

MEDIAWEEK

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WB Repeat Plan Could Grow

Repurposing of prime-time shows may move beyond Sunday fringe slot **PAGE 4**

TV SPORTS

Fox Sports Hits ESPN Locally

Regional Sports Report taking on SportsCenter

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SYNDICATION

CAA Pitches Patti LaBelle

Will meet with studios to discuss talk show for '03

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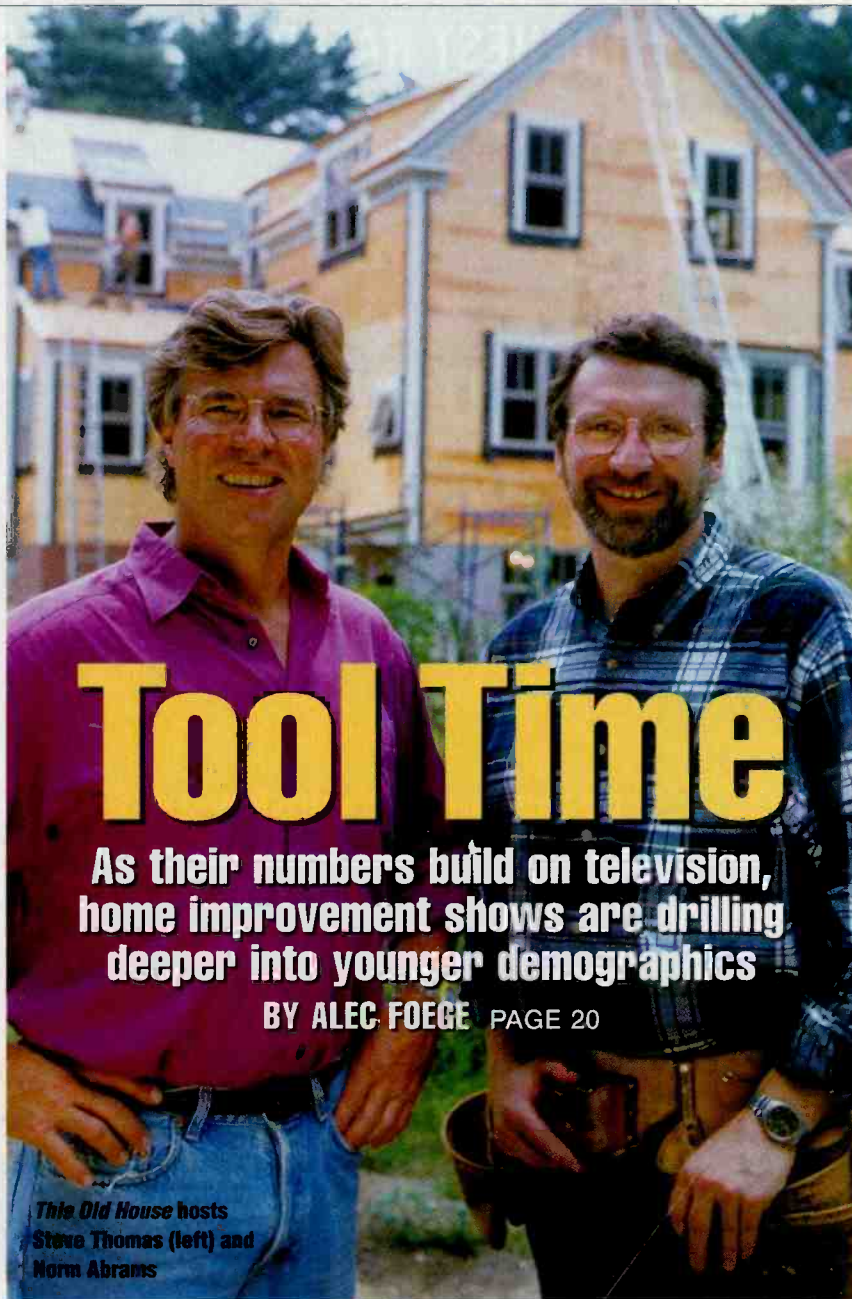
TV SPORTS

World Series Spots Moving

Fox 70% sold; other baseball sales softer

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Mediaweek Magazine Monitor **PAGE 38**



Tool Time

As their numbers build on television, home improvement shows are drilling deeper into younger demographics

BY ALEC FOEGE **PAGE 20**

This Old House hosts Steve Thomas (left) and Norm Abrams

KELLER & KELLER

MARKET INDICATORS

NATIONAL TV: TIGHT

All dayparts except for daytime are sold out for third quarter. Nets are now bracing to see how buyers will exercise fourth-quarter cancellation options, which must be activated by Aug 1.

NET CABLE: DRAGGING

The cable upfront is grinding to a close. Big nets are working on the last 10 percent of their deals, but most of the activity is with the myriad smaller networks.

SPOT TV: DRIVING

Market is pacing about 5 percent to 10 percent over last year. Autos continue to be a boon as GM's zero-percent financing campaign hits the air. Entertainment, retail and political also spending aggressively.

RADIO: BUSY

Radio sales are up in the mid-single digits compared to last year. Most active categories include automotive, entertainment and retail. National inventory is tight into August.

MAGAZINES: ACTIVE

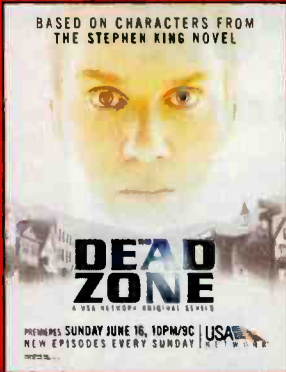
Women's titles are expecting to see page gains in third quarter thanks to a bounty of soon-to-be launched fragrances such as Chanel's Chance.



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At Deadline

■ SEARCH FIRM HIRED TO FIND NEW AOL CHIEF

AOL Time Warner last week confirmed that it had hired executive search firm Spencer Stuart to replace Robert Pittman as CEO of the company's struggling America Online service. The move raised speculation to new heights as to whether Pittman, who also holds the title of AOL Time Warner COO, will remain at the media company. Pittman was tapped in April to oversee AOL, which has suffered from dramatic losses in ad revenue and lower subscription growth. A company representative said Pittman was asked to run AOL on an interim basis, and that the hiring of a search firm "should come as no surprise." Don Logan, Time Inc.'s chairman/CEO, is said to be a strong candidate to take over AOL. Other possible candidates could include Michael Kelly, COO of AOL, and James de Castro, president of AOL's Interactive Services.

■ FCC FLAGS CLEAR CHANNEL BUYS

In a rare move, the Federal Communications Commission has designated hearings before an FCC administrative judge for three pending Clear Channel Worldwide acquisitions in Youngstown, Ohio; August-Waterville, Maine; and Killeen-Temple, Texas. In all three cases, the FCC was concerned that the acquisitions would leave each market with two owners together controlling more than 95 percent of the radio revenue. In Youngstown, for example, CC would control 40.8 percent of the radio market's revenue, while Cumulus Media already controls 54.5 percent.

■ CABLE NETS ROLL OUT PROGRAMS

Several cable networks announced new programming last week at the Television Critics Association presentations in Pasadena, Calif. In addition to renewing programs such as *The Isaac Mizrahi Show*, Oxygen Media picked up three-year rights to British cult-comedy *Absolutely Fabulous*, which begins airing Sept. 3. Also, on Sept. 11, Oxygen will air *The Women of Rockaway Beach* and a short film, *A Smile Gone but Where?* The Hallmark Channel announced an original movie, *The Last Cowboy*, which premieres in December, and the Disney Channel will roll out films *You Wish* and *The Stevens Get Even*, which will air in 2003.

Comedy Central announced it bought the rights to *Trigger Happy*, a British hidden-camera show, which will premiere Sept. 19. Comedian Dave Chappelle will get his own series, *Chappelle's Show*, which will premiere in January. Much like HBO's *Project Greenlight*, Comedy Central and Denis Leary are collaborating on *Contest Searchlight*, which follows aspiring comedy writers as they develop their own ideas for a TV show.

■ INFINITY, ABC MAY NOT GET SPRING RATINGS

Arbitron will begin to release ratings from the Spring 2002 survey today, but two large radio groups, Viacom's Infinity Broadcasting and ABC Radio, may have to go without the numbers. At press time, neither group had signed a new contract for the ratings. In April, Arbitron extended Infinity's contract for another 90 days, giving it access to the Winter survey.

■ ALL-STAR GAME RATINGS HIT 49-YEAR LOW

The Major League Baseball All-Star Game on Fox, which was ended by Commissioner Bud Selig at 12:02 a.m. on July 10 after 11 innings, recorded a 9.5 household rating/12 share, down 13 percent from last year's game, also on Fox, according to Nielsen Media Research. It was the lowest rating for an All-Star telecast since 1953.

■ MEDIaweek TAKES A BREAK

Mediaweek will not publish an issue on July 22. The next edition will be published on July 29.

■ ADDENDA: VNU Business Publications

USA, parent of *Mediaweek*, has entered into a partnership with Pacross Marketing Inc., which will be the exclusive advertising representative in China of 28 VNU Business Media publications (including *Mediaweek*) from October 2002 through October of 2007... **Burger King** shifted its \$200 million network TV buying duties from Bcom3's MediaVest to Interpublic Group's Media First International, which already handles the fast-food chain's \$50 million print and cable buying... **Comcast** shareholders approved the company's \$45 billion purchase of AT&T. Together, Comcast and AT&T make the largest U.S. cable operator, with 22.3 million subs... **National Cable Television Cooperative**, representing 14.5 million subscribers, signed a letter of intent today to carry **The Tennis Channel** on its systems through 2011. No launch date was given... **Lauren Corrao** was named Comedy Central's senior vp of original programming and head of development. Previously, Corrao had a production deal with partner Peter Tolan at Touchstone Television... **Dennis Publishing's Blender** will raise its circulation rate base in January by 17 percent to 410,000... **Twentieth Television** will test its new strip *Ex-Treme Dating* on eight Fox O&Os, beginning July 29, in early or late fringe... **Dennis Swanson** has left his post as president/general manager of WNBC, NBC's New York flagship station. Replacing Swanson is **Frank Comerford**, who since 1999 has overseen sales and marketing for NBC-owned stations.

INSIDE MEDIaweek



Bart Catalane and the Ziff Davis team seek to stanch the flow of red ink Page 38

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Coen: Ad Spending to Grow At Slightly Slower Rate

Overall advertising in the U.S. will increase 2.1 percent in 2002 to \$236.2 billion, according to updated projections by Bob Coen, senior vp/director of forecasting at Universal McCann. Coen had projected a 2.4 percent increase to \$239.3 billion last December.

National advertising will be up 1.9 percent to \$144.56 billion, while local advertising will be up 2.4 percent to \$91.68 billion. The Big Four TV networks will take in \$15.3 billion in advertising in 2002, up 7 percent from 2001. Spot TV advertising will rise 7.5 percent to \$9.9 billion. Cable advertising, however, is expected to fall 3.5 percent to \$11.4 billion. National radio ad revenue will be up 6 percent to \$3.8 billion, national newspaper advertising will be up 2 percent to \$6.7 billion, while national magazine ads will fall 1 percent to \$3.8 billion, Coen predicted.

In his first projection for 2003, Coen predicted national advertising will rise 5.5 percent to \$249.2 billion.

"Last year's economic slowdown and the collapse of many Internet and other high-tech business sectors have continued to depress ad demand in a number of media," Coen said. "However, continued improvement in the economy and much better ad-revenue comparisons in the second half of this year should offset some of these forces."

Cable TV overall had the toughest go during the first quarter of 2002, with ad revenues down 13.8 percent compared to the same period in 2001. Coen said magazine advertising, while still depressed, is turning around gradually. —John Consoli

Magazine Spending in June Sees Modest Improvement

Ad pages in magazines continued to decline in June, though the drop was a less precarious one than in May.

In June, ad pages fell 1.2 percent over the year prior, marking an improvement over the 6.3 percent decline in May, according to figures released by the Publishers (continued on page 6)

WB's High Hopes For Repurposing

If Sunday repeat plan yields results, other dayparts could be tapped

NETWORK TV By John Consoli

If the WB's plan to air repeats of its prime-time programming in the 5-7 p.m. Sunday timeslot this season is successful, the network may look to extend the practice to other dayparts, including daytime and late night. While no extensions into other dayparts are now on the drawing board, Jed Petrick, the WB's president and COO, said, "I believe our shows can run in a lot of timeslots during the week. We haven't been that aggressive in doing it yet, but we're so committed to airing scripted programming that as it continues to get more expensive to produce and we struggle to meet the rising costs, we have to find more ways to bring in revenue. We're not a bottomless pit here."

The plan, which starts in mid-September, calls for the WB to repurpose sophomore hit drama *Smallville* and freshman drama *Everwood* in the 5-7 p.m. slot for the entire fall season. Petrick points out that if the plan proves successful, other WB shows that draw strong female audiences could work in daytime, while those that skew toward adults 18-34 could work in late night. Petrick was the architect of the WB's repurposing plan, and he worked out the deal to get the network's affiliates to give up the time.

The ultimate direction of the repurposing plan will depend on how well *Smallville* and *Everwood* perform in their repeat timeslots this fall. Petrick believes the shows will do well because their target audiences are younger and more female-skewing than much of the programming they're up against, which is either older-skewing or male-heavy sports coverage. While PUT (persons using television) levels for 5-7 p.m. on Sunday are much lower than in prime time, they are only about 10 percent lower than Saturday prime time, said Petrick, who believes that a potentially sizable audience exists.

Steve Sternberg, senior vp of audience analysis for Magna Global USA, sees it as a "win-win" situation for both the WB and its affiliates. For the WB, it's a chance to offset



Petrick (left) said only two WB affiliates have not cleared the Sunday airing of *Smallville*, with Tom Welling.



programming costs and pick up new viewers for the prime-time lineup.

For the affiliates, it's a chance to air better-quality programming than syndicated shows, and to bring in more revenue by selling time on a network telecast. The WB will still keep the bulk of the ad time for the repurposed Sunday block, but the affiliates get three minutes per hour.

While the repurposing model may work well for the WB, it would be hard for the Big Four networks to adopt the same tactic to recoup programming costs. CBS, Fox and, to a lesser extent, ABC all carry sports programming on Sundays. And CBS, NBC and ABC run soap operas during daytime and carry late-night programming during the week. That said, Fox could schedule repurposed shows in daytime, and NBC, which carries far less sports now than it used to, could technically repeat from 5 to 7 p.m. Sunday. Executives from both Fox and NBC were unavailable to comment.

While Petrick would not say what the network's ratings projections are for the repur-

posed shows, media buyers said they are about half the shows' projected prime-time ratings. In other words, *Smallville* is expected to do a 3 share on Sunday, and *Everwood* a 2.5 share.

"I think our ratings expectations are realistic," Petrick said, conceding that "it will take some time" to get viewers to find the shows in the timeslot. "Anytime we've put a show on a new night we have been slow out of the gate."

The current plan signals a change of direction for the WB. Last season, the network repurposed drama *Charmed* on sister cable network TNT. But the WB asked advertisers to buy into the show based on cumulative ratings from both runs, which media buyers categorically refused to do. *Charmed* will still run on both nets but will be sold separately. The WB also took some heat from affiliates for allowing *Charmed* to run on a competitor (regardless of any corporate connection), even though research showed that there was virtually no audience duplication. "I'm not going to say we will not air any more WB shows on TNT, but we tried to find a way to keep our shows on our own network," Petrick said.

The WB, under its licensing agreement with its affiliates, had the right to program Saturday nights, but Petrick offered affiliates a plan to trade the Saturday rights for the Sunday slot, leaving their Saturday lineups intact. "Many of our affiliates have first-run programming priorities like movies and sports coverage airing on Saturdays," Petrick said. "Now they can make long-term decisions for the night without worrying about us taking it back."

Petrick got the go-ahead from the network's two biggest affiliate groups, Tribune Co. and Sinclair Broadcast Group (the WB's other large affiliate block, Acme, is owned by WB chairman Jamie Kellner). Petrick said only two WB affiliates, WNUV in Baltimore and WJWB in Jacksonville, Fla., have not agreed to the plan.

A few media buyers complained that the network took a hard line during upfront negotiations, and priced its prime-time schedule so high if bought separately that most buyers needed to add the Sunday 5-7 p.m. block to lower the cost of their packages.

No buyer would speak for attribution, which didn't surprise one competing network executive, who noted that "Nobody wants to admit they paid prime-time rates for early fringe." But that same executive admitted the WB's uniquely strong 18-34 female audience was the main reason it sold the block so well.

Petrick would not comment on the high pricing, except to say, "Advertisers weren't required to buy [the 5-7 p.m. block], but there were pricing advantages to buying it." He added that movie advertisers and some retail advertisers did not buy it. ■

Local News Draws Fans

Fox Sports' *Regional Sports Report* tops *SportsCenter* in some big markets

TV SPORTS By Megan Larson

After years of trying to figure out how to cater its news programming to viewers hungry for sports news, Fox Sports Net is finally making headway with a revamped *Regional Sports Report*.

The new version of *RSR*, which premiered in April 2001 at 10 p.m. with some new talent, has grown in ratings over the last year and even surpassed ESPN's *SportsCenter* in some big sports towns like Seattle and St. Louis during its half-hour time period.

The changes to *RSR* are part of an overall Fox Sports Net strategy shift to become more of an entertainment sports network with a strong regional focus, said Fox Sports Net president Tracy Dolgin. As part of that strategy, Fox canceled its national sports news show, the *National Sports Report* (which was not making a dent in *SportsCenter*'s ratings), and launched sports interview/comedy show *The Best Damn Sports Show, Period*.

"We made mistakes and tried to do *SportsCenter*, which just made us an imitator," said Dolgin. "Part of the entertainment is people's passion for their own team, so hopefully we have shown with the *Regional Sports Report* that we are invested in the teams we cover."

Fox is currently producing nine *RSRs*, and several have posted strong ratings growth in the second quarter, according to Nielsen Media Research. There are a total of 21 Fox Sport Nets. Fox shares ownership in 10 of the 21 outlets with Cablevision Systems Corp., Comcast and Empire Sports Network. *RSRs* don't run on affiliates with shared ownership.

Fox Sports Net West's half-hour *RSR*, which covers Los Angeles, grew 7 percent in

the second quarter over last year to a 0.61 rating, surpassing the one-hour (10-11 p.m.) *SportsCenter*'s 0.48. The *RSR* programmed by FSN Midwest, which covers St. Louis and surrounding areas, grew 54 percent over the same time period to a 1.51, beating the one-hour *SportsCenter*'s 0.87. And FSN Southwest, Dallas, saw ratings for its *RSR* grow 93 percent to a 0.79 over last year to pass *SportsCenter*'s 0.59 rating. While the Seattle-area *RSR* has dipped 13 percent in the ratings since last year, it still beat *SportsCenter* in head-to-head competition by 246 percent with a 1.87 rating compared to *SportsCenter*'s 0.54 for the second quarter.

Based on those successes, Fox Sports Net expanded *RSR* on FSN Northwest's schedule to one hour and may do the same on its other regional networks. Average total-day household delivery for all of FSN's 21 outlets grew 9 percent in the second quarter over last year to 343,000.

While Fox's *RSRs* are winning some local skirmishes, ESPN as a network and *SportsCenter* as a show still dominate sports news nationally. "*SportsCenter*'s leadership on a national basis continues to grow," said an ESPN representative, who pointed out that *SportsCenter*'s prime-time average household delivery in June alone was 703,000.

FSN carries the local broadcast rights to 70 of 79 professional men's teams in basketball, hockey and baseball, including 23 NBA teams, 21 NHL teams and 26 MLB teams.

Some of the gains *RSR* has experienced in the last year can also be attributed to scheduling the retooled show at 10 p.m. as a lead-out from evening games. The shows previously ran at 11 p.m. and failed to draw audiences.

Considering the devotion sports fans have to their home teams, FSN's decision to focus on regional sports news was the logical move for Fox, said Tim Spengler, executive vp and director of national broadcast for Initiative Media North America.

"You are not going to get incredible numbers coming out of the gate with a sports news show because you are not offering anything that is too different from the competition," said Spengler. But, he added, "There is no question that if you want to reach male demos Monday through Friday, [local games and sports news] are something that advertisers are looking for." ■



Fox Sports Net West's *RSR*, with Leeann Tweeden, gets a ratings lift from local Lakers fans.

FOX SPORTS NET

Information Bureau. Revenue in June rose 6.1 percent to \$1.4 billion. Categories recording positive growth in June included Food & Food Products (up 15.7 percent), Home Furnishings & Supplies (up 11.2 percent) and Media & Advertising (up 10.9 percent). Categories that fell in June included Technology, which dropped 26 percent, and Apparel & Accessories, which fell 16.1 percent.

Despite the slight improvement in June, year-to-date figures continue to show a decline in both pages and spending. Magazine advertising pages for the six months ending in June fell 9.9 percent to 105,830, and revenues dipped 1.6 percent to \$7.7 billion. Categories contributing to the year-to-date decline include Technology (down 30.5 percent) and Apparel & Accessories (down 19.3 percent.) —Lisa Granatstein

Pressplay's Schuon Named Infinity Programming Head

Andy Schuon, most recently president/CEO of pressplay, an online music subscription service, was named president of programming for Infinity Broadcasting, where he will oversee 183 radio stations.

Schuon's position at the Viacom-owned company had been vacant since last October after John Gehron exited during a spate of job cuts. As head of programming, Schuon will now be responsible for developing groupwide programming opportunities, which could include syndication, events and contests. He will also help stations develop local programming strategies.

"Infinity has to have a high culture of creativity," said Schuon. "To create an exciting product, we have to take calculated risks."

Schuon has some major experience in programming. From 1992 to 1998, he served as executive vp of programming for MTV. Before that, he was the program director for Infinity's KROQ-FM in Los Angeles for three years. At KROQ, Schuon was responsible for putting the controversial show *Loveline* on the air.

Schuon is the first big hire made by MTV and VH1 veteran John Sykes, who was named chairman/CEO of Infinity Broadcasting in March. —Katy Bachman

CAA Preps LaBelle Talker

Talent agency hopes to have new talk show on air by January or fall '03

SYNDICATION By Alan James Frutkin

Creative Artists Agency is shopping singer Patti LaBelle as a syndicated talk-show host, sources close to the project said. The Los Angeles-based talent agency, along with LaBelle's manager, Irving Azoff, has set up meetings with most major distributors for the week of July 15. On the list are Twentieth Television, Telepictures, Buena Vista, Big Ticket, Columbia-Tristar and NBC Enterprises.

The show is being pitched for a January or fall 2003 launch. Attached to the project are Eddie October and Ken Fuchs, the producer-director team behind NBC's *Later with Greg Kinnear* and King World's *Roseanne*. Calls to CAA and LaBelle's publicist were not returned. The proposed talk strip is said to be part lifestyle, part interview, with the tag line "Fashion, Food and Celebrities" already being used to sell it.

With Rosie O'Donnell's exit from the talk landscape and the jury still out on Telepictures' *The Caroline Rhea Show*, the replacement for the O'Donnell talker, LaBelle's arrival on the talk scene comes at a time when most distributors are gearing up to re-enter the genre. Last month, Universal Television announced a development deal with Sarah Ferguson, Duchess of York. Earlier this year, Telepictures signed comic Ellen DeGeneres. Buena Vista teamed with actress Joan Cusack, but

sources said early run-throughs already have persuaded Disney to abandon the project. Other names in the talk hopper include Josie Bissett and Tony Danza.

LaBelle is said to have wanted a shot at a talk show for several years. The R&B chanteuse already has three books to her name, and a cosmetics and perfume line. LaBelle's appeal among African American viewers, who comprise approximately 16.3 percent of the daytime audience, is expected to make her a strong choice for the talk genre.

But with recent failures such as Buena Vista's *Iyanla* and King World's *The Ananda Lewis Show*, some buyers suggested that ethnic appeal is no guarantee in daytime. "You have to appeal to a cross-section of viewers," said Stacey Lynn Koerner, senior vp/director of broadcast research at Initiative Media.

"The talk genre is pretty tough. There are lots of personalities who are adored as much as Patti LaBelle is, but that doesn't mean any one of them can do a talk show."

Several content suppliers said LaBelle's broad fan base could help her reach a cross section of the daytime audience. "She has a down-home quality," said one supplier, who declined to be identified. "There's a genuine warmth about her, which makes her perfect for the daytime demo." ■



Lady Marmalade: LaBelle and CAA are praying for distribution.

RONALD JOHNSON/SP. ASH/PHOTOGRAPHERS SHOWCASE

Buyers Swing at Fox Pitch

World Series inventory 70 percent sold out; spots average \$325,000

TV SPORTS By John Consoli

Advertising sales for the World Series in October on Fox are ahead of schedule, but sales for the network's other postseason games are lagging a bit, according to media buyers.

Fox, which has sold about 70 percent of its World Series inventory at rates averaging \$325,000, is hoping the looming Major League Baseball strike does not take place. Fox execu-

tives have said the network will air its new season's regular scripted shows in those prime-time baseball timeslots in the event of a strike (*Mediaweek*, June 17, 2002). But ad rates the network can command for the October fall classic are significantly higher. Last year's World Series on Fox averaged a 15.7 rating/26 share, according to Nielsen Media Research.

Fox might not be as worried about losing its



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The Rules To Make
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Arizona's Curt Schilling bears down on the Yankees in last year's World Series on Fox.

MATT YORR/KOOL/REUTERS

other postseason games, which are selling at lower rates than much of its prime-time lineup. Fox is selling 30-second spots on the Divisional Series prime-time telecasts for \$85,000 (\$60,000 for non-prime), while ads on the League Championship Series games are going for \$125,000 in prime (\$85,000 in non-prime).

Fox is selling its Saturday afternoon regular-season games at between \$25,000 and \$27,000 per :30, and according to some buyers, the network is using some of its unsold baseball inventory to satisfy prime-time makegoods.

In other sports, Fox is about 55 percent sold out of its Sunday National Football League inventory, with the average :30 selling for \$190,000. CBS, which is at a similar sellout level, is getting an average \$170,000 per :30, said buyers. They also said CBS is getting cost-per-thousand increases in the 6 percent to 9 percent range, slightly higher than Fox. ABC is about 70 percent sold out for Monday Night Football at about \$300,000 per :30. One buyer said ad sales for the NFL got off to a fast start but were slowed by the time-consuming cable upfront.

Meanwhile, NBC and Turner, according to buyers, are "well sold" for the next two months of their Nascar auto-racing coverage, but have more inventory left in October and November. NBC is getting about \$100,000 per :30, most of it sold in packages in conjunction with Turner's coverage on TNT. CBS is also well into selling its U.S. Open tennis coverage, which begins in late August. Spots for the women's final, which ran in prime time last year (earning a 6.8/13 on Sept. 8) and will again this year, are selling for \$190,000 per :30, buyers said. Spots on the men's final, which recorded a 5.3/11 last year, are selling for \$170,000. ■

PPM Meet Not Soothing

Despite Arbitron's efforts, radio execs still unsure about portable meter service

RESEARCH By Katy Bachman

Arbitron last week took a stab at calming the nerves of jittery radio executives, who have become uncertain about the pending switch from a diary-based ratings system to portable people meters.

Although programming and research executives found the one-day meeting in Columbia, Md., productive and informative, it may have raised more questions than it answered.

"Arbitron hit the issues, but it's going to take a lot to build confidence that a change in the currency won't lead to lost revenue," said Rhody Bosley, a former Arbitron executive and currently a partner in Research Director Inc., which consults for 140 stations owned by radio's largest groups.

While the PPM shows viewership of TV and cable is increasing, overall radio listening remains flat, causing many executives to wonder if they'll be paying more for a ratings service that shows radio is more fragmented than indicated by 35 years of diary measurement.

"We used to know that about a third of the listeners to a radio station contributed about two-thirds of the ratings. With the PPM, it may be two or more stations," said Bosley.

"Stepping back from the hissing and moaning, if you say the PPM is right, then we've screwed up the programming," said Julian Breen of Breen Broadcast, a research firm. "There is a whole lot less loyalty and preference for specific radio stations than we had thought. If this is to be the brave new world, there will be a lot of adjustments to be made in both programming and sales."

In the end, the PPM could lead to shorter commercial pods and better programming. "It will force broadcasters to think about how they insert commercials. A [pod] of five commercials might go away," Bosley said.

Although executives came away with some information, they're still in the dark about the cost of the new service, which could hit budgets as early as next year. But like most of the details—such as frequency of reporting and sample size—"that's all dependent on the ongoing negotiations with Nielsen Media Research," said Owen Charlebois, president of U.S. media for Arbitron. Nielsen has until the end of the year to decide if it will form a joint venture with Arbitron to deploy the PPM in 2003 in Philadelphia, the site of the current test. ■

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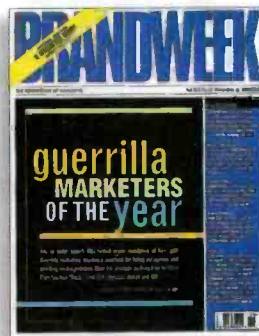
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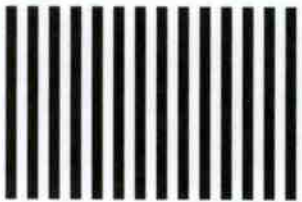
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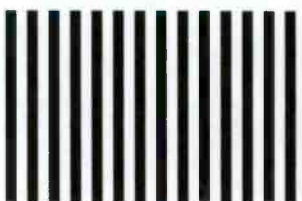
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SAN ANTONIO RADIO/TV STATIONS

Clear Channel Co-Brands Outlets to Boost News

BY KATY BACHMAN

KMOL-TV, Clear Channel Worldwide's NBC affiliate in San Antonio, will change its call letters to WOAI, matching with CC's top-ranked News radio outlet in the market, WOAI-AM. The co-branding effort, which requires Federal Communications Commission approval, is slated to happen before year's end.

"We think co-branding will be a nice step," said William Moll, president of Clear Channel TV, which acquired KMOL and KTVX-

takes a heck of a lot of communication," added Glade of the daily phone calls between the news directors at all the outlets.

In addition to radio and TV, Clear Channel has outdoor assets, entertainment venues and the Internet to help promote the news synergies.

"We want to use the opportunity to create a foundation for a multimedia news and information leadership position, something that would span TV, radio and the Internet,"

said Don Perry, vp and general manager of KMOL. "Right now, our biggest concern is to brand the attributes of stations and make sure we do it in a way that enhances the brand and creates something

larger than the individual parts."

Meanwhile, Clear Channel's Moll is busy overseeing other synergistic possibilities among the company's 37 TV stations and its radio, outdoor and entertainment assets, which overlap in all markets except one. "Synergy is our middle name. It's not an option," Moll said.

WOAI-AM is more than just a strong AM signal in Clear Channel's hometown; it's one of only 12 radio stations designated by the former Federal Radio Commission (now the FCC) as a "clear channel" station with a protected frequency. When Lowry Mays, chairman and CEO of Clear Channel, bought WOAI in 1975 (his third radio station), the TV station was forced to drop its WOAI call letters because of the protected frequency.

CINCINNATI RADIO

Salem Unloads WYGY-FM

Susquehanna Radio, the 11th-largest radio group in the U.S., last week agreed to buy Country WYGY-FM in Cincinnati from Salem Communications for \$45 million in cash. The deal will give Susquehanna (which owns No. 2-ranked Adult Contemporary WRRM-FM and eighth-ranked Rhythmic Oldies WMOF-FM) its third station there.

For Salem, a broadcaster specializing in religious and family-themed programming, the decision to sell was strategic since WYGY's format did not fit with the rest of its market cluster (Sports Talk WBOB-AM and WTSJ-AM, which programs Christian teaching and Talk).

David Kennedy, president of Susquehanna, said the company has no plans to make any changes at WYGY. The outlet has seen its ratings double over the past two years from a 2.0 overall share to 4.0, according to Arbitron, making it the No. 11 station in the market. "It's a format with which we have a great deal of comfort," he said. But WYGY faces some serious competition from Country WUBE-FM, Infinity's fifth-ranked station in the market, which climbed in Winter from 4.9 to 5.6. —KB



"Synergy is our middle name. It's not an option."

WILLIAM MOLL, PRESIDENT, CLEAR CHANNEL TV

TV in Salt Lake City last October after Fox Television swapped them for CC's WFTC-TV in Minneapolis. Even before the deal closed, KMOL and WOAI, as well as Clear Channel's other six radio stations in the market, were motivated to begin sharing news resources by the enormity of covering the Sept. 11 terrorist attacks and the huge volume of news stories that followed.

KMOL's weather team now regularly supplies reports for all the company's radio stations. News flows both ways, with stations running stories that originated on TV and vice versa. Don Harris, KMOL's sportscaster, files stories for the 5 and 6 p.m. news from his recently built studio at KTKR-AM in San Antonio, where he also hosts a sports radio show from 4 to 7 p.m.

"Our minds are racing. We've just started to scratch the surface," said Tom Glade, vp and market manager for CC radio in San Antonio, who also said the group just launched a traffic service called Forewarned Traffic Center to go with its Forewarned Weather Center. "But it

NEW YORK RADIO

WCBS-FM Celebrates its Thirtieth

WCBS-FM on July 8 celebrated 30 years as New York's Oldies station the way radio was meant to be: live, local and spontaneous. In an overflowing auditorium at the Museum of TV and Radio, the station's legendary deejays, including Harry Harrison, Dan Ingram, Cousin Brucie (Morning), Bill Brown and Mike Fitzgerald, each took an hour at the mic between 5 a.m. and 7 p.m. "Once you get here, you don't ever want to leave," said Fitzgerald. The oldest Oldies station in the nation also received a proclamation from New York Mayor Michael Bloomberg, who declared last week "WCBS-FM week." —KB



WCBS program director Joe McCoy (left) belts one out with Brucie.

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Will the Rate Cut Pay Off for You?

Greenpan's Latest Move Lowers Cost of Loans, But Credit-Card Savings Are Harder to Find

By **DEB RAY**
 The Federal Reserve's surprise rate cut has lowered the cost of borrowing for many consumers, but it's not clear how long the savings will last. The central bank also lowered the discount rate, the price the Fed charges when it lends to banks, by a half point to 1%.

Who Will Save
 How do you benefit from all these rate cuts?
Winners
 • **Auto loans**—Auto loans with 3% interest rates are now possible.
 • **Home equity loans**—You can now get a home equity loan at 3% interest.
 • **Business credit**—Business credit rates are also lower.
Losers
 • **Money-market funds**—Money-market funds that invest in short-term instruments are likely to see their yields drop.
 • **Fixed-rate mortgages**—Fixed-rate mortgages are not affected by the rate cut.
 • **Bank deposits**—Bank deposits are not affected by the rate cut.

But not all the news is good. When consumers and some bondholders are benefited, others are not. Creditors of deposit institutions like banks and mutual funds are likely to see their yields drop. The average yield on the 90-day T-bill is currently 1.5%, down from 1.75% a year ago. However, money-market funds are likely to see their yields drop.

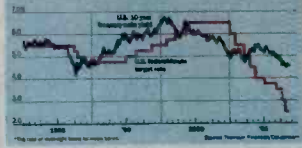
Photo: Peter Dinklage/AP, Columbia U

On the Rebound Fed's Surprise Rate Cut Sparks Rally

Reading the Fed
 The words on the Fed's surprise rate cut have been analyzed and changes in the benchmark federal funds target rate.

Nasdaq Bounces 2.36% Higher
 By **DEB RAY**
 And **JACOB M. SCHWARTZ**, Chief Economist of the U.S. Trade and Development Administration
 The Fed cut its benchmark federal funds rate target by a quarter to a half percentage point. The half-point cut surprised the market, but the quarter-point cut was expected. The Fed also cut its discount rate by a quarter to a half percentage point. The Fed also cut its reserve requirements for banks by 10%.

Housing the Signal
 The market is still high, but the Fed's move is a signal that the economy is slowing down. The Fed's move is a signal that the economy is slowing down. The Fed's move is a signal that the economy is slowing down.



What's News—

Business and Finance
THE FED CUT short-term interest rates by one half percentage point to 2.25%, marking the 10th rate reduction so far this year. The surprise move boosted stocks and sparked a rally in the bond market, which rose 1.2% to 108.58. Fed officials, under fire for failing to respond decisively to Wall Street's slide after the Sept. 11 terrorist attacks, also cut the discount rate. Consumers can expect lower mortgage rates.

World-Wide
CONGRESS PASSED legislation aimed at curbing terrorist activities. The House and Senate, acting jointly, approved bills expanding the federal government's power to investigate, detain and deport people with suspected ties to terrorism. But some lawmakers said several provisions, if enacted, probably would face court challenges on constitutional grounds. The House bill was passed on a vote of 361-16, while the Senate version was approved by a 227-7 margin. (ENR 10/17 Page A1)

FINANCIAL markets rallied after the Fed's move. The Dow Jones Industrial Average rose 100.58 points to 10,858.58. The S&P 500 rose 1.2% to 1,085.8. The Nasdaq Composite rose 2.36% to 2,085.8.

Glass Floor

How Colleges Reject The Top Applicants—And Boost Their Status

Accepting Only the Students Likely to Enroll Makes A School Look Selective

By **DAVID GROSS**
 Chief Reporter of The Wall Street Journal
 When it came to choosing next year's freshman class at Princeton and MIT, admissions directors Gregory Siskind and Susan Cunningham of the latter school, Ph.D. in hand's liberal. The prospective students submitted transcripts, letters of recommendation and essays. The schools then made their decisions. The schools then made their decisions.

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Hat-Tossing TV Girl Makes a City Debate Limitations of Statute

Does Giving Bronze Treatment to Mary Richards Award the Monumental Mistake?

By **JERRY ELLIOTT**
 Reporter of The Wall Street Journal
 MINNEAPOLIS—Washington has its fair share of monuments and statues. But it's hard to find one that is as controversial as the one in Minneapolis. The statue is a tribute to Mary Richards, the fictional news anchor who lives in the city.

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Two Airlines Push for Expansion

New Mergers Suggest Consolidation May Be The Best Flight Plan

By **JERRY ELLIOTT**
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Business. And the Business of Life.

Market Profile

BY EILEEN DAVIS HUDSON



A \$212 million expansion of the Iowa Events Center in downtown Des Moines is stuck in court.

GREATER DES MOINES CONVENTION AND VISITORS BUREAU

Des Moines, Iowa

ONCE A PREDOMINANTLY AGRICULTURAL COMMUNITY, DES MOINES HAS SEEN ITS local economy evolve to include an array of businesses. While farming is still a major force in the area, the state capital is one of the top three insurance hubs in the world and has a sizeable financial services

sector as well. Still, the market and its local media are not immune to the downturns in the national economy.

"While the total U.S. has seen 4 to 9 percent decreases in evening spot-TV costs [comparing second quarter 2002 to second quarter 2001], Des Moines has stayed fairly flat for early fringe and late news, but saw a 16 percent decrease in early-news and prime-time CPMs," says analyst Robin Blum for Service, Quality, Analytics, Data, a private media cost forecasting company based in Tarrytown, N.Y., that serves about 1,500 media clients.

One of the larger employers in the market is Iowa State University, in Ames, Iowa. Ames is located about 35 minutes to the north of Des Moines and is part of the DMA.

Among several major con-

struction projects planned for the region is a \$212 million Iowa Events Center expansion and renovation. The downtown Des Moines project includes a 16,000-seat arena, an exhibition hall, and renovation of its Veterans Memorial Auditorium. A labor union-related lawsuit has delayed construction, which had been slated to get under way in August 2001.

As for the media economy, spot-TV revenue, according to Nielsen Monitor-Plus, dipped slightly in the 70th-ranked television

market (404,910 households), falling from \$55.1 million to \$54.8 million (see Nielsen Monitor-Plus chart on this page).

The market's longtime leader is CBS affiliate KCCI, owned by Hearst-Argyle Television. The station has dominated Des Moines-Ames for the past eight years and has historically been the market leader, except during a brief period in the 1990s when NBC affiliate WHO-TV, owned by the New York Times Co., exceeded the station in ratings.

KCCI puts up very strong ratings as a matter of course. Its regular news ratings are as high as those generated from special events, including the Super Bowl, in other markets. For example, in this year's May sweeps, the station received an average 24 household rating and 45 share in late news from 10-10:30 p.m. Its next closest competitor, WHO, delivered a 14/27. Third-ranked WOI, the ABC affiliate owned by Citadel Communications Co., averaged a distant 2/3 share for its late news (see Nielsen chart on page 14).

"Our late news is the highest-rated of any network affiliate in the top 100 markets," says Dave Busiek, news director for KCCI. Busiek says there are many reasons KCCI has remained so strong, including the longevity of its on-air talent and its position as the outlet many turn to for breaking news. He adds that the station's Web site (theiowachannel.com) is one of the most popular local sites in the country, having exceeded 6 million page views in June.

Busiek says that Iowans tend to be "very politically savvy"—Iowa is a major primary state in the presidential elections—and that the approaching campaign season leading up to the November elections will be a big part of local newscasting. He says the station intends to conduct several televised debates for various races this year, including one in conjunction with the city's sole daily newspaper, *The Des Moines Register*.

Dan Lions, general sales manager for WHO-TV, says his station had an "extremely good book in May," having placed a "stronger emphasis and focus on local news." The station has a joint sales agreement with Paxson Communications' Pax TV outlet, KFPX. KFPX's sales, business and traffic staffers are

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / DES MOINES

	Jan.-Dec. 2000	Jan.-Dec. 2001
Local Newspaper	\$80,055,017	\$70,382,251
Spot TV	\$55,149,860	\$54,849,278
Outdoor	\$4,380,699	\$4,537,789
Total	\$139,585,576	\$129,769,318

Source: Nielsen Monitor-Plus

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located in the same building as WHO, while KFPX's other employees are housed in a separate building. Also sharing the same facility with WHO are Clear Channel Communications' radio stations, and the two companies do a good deal of cross promotions because of the proximity of their facilities, says Lions.

WHO has been without a general manager for several months since the departure of former gm Mike Bach. The station is searching for a replacement.

WOI has struggled for years in the news race, in part because of its prior history as the longtime commercially licensed Iowa State University station. In early 2000, WOI owner Citadel retained investment firm Wasserstein Perella & Co. to explore its strategic options, which many observers thought would result in the sale of the station. The company decided to keep WOI, however, and invested in the station to help improve its standing, says Marshall Porter, WOI's senior vp and gm.

Porter, who took on his present position in February, succeeding Ray Cole, also maintains his duties as corporate vp of sales for Citadel's regional station group, which includes WOI, WHBF-TV in Davenport, Iowa; KCAU-TV in Sioux City, Iowa; and KLKN-TV in Lincoln, Neb.

In working on improving WOI, Citadel has hired Al Sandubrae as its new regional vp of news for Citadel's regional cluster. Porter says WOI has also overhauled its graphics, music and tagline, taking on the new moniker of Eyewitness News. In news programming, the station will expand its morning news show this fall by a half hour, going to a 5:30 to 7 a.m. format.

WOI is considering the launch of a 6 p.m. newscast in the fall after several postponements of its introduction in the past year and a half. Porter says the economy has been an obvious factor, but he also concedes, "We wanted some ratings growth in the 5 p.m. and 10 p.m." newscasts before jumping in at 6. Although ratings growth for those newscasts has yet to materialize, Porter says, "We know [that] to be a news player, you have to have a 6 p.m. news."

Prior to Porter's arrival in October 2001, the station replaced its main anchor team, installing Lisa Carponelli and Terry Sater as the new lead anchors at 5 and 10 p.m. Carponelli had previously worked at NBC affiliate WMGM-TV in Atlantic City, N.J., as a reporter for the 6 p.m. newscast and a co-anchor at 11 p.m. Sater was most recent-

NIelsen RATINGS / DES MOINES-AMES

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	KCCI	12	35
	NBC	WHO	7	20
6-6:30 p.m.	ABC	WOI	2	6
	CBS	KCCI	16	38
	NBC	WHO	10	22

Late News

Time	Network	Station	Rating	Share
9-9:35 p.m.	Fox	KDSM	3	5
10-10:30 p.m.	CBS	KCCI	24	45
	NBC	WHO	14	27
	ABC	WOI	2	3

Includes local news programs only. All household rating and share numbers are estimates, compiled from diary returns. Source: Nielsen Media Research, May 2002

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Polk County: 148,143 Households				
<i>Des Moines Register</i>	73,321	91,667	49.5%	61.9%
Story County: 28,265 Households				
<i>Des Moines Register</i>	7,974	12,647	28.2%	44.7%
Dallas County: 15,470 Households				
<i>Des Moines Register</i>	5,158	8,039	33.3%	52.0%
Warren County: 14,629 Households				
<i>Des Moines Register</i>	5,115	8,280	35.0%	56.6%

Source: Audit Bureau of Circulations

ly an anchor and reporter at WESH-TV, an NBC affiliate in Orlando, Fla.

Tina Poffhoff is the station's new morning/midday anchor and medical reporter. She previously worked as an anchor at CBS affiliate KOAM-TV in Joplin, Mo., and lead reporter/fill-in anchor at NBC affiliate KTVE-TV in Monroe, La.

As for other programming, WOI will replace *The Rosie O'Donnell Show* with *The Dr. Phil Show* at 3 p.m. and may add a new game-show block from 4 to 5 p.m. with the syndicated version of *Who Wants to Be a Millionaire* and *Jeopardy!*

One station that has entered the market as a serious competitive threat is WB affiliate KPWB-TV. KPWB, which is owned by Visalia, Calif.-based Pappas Telecasting, signed on in Des Moines in January 2001. In May of this year, the station was honored as the fastest-growing WB affiliate in the country, says Debra Corson, the station's vp/gm. KPWB is now tied for fourth in the market with Sinclair Broadcasting's Fox affiliate KDSM-TV. "We're looking to be the No. 3 station in the market by November," Corson says.

The outlet has had success with syndicated fare including *Friends*, which it double-runs from 6 to 7 p.m., and *7th Heaven*. In June, KPWB acquired *Home Improvement*,

which KDSM did not renew. It has also purchased sitcoms *Will & Grace* and *That '70s Show* for the fall. The station will also carry four preseason Kansas City Chiefs National Football League games this year. The station also serves as the market's secondary UPN affiliate, airing *Enterprise* on Saturdays from 6-7 p.m., followed by *Buffy the Vampire Slayer*.

The station had carried *WWF Smackdown* but pulled the franchise from its programming lineup just before the February sweeps because "it was on so many hit lists nationally," says Corson. Although national advertisers shied away from the show, Corson says she may bring it back this fall because of interest from local advertisers who are eager to buy spots during its 8-10 p.m. air time on Saturdays.

With the success of KPWB, Fox's KDSM now finds itself in a tough battle to draw younger viewers. Ted Stephens, KDSM vp and gm, admits that KPWB has hurt his station's ratings but also says that it comes as no surprise. "A WB affiliate is absolutely a direct competitor of a Fox station," says Stephens.

In an effort to win back the market's younger audiences, KDSM picked up some key programming for the fall, including *Dharma & Greg*, which it plans to air at

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CMT
country music television

Market Profile

6 p.m., and *Entertainment Tonight*, which currently airs on KPWB. When it switches over to KDSM, *Entertainment Tonight* at 9:35 p.m. will serve as a lead-out from its newscast.

KDSM's local news operation is rather unusual. The station's news staff operates out of its Des Moines facility, but sister station KGAN, the CBS affiliate in Cedar Rapids, Iowa, produces KDSM's 35-minute 9 p.m. newscast and transmits it live via a fiber-optic two-way link between the stations. KDSM also uses KGAN's 6 and 10 p.m. anchor team for its late news. The two stations launched the resources-sharing arrangement in March 2001.

The Des Moines cable television market is controlled largely by Middletown, N.Y.-based Mediacom Communications, which closed its deal to purchase AT&T Broadband's cable systems in the market in June 2001.

Mediacom, the eighth-largest cable company in the U.S., serves about 110,000 cable homes in the area. Bob Montgomery, gm of OnMedia in Des Moines, Mediacom's ad sales arm, says the company is in the process of eliminating some of its headends and plans to connect several markets. Once this is done, the Des Moines headend will serve about 160,000 homes. The Ames and Des Moines cable systems were fibered together about six months ago, he says.

Gannett Co.'s *The Des Moines Register* is the largest daily not only in the market but also in the state. Its daily circulation for the six months ended March 31 averaged 152,326, according to the Audit Bureau of Circulations. Its Sunday circ was 243,752. Both figures are down slightly. The *Register*'s dominance is so pronounced that large metropolitan dailies in neighboring states do not have any significant penetration in the Greater Des Moines area.

The paper's clout and lack of significant competition means it can command fairly hefty rates from advertisers who want to buy the market. According to Nielsen Monitor-Plus, local newspapers accounted for the largest chunk of ad revenue in Des Moines, pulling in more than \$80 million in 2000, but falling to \$70.4 million last year.

In March 2000, the paper unveiled a redesign, new presses and conversion to a narrower 50-inch width. Since then, the paper has undergone a number of other changes, both in content and management.

Among the new top brass is Paul Anger, who became the paper's new editor and vp effective Jan. 14. Anger's predecessor, Dennis

SCARBOROUGH PROFILE

Comparison of Des Moines

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Des Moines Composition %	Des Moines Index
DEMOGRAPHICS			
Age 18-34	31	29	92
Age 35-54	41	38	94
Age 55+	28	33	117
HHI \$75,000+	28	17	61
College Graduate	12	12	97
Any Postgraduate Work	11	8	76
Professional/Managerial	23	20	89
African American	13	#	#
Hispanic	13	#	#
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	6	60	108
Read Any Sunday Newspaper	64	67	104
Total Radio Morning Drive M-F	22	22	102
Total Radio Evening Drive M-F	18	16	90
Total TV Early Evening M-F	29	29	100
Total TV Prime Time M-Sun	38	37	95
Total Cable Prime Time M-Sun	13	12	91
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	74	79	107
Read Any Sunday Newspaper	77	80	104
Total Radio Morning Drive M-F	75	76	101
Total Radio Evening Drive M-F	73	74	102
Total TV Early Evening M-F	71	73	102
Total TV Prime Time M-Sun	91	90	99
Total Cable Prime Time M-Sun	59	50	86
MEDIA USAGE - OTHER			
Access Internet/WWW	62	56	90
HOME TECHNOLOGY			
Own a Personal Computer	68	64	94
Purchase using Internet	37	32	86
Connected to Cable	69	62	90
Connected to Satellite/Microwave Dish	15	23	151

#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 (August 2000-September 2001)

Ryerson, left town and headed west to become vp and editorial page editor at the *San Jose Mercury News*. Anger served as executive sports editor of *The Miami Herald* as well as editor and publisher of its Broward County edition before accepting a buyout offer in July 2001. He had also worked as a news editor in Knight Ridder's Washington bureau since last October. At the *Register*, Anger is in charge of the newsroom and the editorial page.

Since his arrival, Anger has done some reorganizing. For example, assistant managing editor Randy Evans now has the direct day-to-day oversight of the business section. While Dave Elbert retains his title as busi-

ness editor, Anger says the paper wanted to utilize his writing talents to do enterprise pieces and write a column rather than overseeing the business desk. "We felt we needed some more high-end editing and commentary," says Anger, who emphasized that the move was not a demotion of any sort for Elbert. Anger says some beats were realigned and added to go along with the stepped-up business emphasis, with increased attention paid to personal finance and workplace issues.

In May, two *Register* business reporters, Chad Graham and Dawn Sagario, started a new weekly column called WorkBytes. Gannett News Service has since picked up



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the column, which appears in the *Register* on Mondays.

The daily has also added a regular religion column called Faith & Values. Anger says that since religion is an important part of the lives of many *Register* readers, it made sense to start covering religious issues more thoroughly. *Register* reporter Shirley Ragsdale writes the column and enterprises pieces on religion and covers related events and stories.

In terms of the paper's tone, Anger says he has tried to quicken the pace of its enterprise writing and sharpen reporting in general. "We're trying very hard to provide unique content that has an edge to it," Anger says.

The *Register* puts out seven zoned editions called Around Town, which appear once a week. The paper also publishes two weekly newspapers that are distributed with the *Register*. *The Herald Index* and *The Record Herald* specifically target readers in areas further east and south of Des Moines. In addition, the *Register* publishes a weekly edition called *The Ames Life & Times*, which is part of the *Register's* regular press run that goes to Ames. The *Register's* Ames edition competes with an afternoon, six-day-a-week daily, *The Tribune*, which is based in Ames. The *Tribune* has a daily circulation of 10,000 and a Saturday circ of 11,500. It is owned by the *Omaha World-Herald*.

Like most markets around the country, the 91st-ranked Des Moines radio market has seen its share of ownership consolidation and musical chairs. Three companies now control about 94 percent of all the market's ad revenue. Clear Channel Communications controls the biggest chunk, 42 percent, or an estimated \$11.7 million, from its seven stations, according to BIA Financial Network (see *Radio Ownership chart on this page*). Most of its revenue comes from a single station, WHO-AM, the top-ranked station among listeners 12-plus. Underscoring the station's long history in the market, former president Ronald Reagan worked as WHO's sports director in the 1940s before he headed to Hollywood.

Clear Channel flipped its former Soft Adult Contemporary outlet KLYF-FM (its longtime call letters in the market) in August 2001 to Smooth Jazz and changed the call letters to KVJZ-FM. The station, which only has two ratings books under its belt, performed stronger than expected in the Fall book, says Joel McCrea, gm of

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Comm.	2 AM, 4 FM	32.3	\$11.7	42.2%
Saga Communications	2 AM, 4 FM	30.8	\$8.1	29.3%
Wilks Broadcasting	1 AM, 4 FM	19.4	\$6.5	23.5%

Includes only stations with significant registration in Arbitron diary returns and licensed in Des Moines or immediate area. Ratings from Arbitron Winter 2002 book; revenue and owner information provided by BIA Financial Network.

RADIO LISTENERSHIP / DES MOINES

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WHO-AM	News/Talk	13.4	8.5
KIOA-FM	Oldies	8.5	7.6
KKDM-FM	Hot Adult Contemporary/Top 40	8.4	11.9
KAZR-FM	Album Oriented Rock	7.2	6.8
KSTZ-FM	Hot Adult Contemporary	6.8	7.6
KRKQ-FM	Classic Rock	6.4	2.8
KGGQ-FM	Album Oriented Rock	6.0	5.9
KJJY-FM	Country	5.0	5.1
KLTI-FM	Soft Adult Contemporary	4.8	5.2
KMXD-FM	80s Hits	4.5	5.1

Source: Arbitron Winter 2002 Radio Market Report

Clear Channel's Des Moines radio stations. In the Winter book, however, the station fell off its highs from the previous season. Although Des Moines is not as ethnically diverse as other markets in which one would find a Smooth Jazz format, McCrea says he is "still committed to the format."

In late 2000, CC overhauled its Hot Adult Contemporary outlet, changing the format to '80s Hits on KMXD-FM. In early January, the station began adding '90s tunes, and rebranded itself "Hits of the '80s, '90s and More."

The radio giant also bought KKDM-FM three years ago from Midwest Radio and immediately flipped the format from Modern AC to Hot AC/Top 40. The format change also gives Saga's Hot Adult Contemporary KSTZ-FM its first direct competitor. One of CC's Des Moines stations, KASI-AM, a News/Talk outlet in Ames, doesn't have enough listenership to show up in the Arbitrons.

Saga Communications, which operates as the Des Moines Radio Group, controls 29.3 percent, or about \$8.1 million, of local radio ad revenue from its six stations in the market, according to BIA. Wilks Broadcasting controls about 23.5 percent, or \$6.5 million, from its five stations in the area.

Jim Schaefer, operations manager for the Des Moines Radio Group and program

director for KSTZ, says while KKDM has hurt KSTZ's listener share, the station was tied for second in women 25-54 with sister station KIOA-FM, an Oldies outlet. Another Saga station, KLTI-FM, a Soft AC format, was No. 1 among women 25-54 with an 11.8 share. "In those three stations, we walked away with more than one-third of the market in women 25-54," says Schaefer.

The latest radio-ownership wrinkle in the area is that Continental Radio is trying to purchase two locally owned stations, KLRX-FM, a Classic Hits format, and KJJC-FM, a sports outlet. Both stations have weak listener share.

Clear Channel Outdoor is the dominant outdoor player in Des Moines. It offers the widest array of products in the market, covering 27 counties, and is the only company offering 30-sheet poster panels. It also began offering mall advertising two years ago, with kiosks set up in Valley West Mall and South Ridge Mall.

Clear Channel offers about 125 bulletin faces and about 600 30-sheets, says Teri Wood, president of Clear Channel Outdoor-Des Moines. The market has experienced some outdoor consolidation over the past two years, including Clear Channel's purchase of locally owned Meredith Outdoor's billboards as well as some of Lamar Advertising's billboards. ■

BY JIM SURMANEK



Is 18% of Your Budget Wasted?

Media buys need to be audited to shore up accountability

DO OUR FRIENDS IN EUROPE KNOW SOMETHING WE HERE IN THE MEDIA BUSINESS don't? After all, they have given the United States media unbundling, media optimizers and account planning. So when it comes to media auditing, the Europeans at least have history on their side.

Media auditing firms have been part of the business in the United Kingdom for a couple of decades. These impartial, third-party auditors now track nearly three out of every four dollars placed in U.K. media. The percentages in other European countries are somewhat lower than that, but they're still substantially higher than those in the U.S. Not counting the superficial media audits that are conducted by financial auditors, it is estimated that no more than 2 percent of U.S. media dollars are audited. Are Europeans smarter than us?

Stateside naysayers proclaim what British media agencies claimed 20 years ago: Media auditing is not needed. Two decades ago, it might not have been needed—not even 10 years ago. But the smart advertiser knows that it is needed more than ever.

The media stew is boiling with change. There are fewer people on the client side, and they don't have the time (nor, perhaps, the inclination) to stir the pot too briskly and get into the gritty details of media buying. With the massive consolidation that has occurred of late among domestic media buying agencies, there are fewer cooks who do not have the time (nor inclination) to make sure that the media buys they made on clients' behalf actually delivered the audiences they should have. There are fewer media sellers, who must spend a disproportionate amount of time selling, rather than servicing.

It's a recipe for failure: Fewer people plus less time results in a loss of accountability.

We have found that on a "good day" at least 5 percent of media dollars are wasted. On a "bad day," which is when media agencies really drop the ball on aggressive stewardship, as much as 18 percent of media investments spill out of the media pot and burn up in the flames.

Who are the naysayers today? The media agencies, of course. Why would any media buyer in his or her right mind say, "Sure, let a third party audit the buy I made"? That would put the buyer under a microscope, a position that would be both uncomfortable and potentially harmful.

The fact is, media buyers spend most of their time buying, not stewarding the buys once they have been made. Human nature dictates that most media buyers want to keep their jobs and don't want some

third party saying that the buy they made underdelivered.

If the buyer does a post-analysis and underdelivery is revealed, well, that just makes for more work. The buyer now has to contact the stations and networks involved and demand compensatory weight or money back. Everyone wants to go home at night. No one wants to spend inordinate hours rectifying the past. And the sad truth is that the workload problem is endemic in the ad industry.

Advertisers are increasingly looking for economies, but perhaps in the wrong places. The cry heard throughout the land is for lower media costs (while keeping the quality of media buys high) and lower service fees.

Human nature dictates that most media buyers want to keep their jobs and don't want some third party saying that the buy they made underdelivered.

Although media time and space are commodities, there's a cost below which media sellers cannot go if they wish to stay in business. So cost negotiations, regardless of the billings clout that any agency might boast, invariably result in losing quality or missing the mark on achieving the media plan's objectives.

Reducing fees—which is the tail wagging the dog—also results in loss of quality. Cost accounting and profitability prohibit agencies from putting all of the manpower needed against a client to ensure that media buys are properly executed, properly maintained and properly delivered.

If an advertiser wants to save money or increase the effectiveness of its media advertising, there are only two reasonable courses of action. Curiously, both require spending a little more on the service ingredients. But not at all curious is that both will result in a greater return on investment.

1. Performance-based compensation. This is the most cost-effective way to increase an agency's compensation and increase productivity. The performance, in part, must be based on what media agencies are supposed to do: deliver media audiences at the price they said they would. An outside media audit will determine if the results were achieved.

2. Cut the media budget, but not the media audience delivery. The way to do this is either in concert with objective No. 1 or via an outside media audit to make sure the advertiser got what was paid for.

Media agencies will naysay anything that potentially undermines their veracity. That's human behavior for which no agency should be faulted.

But we're talking about business, not personalities. The advertiser has a fiduciary responsibility to separate business goals from personal relationships. As long as there is agency consolidation, as long as there is carelessness (as in Ogilvy & Mather's bout with the Office of National Drug Control Policy), as long as there are shady practices (as in print production houses' handling of work for Grey Global Group), there will be the need for third-party objectivity in media. ■

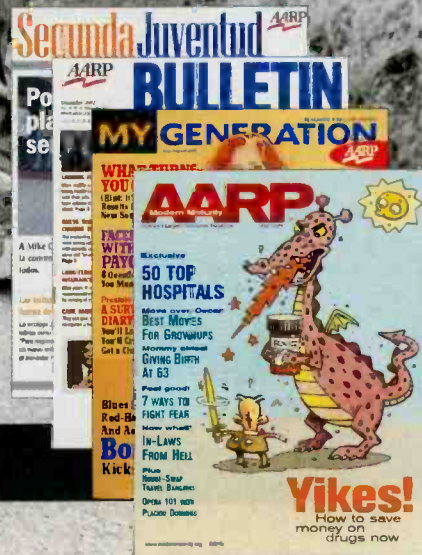
Jim Surmanek, CEO of MediaAnalysisPlus, a unit of Denver-based Cable Audit Associates, has worked on the media side of the agency business for three decades.

“With age, I’ve learned the importance of being open to new ideas and bigger challenges.”

—Chris Davis, Runner, 66



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GET WORKING ALREADY!:

TLC's hit show *Trading Spaces* has drawn some of the network's biggest ratings. Above, host Paige Davis (right) with several interior designers in the show. Inset: Two participants get their orders from designer Frank Bielec.



Fix-It Fixation

Home improvement shows are cheap to make and they play to the post-Sept. 11 nesting instinct. That's why the genre has quietly turned into a solid ratings draw in cable and syndication **BY ALEC FOEGE**

Television producer Stephen Schwartz and his wife were driving their son to college in 1999 when inspiration struck like a ton of bricks—or more like a tray of electric-drill bits. Schwartz, a daytime talk-TV veteran recently hired by the TLC cable network to be its executive producer, eyed an article in the design magazine *Metropolis* his spouse was reading about the popular British TV series *Changing Rooms*.

Melding a home-improvement theme with a *Newlywed Game* environment, *Changing Rooms* appeared a perfect fit for Schwartz's plan to bridge TLC's predominantly female daytime audience for *A Wedding Story* and *A Baby Story* with male-oriented programming in the evening like *Junkyard Wars*. The show's entertaining format, in which two neighborhood couples redecorate a room in each other's home with the help of a professional designer, seemed likely to attract both male and female viewers. "I was looking to see what we could do in the fringe period between afternoon and prime time," Schwartz says.

On Schwartz's recommendation, TLC purchased the U.S. license from Bazal Productions, now owned by Dutch TV titan Endemol, and retitled the show *Trading Spaces*. TLC immediately expanded the program to a full hour.

The rest is how-to history: Since its launch in September 2000 as a late-afternoon show, *Trading Spaces* has regularly scored a 2 or 3 household rating in its universe in prime time, according to Nielsen Media Research data, peaking one Saturday evening in April at a 3.2 for an episode featuring Natalie Maines of the country group Dixie Chicks.

With that all-time household record for TLC, *Trading Spaces* also beat out all broadcast networks in delivery of adults 18-49 that night (the network regularly ranks in the top 10 of all cable networks in delivery of adults 18-49 and adults 25-54). Susan Cohen-Dickler, chairman of Philadelphia-based Banyan Productions, which produces the program, attributes the strong draw to the power of the "reveal," the moment when the neighbors (and viewers) get to see the look of shock on their friends' faces at an end-of-the-show unveiling. "It doesn't matter that the show is about fixing up your neighbors' place," she says. "They're just great stories."

These days, home improvement TV is a great story all its own. In its upcoming third season, *Trading Spaces* will tape 65 new episodes compared to last season's 40. Home & Garden Television (HGTV), a cable network devoted wholly to the genre, is currently seen in 70 million U.S. households and internationally in Canada, Japan, Australia, Thailand and the Philippines. HGTV recently developed *DIY*, a sister



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MULTIPLIED THE AUDIENCE IN JUST 18 months.
TNN WAS RANKED 22ND.
Now, we're top 5.

WE ARE
The New TNN

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channel offering how-to programming. And public TV's *This Old House*, the granddaddy of the genre, recently celebrated its 23rd anniversary by becoming a fully owned subsidiary of AOL Time Warner. This Old House Ventures is also developing a new fix-it show, *Ask This Old House*, due this fall.

Steve Thomas, the genial *This Old House* host for the last 14 years, attributes the current growth spurt to a shift in the category's profile. "Home improvement television has gone from being an oddity very much on the fringe to being very much mainstream," he explains. "Our society's willingness to spend our time and money on homes is much greater, whether it's a condominium or a house on the water."

Home improvement TV also benefits from the ever-expanding cable universe. "It plays very neatly to advertisers," says Adi Kishore, a media analyst at the Yankee Group. "If you can identify a demographic that is interested in a particular type of home improvement activity, it's obviously a perfect vehicle for advertisers who supply the materials."

While *Trading Spaces* is by no means your garden-variety home improvement show, it does feature some of the genre's hallmarks. "It lets you look into other people's lives and it has a surprise at the end,"



VOILÀ! A NEW BACKYARD: HGTV's *Landscaper's Challenge* walks viewers through the before and after of landscape reconstruction. One of the tricks of the new crop of fix-it shows is to play up the "reveal" at the end of the episode, when the homeowner sees the results.

"We discovered early on that we had to have straightforward programming presented in an entertaining way." JABLIN

says Schwartz. The show also aims to be more informational than expository, giving viewers a general sense of how things are done without actually demonstrating how to do them.

"I call it a true variety show," says Denise Cramsey, the show's executive producer. "There has to be enough information, but it also has to be entertaining."

THE MODERN HOME IMPROVEMENT SHOW traces its origins to 1976, when Russell Morash, a Boston University theater major and the son of a carpenter, got the idea while remodeling his own house. A producer at WGBH, the Boston PBS affiliate, Morash sought to offer viewers an unscripted yet concise real-life renovation drama. Now counting more than 500 episodes, *This Old House* spawned one of cable TV's fastest-growing trends of the last two decades.

By the early 1990s, Bob Vila's *Home Again*—starring the former *This Old House* host—became popular enough to inspire the hit sitcom *Home Improvement*, starring Tim Allen.

Burton Jablin, president of HGTV, cites *This Old House*, as well as Norm Abrams' *The New Yankee Workshop* and *Victory Garden* (also WGBH productions), as clear predecessors of his network's programming. "The genius of HGTV was to aggregate a bunch of shows on one topic," says Jablin, a founding employee of the network, which was started by Ken Lowe.

But when the Knoxville, Tenn.-based HGTV launched in late 1994, it had a tough time convincing advertisers of that genius. Many media buyers were concerned that a channel so single-minded would have trouble coming up with enough variety on the topic. The wisdom of the time said home improvement programming by nature would be too static to draw viewers. As a result, early HGTV programming had a strong celebrity component. The network's first program was *Rooms for Improvement*, which started as an hour-long weekly series starring Joe Ruggiero (another *This Old House* alumnus) and actress Leslie Uggams.

"We felt internally that the way to get through was through exper-

tise," says Jablin, "but we also felt cable operators would respond to celebrities."

Another show, *Star Gardens*,

featured well-known personalities in their own backyards.

But big-name talent

turned out to be less of a draw

than the three "I"s: informa-

tion, ideas and inspiration.

"We discovered early on that

we had to have straightforward

programming presented in an

entertaining way," Jablin

says. "We also knew we had

to have original program-

ming." Currently, HGTV

generates virtually all of its

own shows, except for a few

syndicated powerhouses like

This Old House and *From*

Martha's Home.

In that sense, HGTV has

become sort of the CNN of

its niche, focusing on build-

ing the awareness and credibility of the brand over the marketing of individual talents. It ranked 22nd or 23rd among all cable networks in prime time and total day for the first half of 2002. Its draw of adults 18-49 and 25-54 places it 20th or higher in both prime time and total day. Though the network touts the success of programs such as *Designing for the Sexes*, *House Hunting* and *Landscaper's Challenge*, it declines to release individual program ratings since specific shows and hosts come and go on a regular basis.

In its first three years, HGTV relied more on instinct than on research and focus groups. Through trial and error, it found a formula for success: gardening shows on weekend afternoons, home improvement shows on weekend mornings and decorating programs that could go anywhere (though it later instated its "Design at Nine" lineup on weekday evenings).

© 2002 Viacom International Inc. All rights reserved. Source: Nielsen. Top 5 cable TV networks ranked by A18-49 impressions. 10/02 vs. 07/02 (09/24/00). Median age: 10/02 vs. 07/02 (09/24/00). Median age: 10/02 vs. 07/02 (09/24/00). Base: P2+ Star Media analysis of Nielsen data. Median HHI rank for these 5 networks represents each network's M-Si Total Day (10/101-2/24/02). MTV analysis

Bigger younger richer



WE ARE
The New TNN

Another raging success
from MTV Networks!

More recently, the Scripps-owned network concluded it needed to expand beyond its do-it-yourself origins. "We started off very much as a how-to network but after a few years we realized that to grow beyond the how-to, DIY viewers, we needed to expand," says Jablin.

Rather than abandon its roots, the network decided to funnel all of its core how-to viewers to its new channel, DIY, founded in 1999. Though home improvement is a large part of DIY's vision, it also features programs on other do-it-yourself pastimes, such as photography and radio-controlled hobbies. The new channel also features a content-rich Web site that seems a natural extension of programming that demands further explanation. "The challenge is to expand our audience while remaining attractive to advertisers," Jablin says.

ERIC THORKILSEN, PRESIDENT OF the newly created This Old House Ventures, a division of AOL Time Warner's Time4 Media, faces a different predicament. As the No. 1 brand in the home-improvement space, *This Old House* regularly struggles to unearth new areas for growth. It currently runs about 550 times a week on public television



THE GRANDDADDY OF THEM ALL: Norm Abrams, one of *This Old House's* experts, tears up a floor. The producers of the show try to stick as closely to documentary-style production as possible.



"Who wouldn't want any one of our guys to work on their house?" THORKILSEN

stations nationwide, as well as on HGTV and other syndication outlets.

One way to expand was to start up a companion magazine. Six years ago, Thorkilsen, who previously launched *Martha Stewart Living* magazine and ran Martha Stewart Television, was chosen to do just that. In the past year, *This Old House* magazine has increased its ad page revenue 29.7 percent (though ad pages are down 3.8 percent through July) and increased its rate base 29 percent from 715,000 to 925,000.

Last December, AOL Time Warner's Time4 Media division, publisher of *This Old House* magazine, acquired the rights to the TV series

from WGBH. The new unit maintains the TV, print and Web presences of the home-restoration brand and is packaging the platforms for advertisers.

This Old House has come to represent the gold standard of home improvement content, thanks to the endearing personalities of host Thomas and the show's experts Norm Abrams and Tom Silva, among others. "The competitive advantage for our brand over the others is we've got these guys who collectively are the warmest, most well-liked and certainly most trusted names in the category," says Thorkilsen. "Who wouldn't want to have any one of them work on their house?"

Indeed, in home improvement TV, the integrity of the content plays a larger role than it might in other categories. The producers of *This Old House* are meticulous about making the show as close to documentary-style as possible, so as not to intrude on the project itself. A run-down sheet is prepared before each shooting, but the cast and crew are always prepared to scrap their plans at the last moment. "We can rewrite the whole show depending on what's happening that day," says Thomas.

Even *Trading Spaces* hews to its own brand of ethics. The show's producers insist that the homeowner-contestants must really be friends and neighbors living no more than a two-minute walk from each other. The events portrayed in the program must take place in the same 48 hours stipulated by rules of the game. The mandated \$1,000 budget per renovation must be adhered to religiously by the interior designers.

"The thing that we tried to do was bring a little more reality to it," says producer Cramsey. "That's the reason the rules are so important to us."

AN ADDED BENEFIT OF ALL THIS REALITY is that it enables the show to stick to a paltry cost of \$90,000 per episode. And when a participant starts to cry after returning home to a living room painted chocolate brown, as on a recent episode, the drama flows at no extra cost.

Both HGTV and *This Old House* have also maximized their production dollars by unveiling enhanced Web sites brimming with plenty of useful elaboration on the cable programming.

Some observers point to the post-Sept. 11 mood as the main motivator for the bump in home improvement programming. But so-called shelter magazines are struggling even as fix-it TV is enjoying its finest hour. The home-improvement programming boom has even extended in a way to teen outlets like MTV, where rock and rap stars give tours of their homes on the hit program *Cribs*.

The people who put *Trading Spaces* together attribute their salad days to a deeper emotional current. "I think that there are three things about anybody's personality that are visceral: how you look, your clothing and your house," says TLC's Schwartz.

This month, TLC will premiere yet another "reality" home-improvement show, *While You Were Out*, in which one spouse decorates a room based on the fantasy of the other and surprises him or her with the results. *Ask This Old House*, due this fall, aims to tap into a different kind of fantasy. The new program will feature *This Old House's* familiar faces tending to ordinary household problems like repairing the back stairs. If this doesn't sound like a scintillating half hour of drama, then consider how similar the concept is to that of the comparatively freewheeling *Trading Spaces*.

"Imitation is the sincerest form of imitation," says Schwartz with a chuckle. ■

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The Google logo, featuring the word "Google" in its signature multi-colored font (blue, red, yellow, blue, green, red).

* Source: Jupiter Media Metrix, March 2002, compared to 29% average growth rate for the digital media universe. © Copyright 2002 Google, Inc. All rights reserved.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

IT'S NOT EASY BEING PREGNANT. There's the weight gain, the mood swings, the morning sickness. For **Dana Cowin**, it's the deprivation. The 41-year-old editor of *Food & Wine* can't have a glass of Sauvignon Blanc for nine months. Which was "excruciating" for her at the mag's recent "F&W Classic at Aspen" event, where some 5,000 attendees sipped samples from the world's most renowned vintners. Avoiding the tastings was especially hard since no one at the event knew about her condition. Cowin had to dodge vendors and colleagues who kept asking why she wasn't joining in the festivities. "My whole life is food and wine, and now half of that is taken away," Cowin laments. But the half that's left



F&W's Cowin, starting her dry spell, with Aquavit owner Marcus Samuelsson



VPs Carter: Not amused by Young book

FRANK MICELI/OUTLINE

isn't such a bad consolation for someone who's eating for two... Toby Young has been racking up the PR hits following the U.S. release of his new book about his wild ride through the celebrity-magazine world in the mid-'90s, *How to Lose Friends and Alienate People*. The talk of the town last week was Young's pending six-figure movie deal with FilmFour, the production company of *Four Weddings and a Funeral* fame. A director has not yet been named for the project, nor has the film been cast. But you can bet the gang at Condé Nast, where Young worked as a contributing editor, has some ideas on who should play the part of longtime *Vanity Fair* editor **Graydon Carter**, whom Young skewers in the book... A number of top names in the music business, including James Taylor, Sheryl Crow, John Mellencamp and Don Henley, have committed to playing a tribute concert in memory of late *Billboard* editor in chief **Timothy White**, who died of

an apparent heart attack in the magazine's New York offices on June 27. The date and venue, to be announced, will be posted on the *Billboard* Web site, www.billboard.com.

White co-authored books on Taylor and Mellencamp. Proceeds from the concert will benefit White's family and a number of charities that he supported, including autism-related organizations and the United Negro College Fund. *Billboard* is owned by *Mediaweek* parent VNU USA... Former *Playboy* Playmate **Anna Nicole**

Smith wowed the critics at a Television Critics Association luncheon in Pasadena, Calif., last week with her deep commitment to her new show, set to premiere Aug. 4 on E! Entertainment Television. Asked why she decided to do the show, Smith answered, "I'm doing it because I've been stuck in my house so long from the litigation [over her late, octogenarian billionaire husband's estate]. When E! came along, it was just the perfect time for me to get out." Wonder if the show will last longer than her marriage... *Good Housekeeping* editor **Ellen Levine** was at the White House recently as the guest of Senator Bill Frist upon the signing of a new bioterrorism bill that earmarks money for stockpiling vaccines, improving food inspections and boosting security for water systems. Bill-



Bioterrorism bill backer Levine

MARCY KASZEMBA/ZEKKA PRESS

backer Frist invited Levine as a thank you because *GH* had run Q&A excerpts from his book, *When Every Moment Counts: What You Need to Know About Bioterrorism From the Senate's Only Doctor*, along with a letter readers could sign and send to Congress to help get the bill passed into law. Thousands of readers took up the cause. ■

Movers

MAGAZINES

Nicole Kaplan has joined Magazine Publishers of America as vp of marketing and promotion. Kaplan had been a consultant to DDB unit Fathom Communications.

CABLE TV

Joe Cartwright has been promoted to senior vp/general sales manager at Adlink in Los Angeles and will oversee the interconnect's sales team and develop sales strategies. Prior to Cartwright's arrival at Adlink in 1998, he was local sales manager at L.A. independent station KCAL-TV.

RADIO

Peter Tripi has been promoted to vp of affiliate marketing for the Talk division of Premiere Radio Networks, the programming arm of Clear Channel Worldwide. Tripi was formerly director of affiliate marketing for the Talk division... **Bill Saurer** has joined Millennium Radio Group as vp and general manager of the company's five New Jersey shore radio stations, WJLK-FM and WADB-AM in Ocean, WBBO-FM in Manahawkin and WOBM-AM/FM in Bayville. Saurer was previously vp and general manager of WGRF-FM, WEDG-FM, WHTT-FM, WMNY-AM and WHLD-FM, Citadel Communications' stations in Buffalo, N.Y.... **Craig Hoffman** has joined Syndicated Solutions as affiliate sales director. Hoffman was most recently director of radio services for Washington, D.C.-based Z Communications.

NETWORK TV

Kim Fleary was named senior vp of comedy development at UPN. Fleary had been in charge of development for H. Beale Co., where she also served as executive producer on the Showtime cable series *Beggars and Choosers*.

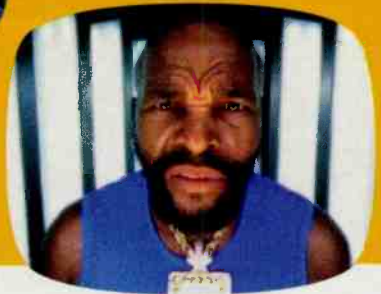
TV STATIONS

John Hendricks has been named vp of sales for Tribune Broadcasting's 24 TV stations. He was formerly vp and general sales manager of WFLD-TV, Fox Television's owned-and-operated station in Chicago. He replaces **Bill Shaw**, who was recently promoted to president and gm of Tribune's (continued on page 30)



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KIM ROSENBLUM Creative Director/Executive Producer—TV Land

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BARRY GREENBERG Talent Executive—TV Land

MARK FELDSTEIN Director—Stun Creative

BRAD ROTH Director—Stun Creative

DAVE BARON Composer—Skylab Music

JASON PAINTER Editor—Stun Creative

JAYE NYDICK Line Producer—Proof



Movers

(continued from page 28) WGN Superstation...**Tom Sheehy** has been promoted to vp/gsm for Fox Television's Los Angeles duopoly, Fox affiliate KTTV and UPN affiliate KCOP. Sheehy was local sales manager for the stations...**Chris Butterick** has been

upped to gm of WTWC-TV, Sinclair Broadcast Group's NBC affiliate in Tallahassee, Fla. Butterick, formerly regional sales manager and corporate consultant, will also be responsible for sales and certain nonprogramming services provided by WTWC to WTXL-TV, Media Venture Management's ABC affiliate in the market, through an outsourcing agreement.

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Spotlight On...



Michael Piller
Executive producer,
USA's *The Dead Zone*

It's a Cinderella story that perhaps only someone psychically gifted could have predicted. Someone like the main character in USA Network's *The Dead Zone*. Originally slated as a mid-season replacement for UPN, the sci-fi drama was dropped by the network last December, before it ever aired. That's when USA came to the rescue.

Lucky for USA. The show's June 16 launch drew 6.4 million viewers, making it the highest-rated basic cable premiere ever for an original dramatic series. Viewership has tapered off a bit, but the series still ranks as the summer's highest-rated cable program.

Executive producer Michael Piller wants even more. "My naïve hope is that [we] can actually challenge network numbers," he says.

Piller, 54, might be naïve, but he's no neophyte. After writing for series including *Simon & Simon*, *Cagney & Lacey*, and *Miami Vice*, he served as executive producer and head writer on *Star Trek: The Next Generation*. He also co-created *Star Trek: Deep Space Nine* and *Star Trek: Voyager*.

Piller learned from *Star Trek* creator Gene Roddenberry the importance of seeing the big picture. "In every script we write of *The Dead Zone*, it's not just about plot or action, or the psychic investigation of murders," says Piller. "It's an exploration of the life we all live."

Keenly aware of the handicap of age in the youth-oriented TV business, Piller has partnered with his 29-year-old son Shawn, who serves as a producer on *The Dead Zone*. "When we walk into a room, our median age is in the mid-30s. I think that has a huge impact on the effectiveness of our work and the welcome we continue to get at all of the networks." —Alan James Frutkin

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Media Dish

At the Filmore Auditorium in San Francisco for the recent premiere of A&E's 1,000th *Biography*, on the life of concert impresario Bill Graham, (l. to r.) George Roy, co-president of the film's producer, Black Canyon Productions; Joel Feld, president, Clear Channel Entertainment Television; Jack Casady of the Jefferson Airplane; Marc Kinderman, Black Canyon Productions; Carlos Santana; Jorma Kaukonen of Jefferson Airplane; Mickey Hart of Grateful Dead; and Graham's sons David and Bill



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ABC Makes Pro Golf Interactive

ABC Sports, in conjunction with Walt Disney Internet Group's Enhanced TV division and Lincoln Financial Group, will produce the first live interactive professional golf telecast for the Lincoln Financial Group Battle of Bighorn on July 29 at 8 p.m. Four of pro golf's biggest names—Tiger Woods, Jack Nicklaus, Sergio Garcia and Lee Trevino—will play in the two-player, best-ball match. During the telecast, users will be able to log on to Enhanced TV through www.espn.com to make predictions on the outcome of each hole. Points will be credited to users for correct answers. Top scorers will be eligible to win prizes.

NBC Pulls Court's Files for Summer

In another effort to pack its summer schedules with original programming, NBC has licensed Court TV's *Forensic Files* to air on Sunday in prime time. Beginning Aug. 25, NBC will schedule the half-hour reality crime series at 8 p.m. for four weeks through Sept. 15. *Forensic Files* airs on Court TV Monday through Saturday at 9 and 9:30 p.m. Court TV has collaborated with NBC's *Dateline* on news stories and documentaries, but a Court TV statement said this deal marks the first time a broadcast network has licensed a show from a cable network's current lineup. *Forensic Files* is produced for Court TV by Medstar Television.

Entravision Adds to Vegas Cluster

Spanish-language broadcaster Entravision Communications has agreed to acquire KRCY-FM in Kingman, Ariz., from

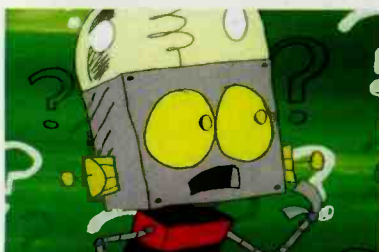
Spectrum Scan for \$6 million in cash. Currently programming Oldies, the station will flip to Spanish-language programming in September when the station's signal will be upgraded and moved to serve the Las Vegas market, the 24th-largest Hispanic market. With KRCY, Entravision will have two radio stations in the market (KRCY and KRRN-FM) and two TV stations, Univision affiliate KINC-TV and Telefutera affiliate KELV-LP. In related news, Entravision recently settled terms of its contract with radio rep firm Interep for \$1.5 million. Interep formerly represented the company's 56 radio stations until last August when Entravision entered into a 50/50 joint venture with Lotus Hispanic Reps Corp., creating Lotus/ Entravision Reps LLC.

Execs Upped at Top Meredith Titles

Meredith Publishing Group last week announced several promotions in the sales and marketing departments at *Better Homes and Gardens* and *Ladies' Home Journal*. Jeannine Shao Collins, current vp/publisher of *Better Homes and Gardens* has been promoted to vp/group publisher, responsible for *Ladies' Home Journal* and *More*. Daniel Lagani, most recently *LHF* vp/publisher, will take on the same position at *BHG*.

Comcast Adding Interactive to Set-Tops

Philadelphia-based Comcast Communications is working in conjunction with WorldGate to provide interactive-TV features to its set-top boxes. Comcast will begin offering the service in third quarter to subscribers in Huntsville and Tuscaloosa, Ala., as an



Animated angst: the Jones kid

Cartoon Readies Robot

Cartoon Network will launch a new series July 19 by the creator of the popular *Dexter's Laboratory*, Greg Miller. *Whatever Happened to Robot Jones?*, a mixture of *The Jetsons* and Steven Spielberg's *A.I.*, takes place in a "1980s retro-future," where mechanical bartenders and plumbers are commonplace.

Jones, a 3-foot-8-inch, 500-pound sixth grader with a 9,468-megavolt memory, is trying to fit in with his flesh-and-bone peers as a new prototype of robots able to interact emotionally with humans. More angst-ridden than your average adolescent, Jones suffers through the trials and tribulations of junior high with nerdy friends, math class and a crush on the pretty girl in school. The network ordered six episodes of *Robot Jones*, to air Fridays at 9:30 p.m.

Calendar

The **ANA/AAAA Marketing Conference and Trade Show** will be held July 15-16 at the New York Hilton. Highlights will include a Forrester/ANA study presentation on marketing automation, an IRI presentation of a year-long study on what brands and messages work best in the online arena, and a McKinsey presentation about digital marketing. Contact: 212-697-5950.

The **National Association of Black Journalists** will hold its **annual convention** at the Midwest Express Center (convention center) in Milwaukee July 31-Aug. 4. Contact: 301-445-7100 or visit www.nabj.org.

The **National Association of Black Female Executives in Music and Entertainment** will present its **International Women's Leadership Summit** Aug. 29-Sept. 1 at the Sheraton Centre Toronto. For information, visit www.womenet.org.

The **NAB Radio Show** will be held Sept. 12-14 at the Washington State Convention and Trade Center in Seattle. Keynoters will include TV and radio personality Bill O'Reilly. Contact: www.nab.org/conventions/radio.show.

The **Audit Bureau of Circulations** will kick off a series of **circulation-specific full-day seminars** for newspaper-industry professionals Sept. 12 at the Holiday Inn O'Hare International in Chicago. Seminars will also be held in the New York area, Los Angeles and Atlanta. Contact Lauren Rosenberg at 847-879-8261 or visit www.accessabc.com.

The **National Association of Minorities in Communications** will present its **annual conference**, this year themed *The Digital Connection: Creating a World Without Boundaries*, Sept. 23-24 at the Millennium Broadway Hotel in New York. Seminars will cover marketing and programming in the context of the increasingly multicultural landscape. Conference co-chairs are Chuck Dolan, chairman, Cablevision Systems Corp.; and Anne Sweeney, president of Disney Channel Worldwide and ABC Cable Networks Group. Contact: 212-838-2660.

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Court TV, ESPN Doing More Original Films

Like their more entertainment-oriented cable brethren, Court TV and ESPN are increasing their production of original films. After much brouhaha over ESPN's harsh portrayal of college hoops coach Bobby Knight in its first original film, *A Season on the Brink*, ESPN will tackle another college sports icon, legendary football coach Paul "Bear" Bryant, in its second film. *The Junction Boys: How Ten Days in Hell With Bear Bryant Forged a Championship Team* follows the hellish preseason training of Texas A&M football hopefuls in the 1950s. The movie will premiere Dec. 14. And Court TV finished casting on its previously announced second film, *The Interrogation of Michael Crowe*, and closed the production deal on its third, *Political Asylum*. Ally Sheedy stars in *Michael Crowe* as a mother whose son is con-

will be integrated into the show with its own customized digital content. Pringles will help promote G4 with in-store promotions and online co-branding, and the network will create exclusive ad units for Pringles. Financial details were not disclosed.

Budget Travel to Expand Frequency

Currently publishing six issues annually, *Arthur Frommer's Budget Travel*, published by Washington Post Co.'s *Newsweek*, will increase its frequency to 10 issues starting in September. The expansion includes two bimonthly issues—January/February and July/August—and eight monthly issues. Since its launch in 1998, the magazine's distribution has grown from 250,000 to a guaranteed rate base of 450,000.

Stewart Goes Global With CNN

CNN International is taking Jon Stewart around the world with a weekly half-hour program, *The Daily Show: Global Edition*. Comedy Central's satirical newscast will premiere on CNNI Sept. 21. CNN and

McGann. NBC will televise the third and fourth rounds on July 27-28. The event is owned by Golf Magazine Properties, a unit of Time Inc.'s Time 4Media.

Editor of House Beautiful Steps Down

Marian McEvoy, editor of Hearst Magazines' *House Beautiful*, stepped down in early July after two years at the shelter monthly. McEvoy was replaced by Mark Mayfield, who left his post as editor of Meredith Corp.'s *Traditional Home*. Mayfield will join *House Beautiful* this week. Previously, Mayfield worked at Time Inc.'s Southern Progress Corp. for six years, moving up the ranks to become editor and vp from 1997-2001. While *House Beautiful's* paid circ rose 1.4 percent to 865,352 in last year's second half versus the year prior, single-copy sales plunged 15.3 percent, according to the Audit Bureau of Circulations.

Maytag Buying, Planning Goes to McCann

Universal McCann, New York, won the \$100 million consolidated media buying and planning assignment for Maytag, the Newton, Iowa-based appliance maker. The review included media duties for Maytag's Hoover, Jenn-Air and Amana units, as well as its flagship brand. Interpublic Group of Cos.' Universal McCann was one of four finalists, competing against Publicis Groupe's Zenith Media, New York; Aegis Group's Carat; and the incumbent on the Maytag brand, Bcom3's Starcom, Chicago.

Back Stage Founder Eaker Dies at 80

Ira Eaker, co-founder of *Back Stage*, died June 26 following surgery in Florida. He was 80. In 1960, Eaker created *Back Stage* with Allen Zwerdling, Eaker serving as co-publisher and ad director, Zwerdling as co-publisher and editor. Over 25 years, they built the national weekly into the essential actor's trade publication. In 1986, they sold *Back Stage* to Billboard Publications, with Eaker staying on as a consultant until June 1989. His daughter Sherry, who joined the magazine in 1977, has been editor in chief since 1990. *Back Stage* is now owned by *Mediaweek* parent VNU USA.

AAF Picks L.A. for '03 Confab

The American Advertising Federation has selected Los Angeles as the site of its 2003 national conference, to be held June 4-7 at the Century Plaza Hotel. This year's conference was held on the East Coast, in Miami. ■



August will bring her second '80s-themed radio show.

Blackwood Rides '80s Wave

Nina Blackwood, former MTV veejay and host of the nationally syndicated radio show *Absolutely '80s*, is getting a second radio show called *New Wave Nation*. Premiering the week of Aug. 12, the new weekly three-hour show syndicated by United Stations Radio Networks, will feature '80s music now considered "alternative classics," along with artist interviews and special segments highlighting club mixes and the "punk of the week." In addition to the new weekly show, Blackwood will host a daily feature called *New Wave Spotlights*. Launched in 2000, *Absolutely '80s* currently has 75 affiliates. Blackwood's new show is expected to premiere on 75 radio stations.

victed of murdering his sister. *Asylum* is the story of an Afghan woman seeking refuge in the U.S. from the Taliban regime in her home country.

Pringles on G4's Cheat! Sheet

The new cable network for videogame enthusiasts, G4, announced a multiyear advertising deal with Procter & Gamble's Pringles brand of potato chips. Pringles will be title sponsor of *Cheat! Pringles Gamers' Guide*, a half-hour weekly show that informs viewers how to advance to the next level in popular videogames. Under the deal, the Pringles brand

Comedy Central will jointly decide on the content, to comprise jokes and skits that have aired during the week on *The Daily Show* in the U.S. CC is co-owned by Viacom and CNN parent AOL Time Warner.

Golf Presents LPGA Event

Golf magazine will be presenting sponsor of the Sybase Big Apple Classic LPGA Tour event, to be held July 22-28 at Wykagyl Country Club in New Rochelle, N.Y. Last year's winner, Rosie Jones, will be back to defend her title, along with other top LPGA players including Laura Diaz and Michelle

Culture Trends

MTV's BUZZWORTHY

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

Week of 7/15/02

Artist/Group: John Mayer
Song/Video: "No Such Thing"
Album: *Room for Squares*

Mayer's second record - a follow-up to his indie debut *Inside Wants Out* - has sold over 200,000 units without the help of significant airplay. Was featured as one of *Rolling Stone's* 10 Breakout Artists for 2002...

©2002 MTV

The Hollywood Reporter's Box Office

For weekend ending July 14, 2002

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	Men in Black II	52,148,751	5	87,241,586
2	1	Mr. Deeds	18,411,597	10	73,613,421
3	3	Lilo & Stitch	12,636,421	17	103,018,879
4	2	Minority Report	12,556,624	17	97,119,723
5	New	Like Mike	12,179,420	5	19,018,444
6	5	Bourne Identity	9,156,240	24	89,020,190
7	4	Scooby-Doo	7,022,624	24	137,527,058
8	7	The Sum of All Fears	3,715,435	38	111,723,472
9	New	Powerpuff Girls	3,583,114	5	6,127,313
10	8	Ya-Ya Sisterhood	2,814,943	31	61,144,497
11	13	My Big Fat Greek Wedding	2,508,748	80	23,576,174
12	9	Star Wars: Episode II	2,450,654	53	291,297,397
13	11	Spider-Man	2,204,636	66	400,058,357
14	6	Hey Arnold! The Movie	2,008,222	10	10,726,465
15	10	Windtalkers	1,769,971	24	36,601,964

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**MAX IS
DIRECT.**

Culture Trends

MTV Top 20 U.S. Countdown

Week of 7/15/02

1. **Eminem** "Without Me"
2. **Ja Rule** "Down Ass Chick"
3. **Nickelback** "Hero"
4. **P. Diddy w/Usher** "I Need a Girl"
5. **Jennifer Lopez** "Gonna Be Alright"
6. **Papa Roach** "She Loves Me Not"
7. **Truth Hurts** "Addictive"
8. **Cam'ron** "Oh Boy"
9. **Dirty Vegas** "Days Go By"
10. **Nas** "One Mic"

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The Billboard 200

The top-selling albums compiled from a national sample of retail store sales.

This Week	Last Week	Weeks on Chart	Title	Artist
1	-	1	Nellyville	Nelly
2	1	6	The Enimem Show	Enimem
3	-	1	God's Favorite	N.O.R.E.
4	5	4	Let Go	Avril Lavigne
5	-	1	Truthfully Speaking	Truth Hurts
6	7	13	Ashanti	Ashanti
7	3	3	Untouchables	Korn
8	2	2	Lovehatetragedy	Papa Roach
9	4	4	Totally Hits 2002	Various
10	10	32	Misunderstood	Pink

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**MAX IS
ONLINE.**

Culture Trends

MTV Top 20 U.S. Countdown

Week of 7/15/02

11. Mario "Just a Friend"
12. The Vines "Get Free"
13. Avril Lavigne "Complicated"
14. Hoobastank "Running Away"
15. P.O.D. "Boom"
16. Korn "Here to Stay"
17. Puddle of Mudd "Drift & Die"
18. Mary J. Blige w/Ja Rule "RainyDayz"
19. Ashanti "Foolish"
20. The Hives "Hate to Say I Told You So"

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The Billboard Hot 100

The most popular singles compiled from a national sample of radio play and retail sales.

This Week	Last Week	Weeks on Chart	Title	Artist
1	1	11	Hot in Here	Nelly
2	2	10	Without Me	Enimem
3	5	9	Hero	Chad Kroeger
4	4	13	Oh Boy	Cam'ron
5	3	22	Foolish	Ashanti
6	6	18	The Middle	Jimmy Eat World
7	11	7	Complicated	Avril Lavigne
8	8	20	A Thousand Miles	Vanessa Carlton
9	13	6	I Need a Girl	P. Diddy f/...
10	9	13	Addictive	Truth Hurts

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Culture Trends

CollegeTV Network Video Playlist

Submitted by College Television Network for week ending July 14, 2002

Artist	Title
Filter	Where Do We Go From Here?
Get Up Kids	Overdue
Kid Rock	You Never Met a Mother*\$\$!er...
Red Hot Chili Peppers	By the Way
Will Smith	Black Suit Comin'
Alanis Morissette	Precious Illusions
Counting Crows	American Girls
Dave Matthews	Where Are You Going?
Enrique Iglesias	Don't Turn Off the Lights
Kylie Minogue	Love at First Sight
Sloan	If It Feels Good Do It
Tommy Lee	Hold Me Down
Weezer	Dope Nose
Meshell Ndegeocello	Pocketbook

MTV #1s Around the World

Week of 7/15/02

Australia

Elvis vs JXL "A Little Conversation"

Brazil

CPM22 "O Mundo de Voltas"

Germany

Enimem "Without Me"

India

Asha Bhosle/ Adnan Sami "Barsaat"

Italy

Ligabue "Questa E La Mia Vita"

Japan

Enimem "Without Me"

Latin America - Argentina

Pink "Don't Let Me Get Me"

Southeast Asia

Ronan Keating
"If Tomorrow Never Comes"

UK/Ireland

Elvis Vs JXL "A Little Conversation"

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Rocky Road

After months of bloodletting, Ziff's Callahan says the company is now on the right course

WHEN ROBERT CALLAHAN AND BART CATALANE JOINED ZIFF DAVIS MEDIA LAST FALL AS president/CEO and CFO/COO, respectively, they knew that to save the troubled technology publisher, a series of tough decisions would have to be made. The financials of the company were not pretty: Ziff Davis' debt

load had skyrocketed to \$450 million. EBITDA (earnings before interest expense, taxes, depreciation and amortization) in 2001 was negative \$44 million. And with the implosion of the tech sector and the advertising downturn (which has also hurt rivals IDG and CMP), a major disaster loomed.

Looking more like hatchet men than company saviors, the two set about to stop Ziff Davis' hemorrhaging through massive cutbacks and layoffs.

Though harsh, the moves are expected to pay off. Ziff Davis' EBITDA in 2002 is projected to be \$6.5 million in the black, rising to \$34.4 million in 2003, according to forecasts disclosed in a June 18 Securities and Exchange Commission filing. Second-quarter earnings, which will be announced this week, are expected to range between \$3 million and \$5 million, a slight increase over the same period the year prior, according to the SEC filing.

Also, a financial restructuring plan agreed to in May by 60 percent of Ziff's bondholders will



Since joining Ziff Davis last fall, Callahan has focused on profitable titles like the company's flagship monthly.

either be formalized out of court if Ziff executives can obtain 95-percent approval or as a prepackaged Chapter 11 filing by month's end. The plan calls for reducing Ziff's debt by \$155

million and lowering interest payments by about \$30 million. "Our mission is to save the company and turn it around," says Callahan. "Our two major jobs are to focus on operations and clean up the balance sheet."

"It may look like we're shutting off the lights here soon—emotionally it seems that way for some people who have been following the company," adds Catalane. "But the reality is we're still very profitable in certain areas, and now we have a real foundation to build on."

For the short term, Ziff executives will focus on the tech and gaming titles, and getting their house in order. By the fourth quarter and into 2003, they will tackle the larger job of reshaping the company.

But boring down to Ziff's foundations has been a painful exercise. Since investor Avi Stein of Willis Stein & Associates replaced Jim Dunning last September with Callahan, the new team has shuttered 6 of the company's 14 titles, including *Expedia Travels* and *Smart Business*, and this month *Yahoo! Internet Life*. (Callahan has also launched two, IT-title *Baseline* and *Xbox Nation*, a gaming magazine.) "We shed non-core and underperforming assets," explains Callahan. "We had to reduce costs."

A top Ziff Davis executive notes *Yahoo!*'s losses this year topped \$5 million, and over its seven-year run \$30 million was lost; *Smart Business* this year lost \$3 million and was projected to lose \$5 million had it not folded in May. The Ziff staff has been slashed by 60 percent, from 1,150 in September to 450 today.

Convincing the marketplace that its slash-and-burn strategy will lead to future growth won't be easy. "The shutdown of one magazine after another has been very, very unsettling for the image of the company as a whole and the trust advertisers place in the company," says one agency executive. "Especially a company where advertisers are signing big corporate deals." Also, the stigma of a Chapter 11 filing won't exactly help its profile with advertisers, say analysts, no matter how necessary or helpful it will be.

That said, Callahan believes Ziff is now headed in the right direction. Along with its

Mediaweek Magazine Monitor

BIWEEKLIES July 15, 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	22-Jul	50.96	23-Jul	47.58	7.10%	743.52	703.03	5.76%
Forbes ^{E/2}	8-Jul	111.50	9-Jul	96.00	16.15%	1,462.62	2,131.95	-31.40%
Fortune	22-Jul	133.46	23-Jul	179.83	-25.79%	1,808.29	2,423.88	-25.40%
National Review	29-Jul	14.50	23-Jul	19.25	-24.67%	196.88	273.78	-28.09%
Rolling Stone	25-Jul	42.50	19-Jul	26.63	59.59%	750.46	749.88	0.08%
CATEGORY TOTAL		352.92		369.29	-4.43%	4,961.77	6,282.52	-21.02%

E=publisher's estimates; 2=two fewer issues in 2002 than in 2001

focus on tech and games, there are other areas the company will soon explore. One genre it may hone in on is the extreme-sports enthusiast category, building on the currency Ziff enjoys with young men through its gaming group.

With technology in the doldrums, "diversification makes a lot of sense," says Mark Edmiston, managing director at AdMedia Partners. "Cleaning up the balance sheet, getting rid of a lot of the debt and refocusing the company hurts, but if you can get through that process, [that strategy] is absolutely logical."

"We'll eventually build back a portfolio of enthusiast-type titles," predicts Catalane. "To do that you've got to get back to basics and build the company up from what it was." —LG

The End of enews

B&N pulls the plug on sub site

enews, the Web-based magazine-subscriptions seller owned by Barnes & Noble and Barnes&Noble.com, will cease operation later this month. With no future profits in sight, B&N opted to pull the plug. Some 40 staffers at its New York and Rosslyn, Va., offices will lose their jobs.

"As part of our streamlining of company operations, we...have determined that the sale of magazines on the Web is not of sufficient volume to keep enews operational," says a B&N spokesperson. Also, B&N.com will no longer offer magazine subscriptions online, the rep adds.

Launched in 1993 as Electronic Newsstand, enews claimed more than 1,000 publishers as its customers and relied on 85,000 affiliate sites to sell magazines. enews touted savings for consumers of up to 85 percent off the cover price.

In April 2001, Barnes & Noble and Barnes&Noble.com acquired a 95-percent stake in the company (Time Inc. is one of the minority shareholders).

Despite big-time backers, the online subscription business has remained a risky venture, selling only a negligible amount of subs compared to other sources, such as direct mail and insert cards. In 2001, 6.8 percent of all subscriptions were sold online (compared to 21 percent of subs gleaned from direct mail and 15 percent from insert cards), according to *Capell's Circulation Report*. Of the 6.8 percent sold online, 60 percent came directly from publishers' own Web sites. Contentville own-

WEEKLIES July 15, 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	8-Jul	48.46	9-Jul	72.76	-33.40%	1,599.79	2,125.91	-24.75%
The Economist	6-Jul	41.00	7-Jul	51.00	-19.61%	1,315.30	1,560.00	-15.71%
Newsweek ^{EX}	15-Jul	21.73	16-Jul	22.98	-5.44%	950.50	905.01	5.04%
The New Republic ²			NO ISSUE			213.38	240.93	-11.43%
Time ^{EX}	15-Jul	39.32	16-Jul	44.95	-12.53%	1,132.54	1,173.25	-3.47%
US News & World Report			NO ISSUE			658.89	709.80	-7.17%
The Weekly Standard	22-Jul	9.00	23-Jul	7.00	28.57%	259.64	257.26	0.93%
Category Total		159.51		198.69	-19.72%	6,129.84	6,972.16	-12.08%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	15-Jul	22.06	16-Jul	29.79	-25.95%	650.53	808.60	-19.55%
Entertainment Weekly	12-Jul	33.76	13-Jul	39.77	-15.11%	936.09	924.73	1.23%
Golf World	12-Jul	33.50	13-Jul	36.17	-7.38%	853.67	723.53	17.99%
New York ³	15-Jul	42.70	16-Jul	38.80	10.05%	1,383.80	1,444.70	-4.22%
People ^X	15-Jul	48.40	16-Jul	43.82	10.45%	1,882.78	1,938.12	-2.86%
The Sporting News	15-Jul	10.16	16-Jul	13.66	-25.62%	389.45	341.24	14.13%
Sports Illustrated	15-Jul	58.48	16-Jul	41.08	42.36%	1,322.46	1,241.47	6.52%
The New Yorker	15-Jul	25.60	16-Jul	19.31	32.57%	1,051.35	1,160.89	-9.44%
Time Out New York	10-Jul	51.44	11-Jul	86.94	-40.83%	1,838.44	1,857.47	-1.02%
TV Guide	13-Jul	31.84	14-Jul	33.60	-5.24%	1,239.98	1,524.13	-18.64%
US Weekly ²		NO ISSUE	16-Jul	18.39	N.A.	528.66	510.70	3.52%
Category Total		357.94		401.33	-10.81%	12,077.21	12,475.58	-3.16%
SUNDAY MAGAZINES								
Parade	14-Jul	11.51	15-Jul	10.24	12.40%	346.30	330.69	4.72%
USA Weekend	14-Jul	7.67	15-Jul	10.68	-28.18%	339.70	317.17	7.10%
Category Total		19.18		20.92	-8.32%	686.00	647.86	5.89%
TOTALS		536.63		620.94	-13.58%	18,893.05	20,095.60	-5.98%

E=estimated page counts; X=YTD 2001 includes an out-of-cycle issue; 2=two fewer issues in 2002; 3=three fewer issues in 2002

WEEKLIES July 8, 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	1-Jul	74.54	2-Jul	56.97	30.84%	1,551.33	2,053.15	-24.44%
The Economist	29-Jun	55.00	30-Jun	36.00	52.78%	1,274.00	1,509.00	-15.57%
Newsweek ^{EX}	8-Jul	25.73	9-Jul	27.07	-4.95%	823.76	882.03	4.73%
The New Republic ^{2/D}	8-Jul	8.15	9-Jul	13.99	-41.74%	213.38	240.93	-11.43%
Time ^{EX}	8-Jul	23.72	9-Jul	42.30	-43.92%	1,103.80	1,228.30	-10.15%
US News & World Report ^D	8-Jul	22.85	9-Jul	23.76	-3.83%	658.89	709.80	-7.17%
The Weekly Standard	15-Jul	8.50	16-Jul	9.82	-13.44%	250.64	250.26	0.15%
Category Total		218.49		209.91	4.08%	5,975.60	6,873.47	-13.06%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	8-Jul	22.64	9-Jul	29.53	-23.33%	628.47	778.81	-19.30%
Entertainment Weekly			NO ISSUE			902.38	884.96	1.97%
Golf World	5-Jul	13.34	6-Jul	15.10	-11.66%	819.18	687.36	19.18%
New York ³	8-Jul	28.80	9-Jul	20.10	43.28%	1,341.10	1,406.40	-4.64%
People ^X	8-Jul	52.57	9-Jul	59.83	-12.13%	1,834.38	1,894.30	-3.16%
The Sporting News	8-Jul	13.33	9-Jul	17.51	-23.87%	379.29	327.58	15.79%
Sports Illustrated			DIG NOT REPORT			1,223.18	1,200.39	1.90%
The New Yorker	8-Jul	16.61	9-Jul	23.04	-27.91%	1,025.75	1,141.58	-10.15%
Time Out New York	3-Jul	65.81	4-Jul	62.25	5.72%	1,787.00	1,770.53	0.93%
TV Guide	6-Jul	17.32	7-Jul	27.29	-36.53%	1,208.14	1,490.53	-18.95%
US Weekly ^{1/D}	8-Jul	30.33	9-Jul	17.33	75.01%	528.66	492.31	7.38%
Category Total		250.75		271.98	-4.13%	11,677.53	12,074.75	-3.29%
SUNDAY MAGAZINES								
Parade	7-Jul	6.69	8-Jul	6.96	-3.88%	334.79	320.45	4.47%
USA Weekend	7-Jul	8.90	8-Jul	7.68	15.89%	332.03	306.49	8.33%
Category Total		15.59		14.64	6.49%	666.82	619.26	6.24%
TOTALS		494.83		496.53	-0.34%	18,319.95	19,575.16	-6.41%

D=double issue; E=estimated page counts; X=YTD:2001 includes an out-of-cycle issue; 1=one fewer issue in 2002 than in 2001; 2=two fewer issues in 2002; 3=three fewer issues in 2002

er Steven Brill shuttered his subscription site last September.

Others have chosen to stay in the game—for example, Web bookseller Amazon.com teamed up last October with Synapse Group to handle its magazine subscription fulfillment. (Time Inc. in December 2001 became a

majority owner of Synapse, which also sells subs via catalogs and airline frequent-flyer programs.) Synapse's site MagazineOutlet.com offers subscription discounts of up to 88 percent off the cover price.

Time Inc. is one of the publishing industry's biggest proponents and beneficiaries of

Media Person

BY LEWIS GROSSBERGER



Call a Spate a Spate

MEDIA PERSON HAS LONG KNOWN THAT NEWSPAPERS AND

the people who put them out are basically troublemakers and ought to be banned from the planet. (And frankly, magazines aren't much better, but perhaps this isn't the place to get into that.) ■ Banning

newspapers would make this a much more calm, peaceful and beautiful world, but Media Person has usually kept mum about the problem due to sheer cowardice. He doesn't want the newspapers making trouble for *him*.

Still, there are times when even MP must admit that the readers of newspapers may be more annoying than the newspapers they read. A spate of recent "controversies" (these hullabalooos are so ludicrous the word must be put in quotation marks) in the press will serve to illustrate what MP is talking about.

We start with Colorado's *Rocky Mountain News*, which published a page-one photo of a man whose home had been destroyed by a forest fire. Fred Finley was his name, and he was shown sitting in his ruined cabin, wearing cutoff shorts and hiking boots, holding a kitten. Next thing the editors knew, berserk readers were jamming the phone lines and pouring in e-mails. They all swore that the photo showed Finley's left testicle hanging out of his shorts.

What an outrage! Disgusting! Offensive! Embarrassing! Filthy! Flabbergasted, the editors rushed to their computers, where they accessed the photo in question, zooming in on the alleged gonad and blowing it up to Brobdingnagian dimensions for minute scrutiny. "The callers were wrong," proclaimed editor John Temple after tortured analysis. "It was obvious that the 'thing' they 'saw' was created by a shadow...light and shadow had created an illusion."

Next day the *News* ran a "clarification" box explaining the explanation. Do you think that satisfied anyone? The screeching only intensified. A typical response to Temple: "No one I know is buying your foolish explanation. You would have done better to tell the truth, fire

your photo editor, apologize profusely to Mr. Finley and move on with a little grace. You should be ashamed."

Now clearly, these are people who need to be offended. If there is nothing real to get offended about, they will aggressively seek out something totally psychotic upon which to vent their fevered indignation.

Sometimes an entire nation can fall into offendichosis, as experts call the syndrome. The editors of Philadelphia's *City Paper*, an alternative weekly, found this out by running an ad for a local restaurant called St. Jack's, named for a character in a Paul Theroux novel about an expatriate living in Bangkok. The ad contained a photo of the king of Thailand, (whom you of course know is named Bhumibol Adulyadej). Bhumibol's rather mundane mug had been gussied up a bit for enter-

threats pour in from incensed Thai citizens after a Bangkok newspaper ran a story on the ad (See what Media Person means about newspapers making trouble?), but consular officials threatened to break off relations with the U.S. unless the restaurant and the paper apologized. Both declined. So by now, for all MP knows, we could be at war with the Thais, which is worrisome because they are reputed to have a formidable elephant corps.

"I will tell you how much bad feeling that Thai people feel," one extremely agitated letter writer explained to the *City Paper*. "It's like if I dig your beloved parent's body from the grave. And I kick them like toys, then I drag them through the very long road. Finally, I leave your parent's body for dogs, and the dogs might not eat them cuz they are so terrible...Can you take it if it's just my 'Joke' ha?!"

Now Media Person hates to accuse the entire citizenry of a nice, respectable little country of being insane, but suffice it to say that the 21st century seems a bit late for regarding hereditary monarchs as divine beings. Movie stars, sure, but kings? Even the

The readers of newspapers may be more annoying than the newspapers they read.

tainment value with "bleached highlights, lines shaved into his hair, stone-encrusted glasses and a shirt that sports an Adidas logo," according to *City Paper* writer Howard Altman, all of which made His Majesty resemble "a bling-bling hipster." (Anyone who knows what that might be is encouraged to contact Media Person immediately, as he's dying to find out.)

Nowhere in the photo was there a testicle or any other vestige of royal reproductive machinery, yet it is fair to say that Thailand went nuts. Not only did complaints and

English have come to admit that their royals are a feckless pack of imbeciles.

Well, Media Person promised you a spate of annoying incidents, but now he sees he's delivered only two. Is that enough for a spate? MP knows three of something is necessary to make a trend but for a spate, two might suffice, at least if they're very annoying incidents, and these surely were. Maybe you could just extend Media Person some credit. He knows newspaper readers are nuts, and intuition tells him that more examples will be coming along soon. Just you wait. ■

* Requires minimum \$50 non-refundable deposit and \$20 minimum monthly spend.
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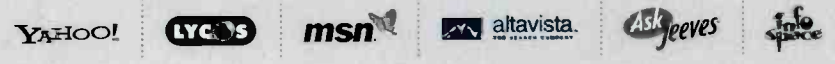
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1. Court TV and ASI study of unaided brand recall of 123 viewers of commercials shown in an episode of Forensic Files, a network sitcom, a network made-for movie, and a nature documentary, Dec 2001. 2. Court TV Attribute Tracking study, Dec 2000, Apr 2001, Dec 2001, n = 2,100. 3. Court TV viewer involvement research, Mar 2000 - Dec 2001, n=240. 4. IPSOS-ASI, "Is Anyone Paying Attention to Your GRP's?", Jun 2000. 5. Court TV analysis of Nielsen Media Research NPower data. Length of Tune, Dec. 2001. Tied for 3rd in Prime Time (8-11PM) among ad supported cable networks with universe estimates greater than 50 million. Subject to qualifications upon request.