspapers
10. Best use of Out-of Home
11. Best use of Internet

Judging Criteria

- ◆ innovative nature of the concept
- ◆ tactical approach
- ◆ creative and or innovative use of media
- ◆ effectiveness relative to the objective

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Who is Eligible?

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How to Enter

Detach and complete the official entry form on the bottom of this page. Please photocopy this form for multiple submissions. Attach the completed entry form as a cover to your statement which should describe the nature of the plan, why you consider it creative, and how it achieved the clients objectives. Statements should not exceed **750 words in total** and must be **typed on a single page**. Feel free to discuss any background information or situation analysis relevant to set the stage for the program description.

Questions?

Please call Jennifer Minihan at MEDIAWEEK at (646) 654-5134 or email her at jminihan@adweek.com

Documentation

Please include documentation such as a copy of the media plan, examples of the execution and any client testimonials demonstrating the successful results of your plan. In order to properly categorize your entry, be sure to indicate the level of media spending on your entry. Confidential, proprietary information in the supporting documentation may be censored.

Entry Deadline

All entries must be postmarked by **April 8, 2002**.

Entry fees: \$160 per entry.

Checks or money orders should be made payable to MEDIAWEEK's Media Plan of the Year.

Send entries to:

Jennifer Minihan
MEDIAWEEK
770 Broadway, 7th Floor
New York, NY 10003

MEDIAWEEK's Plan of the Year Official Entry Form

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Category number (1 through 11): _____

Your Client: _____

Submitted by: _____

Brand: _____

Company: _____

Budget: _____

Address: _____

Media used when the plan was implemented: _____

City: _____

State: _____ Zip: _____

Phone: _____

Names and titles of those involved in developing the plan:

Fax: _____

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MEDIAWEEK

Magazines

EDITED BY LISA GRANATSTEIN

Curb Your Enthusiasm

Specialty titles, once seen as recession-proof, are out hustling for non-endemic ads to make their numbers

BY TONY CASE

CONSIDERING THAT HE COFOUNDED ONE OF THE LARGEST SPECIALTY MAGAZINE PUBLISHERS and that "niche" has become a buzzword in the business, it was hardly a surprise when former Primedia CEO William Reilly this month ended his three-year forced hiatus by snapping up a company that pro-

duces specialty titles, including *Writer's Digest* and *Popular Woodworking*. Reilly's \$130 million acquisition of Cincinnati-based F&W Publications is his first publishing venture since Primedia's backers sent him packing in 1999.

Reilly's pickup of F&W and other recent big-money deals in the enthusiast realm—including Primedia's \$500 million purchase of Emap's U.S. holdings last summer—have come at a time when the fortunes of many such titles are somewhat uncertain.

The common refrain of enthusiast publishers is that magazines geared to snowboarders and bass fishermen and antique collectors are better positioned to weather an advertising downturn because they are vital venues for a range of endemic advertisers—the greatest source of revenue for such titles—and because they tend to have a devoted, highly responsive readership. The magazines are largely immune from the ups and downs of "highly competitive brand advertising, which tends to be volatile," Reilly contends.

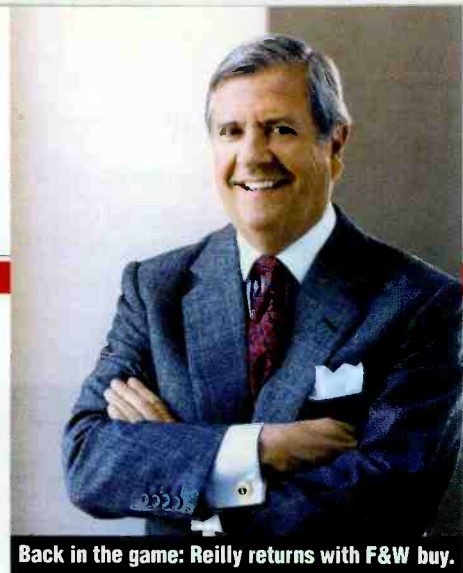
But in fact, enthusiast titles, sometimes even those that are giants in their respective fields, are actually subject to the same economic pressures that affect all publishers. Among the major specialty books that suffered significant declines in ad pages in 2001 were Time4 Media's *Field & Stream* (down 32.6 percent), Rodale's *Bicycling* (down 20.4 percent) and ESPN's *Bassmaster* (off 18.2 percent), according to Publishers Information Bureau.

Even though they are largely subscription-driven, and therefore somewhat insulated from the newsstand difficulties plaguing more-mainstream publishers, many enthusiast titles are having a tough time maintaining their circulations. Scores of specialty titles had either flat or

down numbers during the second half of last year, according to the Audit Bureau of Circulations, including Primedia's *Hot Rod* (down 15.2 percent, to 682,713, in total circ) and *Car Craft* (down 11.4 percent, to 332,603), as well as Century Publishing's *Bowling Digest* (down 9.4 percent, to 78,028).

While many specialty titles are having a tough time of it, there are a few bright spots. Primedia is seeing double-digit ad and circ growth at such titles as the 97,049-circ *Hot Bike* and 228,159-circ *Truckin'*. Much of the company's new ad business is coming from non-endemic advertisers such as Rolex, which recently took space in Primedia's five equine titles, and Subaru, which just started running in *Horticulture*. Thanks in part to the new business, John Loughlin, president/CEO of Primedia's consumer magazine group, says he is projecting 6 percent revenue growth for the unit this year.

One of the biggest success stories has been Time4 Media's TransWorld group, which includes skateboarding, snowboarding and surf titles aimed at teenage boys; all enjoyed dou-



Back in the game: Reilly returns with F&W buy.

ble-digit ad growth in 2001. TransWorld group publisher Tim Wisley says that while endemic advertising, which accounts for more than 90 percent of the group's business, is driving its success, the magazines also have broken important non-endemic categories, including automotive (Jeep and Chevrolet are new clients.)

Counter to Reilly's view, most enthusiast publishers say that while endemic clients remain their bread and butter, chasing major-brand advertising has become crucial. "The growth will come from non-endemic," says Mark Ford, president of Time4 Media. "But it's tough. In the general marketplace, [enthusiast titles] will never be top of the list. Our numbers are never going to look like the core buys. Money is tight, and advertisers are challenging us to bring them good ideas."

The smaller reach of many enthusiast titles may continue to hamper them in landing major-brand accounts. But neither size nor experience guarantees success for an enthusiast book. Another Time4 Media property and one of the largest, most established enthusiast titles—the 1.4 million-circulation, 43-year-old *Golf Magazine*—has suffered ad declines and an 18.2 percent slide in newsstand sales in the second half of last year. (The company attributes the single-copy slide to its reliance on airport sales, which suffered after Sept. 11.)

Under publisher Chris Wightman, *Golf* has pushed into non-endemic categories and

Mediaweek Magazine Monitor

BIWEEKLIES March 25, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	1-Apr	54.15	2-Apr	45.49	19.04%	314.58	301.65	4.29%
Forbes ^{E/A}	25-Mar	23.00	26-Mar	92.74	-75.20%	500.49	880.31	-43.15%
Fortune	1-Apr	115.46	2-Apr	118.15	-2.28%	661.27	962.88	-31.32%
National Review	8-Apr	9.83	2-Apr	20.00	-50.85%	83.82	110.56	-24.19%
Rolling Stone	11-Apr	95.94	12-Apr	93.84	2.24%	359.38	353.00	1.81%
CATEGORY TOTAL		298.38		370.22	-19.40%	1,919.54	2,608.40	-26.41%

A=extra issue 2/19/2001; E=Publisher's estimates

has enjoyed a rebound in pages. *Golf's* April issue carries a record 140 ad pages, including new business from General Motors' Corvette, Dreyfus and Grey Goose vodka.

Data Upgrades

Nielsen, CMR boost services

Two major research companies that track ad expenditures last week took steps to enhance their magazine services. While magazines receive the second-largest share of total ad dollars after network TV, advertisers have found it difficult to analyze their magazine buys with the same level of sophistication as their TV spending.

Nielsen Monitor-Plus and Mediamark Research Inc. agreed to share data to produce a new "share of voice" report that combines national TV ratings from Nielsen Media Research with magazine readership information from MRI. The partners say the report allows media planners to compare ad schedules in national TV, cable and 200 magazines based on actual audience delivery, expressed in GRPs (gross rating points) and CPMs (cost per thousand). (Nielsen Monitor-Plus is a unit of VNU, publisher of *MediaWeek*.)

"It's the first major advance in competitive research services in years," says Alan Rovitzky, vp and associate director of strategic insights for Mediacom. While he praised the combination of magazine and TV data, Rovitzky added that he would like to see national newspapers and Sunday supplements added to the mix.

With the Monitor-Plus/MRI report, "magazines will be treated on a more equal footing—they'll be evaluated more effectively," says Kate Lynch, senior vp and global research director for Starcom MediaVest Group.

CMR last week expanded its magazine research operations and named Tom Robinson vp of sales and development. Robinson is also managing director of Precision Marketing Services, a consulting firm specializing in print that will become a new division of CMR. Robinson says he plans to help CMR develop a suite of magazine research and marketing offerings based on PMS' online readership panels for magazines and other subscriber-based research.

Also last week, Anne Marie Kelly joined MRI as vp of marketing and strategic planning. Kelly, most recently vp of global marketing for Media Metrix, says she plans to develop new products and services to be introduced in 2003. —Katy Buchman

WEEKLIES March 25, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	25-Mar	63.73	26-Mar	101.58	-37.26%	575.98	864.36	-33.36%
The Economist	16-Mar	72.00	17-Mar	73.00	-1.37%	537.00	636.00	-15.57%
Newsweek ^{E/X}	25-Mar	33.06	26-Mar	47.22	-29.99%	360.94	338.99	6.48%
The New Republic ²	25-Mar	15.30	26-Mar	6.20	146.77%	78.10	85.10	-8.23%
Time ^{E/X}	25-Mar	34.11	26-Mar	45.41	-24.88%	464.22	475.37	-2.35%
US News & World Report	25-Mar	19.50	26-Mar	21.74	-10.30%	252.92	297.63	-15.02%
The Weekly Standard	1-Apr	7.33	2-Apr	10.50	-30.19%	112.41	112.81	-0.35%
Category Total		245.03		305.65	-19.83%	2,381.57	2,810.26	-15.25%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	25-Mar	18.80	26-Mar	20.49	-8.25%	269.64	348.24	-22.57%
Entertainment Weekly	22-Mar	52.01	23-Mar	58.46	-11.03%	337.33	383.09	-11.94%
Golf World	22-Mar	38.50	23-Mar	23.46	64.11%	310.79	260.87	19.14%
New York ²	25-Mar	110.30	26-Mar	96.20	14.66%	610.00	597.50	2.09%
People ^X	25-Mar	60.19	26-Mar	70.08	-14.11%	710.99	778.41	-8.66%
The Sporting News	25-Mar	21.30	26-Mar	22.50	-5.33%	169.65	157.04	8.03%
Sports Illustrated	25-Mar	39.35	26-Mar	54.37	-27.63%	587.69	565.58	3.91%
The New Yorker	25-Mar	39.20	26-Mar	36.60	7.10%	417.65	515.96	-19.05%
Time Out New York	20-Mar	65.44	21-Mar	85.19	-23.18%	720.12	772.00	-6.72%
TV Guide	23-Mar	49.90	24-Mar	55.28	-9.73%	588.07	724.94	-18.88%
US Weekly ¹	25-Mar	28.67	26-Mar	20.00	43.35%	223.51	200.33	11.57%
Category Total		\$23.66		\$42.63	-3.50%	4,945.44	5,303.96	-6.76%
SUNDAY MAGAZINES								
Parade	24-Mar	17.20	25-Mar	13.84	24.28%	152.08	151.25	0.55%
USA Weekend	24-Mar	11.69	25-Mar	17.96	-34.91%	151.05	147.17	2.64%
Category Total		28.89		31.80	-9.15%	303.13	280.46	3.91%
TOTALS		797.58		880.08	-9.37%	7,630.14	8,412.64	-9.30%

E=estimated page counts; X=2001 YTD includes an out-of-cycle issue; 1=1 less issue in 2002 over 2001; 2=2 fewer issues in 2002

BIMONTHLIES March/April 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 [®]	340,000	346,046			DID NOT REPORT^M			
American Photo	250,000	253,988	44.15	48.04	-8.10%	90.95	202.26	-55.03%
A. Frommer's Budget Travel ^{®/++/S}	400,000	557,275 ^B	116.34	98.80	17.76%	172.96	156.08	10.81%
Audubon	450,000	456,010	74.20	66.29	11.94%	123.91	115.35	7.42%
Bride's	None	382,745	497.35	616.73	-19.36%	1,347.04	1,721.62	-21.76%
Coastal Living	450,000	487,671	137.97	144.29	-4.38%	205.38	208.11	-1.31%
Country Home ^{®/+}	1,000,000	1,001,611	127.58	101.96	25.13%	188.59	166.09	13.55%
Country Living Gardener	425,000	452,407	26.68	25.16	6.04%	51.20	49.95	2.50%
Departures ⁷	500,000 ^Q	603,686 ^B	115.82	186.98	-38.06%	181.51	289.52	-37.31%
Elle Decor ⁷	450,000	458,209	156.19	165.37	-5.55%	250.12	273.56	-8.57%
Fit Pregnancy	500,000	525,072 ^B	55.60	83.44	-33.37%	141.52	136.74	3.50%
Garden Design ^{®/Q}	300,000	384,478	42.98	46.95	-7.56%	74.37	83.55	-10.99%
Golf for Women	400,000	381,444	58.11	64.91	-10.48%	101.08	113.92	-11.27%
Islands ^B	220,000	235,206	62.03	103.77	-40.22%	110.85	183.02	-39.43%
Metropolitan Home	600,000	605,216	96.89	116.38	-16.75%	147.57	185.61	-20.49%
Midwest Living	815,000	823,525	177.76	166.95	6.47%	238.43	241.66	-1.34%
Modern Bride	None	353,774			DID NOT REPORT^N			
Modern Maturity	17,900,000	17,780,127	60.98	56.00	8.90%	91.11	102.52	-11.13%
Mother Jones	160,000	177,135	33.17	30.00	10.56%	68.17	56.83	19.95%
My Generation ^L	3,400,000	N.A. ^C	55.13	N.A.	N.A.	86.74	N.A.	N.A.
Nat'l. Geographic Traveler ^B	715,000	820,000	49.92	83.00	-39.86%	70.94	139.38	-49.10%
New Choices ^{®/Q}	600,000	606,496	34.46	45.07	-23.54%	72.97	81.63	-10.61%
OG ^{®/Q}	500,000 ^Q	434,882	25.34	37.05	-31.61%	39.66	70.08	-43.41%
Organic Style	500,000	N.A. ^C	37.85	N.A.	N.A.	68.51	N.A.	N.A.
Old House Journal	140,000	147,988 ^X	77.22	49.40	56.32%	125.22	95.40	31.26%
Saveur ^B	375,000	385,579	36.66	30.33	20.87%	67.03	60.16	11.42%
Showboats International	50,000	51,413 ^B	147.00	143.00	2.80%	311.00	281.00	10.68%
Ski [®]	450,000	454,064	32.83	45.89	-28.46%	164.16	245.95	-33.25%
Skiing ⁷	400,000	400,929	26.34	32.98	-20.13%	136.67	200.71	-31.91%
Southern Accents	375,000	411,825	102.13	118.76	-14.00%	178.93	207.50	-13.77%
Traditional Home ^{®/++}	800,000	823,999	80.05	NO ISSUE	N.A.	160.78	91.11	N.A.
T&L Golf	600,000 ^Q	566,871	107.74	98.19	9.73%	155.77	164.29	-5.19%
Veranda	335,000	393,270	117.04	139.60	-16.16%	179.14	232.21	-22.85%
Workbench Magazine	350,000	363,488	33.33	23.10	44.29%	61.33	45.10	35.99%
CATEGORY TOTAL			2,846.85	3,020.42	-5.75%	5,493.77	7,077.93	-22.38%

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2001, except: B=audited by BPA International, and C=non-audited title; L=launched in March 2001; M=April/May 2002 issue ad-page figure not available; N=Due to recent sale to Condé Nast, ad-page figure not available; Q=raised rate base during period; S=2002 figures include March special issue; 6=published six times per year; 7=published seven times; 8=published eight times; 9=published nine times; @=will publish one fewer issue in 2002 over 2001; @@=will publish two fewer issues in 2002; +=will publish one more issue in 2002; ++=will publish two more issues in 2002

Media Person

BY LEWIS GROSSBERGER



Motor Knows Best

WHEN MEDIA PERSON STARTED READING THE ARTICLE, HE

had to go back and check the top of the Web site to make sure it wasn't the *Onion* he was looking at, or *Weekly World News*. Nope, it was *USA Today*, which doesn't do satire. At least not intentionally. And the

story, written by technology columnist Kevin Maney, basically said this: MIT is developing a robot reporter. If all goes well, it will be ready in two months.

OK, Media Person knows he has tricked you in the past, and you have good reason to be suspicious, but this time MP swears he is not pulling your leg. Here, he'll even give you the damn URL. Go see for yourself: <http://www.usatoday.com/money/columns/maney/2002-03-20-maney.htm>.

Journalism fans, this is what all of us who are concerned about news have been waiting for. This is the killer app that's finally going to eliminate the single biggest flaw in the entire journalistic process: Humans.

It's true. We humans get everything wrong, and it has nothing to do with bias. Bernard Goldberg is mistaken about that. It has to do with us as a species being incapable of apprehending reality properly due to the fact that evolution did a lousy job of designing our brains. They're not really that great at collecting and analyzing information. They're better at making up fictional stories than comprehending factual ones. (That's why TV news looks more and more like entertainment. You can't fight evolution.)

Media Person first proclaimed this discovery in 1972, but he has to keep bringing it back every decade for those who forgot. Our memories aren't so hot, either.

The MIT scientist building the thing (whose name is too long to fit into this paragraph) is calling his prototype the Afghan Explorer, because he sees a need for war correspondents who can survive the dangers of the battlefield and tell us what's really going on. It comes equipped with a Web TV camera and rolls along on wheels like NASA's

Mars Explorer. Of course it contains a computer, as well as a satellite phone, among other gizmology.

Naturally, all the networks will have to have one. But that will be just the beginning. All the news junkies will want their own, too, and after the price comes down a bit, so will your Aunt Edith. Media Person has already put in his order. Cost is no object! Who needs Ashleigh Banfield anymore? Geraldo, go home.

This could even put an end to war itself. What army could withstand the terrifying sight of thousands of newsbots trundling slowly but inexorably toward its lines, microphones fixed? Sure, the mines and rockets will take out a few, but the rest will just keep coming. And finally, each soldier will be surrounded by a drone press conference as tinny little voices pipe up in the best TV-news tradition: "OK, your AK-47 is jammed, you've

call it a day and commit suicide?"

But why should the newsbot be confined to the war beat? Why can't it be unleashed on the home front, as well? Or to put it another way, try and stop it! Think of all the places that human reporters can't get into, all the closed meetings, all the secrets kept by the powerful that prevent us, the public, as well as we, the public, from fully exercising our God-given, democratic right to know.

For example, say Julia Roberts and Harrison Ford fall in love and plan to marry but irresponsibly decide to ban the media from the wedding. In the past, the media's best shot would've been helicopter pictures from above whatever palatial mansion in Malibu hosted the nups. But now an army of newsbots descends on the venue, some by land, others airdropped from cargo planes. As always, many are shot down by security personnel, but some get through, and the live shots of Harrison and Julia smooching at the altar stream out to the citizenry, excitedly waiting before their screens and monitors.

And never forget: A well-informed public is the key to a well-functioning society.

THIS IS THE KILLER APP THAT'S FINALLY GOING TO ELIMINATE THE SINGLE BIGGEST FLAW IN THE ENTIRE JOURNALISTIC PROCESS: HUMANS.

got a sucking-chest wound, and your buddy just got vaporized by a cluster bomb...how do you feel?"

But the bots won't quit after a few front-line interviews and grunt profiles. With their hard-wired news-hawk aggressiveness, they'll roll ever onward, smashing into the supposedly secure locations and bunkers of the top generals and ultimately the national leaders. "Sir, your strategy has completely failed, your army's been routed, and your people are in revolt...Are you going to surrender to the International War Crimes Tribunal or just

Now today's newsbot is a remote-controlled operative that will be guided either by a highly paid, well-trained newsroom professional or a wacked-out 14-year-old boy with a laptop. But the next generation will no doubt be autonomous, programmed to ask the hard questions with no need of a baby sitter.

So all you human reporters out there, don't panic because you won't be completely obsolete for at least another six or eight months. And even then there will be a need for many books on how pro-robot bias has ruined the news. ■

GoTo  now Overture.

Source: Nielsen/Nethaus, December, 2001 (custom aggregation of the main sites included in Overture's partner distribution network)

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