

MEDIAWEEK

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NEWSPAPER



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Dr. Phil Beats Projections

Talk show draws best debut ratings since *Oprah*, surprising even *King World* PAGE 4

NETWORK TV
Early Debuts Pay Off, So Far
Facing repeats, ABC, WB, Fox shows gain exposure

PAGE 5

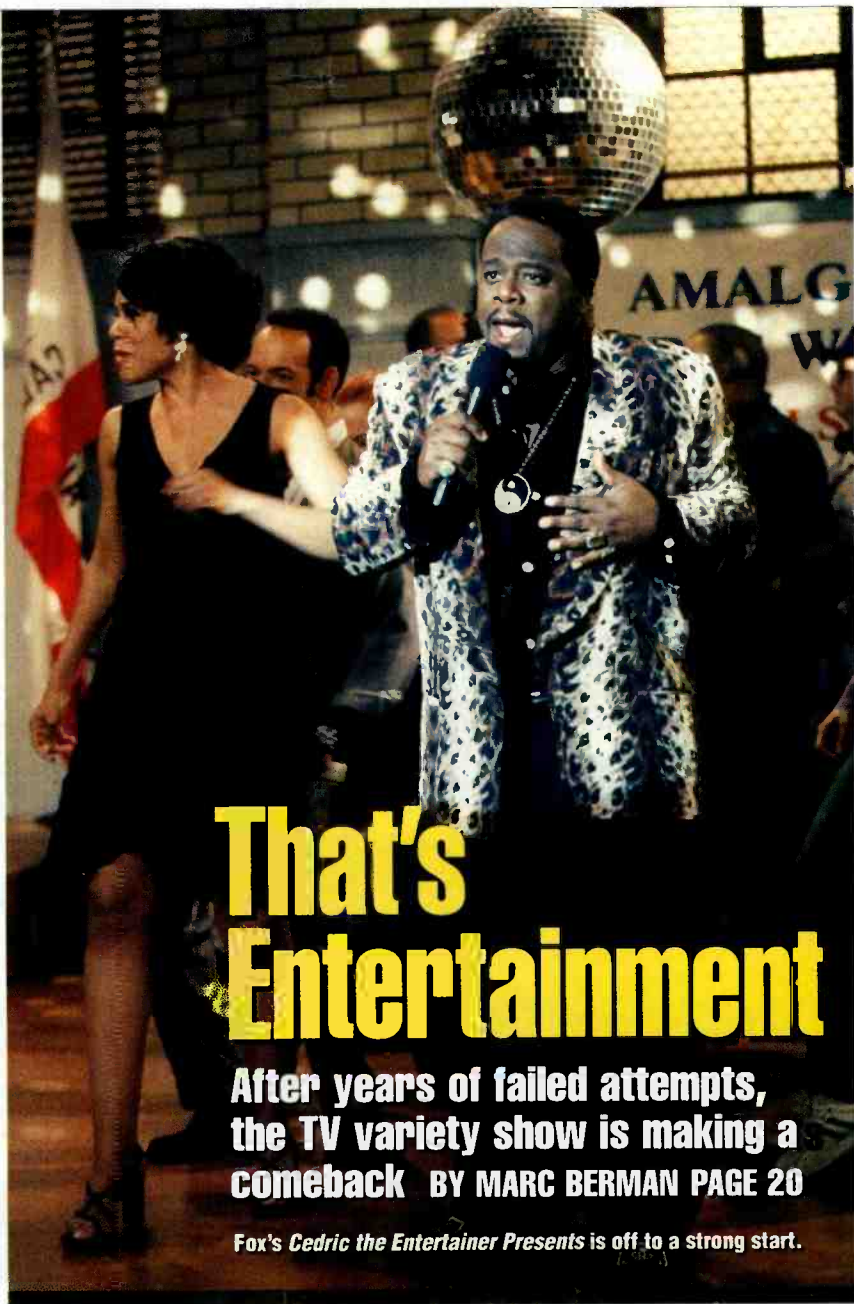
TV SPORTS
Starting Lineup For NBA TV
League's new venture to run four games a week

PAGE 6

WASHINGTON
Tauzin Tries to Scare 'Em
Broadcasters irked at DTV bill with '06 deadline

PAGE 6

Mediaweek Magazine Monitor PAGE 30



That's Entertainment

After years of failed attempts, the TV variety show is making a comeback BY MARC BERMAN PAGE 20

Fox's *Cedric the Entertainer Presents* is off to a strong start.

MARKET INDICATORS

NATIONAL TV: SOLID
Most of the new prime-time shows premiered by the networks last week equaled or exceeded advertiser-guaranteed audience levels, which means no makegoods yet. With prime tight, other dayparts continue to fill up.

NET CABLE: UNCERTAIN
The latest stock market woes leave sales execs wondering how fourth quarter will end up. But movies, telecom, soft drinks and autos remain active.

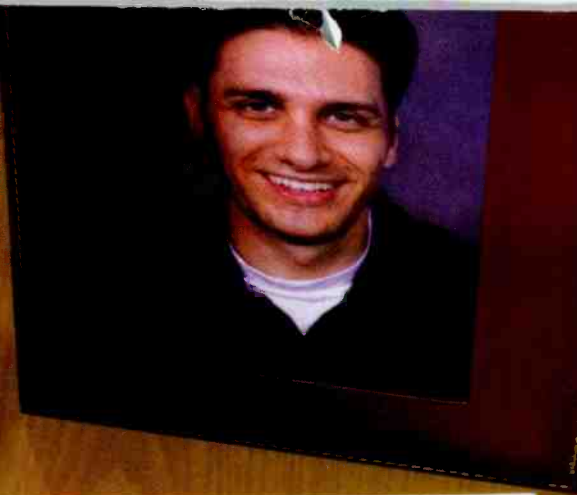
SPOT TV: TIGHT
Political spending is very hot. That, along with automotive, is putting a lot of pressure on spot in most markets. Telecoms active in some regions.

RADIO: ACTIVE
Top station inventory tight due to advertisers squeezed out of local TV due to political spending. Autos, financial and restaurant/fast food all active.

MAGAZINES: MOVING
Publishers of upscale magazines are enjoying an increase in high-end electronics and home furnishing advertising, as well as entertainment.



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At Deadline

■ MTV TO BUY COLLEGE TELEVISION NETWORK

Viacom's MTV Networks reached an agreement late last week to purchase CTN Media Group's College Television Network for a reported \$15 million. The satellite-delivered network reaches over 8 million college students each week and is available on approximately 750 U.S. campuses. For MTV, the acquisition provides a new way to reach the college market through the network's schedule of music videos and pop-culture news.

■ H-P SPENDS \$55 MILLION IN PRINT CAMPAIGN

Hewlett-Packard this week kicks off a \$55 million print campaign to promote its digital imaging products. The ad effort will launch first in the Sept. 30 issue of *Time*, and then will run in the Oct. 21 issue of *Sports Illustrated* and the Nov. 25 issues of *The New Yorker* and *People*. The campaign will also appear from October through January in *O, The Oprah Magazine*; *In Style*; *Real Simple*; *This Old House*; *Outside* and *Travel & Leisure*. The campaign will ultimately air spots on TV and in movie theaters.

■ ATLANTIC'S KELLY STEPS ASIDE

Michael Kelly, editor of *The Atlantic Monthly* for the last three years, has ceded control over the title's daily operations to managing editor Cullen Murphy. Beginning with the November issue, Kelly becomes editor at large for parent company National Journal Group, where he will pursue long-term projects with owner David Bradley. Murphy will keep his current title. Kelly will also keep his title as editorial director of the *National Journal*.

■ SURVIVOR LURES YOUNGER CROWD

CBS' decision to premiere its fifth edition of reality show *Survivor* on Sept. 19 at 8 p.m.—one week before NBC rolled out its new season of mega-hit sitcom *Friends* in the same time period—paid big dividends. *Survivor: Thailand* recorded a 13.2 rating/22 share in households and a 9.6/28 in adults 18-49, according to Nielsen Media Research. More impressively, the show attracted 22 percent more 18-34 viewers over the first episode of last year's *Survivor: Marquesas*. In a one-hour repeat of last season's finale, *Friends* scored a solid 9.3/15 in households and 6.0/17 in adults 18-49. (See related story on network premieres on page 5).

■ CBS TO DROP DETROIT STATIONS' LATE NEWS

CBS TV Stations Group reportedly will cancel the late newscasts on its Detroit duopoly of CBS outlet WWJ-TV and UPN station WKBD-TV. A representative for the group would neither con-

firm nor deny the report but said the stations are committed to maintaining news programming.

■ **ADDENDA:** CBS, citing an obligation to serve viewers, last week refused a written request by the National Council of Women's Organizations to not broadcast the Masters golf tournament in April 2003 because the Augusta National Golf Club bans females from membership... Also, CBS has picked up a midseason comedy based on the independent film *My Big Fat Greek Wedding*. Titled *My Big Fat Greek Family*, the show is produced by Brad Grey TV in association with Playtone Prods., one of the film's initial backers... Tom Sassos, chairman of Medi-aedge:cia North America, has left the company to take a position on the board of MediaAnalysisPlus, the Denver, Colo.-based media audit firm. Last month, MAP opened a New York office, where Sassos will be headquartered... *The Hollywood Reporter* and the Internet Movie Database entered into a multi-year agreement to share content and cross-promote each other's Web sites, hollywood-reporter.com and IMDb.com... *Black Enterprise*, the 450,000-circ title published by Earl G. Graves, will launch *Teenpreneur* this week. The teen business title will be polybagged with subscriber copies of *BE's* October issue and will be inserted as a special section in the magazine's newsstand copies... Jungle Media, publisher of *MBAJungle* and *JDJungle*, and Vanguard Media, publisher of *Savoy* and *Honey*, will launch a new magazine in January called *Savoy Professional*. The 100,000-circ biannual will serve as a career and lifestyle publication for African American professionals... *The Late, Late Show with Craig Kilborn* has a fresh look for the fall, with a new main title, graphics and live-action bumpers. The opening of the CBS show, which is taped in Los Angeles, takes viewers on a 30-second tour of some of the city's legendary night spots. The redesign is from Make It Happen Prods. and the directorial team of Scott Jacobs and Sandep Rahi.

■ **CORRECTIONS:** A Media Elite item in the Sept. 16 issue gave an incorrect title for *Stuff's* Aric Webb. He is the magazine's associate publisher. Also, the Sept. 9 Market Profile of New York incorrectly stated the publisher of Spanish-language newspaper *Hoy*. It is published by *Newsday*. A Movers item in the same issue incorrectly reported Jeannine Sommer's status at Carlsen Resources. She has been with the executive recruitment company for two years and was promoted from vp, candidate outreach.

INSIDE MEDIWEEK



Rep. Billy Tauzin gets tough
with broadcasters over
digital TV Page 6

Local Media 9
Market Profile 12
Inside Media 27
Magazines 29

ROGEL L. WOLLENBERGER

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Anti-Merger Furor Grows in Senate, Hearings Expected

U.S. senators, concerned about increasing media concentration, say they plan hearings on the matter early next year. "Consolidation in the entertainment, news and media industries has left more and more voices under the control of fewer and fewer owners," Sen. Mike DeWine (R-Ohio), said during a hearing last week on antitrust regulation.

Stoking lawmakers' concerns are the two latest mega-mergers now under review, EchoStar's proposed acquisition of the DirecTV satellite service and Comcast's intended purchase of AT&T Broadband. Those deals will likely be decided on by the time the senators reconvene.

Charles James, head of the antitrust division at the Department of Justice, told senators that federal officials may examine whether media mergers harm the market for programming. James added that the DOJ is eyeing cable mergers to see if they hurt competition. Kohl expressed "a growing sense of unease" that consolidation "seems to be meeting little, if any, resistance from the antitrust division." —*Todd Shields*

Keep Early Show Alive, Say Media Buyers

Though CBS' *The Early Show* has averaged only a 7 share of the morning audience, media buyers would like to see CBS find a successful pair of anchors and a format to keep it on the air. That low share has been consistent, both before co-anchor Bryant Gumbel's departure in May and all summer when an array of hosts partnered with Jane Clayson, who leaves this week.

John Rash, chief broadcast negotiator for Campbell Mithun, says *The Early Show* has "bottomed out," but he expects the ratings to rise when a new team is in place. "CBS has not had much of a chance to promote the show in prime time with all the substitute hosts," Rash said. "Once they get a full-time new team on board, they will be able to use the strength of their prime-time shows to drive viewers to it."

NBC's *Today* (continued on page 6)

Feel-Good *Dr. Phil* Packs Them In

Biggest talk-show debut since *Oprah* could reap millions in extra revenue

SYNDICATION By Marc Berman

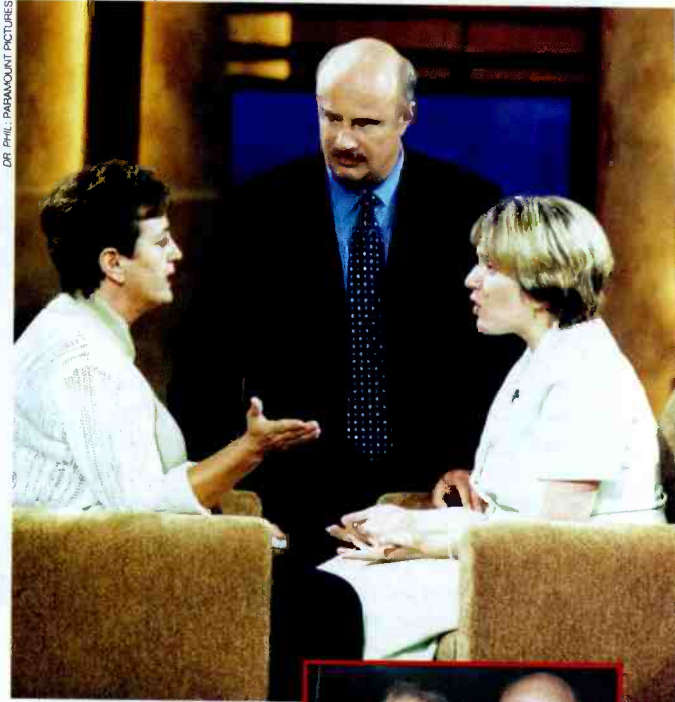
It was safe to predict that *Dr. Phil*, the new daily talk show from King World Productions and Paramount Domestic Television, would start off the 2002-03 season as the top-rated debut in syndication, thanks to its pedigree as a spinoff from *Oprah*. But even King World executives were surprised by the strength of its start last week—*Dr. Phil* is officially the highest-rated new first-run syndicated entry since *Oprah* premiered nationally in 1986. And to the collective relief of most syndicators, the show—unlike other talk shows of the 1990s—stands to rake in millions of dollars in incremental revenue, if it holds its impressive track.

According to Nielsen Media Research, based on four days of metered-market data in 53 markets, *Dr. Phil* is averaging a hefty 5.1 rating/14 share in households, 104 percent above its lead-in (2.5/8) and 76 percent over the year-ago time period average (2.9/8 in October, 2001). Compared to the second-highest-rated freshman syndicated talk show this fall—Buena Vista's *The Wayne Brady Show*, which is averaging a 2.3/7 after 14 days in 21 markets—*Dr. Phil*'s audience is 122 percent larger. None of the other new talk shows this fall—*Caroline Rhea*, *John Walsh*, *Rob Nelson Show* or *Beyond With James Van Praagh*—have reached an average 2 rating yet this season.

Granted, it's early to be coronating *Dr. Phil* king for the whole season. But the show's success caught King World executives off guard. "Considering we were optimistically looking for a rating in the mid-3 range for *Dr. Phil*, I would say we have a new major player in syndication," said Roger King,

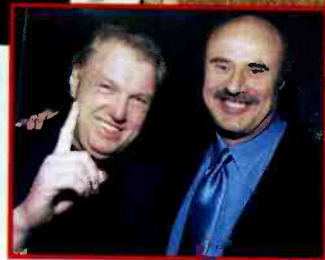
CEO of CBS Enterprises and King World Productions. "Although we as an industry have been conditioned to think that a 2 rating is acceptable for a new series, this show proves that there are still breakout hits out there."

"The extraordinary early success of [*Dr. Phil*] is not only good for syndication, it's a real plus for broadcasting in general," said Andy Donchin, director of national broadcast at Carat USA. "It's proof positive that with the right person, the right format and at



DR. PHIL: PARAMOUNT PICTURES

Dr. Phil's ratings surprised even Roger King (right, gesticulating), who had an inkling back in January at NATPE what the show's ratings rank would be.



the right time, the kind of hit shows that used to exist can still happen."

"If early results for *Dr. Phil* are indeed the real thing, it opens up the door to more alter-

natives for advertisers in syndication," added Kris Magel, principal manager of national broadcast at Optimedia International. "Even in this fragmented era, it is obviously still possible to attract viewers immediately."

For 16 years, every major syndicator has tried and failed to find the next *Oprah*. From Howie Mandel to Queen Latifah to Oprah's own protégés Gayle King and Iyanla Vanzant, approximately 50 talk shows have come and quickly gone since 1986. A few personalities have drawn solid ratings: Rosie O'Donnell, who recently called it quits after a successful six-year run; Maury Povich; Ricki Lake; and Jerry Springer all had their strong seasons—Springer's show even beat *Oprah* in the 1998-99 season by a margin of 7.0 to 6.3.

But Springer's success never translated to a financial windfall for syndicator Studios USA (now Universal Television), or even the rest of the industry. In fact, advertisers were turned off to the entire talk genre at the time because of the strip's raunchy excess. One veteran syndication executive, who declined to speak for attribution, estimates that in the 1998 season, *Jerry Springer* generated \$45 million for Studios USA, while *Oprah* pulled in \$320 million.

The family-friendly *Dr. Phil* is already projected to reap \$60 million a year this season and next for King World. With stations already lining up to renew for a third year and beyond—a rare occurrence in syndication anymore—the show could end up tripling its revenue annually on its second round of negotiations with stations and advertisers, continued the executive.

Whether that ruboff benefits the entire industry depends on the quality of imitators that syndicators are bound to rush to market. But replicating *Dr. Phil*'s success won't be easy for a number of reasons. "The show is benefiting from very good time periods," said Steve Sternberg, senior vp of audience research and analysis at Magna Global USA. "There's the *Oprah* show connection, which has given him continuous exposure. And the local stations airing the show—particularly the CBS-owned stations—have been heavily promoting it."

"This was a perfectly calculated launch of a syndicated series," added Greg Meidel, president of programming for Paramount Domestic TV. "Oprah introduced him, put him on her show once a week and let the audience slowly become familiar with him. Unlike the mistake so many other new shows make, *Dr. Phil* isn't a work in progress; it's got a built-in identity."

"*Dr. Phil* is working because he is not Oprah; he has his own identity," added King. "If I've learned anything over the years, it's that you can't just take a big star and make them a talk show host. You need to create a niche, build a brand and plan for the future." ■

Premieres Pay Off, So Far

Against reruns, ABC, WB, UPN and Fox gain exposure for freshmen shows

NETWORK TV By John Consoli

Most of the new shows that the broadcast networks premiered through Sept. 19 drew audiences equal to or exceeding the share estimates guaranteed to advertisers for the season. Admittedly, the early premieres mostly faced repeats on other networks, but the goal of ABC, Fox, the WB and UPN to gain early exposure in advance of premiere week (starting tonight) appears to have paid off.

"Maybe all of the reality shows the networks have been airing during the summer had viewers longing for new scripted shows," quipped Steve Sternberg, senior vp of audience analysis at Magna Global USA.

Before network executives begin popping the champagne, however, they need to remember recent history. ABC, for example, saw two of its new sitcoms, *8 Simple Rules for Dating My Teenage Daughter* and *Life with Bonnie*, hit double-digit household ratings and strong 18-49 numbers. But two seasons ago, three sitcoms—ABC's *The Geena Davis Show*, CBS' *Bette* and NBC's *The Michael Richards Show*—premiered to household ratings of 11.7, 11.4 and 9.3, respectively, only to wind up being canceled.

Nevertheless, ABC, Fox and WB executives are optimistic that this season will not turn into the makegood hell it did for them last season. Strong back-to-back Tuesday premieres for *8 Simple Rules* at 8 p.m. and *Bonnie* at 8:30 p.m. had some media buyers speculating that ABC might keep *Bonnie* in that time slot, rather than moving it to its regular 9 p.m. slot, where it will face NBC's veteran hit *Frasier*. *Bonnie* premiered Sept. 17 with a 10.5/17 in households and a 6.0/16 in adults 18-49, leading out of *8 Simple Rules*, which recorded an 11.0/18 and 6.1/17, according to Nielsen Media Research.

But ABC plans to stick to its original plan to run *Bonnie* one more time at 8:30 p.m., to avoid a head-to-head with *Frasier*'s premiere, then move it to 9 p.m. on Oct. 1. According to *Jim* will replace *Bonnie* at 8:30 p.m., its same time period as last season.

"Our goal in putting *Bonnie* at 8:30 behind *8 Simple Rules* was to give it initial audience sampling, and it worked," said Kevin Brockman, ABC senior vp of entertainment communications. "But in network television, you can never say never," meaning that if *Bonnie* falters against *Frasier*, it could be moved.

The WB's new drama, *Everwood*, helped by lead-in *7th Heaven*'s best season premiere ever, scored a solid 4.8/7 in households, 50 percent higher than *Angel*'s premiere in that slot last season. The WB's first-year Thursday sitcom *Family Affair*, which premiered Sept. 12 to a 2.9 in households, fell 20 percent in its second week. But with *Do Over* at 8:30 p.m., the hour for WB was up considerably over last year's shows, *Eliminate Deluxe* and *Popstars*.

Fox also saw new variety show *Cedric the Entertainer Presents* open well (see feature on page 20). Leading out of *Cedric*, Fox's young-skewing drama *Fastlane* pulled a 6.1/10 in households and a 4.9/13 in adults 18-49. But two other dramas are about to crowd the

time slot: the WB's *Birds of Prey*, which also skews young, and returning NBC hit drama *The West Wing*.

UPN's new drama *The Twilight Zone* drew a 2.9/5 household number (6 percent below last year's *Special Unit 2* premiere, but the same 18-49 rating of 2.0/5) leading out of the returning *Enterprise*, which recorded a 3.2/5. But *Enterprise* was 33 percent off its May sweeps average and 56 percent from its premiere last year.

Not all the news was good for ABC, either. New drama *Push, Nevada* premiered Sept. 17 with a 7.8/12 in households and a 4.2/11 in adults 18-49. But *Push* in its regular 9 p.m. Thursday slot fell 31 percent to a 5.4/9 in households, and 42 percent in 18-49s to a 2.4. This week it faces some of network TV's biggest hits: the premieres of CBS' *CSI: Crime Scene Investigation* and NBC's *Will & Grace* and *Just Shoot Me*. "That it could only muster a 9 share without being up against original [episodes of] *CSI* or *Will & Grace* does not bode well for its longevity," said Sternberg. ■



For now, ABC will schedule *Life With Bonnie* against NBC's *Frasier*.

show has averaged between an 18 and 20 share since May; ABC's *Good Morning America* regularly pulls in a 14 share.

"We would always prefer more choices in every time slot," said another buyer. "And particularly in the morning day-part, which is close to being sold out for the fourth quarter." —John Consoli

Davies' Tomorrow Seeks Network Home as Time Buy

As TV producers try to break the mold of traditional ad-supported programming, they now may have to assume more of the financial burden in getting that content on the air. At least that's the thinking behind *Live From Tomorrow*, whose creators are contemplating a six-episode time buy on a broadcast network for summer 2003. *Tomorrow*, from Michael Davies' Diplomatic production company, is being pitched to advertisers as a live variety/entertainment hour—without traditional commercial breaks. Instead, products will be seamlessly placed into the show.

Davies, best known for *Who Wants to Be a Millionaire*, set up Diplomatic through the Walt Disney Co., giving ABC a first-look deal on all projects, including *Tomorrow*. While it's far from a firm go, *Tomorrow* is drawing interest from advertisers, and a time buy could ease broadcasters' fears. "We want to be able to take the risk away from a network," said Matti Leshem, executive vp of Diplomatic. "If it's successful, that network will then want to have a better relationship with the show." —Alan James Frutkin

Bornstein to Advise NFL

The National Football League last week hired Steve Bornstein, former ESPN president/CEO and ABC president, as an adviser on TV and media issues. Bornstein is initially expected to work on developing the NFL's digital TV production capabilities. But he may also look into starting an NFL network, on which the league could begin airing its games when its current TV contracts with CBS, Fox, ABC and ESPN expire in 2006. Such a move would mirror plans the National Basketball Association is currently devising. (see related story on page 6). —JC

NBA TV Readies Tip-Off

League's new venture to begin with four-night schedule

SPORTS PROGRAMMING By John Consoli

The National Basketball Association will premiere its upgraded NBA TV on Feb. 11, televising live games on Sunday, Monday, Tuesday and Saturday nights, sources close to the NBA said. Games will also air for 15 consecutive Saturday afternoons on Telemundo, beginning Feb. 15.

These games are in addition to the full schedule of matchups under the previously announced new contract with ESPN (on Wednesday and Friday nights) and TNT (Thursday nights) from the start of the season on Oct. 29. NBA TV will also feature a few postseason playoff games, and one of its weekly games will broadcast in high definition.

The NBA had planned to partner with AOL Time Warner to start an all-sports network, on which some games would be televised, but those plans were scrapped. (AOL Time Warner has a small stake in NBA TV.) The basketball network is currently available in close to 15 million homes via digital cable, In Demand and DirecTV. The net currently airs NBA highlights, classic games and other NBA-related programming on a year-round basis.

NBA Entertainment sales staffers, who currently sell advertising for NBA-produced programming such as *NBA Inside Stuff*, will sell ad time for the NBA TV games. The NBA sponsor/partners are expected to get

first choice of ad time on the games, but spots will also be sold in the scatter market.

The NBA has yet to officially announce its plans for the NBA TV telecasts, and its sales force has not yet approached media agencies. NBA officials would not comment on the plans.

Sources close to the NBA said that after the playoffs end in late June 2003, the re-tooled NBA TV network will begin airing live WNBA games when its season starts in July. NBA TV also will broadcast international-competition basketball games, as well as games from the NBA development league. Additional shoulder programming is currently being discussed. Announcers for the telecasts on NBA TV have not yet been selected.

DirecTV and In Demand currently offer NBA League Pass, which lets viewers watch up to 40 NBA games a week, at a cost of about \$179

for the season. A source close to the NBA said the league is not concerned that adding games to NBA TV will adversely affect League Pass subscriptions.

The NBA signed a new \$4.6 billion, six-year TV-rights contract with ESPN/ABC parent Walt Disney Co. and TNT parent AOL Time Warner earlier this year. Once the rights expire in 2008, the NBA may be ready to air the league's schedule on its own, since digital TV by then should be fully distributed. ■



Fast break: NBA TV will take to the court in February.

Tauzin HDTV Bill Draws Ire

Hard deadline for transition from analog format riles broadcasters

WASHINGTON By Todd Shields

A draft bill unveiled last week by House Commerce Committee Chairman Billy Tauzin that was intended to accelerate discussion of the transition to digital TV has some broadcasters steamed.

The federal government, eager to auction the spectrum broadcasters now use, wants to complete the transition by 2007.

The 16-page bill from Tauzin (R.-La.), addresses most issues besetting the move away from traditional analog broadcasting. The legislation would mandate the copy protection studios want before releasing TV programming that can be exploited by digital pirates. The bill also would require a single digital standard for cable so television manufacturers

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could produce sets that a consumer can simply take home. The main cable and set makers' trade groups had no public complaints. "Fair, pro-consumer requirements," said a representative for the Consumer Electronics Association, despite its reservations about copy-protection proposals. "A very constructive process," added National Cable and Telecommunications Association president/CEO Robert Sachs, although the draft ruled out a requirement for advanced set-top boxes that cable companies want.

But it was easy for those parties to be positive—they aren't the target of the bill's most onerous provision, one that would force broadcasters to give up the analog airwaves they've used for decades by a hard deadline of Dec. 31, 2006. No exceptions, no escape clauses.

The measure left TV executives torn between fear and scorn. "Does this pass the laugh test?" asked one broadcast industry source. "The answer is 'No.'" Current federal law envisions an eventual surrender of the analog spectrum, but only when 85 percent of homes have digital TVs—a soft deadline that seems to recede as consumers keep buying more analog sets than digital.

By setting a hard deadline, Tauzin aims to break that dynamic. Or perhaps he's bluffing. Lobbyists point out that what's drafted so far is just that—a draft that is subject to negotiation. The argument begins in earnest on Sept. 25 as the draft measure faces its first public hearing. Few expect final action this year. Fewer still doubt Tauzin is succeeding in focusing a roiling debate. ■

Nonfiction Fare Evolves

The next wave of reality and contest shows begins to take shape

NETWORK TV By Alan James Frutkin

With virtually no new nonfiction series premiering this fall, broadcasters clearly are favoring second- and third-quarter launches for reality programs. Several shows have been announced for next year, while others are still being negotiated.

For example, ABC is in talks about a show called *Love Train*, in which six singles take a cross-country train trip to find their perfect mates. The network also is considering a follow-up to its *Hamptons* docu-series, which would be set in Las Vegas, in addition to its just-announced *I'm a Celebrity...Get Me Out of Here*.

UPN is rumored to be readying a supermodel search show hosted by Tyra Banks. The network also is looking at *Car Wars*, described as *The Fast and the Furious* meets cable's *Junkyard Wars*. CBS has the travelogue contest show *Culture Shock*, a reality take on *The Beverly Hillbillies* (Fox opted for *Green Acres*), and a revival of *Star Search*.

NBC has the extreme-sports contest show *Adrenaline X* and two search shows in the works: one for an action-movie star, the other for a comic.

As the nonfiction genre continues to evolve, several formats have proliferated. Fol-

lowing MTV's success with *The Osbournes*, the so-called reality sitcom remains strong. NBC's success with *Fear Factor* and *Dog Eat Dog*, combined with *Survivor*'s longevity, has kept the contest format alive. And ABC's *The Bachelor* has revived the relationship show.

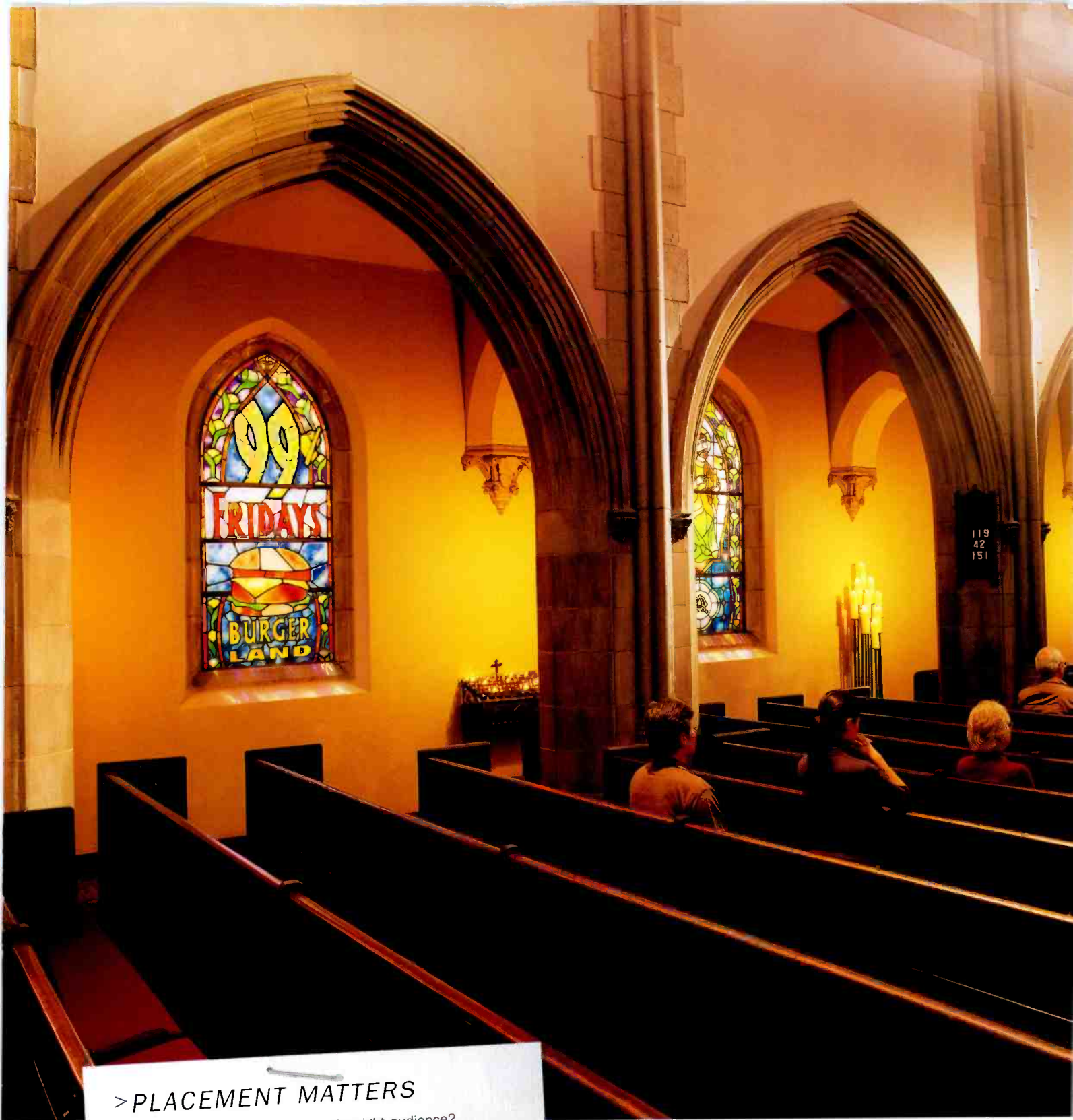
Of course, the most popular format is inspired by Fox's hit *American Idol*: *The Search for a Superstar*, which spawned a slew of copycats. *Idol*'s draw during its arc was nearly universal. "The true breakthrough of *Idol* was that Fox was able to crack the code, creating audience and advertiser advantage," said John Rash, chief broadcast negotiator at Campbell Mithun.

Even as they claim more prime-time real estate, nonfiction formats remain much more fluid than any of their narrative counterparts. After all, there are family, workplace and urban-singles comedies. In drama, there are procedural and serial shows.

The nonfiction game, however, is riskier. But with surprise hits like *Idol*, advertisers remain willing to take a chance—if commercial pricing reflects that chance. "As long as their downside is managed, we have lots of clients who are creative enough to take the leap," said Guy McCarter, senior vp and director of entertainment marketing for OMD USA. ■

"The true breakthrough of *Idol* was that Fox was able to crack the code, creating audience and advertiser advantage."

JOHN RASH



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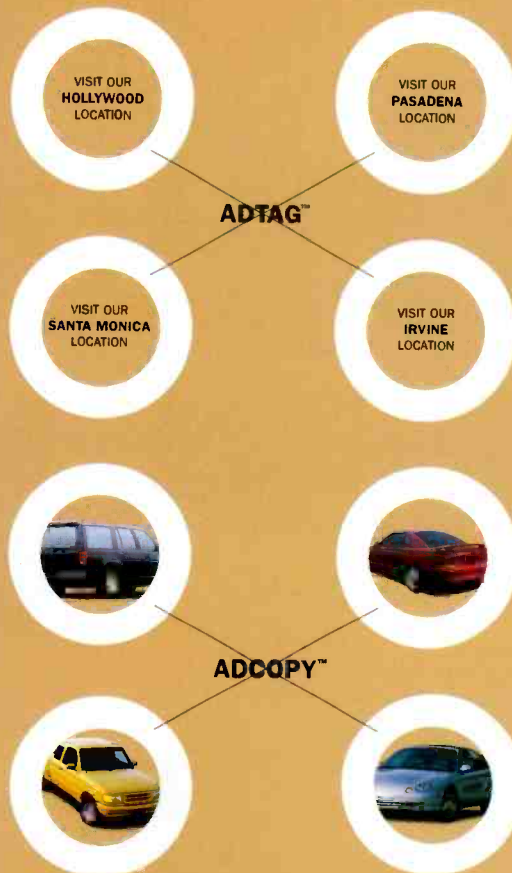
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CHICAGO TV STATIONS

WBBM-TV GM Tries to Raid Rival Staffers

BY SANDY BROWN

If you work in Chicago television and haven't been approached by Joe Ahern for a job, it might be time to think about a new career.

Ahern, president and general manager of CBS' owned-and-operated WBBM-TV, has been aggressively courting rival staffers of all stripes in a serious bid to turn his station's fortunes around. "We're working to fix the station in every possible way," said Ahern, who joined WBBM in August from ABC's San Francisco O&O KGO-TV but is no stranger to Chicago—he had been vp of sales at ABC's Chicago O&O WLS from 1985 to 1997. "I will use everything at my disposal to do that."

"They've been aggressively pursuing everyone in the market," said Jacque Carpenter, broadcast supervisor at Optimedia.

However, Ahern has his work cut out for him. WBBM has lagged behind other stations in the market for years, routinely ranking a distant fifth in terms of annual revenue, according to BIA Financial Network. According to most local media buyers, WBBM has been ignored by CBS for a long time, but the station is now busy upgrading its signal and has let go several members of its sales staff.

Ahern has his marching orders from Dennis Swanson, Viacom Television Group executive vp and COO (Viacom is the ultimate parent of the station). According to one source familiar with the station's plans, Ahern is armed with a CBS Television Stations Group-endorsed "open checkbook" to do "whatever it takes to get the people he needs to turn the station around."

"We're not looking to win the next book, we're looking for permanent success," explained



Ahern's checkbook is open for new hires.

Ahern. "Putting the right people in place is a big part of making a TV station work."

To that end, Ahern last week hired Carol Fowler as vp and news director, plucking the veteran news executive from Tribune Broadcasting's WGN-TV. Ahern has let go two of WBBM's assistant news directors, replacing them last week with Todd Woolman, executive producer of WLS' 4 p.m. and 6 p.m. newscasts. Woolman had worked with Fowler at WGN.

"Tribune has been in the market for a long time. They've done well, but CBS is on the prowl and raiding them," said Carpenter. She added that "Fowler will help him a lot because of her credibility in the market. It's going to be interesting to see who she can pull over."

While one buyer, who spoke on condition of anonymity, said most of the people Ahern is pursuing come from his old stomping grounds at WLS, Emily Barr, the outlet's president and gm, said she lost some behind-the-scenes people to WBBM, "but [the departures] haven't changed anything for us looking forward."

"It's nice [for competitors] to think that [hiring staff away] won't change anything, but the reality is it will," replied Ahern, who has hired his station manager, executive producer of programming and a design director from WLS.

Larry Wert, president and gm of NBC O&O WMAQ, said that while he welcomes anyone raising the competitive bar in Chicago, he is happy to report that Ahern has been unsuccessful so far in recruiting people from his station. "They are zero for six here, which is flattering, but we're focused on ourselves and the entire competitive landscape, not just channel 2," said Wert. A WMAQ representative said the six staffers approached included Wert, his vp of news and his news director.

While Ahern clearly has a lot of work ahead of him before WBBM gains respect in the market, "the combination of a former boss who is well-liked and has money to spend is plenty of incentive for most people," Carpenter said.

FLINT, MICH TV STATIONS

WSMH Gets Late News

Fox affiliate WSMH-TV, the fourth-ranked biller in Flint, Mich., the No. 64 TV market, will be the first station in Sinclair Broadcast Group's "News Central" project. Beginning Oct. 28, WSMH, which has never had a news operation, will launch a 10 p.m. newscast, the market's first and only news at that hour.

Sinclair, which has built up a central news operation at its Hunt Valley, Md., headquarters with the intention of providing news to 30 of its 61 stations that don't currently carry news, will feed national news segments, weather, and national sports to its Flint station. WSMH will provide its own coverage of local news.

"A lot of the [media] buys that come down specify news [inventory], so this opens up an opportunity for us to compete for those dollars," said Michael Eichhorn, WSMH gm.

To anchor *Fox66 News at Ten*, the station has hired Jim Kiertzner, a 20-year news veteran in the market previously with WNEM-TV, Meredith Broadcasting's CBS outlet. He'll be supported by about 10 news staffers, who will broadcast from the station's newly built, all-digital newsroom. —Katy Bachman

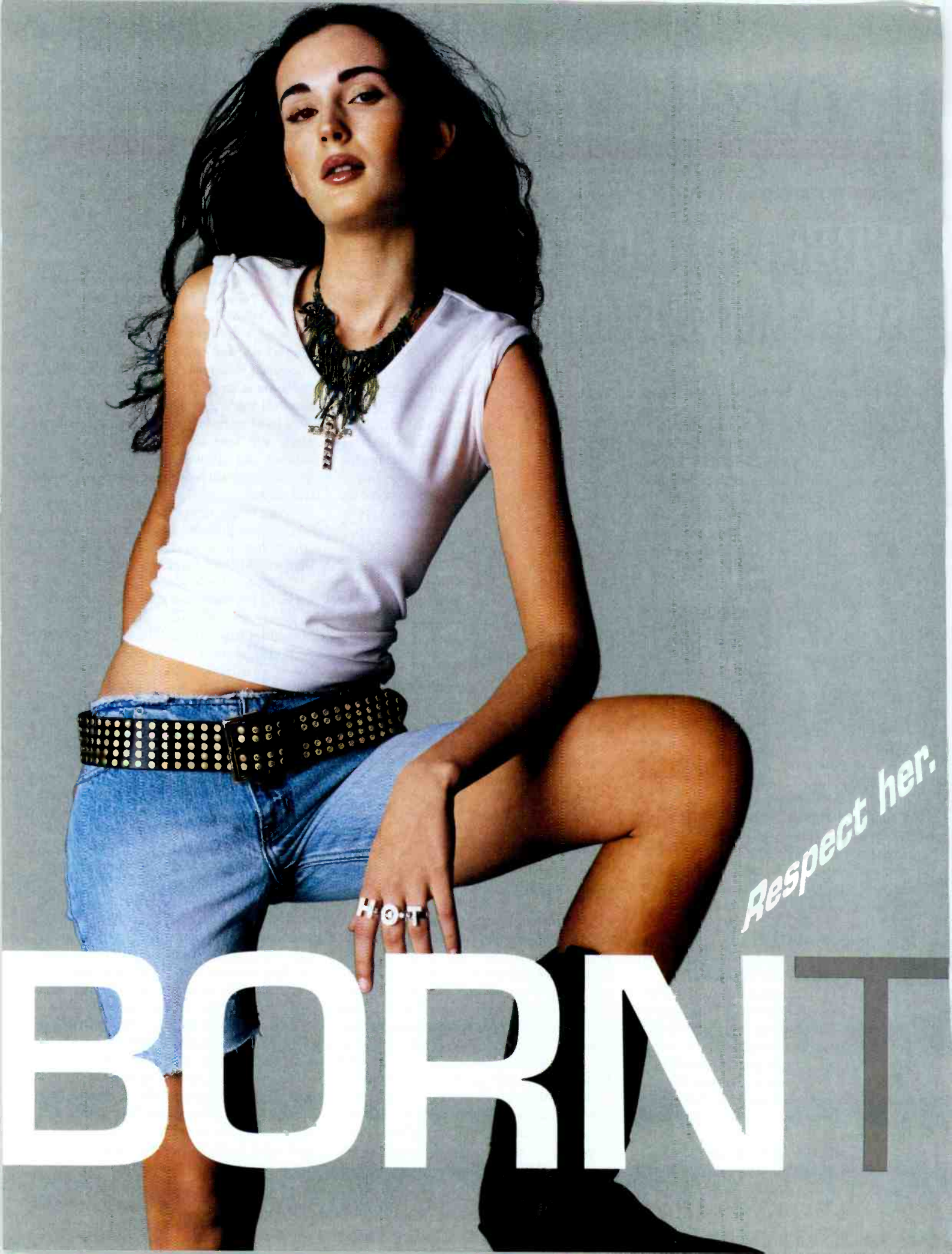
RADIO

CC Taps Regional SVPs

After completing a reorganization last year of its management into eight geographic regions, Clear Channel Communications announced last week a parallel restructure of its programming managers. Starting Oct. 1, each regional senior vp will be teamed with a programming senior vp.

CC's radio station division CEO John Hogan and Tom Owens, senior vp of programming, had planned the move for some time. "This revision was motivated by a need to align incentives, create a shared focus on common station or market priorities, and clarify accountabilities," said Owens.

The new senior vps, all of whom have held programming positions with CC, include: Dave Lange in the Northeast, Harve Alan in the mid-Atlantic, Marc Chase in the Southeast, Gene Romano in the Midwest, Jack Evans in the Plains and Northwest, Bill Richards in the Southwest/Central region and Steve Smith in the Southwest and West Coast regions. —KB



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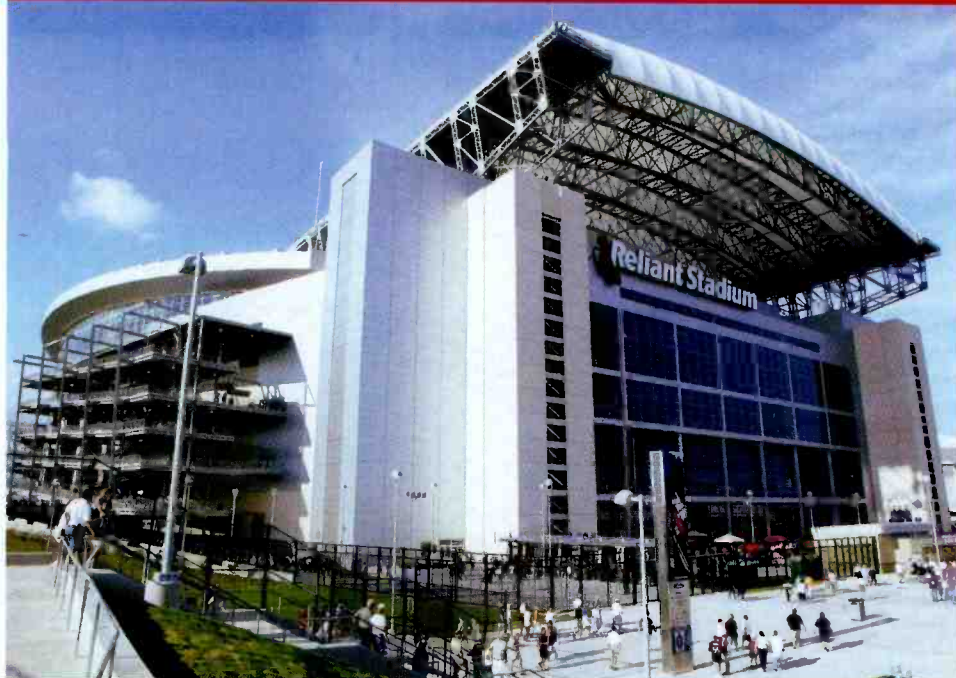
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MAGAZINE

O LEAD

Market Profile

BY EILEEN DAVIS HUDSON



Reliant Stadium, home to the NFL's Houston Texans, will play host to Super Bowl XXXVIII in 2004.

Houston

ALTHOUGH THE CATASTROPHIC COLLAPSE OF HOUSTON-BASED ENERGY GIANT ENRON Corp. has rocked the local economy and left thousands unexpectedly unemployed, the city is reveling in the positive national spotlight of being the home of the latest NFL franchise team, the Houston Texans. The

Texans, filling a slot left when the owner of the Houston Oilers moved the team to Nashville, Tenn., in 1997 and renamed them the Tennessee Titans, are in their first season. Owned by Houston entrepreneur Bob McNair, they play in the brand-new Reliant Stadium, which features the NFL's first retractable roof and a seating capacity of 69,500. Construction of a light-rail system just outside the stadium is scheduled to be completed and operational by February 2004, just in time for Houston to host Super Bowl XXXVIII.

Houston is the nation's No. 11 television market, with 1.81 million TV households, according to Nielsen Media Research's rankings for the 2002-2003 television season, which starts today (Sept. 23).

KHOU-TV, Belo Corp.'s CBS affiliate, and ABC owned-and-operated KTRK are Houston's closest news competitors. KTRK

stands as the market's top biller, having taken in an estimated \$79.4 million in 2001, according to BIA Financial Network. KTRK executives could not be reached for comment. KHOU is a close second at \$77.9 million, while Post-Newsweek Stations' NBC affiliate KPRC-TV ranks third with an estimated \$65.6 million. In the July Nielsen sweeps, KTRK won the 5 p.m. and 10 p.m. head-to-head news races in households, while KHOU took the top spot at 6 p.m.

On Aug. 10, KHOU launched a new 30-minute talk show that airs every Saturday dur-

ing football season at 10:35 p.m. Called *The Quarterbacks*, the show features KHOU sports anchor and former Oilers quarterback Giff Nielsen joined by another former Oilers quarterback, Dan Pastorini. The live show focuses on the new Houston Texans and the NFL and features various professional-sports guests, commentary and call-in segments.

KPRC finished the July book as the third-ranked news station in the market at 5, 6 and 10 p.m. The station finished second behind its only competition at 4 p.m. (KTRK) and at 6:30 p.m. (KHOU).

In June, KPRC promoted 5, 6 and 10 p.m. sports anchor Chris Wragge to sports director. In May 2001, the station added a third anchor to its late-news anchor team—Dominique Sachse, who also anchors the station's 4 and 5 p.m. newscasts, added 10 p.m. to her duties. KPRC's 10 p.m. news is the only three-person anchor team in the market. The station's new fall lineup of syndicated product includes *Dr. Phil* at 3 p.m. and *Who Wants to Be a Millionaire* and *The Weakest Link* from 2 to 3 p.m.

Stephen Danowski, KPRC's general sales manager, predicts 2002 will be a strong year for Houston's spot TV market. "January was anyone's guess, but very early in March, many of us could tell that the market was on fire and hasn't slowed since." Danowski says automotive spots promoting zero-percent financing, along with retail and political spending, has helped the local TV market, which he expects will show an overall revenue increase in the low double-digits over 2001.

According to Nielsen Monitor-Plus, spot TV revenue declined more than 11 percent to \$456 million in 2001 from \$515 million in 2000 (see chart on this page).

Among recent programming changes at Tribune Broadcasting's WB affiliate KHWB is the addition of *Will & Grace*. KHWB already airs syndicated off-net mainstays *Seinfeld*, *Friends* and *Everybody Loves Raymond*. "We think that with the addition of *Will & Grace* we have the best syndicated programming in the market," says Tom Ehlmann, KHWB vp and general manager. The station, which had been double-running *Friends* at 6 and 10 p.m., moved the sitcom's 10 p.m. run to 5 p.m., with *Will & Grace* airing at 5:30 and 10 p.m. weekdays.

KHWB's half-hour 9 p.m. news-cast launched in September 2000 but will expand to an hour sometime next

NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / HOUSTON

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$515,200,456	\$456,571,555
Local Newspaper	\$389,344,353	\$352,647,136
Outdoor	\$36,104,645	\$36,315,636
Local Sunday Supplement	\$2,533,623	\$2,491,222
Total	\$943,183,077	\$848,025,549

Source: Nielsen Monitor-Plus

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Market Profile

year. The seven-day newscast will be an hour long on weekdays and remain a half hour on weekends. Ehlmann says he's pleased with the news programming, which is averaging a 3 household rating and between a 1.5 and 2 in key adult demos.

KHWB's direct competitor in news is Fox Television Stations' O&O KRIV, which produces an hour at 9 p.m. The station has been in the news business for about 15 years and regularly beats KHWB's fledgling news. In the July sweeps, KRIV's newscast was more

closely challenged in households by *Frasier* at 9 p.m. on UPN affiliate KTXH-TV, also owned by Fox (see Nielsen chart on this page). KRIV also produces a newscast from 6 to 8 a.m. and at noon on weekdays. As for entertainment programming, KRIV has syndie fare including *King of the Hill*, *The Simpsons* and *The Drew Carey Show*, all of which finished third in their respective time periods in households in July.

KTXH, which does not carry local news, targets younger than its sibling with female-

oriented syndicated programming including *Moesha*, *Sabrina the Teenage Witch*, *Clueless* and *Sister Sister*.

In a market whose Hispanic population has surged, Houston television in the last year has seen the launch of three new Spanish-language TV stations, bringing the number of Spanish-language TV outlets in the market to five. In June 2001, Los Angeles-based Liberman Broadcasting launched an independent Spanish-language station KZJL. And this past January saw the launches of Pappas Telecasting's KAZH, which currently operates as a TV Azteca satellite feed with no local programming; and Univision Communications' KFTH, an affiliate of its second Spanish-language network, Telemundo.

TV Azteca is a leading producer of Spanish-language television programming through its two national TV networks in Mexico. Azteca America is its new Spanish-language broadcast network targeting the U.S. Hispanic market. While Univision's national rollout of Telemundo was well publicized, TV Azteca's relatively quiet debut in Houston and several other markets across the country came as a surprise to some.

Univision O&O KXLN, which has been the top Spanish-language station in the market, and NBC-owned Telemundo outlet KTMD say they welcome the new competition.

Roel Medina, KTMD vp/gm, says while it may take two or three years for the new stations to find their niche, they will ultimately benefit the city's Hispanic TV audience. "Competition is good. What's happening in Houston has definitely created an awareness" of the Hispanic market, says Medina.

With the 2000 U.S. Census, Houston jumped to the fourth-ranked Hispanic DMA population, from sixth. Hispanics make up 33 percent of the population of Harris County (where Houston is located) and 22 percent of the DMA's overall population.

Currently, both KXLN and KTMD produce 5 and 10 p.m. newscasts. KXLN also produces weekend news at 5 and 10 p.m., along with news briefs that air throughout the day on KFTH. Through its acquisition by NBC, KTMD plans to begin broadcasting both NBA and WNBA games beginning in November. KTMD also launched Telemundo's first public affairs show Sept. 15. Called *Enfoque*, the half hour airs Sundays at 10:30 a.m.

Other TV outlets in the market include Paxson Communications' KPXB, a Pax TV outlet licensed in the town of Conroe, Texas. Also, local broadcaster Doug Johnson owns in-

NIELSEN RATINGS / HOUSTON

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-4:30 p.m.	ABC	KTRK	5.7	13
	NBC	KPRC	4.2	10
4:30-5 p.m.	ABC	KTRK	5.7	13
5-5:30 p.m.	ABC	KTRK	7.9	16
	CBS	KHOU	7.2	14
	Fox	KRIV*	7.1	14
	NBC	KPRC	5.6	11
	UPN	KTXH*	3.1	6
	Univision	KXLN	2.4	5
	WB	KHWB*	2.3	5
	Pax	KPXB*	0.9	2
	Telemundo	KTMD	0.7	1
	Independent	KTBU*	0.2	#
6-6:30 p.m.	CBS	KHOU	8.7	15
	ABC	KTRK	8.4	14
	NBC	KPRC	6.0	10
	Fox	KRIV*	5.3	9
	WB	KHWB*	4.1	7
	Univision	KXLN*	3.9	7
	UPN	KTXH*	3.6	6
	Pax	KPXB*	1.1	2
	Telemundo	KTMD*	0.9	1
Independent	KTBU*	0.7	1	
6:30-7 p.m.	ABC	KTRK	8.4	14

Evening News

9-9:30 p.m.	Fox	KRIV	5.4	8
	UPN	KTXH*	5.0	7
	WB	KHWB*	2.6	4
9:30-10 p.m.	Fox	KRIV	5.4	8
	UPN	KTXH*	4.3	6
	WB	KHWB*	3.2	5
10-10:30 p.m.	ABC	KTRK	10.2	16
	CBS	KHOU	8.0	13
	NBC	KPRC	7.3	12
	WB	KHWB*	4.6	7
	Univision	KXLN	4.4	7
	UPN	KTXH*	4.3	7
	Fox	KRIV*	3.6	6
	Telemundo	KTMD	1.2	2
	Independent	KTBU*	0.9	1
	Pax	KPXB*	0.6	1

*Non-news programming. #Below reportable minimum. Source: Nielsen Media Research, July 2002

SCARBOROUGH PROFILE

Comparison of Houston

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Houston Composition %	Houston Index
DEMOGRAPHICS			
Age 18-34	31	31	101
Age 18-34	31	34	110
Age 35-54	41	44	108
Age 55+	28	22	77
HHI \$75,000+	28	30	104
College Graduate	12	14	111
Any Postgraduate Work	11	10	97
Professional/Managerial	23	26	113
African American	13	17	133
Hispanic	13	22	179
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56	43	78
Read Any Sunday Newspaper	64	52	81
Total Radio Morning Drive M-F	22	23	105
Total Radio Evening Drive M-F	18	20	111
Total TV Early Evening M-F	29	28	96
Total TV Prime Time M-Sun	38	38	100
Total Cable Prime Time M-Sun	13	13	99
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	74	62	83
Read Any Sunday Newspaper	77	66	85
Total Radio Morning Drive M-F	75	76	102
Total Radio Evening Drive M-F	73	77	105
Total TV Early Evening M-F	71	72	101
Total TV Prime Time M-Sun	91	91	101
Total Cable Prime Time M-Sun	59	54	91
MEDIA USAGE - OTHER			
Access Internet/WWW	62	64	104
HOME TECHNOLOGY			
Own a Personal Computer	68	69	101
Purchase Using Internet	37	37	100
Connected to Cable	69	53	78
Connected to Satellite/Microwave Dish	15	24	162

*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)

dependent station KNWS-TV, which broadcasts the games of a number of local sports teams, including the WNBA's Houston Comets; about 10 Big 10 football games; 36 Big 12 basketball games; and 62 Houston Astros Major League Baseball games this season. Another locally owned independent, KTBU, launched in July 1998 and airs classic shows including *Happy Days*, *Gunsnake*, *Matlock*, *Hogan's Heroes* and *In the Heat of the Night*.

Serving 685,000 customers, Time Warner Cable is the largest cable operator in Houston. Time Warner and AT&T Media Services have a 50-50 joint venture partnership, called Texas Cable Partners, that combines their respective systems serving the greater Houston area. Time Warner manages the combined cable system. As for local cable ad sales, the Texas Cable Partners interconnect also sells ads on those systems and for Cox and Charter systems as well. Cable penetration in the market rests at 53 percent, well below the top 50 market average of 69 percent, according to Scarborough Research (see *Scarborough chart on this page*). That could be in part because of competition from satellite service providers—Scarborough estimates that 24 percent of the population is hooked up to satellite service, far exceeding the top 50 market average of 15 percent.

Among newspapers, Hearst Corp.'s *Houston Chronicle* is the city's only English-language daily and the largest paper in the state. The *Chronicle's* daily circulation for the six months ended March 31 was 545,727; Sunday circ was 738,456. Both figures are flat from the same period in 2001. The *Chronicle* has a relatively low market penetration of 31 percent daily and 42 percent on Sundays in Harris County, according to the Audit Bureau of Circulations' county penetration report (see *ABC chart on page 18*). The market also has below-average newspaper readership levels, at 43 percent daily and 52 percent on Sundays, according to Scarborough.

On June 3, the *Chronicle* welcomed new executive vp and editor Jeff Cohen, previously editor of the *Times Union* in Albany, N.Y., another Hearst paper. Cohen succeeded Jack Loftis, who officially retired on July 1 but has since been named editor emeritus.

The tough economic times in 2001 also impacted local newspapers. According to Nielsen Monitor-Plus, local newspaper ad revenue fell more than 9 percent to \$352 million in 2001 from \$389 million in 2000. The *Chronicle's* ad sales were hurt by the closure of all Albertson's supermarkets in the area and 7 out of about 20 local Kmart stores. Another factor

impacting the market last year was tropical storm Allison, which dumped 28 inches of water on the area, killed 22 people and caused an estimated \$4.88 billion in damage. However, the market has shown signs of rebounding from the disaster. For example, retailers, furniture stores and other companies have increased their advertising as area residents replace their ruined homes and belongings.

Tommy Miller, *Chronicle* managing editor, says the paper has increased its coverage of the Hispanic community with news and features as that population has continued to grow. For instance, this past summer during the World Cup soccer tournament, the paper published two pages of daily coverage, one in English and

one in Spanish. The same was done when the Pope visited Mexico in July.

While the *Chronicle* boasts the largest circulation, it isn't the only choice for local media buyers. The ethnically diverse market features several newspapers targeting the area's Hispanic, African American and Asian residents. (African Americans account for about 17 percent of the population, Asian Americans, about 5.5 percent.) Through its partnership with privately owned *La Voz*, the *Chronicle* helped the weekly with a redesign this year. The *Chronicle* also inserts about 27,000 copies of *La Voz* into its Sunday edition distributed to Hispanic areas.

In the No. 7-ranked Houston-Galveston

Market Profile

radio market, the ubiquitous Clear Channel Communications is far and away the market's dominant radio broadcaster. The company's eight stations earned a combined 26.4 average quarter-hour share in the Spring Arbitron report and took in an estimated \$113.1 million in revenue last year. That gives CC a 34.5 percent chunk of the radio ad market.

No other radio broadcaster in the market comes close to Clear Channel's numbers. Infinity Broadcasting is its nearest competitor, with three of its four stations generating nearly \$43 million in revenue, which gives Infinity a 13 percent share of the ad market. One of Infinity's stations, Business News outlet KIKK-AM, does not get sufficient listenership to be measured. Cox Radio, Radio One and Univision are all in a very tight race for third place. While Infinity has the top-ranked Country station with KILT-FM (it also owns Country outlet KIKK-FM), it is competitive with Cox's Country outlet KKBQ-FM. Radio One is the dominant player in the Urban/Hip-Hop genre with KMJQ-FM and KBXX-FM.

Also of note, Susquehanna Radio, which owns just one station in the market, Contemporary Hit Radio station KRBE-FM, took in about \$20 million in revenue, giving it a 6.1 percent share of ad revenue. Liberman Broadcasting, which owns one of the new Spanish-language TV stations in Houston, also entered the local radio market last March. The company purchased two additional stations in June this year from El Dorado Communications, bringing its total number of stations in the market to seven (two of which do not receive enough listenership for measurement).

Another company that is expanding its presence in Houston is Cumulus Broadcasting, which had previously owned just one station in Houston, Urban outlet KRWP-FM. In June, the company bought KSTB-FM, a Hot Adult Contemporary station, from Galtex Broadcasting. KSTB does not receive significant listenership and KRWP just started showing up in Arbitron's Winter 2002 book.

Hispanic Broadcasting owns a total of eight stations in Houston, but two of them do not show up in the Arbitrons because of low listenership. Univision and Hispanic Broadcasting have filed a petition with the Federal Communications Commission to allow the two companies to merge, with Hispanic Broadcasting becoming a wholly owned subsidiary of Univision. If approved, Univision would own the market's leading Spanish-language station as well as a powerful group of outlets, including Mexican outlet KLTN-FM. KLTN is the No. 1 station overall in the mar-

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	3 AM, 5 FM	26.4	\$113.1	34.5%
Infinity Broadcasting	1 AM, 2 FM	7.7	\$42.8	13.1%
Cox Radio	4 FM	10.8	\$37.4	11.4%
Radio One	2 FM	10.1	\$36.9	11.3%
Hispanic Broadcasting	1 AM, 5 FM	13.8	\$36.0	11.0%
Susquehanna Radio	1 FM	4.4	\$20.0	6.1%
Liberman Broadcasting	2 AM, 3 FM	6.1	\$11.0	3.4%

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

RADIO LISTENERSHIP / HOUSTON

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
KLTN-FM	Mexican	9.9	4.4
KTRH-AM	News/Sports	5.4	3.5
KMJQ-FM	Urban	5.3	5.1
KODA-FM	Soft Adult Contemporary	5.1	6.2
KILT-FM	Country	4.5	4.0
KRBE-FM	Contemporary Hit Radio	4.4	4.5
KBXX-FM	Hip Hop	3.9	4.9
KTBZ-FM	Modern Rock	3.9	4.6
KLDE-FM	Oldies	3.9	3.8
KKRW-FM	Classic Rock	3.9	3.2

Source: Arbitron Spring 2002 Radio Market Report

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Harris County: 1,252,370 Households				
<i>Houston Chronicle</i>	390,469	531,469	31.2%	42.5%
Fort Bend County: 115,958 Households				
<i>Houston Chronicle</i>	38,766	47,056	33.4%	40.6%
Montgomery County: 111,728 Households				
<i>Houston Chronicle</i>	29,546	39,635	26.4%	35.5%
<i>The Courier</i>	10,862	12,174	9.7%	10.9%
Galveston County: 99,198 Households				
<i>Houston Chronicle</i>	21,070	28,298	21.2%	28.5%
Brazoria County: 85,538 Households				
<i>Houston Chronicle</i>	19,409	26,097	22.7%	30.5%
<i>The Brazosport Facts</i>	16,570	17,554	19.4%	20.5%
Liberty County: 24,145 Households				
<i>Houston Chronicle</i>	3,751	5,667	15.5%	23.5%
<i>Beaumont Enterprise</i>	606	647	2.5%	2.7%
Waller County: 11,586 Households				
<i>Houston Chronicle</i>	1,695	2,185	14.6%	18.9%

Source: Audit Bureau of Circulations

ket among listeners 12-plus and No. 1 in morning drive. Clear Channel's Soft Adult Contemporary station KODA-FM is the No. 2 station overall but the market's top biller, generating about \$29.8 million in revenue, according to BIA estimates. Univision's Spanish outlet KLAT-FM flipped from its old call letters, KRTX-FM, last March.

Clear Channel Outdoor largely controls

out-of-home advertising in Houston with about 650 bulletins, 2,700 30-sheet poster panels, and 1,600 8-sheet junior posters in the DMA. Although Clear Channel is the exclusive 30-sheet provider, Sign Ad Outdoor Advertising is also a viable competitor, offering about 900 bulletins, mainly in the Houston suburbs. Lamar Advertising and several small, local companies also compete in the market. ■

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Variety

Picture yourself at the starting gate of TV's greatest race: the fall 2002 prime-time season. Six broadcast networks, 19 new dramas, 14 new sitcoms and a growing roster of reality shows. It's the usual lineup of racers, except for one standout—variety show *Cedric the Entertainer Presents* on Fox. Scheduled to run just after Fox's new hit *The Bernie Mac Show*, *Cedric* premiered on Sept. 18 with a 4.7 rating/14 share in adults 18-49, according to Nielsen Media Research. To the delight of Fox executives, *Cedric* not only won the time period but also held its lead-in audience. If the show becomes a hit this season, it could usher in a new era for a venerable genre.

"When people watch my show, I hope they will think of the old days of Carol Burnett, Flip Wilson and Jackie Gleason," says Cedric, who will open each show with a musical number followed by sketch-comedy segments featuring an ongoing array of Cedric's characters, including The Cafeteria Lady and The Love Doctor. "The success of those shows really inspired me to want to do variety."

Historically, variety is no stranger to the daypart. Aside from the three to which Cedric tips his hat, Sonny and Cher; Donny and Marie; Dean Martin; Rowan & Martin; Red Skelton; Lawrence Welk; and the granddaddy of them all, Ed Sullivan, all helmed their own successful variety hours in the earlier years of television. Garry Moore; Perry Como; Sid Caesar; Andy Williams; The Smothers Brothers; Tony Orlando and Dawn; Bill Cosby...if you were a name, you had your own variety show. It was that simple. But as the years have progressed and networks sought out younger viewers, variety has been limited and certainly not synonymous with success over the last two decades. The lone exception was the hip *In Living Color* on Fox from 1990 to '94, which launched the careers of comedians Jim Carrey and Keenen Ivory Wayans.

Fox, which actually used variety half-hour *The Tracey Ullman Show* (the original home of *The Simpsons*) as one of its first five shows when it launched on April 5, 1987, obviously thinks, or at least hopes, variety is poised for a successful comeback. "What we haven't seen in recent years is a strong anchor presence on a variety series," says Preston Beckman, Fox's executive vp of strategic program planning, who compares *Cedric the Entertainer* to comedy/variety shows of the 1950s. "With Cedric as the anchor and an ongoing repertoire of characters in the backdrop, this is a show that could succeed both on the familiarity of Cedric and the strength of his ensemble cast. In a cyclical business like this, where trends come and go, anything is always possible."

But can the half-hour *Cedric*, which airs Wednesdays at 8:30 p.m., beat the odds and find a spot in a prime-time lineup where the very similar *Wayne Brady Show* on ABC went down in flames last season? Or will clones of surprise-hit musical talent show *American Idol: The Search for a Superstar* become the new definition of variety?

Robert Morton, who worked alongside David Letterman on both NBC and CBS for 14 years and is now the



SONG AND DANCE: Buena Vista's *Wayne Brady Show* (left, with guest Ray Charles) is a modest success in syndication. Fox's *American Idol!* (above) was summer's biggest hit and will return in midseason.

ty's Next Act

WILL CEDRIC THE ENTERTAINER, WAYNE BRADY AND AMERICAN IDOL HELP USHER IN A NEW ERA FOR THE ONCE-PROSPEROUS PRIME-TIME TV GENRE? BY MARC BERMAN

executive producer of Wayne Brady's syndicated talk/variety strip from Buena Vista Television, thinks variety is suddenly the hot ticket. "American Idol has reinvented the genre and given it just the facelift it needs," says Morton. "Anyone who thinks this was just a talent show is missing the point completely. This is suddenly the new age of variety, and because of it I think Cedric will benefit."

"With a huge summer-promotional platform thanks to *American Idol* and a potential new appetite for programming of a variety nature, there is no better time for Fox to launch *Cedric*," agrees Steve Beverly, professor of broadcasting at Union University, Jackson, Tenn. "After a disappointing 2001-02 season, Fox could be riding on some much-needed momentum here. *Cedric* is the perfect lead-out from *Bernie Mac*."

Ghen Maynard, CBS' vp of alternative programming, who spearheaded reality/game-show hours *Survivor*, *Big Brother* and *The Amaz-*



ing *Race*, and is responsible for the upcoming revival of *Star Search*, thinks television overall will benefit if variety makes a comeback. "This is a medium where a multiple number of genres could, and should, exist," argues Maynard. "If *Cedric* works—and it very well could—variety as we used to know it could return in prime time, and I think that's only a positive for the business. And because of the success of *American Idol*, reviving *Star Search* seemed like a real opportunity for us."

Not everyone is convinced the variety genre is ready to make a regularly scheduled series comeback. "Earlier this year, everyone was talking about the genre thanks to huge ratings for the Carol Burnett reunion on CBS, but that was just a one-time-only special, not an ongoing series," says Tim Brooks, senior vp of research at Lifetime Television and co-author of *The Complete Directory to Prime Time Network and Cable TV Shows*. "And now the buzz is on *American Idol*. Even if *Idol* clones come in droves [*Star Search* is the first], *Cedric* is not *American Idol*, and the show could be stifled without the familiarity of the same regular characters every week. Lack of familiarity is the main reason why we don't see variety shows like *Carol Burnett* anymore."

OLD SCHOOL AND NEW: Cedric the Entertainer (right, as *The Cafeteria Lady*) hopes people hark back to *The Carol Burnett Show* (above) when they watch his prime-time variety gig.



"Since television today is obviously much more youth-driven, the older-skewing prime-time variety formula as we once knew it has faded into virtual obscurity," adds Brad Adgate, senior vp of corporate research at agency Horizon Media. "While you have to admire Fox for taking a chance with *Cedric*, paying homage to variety shows of yesteryear is like digging up old bones. With weekly guest stars and musical numbers, economically it's not the most feasible option either."

Although comparing *Cedric* to any new sitcom is initially comparable cost-wise, variety shows as we once knew them—a rotating list of celebrity guests, musical numbers, frequent set and costume changes—could become less financially appealing as their seasons progress.

There's also the reality that, with the exception of *In Living Color*, most recent stabs at variety have failed, especially those targeting younger audiences. The list is longer than you'd think: *Hype* (WB, 2000-01), *House of Buggin'* (Fox, 1995), *The Paula Poundstone Show* (ABC, 1993), *The Ben Stiller Show* (Fox, 1992-93) and *The Edge* (Fox, 1992-93). It's worth adding that *The Jamie Kennedy Experiment*, in its second year on the WB, is not expected to last beyond this season.

And yet the genre survives in other dayparts. NBC's *Saturday Night Live* has been a late-night staple since 1975; Fox's *Mad TV* has also made a name for itself on Saturday in late night; Jay Leno has hosted NBC's *Tonight Show* for 10 years; and combining his years on NBC and CBS, David Letterman has kept late-night audiences amused for 20 years. In daytime, *Regis & Kelly* is the only syndicated talk show to post year-to-year growth in 2001-02. And talk/variety hour *Wayne Brady* is off to a relatively good start in syndication, averaging a 2.3/7 in metered markets.

"I think there will always be a place for feel-good variety on television, particularly after the state of events last September," says Holly Jacobs, executive vp, Buena Vista Productions, who helped bring *Wayne Brady* to daytime. "People want to be entertained and forget about their troubles. And although the pendulum has been more daytime- and late-night-driven in recent years, I think *American Idol* could bring prime-time variety back to life."

Although Brady—who can still be seen weekly on ABC's *Whose Line is it Anyway?*—came and quickly went as host of his own self-titled variety show on ABC last season, his demise had more to do with the state of the network than the comedian or the variety genre itself. "Unless you were a bachelor looking

for a mate, nothing new that ABC touched could find an audience last year," explains Beverly. "The timing just wasn't right for Brady."

The timing, at least at the outset, appears to be right for Cedric, thanks to a strong ratings debut (his household rating, according to Nielsen, was a 6.2/10). "When I got the news I would be leading out of Bernie [Cedric's *Original Kings of Comedy* co-star], I just couldn't ask for more," says Cedric. "What Bernie has accomplished in just one season makes me even want to work harder to deliver a quality product. I think the compatibility between the two shows is perfect."

In a business where success leads to others of the same kind, media buyers can expect to see more variety shows in the future if *Cedric* works. And while imitations of *American Idol* are a given, Fox's Beckman would welcome any *Cedric the Entertainer* wannabes. "In this business, imitation is the sincerest form of flattery," he notes. "Bring on the clones. If Cedric is imitated, he has succeeded." ■



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 Media Intelligence

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

STEVE THOMAS IS A TV GUY, so why's he getting calls about page layouts? It seems the amiable host of the venerable how-to series *This Old House* and **Paige Rense**, editor/publisher of Condé Nast's *Architectural Digest*, have homes in the same small town in Maine and their phone numbers there differ by just two transposed digits. So, for the past couple years, Thomas has been getting calls for Rense—and vice versa, we assume, though we couldn't reach her. Maybe we had the wrong phone number...

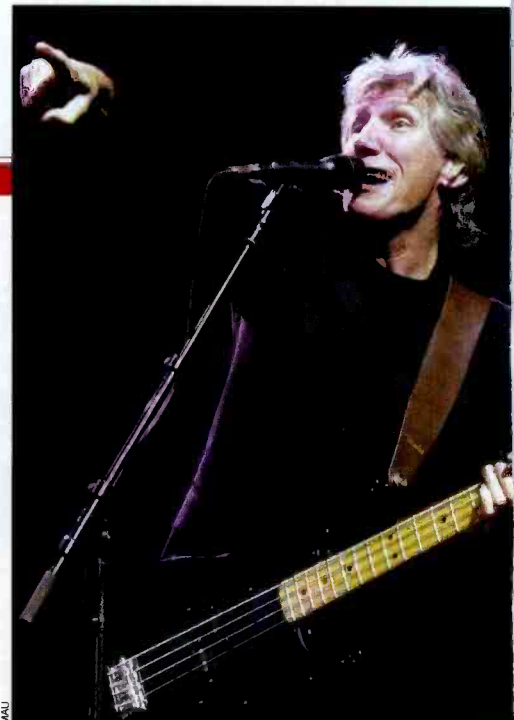
Frank Blethen, president and CEO of the Seattle Times Co., took his media brethren to task in his opening address at the recent symposium, "The Independent Family Newspaper in America:



Tough-talkin' Blethen

Its Future and Relevance," at the University of Illinois. Blethen said that by not spending enough on vigorous news reporting, the "bottom-line-focused" media corporations are jeopardizing the press' role of preserving the American system of checks and balances. "Where is the watchdog?" he asked. "Right now, it's a lap dog."... The roster of rockers signing on to play at the "Music to My Ears" concerts continues to grow, with former Pink Floyd front man Roger Waters the latest addition.

The concerts, scheduled for Oct. 7 at Boston's FleetCenter and Oct. 8 at New York's Madison Square Garden, will celebrate the life of **Timothy White**, the longtime *Billboard* editor in chief and respected music journalist who suffered a fatal heart



ANDREW DALMAU
Brit rocker Waters is the latest luminary to join the "Music to My Ears" concert roster.

attack on June 27. Others committed to perform include Sheryl Crow, Don Henley, John Mellencamp, Sting, Jimmy Buffett (in New York only), Billy Joel (in Boston only), James Taylor (in Boston only) and Brian Wilson (in New York only). Proceeds will benefit White's family... The folks at **Emmis Communications** are walking on air after walking away with two coveted Marconi awards at the recent National Association of Broadcasters radio show in Seattle. Emmis' top-rated Urban outlet **KPWR-FM** in Los Angeles won one for Contemporary Hit Radio station of the year, and the station's **Big Boy** was named major-market personality of the year. Among other 2002 Marconi winners: for legendary station of the year, Cox Radio's News/Talk outlet in Atlanta, **WSB-AM**; for syndicated network personality of the year, Paul Harvey, host of *Paul Harvey News and Comment*, syndicated by ABC Radio Networks; and for major-market station of the year, Tribune Broadcasting's sole radio station, News/Talk **WGN-AM** in Chicago... Noggin-spinoff channel **The N** got a nod from the Fire Department of New York last week when the FDNY announced plans to use a PSA created by the new tween-targeted cable net as part of a campaign for its "Heroes Wanted 2002" recruitment effort. The PSA features segments culled from The N's original music-video anthem, *Thanks for the Giving*, as well as footage from the department itself. It will be airing daily through Sept. 30 on more than a dozen cable networks on Time Warner Cable of New York, which is donating the airtime.

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Movers

RADIO

Alfredo Alonso was named vice chairman of Mega Communications after serving as president and CEO since the New York-based Spanish-language radio group was founded in August 1996. **Adam Lindemann**, chairman of Mega, will add the roles of president and CEO...**Judy Bowen** was promoted to general manager from local sales manager for KPRZ-AM and KCBQ-AM, Salem Communications' stations in San Diego. Bowen replaced Mark Larson, who will focus on his new morning show on Salem's KRLA-AM in Los Angeles, KRLH-AM in Riverside-San Bernardino and KCBQ-AM in San Diego...**Stuart Stanek** was named vp and market manager for Clear Channel Communications' stations in Salt Lake City. He had been vp for Citadel Communications...**Joel Graham** was promoted from head writer to creative director of American Comedy Network, the comedy prep service of Jones Radio Networks.

TV STATIONS

Princell Hair was promoted to vp of news at Viacom Television Stations Group. Hair had been director of news for the group, responsible for CBS' local news coverage across the country...**Del Mayberry**, Fox Broadcasting Co. executive vp/CFO, was promoted to executive vp/CFO of the Fox Networks Group. Mayberry will now oversee financial operations for Fox Cable Networks Group as well as Fox's broadcast and digital units. Also, at Fox Television Stations, **Patrick Nevin** was appointed vp and director of sales of the groups' Phoenix duopoly, KSAZ-TV and KUTP, as well as for Fox Sports Net Arizona. Nevin was vp and executive director at Fox Sports Net Northwest...**Barbara Johnson** has joined NBC flagship WNBC-TV in New York as news director. Johnson comes to the station from crosstown rival WABC-TV, where she most recently served as executive producer of the 5 and 6 p.m. newscasts. Johnson had been with the ABC flagship station for 11 years. At WNBC she will report to senior vp of news and station manager Dan Forman.

MAGAZINES

Hearst Magazines has hired **Ellen Payne** as director of editorial operations, succeeding Diane Salvatore, who left to become editor in chief of Meredith Corp.'s *Ladies' Home Journal*. Payne joins Hearst from Condé Nast, where she was executive managing editor at *Glamour* since 1998. Before that, she was at Hearst as managing editor of *Cosmopolitan*. Replacing Payne at *Glamour* is **Susan Goodall**, previously *Worth* executive editor...**Vicki Weathers** has been promoted from office manager to managing editor at *Coastal Living*, published by Time Inc. subsidiary Southern Progress Corp...**Gear** has promoted **Anthony Rallo** from senior account manager to advertising director...**Tamara Glenn**, former deputy editor of *Seventeen*, was named executive editor of G+J USA's *YM*, a new position...**Priya Narang** was pro-

moted to the new position of associate publisher of marketing at Condé Nast's *Vogue*, from marketing services executive director...*Sports Illustrated* has shuffled many personnel in a restructuring of its publishing department. Previously associate publisher/marketing director, **John Rodenburg** was made associate publisher of sales and sales development, along with Sheila Buckley, previously publisher of *SI for Kids*. **Dick Raskopf**, formerly publishing director of selective editorial sections of *SI* and *SI's* publishing arm, was named executive director of the business development group, which was formed to oversee *SI's* special editorial sections and special issues. **Janet Alvarez** and **Dara Faucher** were named marketing directors of that group. Alvarez had been West Coast sales development director and Faucher was special projects director.

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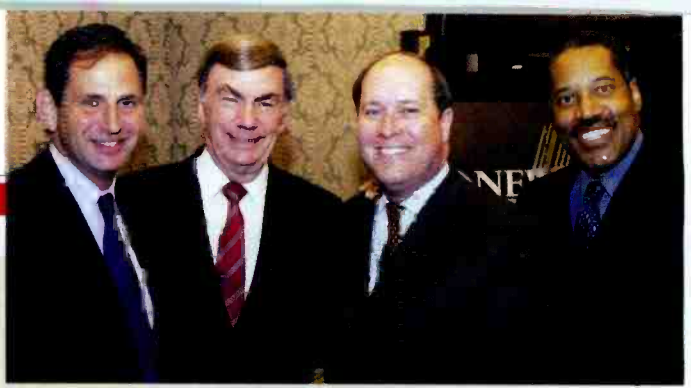
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1. NMR, Galaxy Explorer, Jan-June '02, M-Su 8p-12m, W18-49 (000) 2. NMR, Galaxy Explorer, Jan-June '02 vs. Jan-June '01, M-Su 8p-12m, A18-49 (000) 3. Among the top 10 networks with more than 50 million subs. Subject to qualifications upon request. © 2002 Courtroom Television Network LLC.

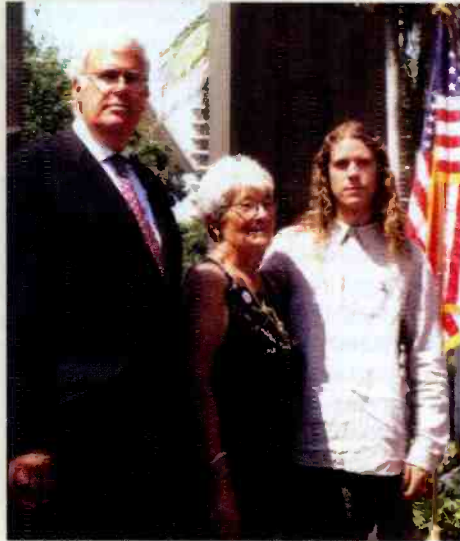
Media Elite

Media Dish

ABC Radio programming execs John McConnell (l.) and Chris Berry (second from right) with their new syndicated Talk talent Sam Donaldson and Larry Elder at the recent NAB Radio Show in Seattle



At *Glamour's* Top Ten College Women Luncheon, held in the Condé Nast private dining room and honoring 10 exceptional college women, (l. to r.) Rebecca Rankin, reporter, WABC-TV; Cindi Leive, editor in chief, *Glamour*; Suzanne Grimes, vp/publisher, *Glamour*; and Carol Hamilton, president of the Paris division of event sponsor L'Oreal



On the mall of the Kenneth Hahn Hall of Administration in Los Angeles for the recent unveiling of the 9/11-memorial sculpture *Towering Memories*, commissioned by L.A. Talk station KABC-AM, (l. to r.) John Davison, president/gm of KABC; Dolores Bedigian, mother of firefighter Carl John Bedigian, who lost his life in the Sept. 11 terrorist attacks; and sculpture artist David Haskell

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Inside Media

NEWS OF THE MARKET

Bodenheimer Shuffles ESPN Execs

ESPN president George Bodenheimer has promoted several senior members of his executive team as well as made several organizational changes. Mark Shapiro, formerly ESPN senior vp and general manager, programming, has been promoted to executive vp, programming and production. In his new position, Shapiro, who joined ESPN in 1993 as a production assistant, will oversee the network's programming and all studio and event production. Bodenheimer also promoted John Skipper from senior vp/gm to executive vp of the 1.5 million-circulation *ESPN The Magazine* and ESPN.com. ESPN veteran Ron Semiao, formerly vp of programming and managing director of global X Games, has been promoted to senior vp, ESPN original entertainment. In his new job, Semiao will oversee all ESPN original entertainment initiatives and the ESPY Awards while continuing to lead the X Games and action-sports franchise. Semiao was instrumental in the creation of the X Games extreme-sports concept and pushed for its expansion both domestically and internationally. Finally, Rick Alessandri, vp and assistant to the president, who has been acting head of ESPN Enterprises, the division charged with extending ESPN's brand into news businesses, will assume that role on a permanent basis.

Public Sector Launches Federal Paper

Public Sector Media today is launching a weekly nonpartisan government tabloid in Washington to compete with *The Hill*, *Roll Call* and the *Washington Post's* Federal Page. With a primary focus on the executive branch and related independent agencies, *The Federal Paper* will have a controlled circulation of 32,000 to employees of the federal government.

PSAs Drive Down 9/11 TV Revenue

The broadcast and cable networks, and TV stations cumulatively earned \$57.8 million in ad revenue on Sept. 11, which is down 54.6 percent from their average daily total ad-dollar take for the five weekdays prior to the one-year anniversary of the terrorist attacks on the World Trade Center and the Pentagon. The numbers, compiled by CMR, reflect the large number of public service announcements that aired in place of paid commercials that day. Network TV's Sept. 11

ad dollar revenue was \$21.1 million, a 57 percent decrease from the average of the five previous weekdays; cable TV's ad revenue was \$15.4 million, down 45 percent; and the TV stations' revenue was \$21.3 million, down 57 percent.

Syndicated to Launch Chickchat

Syndicated Solutions plans an Oct. 14 launch for *Chickchat*, a new daily radio show targeting women. Described as *Sex and the City* meets *Cosmopolitan*, the 10 a.m.-to-noon show will feature hosts Heidi Hanzel, Jacy Cowgill and Laura Dyan taking listener phone calls and talking about an array of issues such as sex, parenting, hairdressers, weight loss, corporate dress codes, family and books. *Chickchat* is the second daily-show offering from the Ridgefield, Conn.-based syndicator, primarily known for its niche weekend programming. In January, it syndicated *The Steve & DC Morning Show*.

Fox Sports Radio Sets Weekend Lineup

Fox Sports Radio Network, a joint venture of Premiere Radio Networks and Fox Sports, has a new weekend lineup, including new programming. On Sundays, FSRN will simulcast Fox Sports' one-hour show *The NFL on Fox*. Other recent additions include shows hosted by Fox Sports' Scott Kaplan and Bruce Jacobs. FSRN has also teamed Warren Moon and JT the Brick as hosts of a one-hour show on Sundays. The 2-year-old Sports network currently has 170 affiliates.

ABC Radio to Air USN&WR Segments

In partnership with *U.S. News & World Report*, ABC News Radio last week launched two new one-minute weekly radio segments. *News You Can Use* runs on the weekend and highlights a key news story from the upcoming week's print issue. *Washington Whispers* broadcasts on the weekend and features Paul Bedard, senior writer of the magazine's

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"Washington Whispers" page. In related news, Lou Dobbs, anchor of the *Lou Dobbs Moneyline* daily business-news program on CNN, will contribute a biweekly syndicated column on political and economic trends to *USN&WR*, beginning with the Sept. 30 issue.

Time, MTV Team on Sex Ed. News

Time magazine and MTV Network are collaborating in their coverage of sex education and the sexual-abstinence movement in U.S. schools. Upon conducting a joint *Time*/MTV poll, MTV will air a news special Oct. 3 at 10:00 p.m. that is a continuation of its year-long "Fight for Your Rights" campaign, and the Oct. 7 issue of *Time* devotes several pages to the debate.

Budget Living Slips Into Sponsorship Deal

The launch issue of *Budget Living*, a lifestyle magazine hitting stands Oct. 8 with 425,000 copies, will feature a 16-page catalog insert and full-page ad from Sure Fit slipcover company. The sponsorship deal calls for *BL* editors to provide design consultation and furnishings for Sure Fit's eighth annual "Ugly Couch Contest" and for Sure Fit to offer a *BL* subscription with every mail-order purchase and through Web-site ads and e-mail promos.

Radio Stations Abandon Internet

Faced with having to pay Webcast royalty fees, many radio stations have ceased streaming music over the Internet. The number of Webcast radio stations declined by 31 percent in the past year, with U.S. radio stations accounting for the majority of the decline, according to BRS Media, which began tracking Internet radio in 1995. The number of radio stations broadcasting their signal on the

Internet stands at 3,940, compared to a high of 5,710 last year. For the first time, international radio stations now account for the majority of stations online. The National Association of Broadcasters and a group of radio broadcasters recently filed a motion with the U.S. Copyright Office requesting that Webcast royalties be temporarily suspended while the U.S. Court of Appeals in Philadelphia rules on the copyright fees, which is due Oct. 20.

Maxim Gets First Global Buy From CK

Dennis Publishing's blockbuster men's lifestyle magazine *Maxim* has scored its first global advertising buy, from Calvin Klein for its new Crave scent for men. Beginning with the October issue, the print campaign will run in U.S. and overseas editions of the monthly. As part of the deal, *Maxim* will create original content for a "Crave Hot Sheet" e-mail newsletter for *Maxim* Online subscribers, and a co-branded sweepstakes is being developed.

Feds Called In on Allbritton, AFTRA Rift

Broadcaster Allbritton Communications and the American Federation of Television and Radio Artists last week called in federal mediators to help resolve their dispute over the number of reporters who can do their own camera work. The issue relates to Allbritton's plans to merge the newsrooms of its two Arlington, Va., stations, ABC affiliate WJLA-TV and cable outlet NewsChannel 8. The two sides have agreed to continue the mediation process if necessary until the end of September, when Allbritton's contract with AFTRA expires. After the \$20 million merger is complete, the outlet will be the Washington area's largest local news operation. ■

The **Forrester TV Summit**, "Television's On-Demand Transformation," will be held Sept. 29-30 at the Millennium Broadway in New York. Speakers include David Verklin, CEO of Carat North America. Contact: 888-343-6786 or visit www.forrester.com.

American Business Media will present the **Fast Track Media Management Program** Oct. 2 at the Westin LAX in Los Angeles and Nov. 21 at the Fairmont Hotel in Chicago. Contact: 212-661-6360.

Interep and Spanish Broadcasting System will host the **"Power of Hispanic Radio" symposium** Oct. 4 at the Grand Hyatt Hotel in New York. Contact: Jane Sperrazza, 212-916-0524.

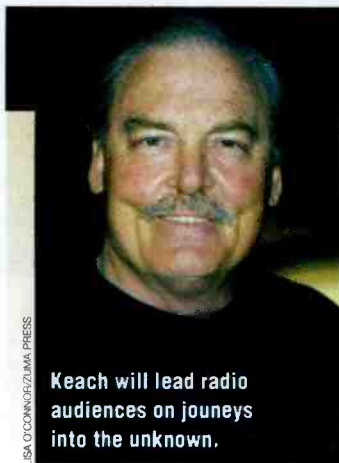
The **Advertising Research Foundation** will hold a series of **workshops** focusing on marketing and media effectiveness Oct. 7-10 at the New York Marriott Marquis. Contact: 212-751-5656.

The **Association of National Advertisers annual conference**, "Navigating the Changing Brandscape," will be held Oct. 10-13 at the Ritz-Carlton in Naples, Fla. Highlights will include a session on U.S. security at home and abroad, with Sen. Bob Graham (D-Fla.), chairman of the Senate Select Committee on Intelligence. Contact: 212-697-9590.

The **Folio:Show**, covering the state of the magazine industry and addressing key concerns of editors and publishers, will be held Oct. 28-30 at the Hilton New York. Ed Needham, managing editor of Wenner Media's *Rolling Stone*, will deliver opening-day luncheon keynote. Contact: 917-981-2937.

The **American Association of Advertising Agencies** will hold its annual **creative conference** Nov. 13-15 at the Grand Hyatt San Francisco on Union Square. Contact: 212-682-2500.

PriceWaterhouseCoopers will present the **Global Entertainment, Media and Communications Summit** Nov. 15 at the Waldorf-Astoria in New York. Contact: 646-394-2413.



Twilight Zone Comes to Radio

The *Twilight Zone* is coming to radio in October. Produced by Falcon Picture Group through an exclusive agreement with CBS Enterprises, the hour-long radio version will be based on the 159 original half-hour TV scripts and updated for today's audiences by sci-fi writer Dennis Etchison. Stacy Keach will host, and each episode will feature well-known film and TV stars. Dick Brescia, president of Dick Brescia Associates, the company handling station affiliations for the drama series, said it has already signed 70 stations in markets including Miami, Cleveland and St. Louis. The series' launch happens to coincide with UPN's launch of an updated version of the TV series.

Keach will lead radio audiences on journeys into the unknown.

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Top 10 Best-Sellers

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2. Dead to Rights (XBox)
3. The Thing (PS 2)
4. Buffy the Vampire Slayer (XBox)
5. NFL 2K3 (PS 2)
6. NFL 2K3 (XBox)
7. Street Hoops (PS 2)
8. Medieval: Total War (PC Games)
9. Madden NFL 2003 (XBox)
10. Street Hoops (XBox)

G4 Viewers Poll

Top 10 Female Fighters

1. Tina (DOA 3)
2. Kasumi (DOA 3)
3. Helena (DOA 3)
4. Ivy (Soul Caliber)
5. Sophitia (Soul Caliber)
6. Nina (Tekken IV)
7. Mai (Capcom vs SNK)
8. Chun Li (Street Fighter)
9. Morrigan (Darkstalkers)
10. Christy (Tekken IV)

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The Hollywood Reporter's Box Office

For weekend ending September 15, 2002

THIS WEEK	LAST WEEK	PICTURE	3-DAY WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS SALES
1	New	Barbershop	20,627,433	3	20,627,433
2	2	My Big Fat Greek Wedding	10,772,146	150	110,443,668
3	12	One Hour Photo	8,006,660	26	14,567,429
4	1	Swimfan	6,051,863	10	19,682,646
5	New	Stealing Harvard	6,041,521	3	6,041,521
6	4	Signs	5,405,275	45	213,032,514
7	3	City By the Sea	4,862,445	10	16,654,735
8	5	XXX	3,308,202	38	135,393,339
9	6	Spy Kids 2	2,742,641	40	77,397,043
10	7	Austin Powers: Goldmember	1,854,216	53	209,634,700

Source: The Hollywood Reporter

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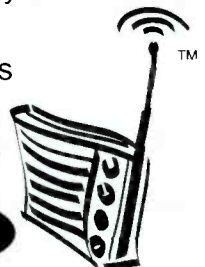
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Capell's Circulation Report

The highest average annual subscription price among U.S. consumer magazines, as reported to the Audit Bureau of Circulation.

1. Barron's	\$124.93
2. Economist	103.88
3. People Weekly	95.76
4. Blood Horse	81.12
5. Higher Education	74.48
6. Thoroughbred Times	67.56
7. Education Week	67.51
8. Chronicle of Philanthropy	64.80
9. Robb Report	64.20
10. Nascar/Winston Scene	54.44
11. Sports Illustrated	53.63
12. Washington Post National Weekly	51.58
13. Us Weekly	51.48
14. Communication Arts	51.03
15. Chronicle of the Horse	49.92
16. Women's World	49.40
17. National Enquirer	48.36
18. The Star	48.36
19. NY Review of Books	48.26
20. Time	47.37

Source: Capell's

Nielsen TV Ratings

For the week of September 2-8, 2002

	PROGRAM	NETWORK	NIGHT	VIEWERS
1.	<i>American Idol</i>	Fox	Wednesday	13.1
2.	<i>American Idol</i>	Fox	Tuesday	12.6
3.	<i>CSI</i>	CBS	Thursday	10.5
4.	<i>CSI</i>	CBS	Thursday	9.8
5.	<i>Everybody Loves Raymond</i>	CBS	Monday	9.4
6.	<i>CSI</i>	CBS	Monday	9.3
7.	<i>Law & Order</i>	NBC	Wednesday	8.9
8.	<i>Becker</i>	CBS	Monday	8.5
9.	<i>NFL Sunday Bonus</i>	Fox	Sunday	8.3
10.	<i>60 Minutes</i>	CBS	Sunday	8.3

Care of Nielsen Media Research

Nielsen/NetRatings AdRelevance

Top 10 Telecommunication advertisers for the week of August 26, 2002

	Company	Impressions (000)	Share
1	AT&T Corp.	365,725	33.7%
2	Verizon Communications, Inc.	148,039	13.6%
3	AOL Time Warner, Inc.	82,934	7.6%
4	Sprint Corp.	82,739	7.6%
5	SBC Communications, Inc.	55,017	5.1%
6	WorldCom, Inc.	48,663	4.5%
7	Covista Communications	46,529	4.3%
8	j2 Global Communications, Inc.	35,386	3.3%
9	Nextel Communications, Inc.	33,626	3.1%
10	Covad Communications	30,447	2.8%

Source: Nielsen/NetRatings AdRelevance

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MTV Top 20 U.S. Countdown

Week of 9/16/02

1. Jimmy Fallon "IdiotBoyfriend"
2. N.O.R.E. "Nothin'"
3. Jar Rule/Ashanti "Down 4U"
4. Weezer "I Need a Girl"
5. Ludacris/Mystikal "Move"
6. Eve/Alicia Keys
"Gangsta Lovin'"
7. Enimem "Without Me"
8. Pink "Just Like a Pill"
9. Mario "Just a Friend"
10. Shakira "Objection"
11. Red Hot Chili Peppers
"By the Way"
12. Vanessa Carlton
"Ordinary Day"
13. Korn "Thoughtless"
14. No Doubt
"Underneath it All"
15. The Vines "Get Free"
16. Ashanti "Happy"
17. Wyclef Jean "Two Wrongs"
18. The White Stripes
"Dead Leaves and the Dirty Ground"
19. Kylie Minogue
"Love at First Sight"
20. Enimem
"Cleanin' Out My Closet"

Source: MTV Online

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	<i>Home</i>	Dixie Chicks
2	1	15	<i>The Enimem Show</i>	Enimem
3	3	13	<i>Let Go</i>	Avril Lavigne
4	2	10	<i>Nellyville</i>	Nelly
5	-	1	<i>A Rush of Blood to the Head</i>	Coldplay
6	-	1	<i>Eve-olution</i>	Eve
7	5	5	<i>The Rising</i>	Bruce Springsteen
8	6	3	<i>October Road</i>	James Taylor
9	4	2	<i>Lord Willin'</i>	Clipse
10	7	6	<i>Now 10</i>	Various

Source: Billboard/Soundscan

The Billboard 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	10	<i>Dilemma</i>	Nelly
2	4	10	<i>Gangsta Lovin'</i>	Eve
3	2	16	<i>Complicated</i>	Avril Lavigne
4	3	20	<i>Hot in Here</i>	Nelly
5	7	7	<i>Cleanin' Out My Closet</i>	Enimem
6	5	15	<i>I Need a Girl</i>	P. Diddy
7	6	17	<i>Just a Friend</i>	Mario
8	8	16	<i>Happy</i>	Ashanti
9	14	15	<i>One Last Breath</i>	Creed
10	9	11	<i>Just Like a Pill</i>	Pink

Source: Billboard/Soundscan

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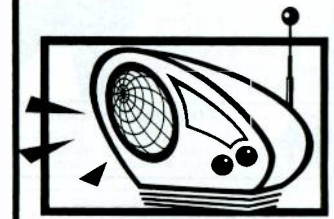
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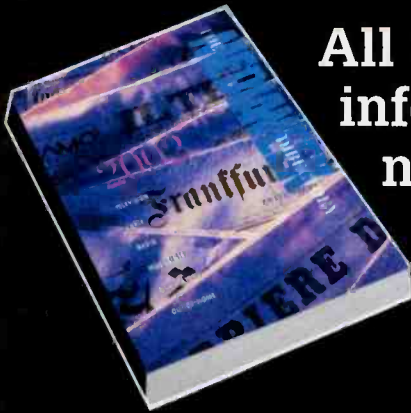
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Rosie By Another Name

As G+J explores its options, media buyers plan to put any new title through its paces

WITH *ROSIE* SET TO FOLD IN DECEMBER, G+J USA CHIEF EXECUTIVE DAN BREWSTER IS saddled with the biggest conundrum of his career: to create a third incarnation of the 3.5 million-circulation women's monthly in less than two years, or shut it down. He faces these two unenviable choices now that

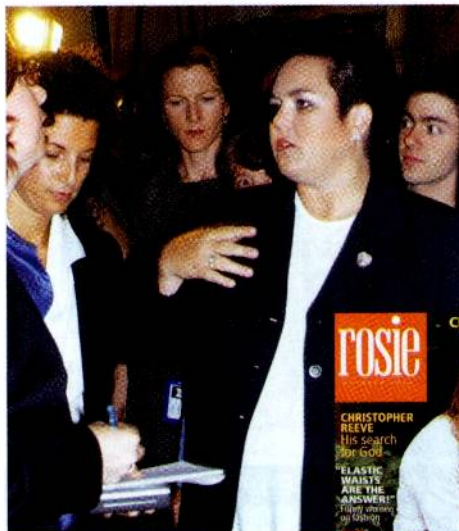
Rosie O'Donnell, G+J USA's publishing partner, has formally pulled out of the partnership. Since June (*Mediaweek* July 1), O'Donnell has complained bitterly that as the title's editorial director she has lost control of the magazine and that it no longer reflects her views. "I cannot have my name on a magazine if I cannot be assured that it will represent my vision and my ideas," O'Donnell said at a Sept. 18 press conference she held in New York.

"*Rosie* magazine was well on its way to being profitable in the very near future," counters Cindy Spengler, G+J chief marketing officer, in a statement. "To unilaterally declare that the magazine as published no longer has her backing creates a risk of substantial costs associated with a shutdown."

Indeed, the costs will be substantial. The property, which was once the venerable *McCall's*, is believed to be worth over \$100 million; revenues were projected to hit \$70 million by year end, according to sources in the company. Liability for the title's 407,500 subscribers is expected to hit \$40 million; and severance packages will have to be given to some 100 staffers.

In coming weeks, G+J is expected to file suit against O'Donnell in New York State Supreme Court.

Meanwhile, G+J executives have to decide whether to again relaunch the magazine. One possibility being explored is to rename the magazine *Friday*. Prior to *Rosie*, G+J executives had considered launching a similar magazine, targeting women in their 30s and 40s, but shelved the idea when they partnered with O'Donnell.



O'Donnell last week said she would abandon *Rosie* after an acrimonious summer with G+J.

Media buyers say they would be open to a rebranded lifestyle magazine, but add they would put it through the same sort of scrutiny as any newly launched magazine. "Advertisers are going to start from scratch," says Mike Drexler, chairman/CEO of Optimedia. "They are going to absolutely want to wait and see what happens with the [editorial] development and circulation growth of this magazine. Is it going to maintain this audience or not?"

It will no doubt take Herculean efforts to keep ad pages anywhere near the levels *Rosie* had begun to achieve. Through October, ads grew 78.7 percent to 857 over the prior year, reports the *Mediaweek* Monitor.

"What is going to make it harder is that

there's another magazine launching with great fanfare," notes George Jansen, director of print at Mediaedge:cia, who points to *Lifetime*, the 500,000-circ women's lifestyle title launching in March by Hearst Magazines and the Lifetime cable network.

"The odds are against [G+J]," adds Phil Mussman, executive director of client services at brand consultants Interbrand. "Ultimately, it comes down to the readers. You get to the point where you become so schizophrenic to the readers that they give up and move on."

That may be so, but some *Rosie* subscribers contacted by *Mediaweek* said they may be up for change. "If the magazine continued in the same format, I probably would still subscribe," says Rosie Pudish of Binghamton, N.Y. "I didn't buy it because of Rosie O'Donnell. I like what's in the magazine." —LG

EW's New Tune

Tetzeli takes on m.e. duty

While *Entertainment Weekly* staffers were hardly surprised last week to learn they would get a new managing editor—the change has been coming for some time—some were stunned to discover their new boss would hail from *Fortune*, Time Inc.'s business bible.

Rick Tetzeli, a 12-year veteran of *Fortune*, who last year rose to deputy m.e. from his humble beginnings as a freelance fact checker, will succeed James Seymore on Oct. 1; Seymore, who joined *EW* shortly after its launch in 1990, will become an editor at large at Time Inc. and will continue to consult for the company's specialty publisher Time4 Media.

"Every magazine benefits from an occasional change of editor," says Norm Pearlstine, Time Inc.'s editor in chief. "Everything I've seen about [Tetzeli] is that he's a spectacular guy, who's ready to run a magazine."

Though *EW*'s paid circulation grew 6.1 percent to 1.6 million through June over the year prior, according to the Audit Bureau of Circulations, some industry observers say the time was right for a change. The once-edgy magazine has over time become too predictable. "*EW* is a great magazine," says Pam McNeely, Daily & Associates senior vp/group media director. "But it used to be sharper. It's



Tetzeli's hire at EW surprised staffers.

very safe."

Despite the fact that Tetzeli lacks experience in entertainment journalism—at *Fortune* he focused on technology—Pearlstone says he and editorial director John Huey were impressed with the new m.e.'s "fresh perspective."

Tetzeli, however, is keeping his plans for *EW* to himself, saying only that he would like the magazine "to do more memorable stories that people will really talk about."

Meanwhile, on the business side, *Parenting* president Andy Sareyan will succeed former *EW* president John Squires, who was recently promoted to executive vp of Time Inc. The move marks a return for Sareyan, who was *EW*'s vp for consumer marketing and development from 1993 to 1997. Sareyan was also the founding president of *Real Simple*.

Also getting promoted is *EW* executive editor Peter Bonventre, who becomes the magazine's editorial director, a newly created position. In addition to providing editorial guidance, he will work with the business side to explore new projects. —LG

A Good Thing

MSL unveils new fall look

Martha Stewart Living this week will introduce its long-awaited redesign that touts larger photos, new fonts and a revamped front of the book. The effort was two years in the making by the in-house design team and is the lifestyle monthly's first overhaul since 1995.

"There are more charts, graphs and lists in the front of the book," says Gael Towey, *MSL* creative director. "We felt because of the Internet, people are reading differently now. They want fast, concise bits of information."

New and tweaked sections include a paper-project feature called Clip Art Craft; From the Garden, previously known as Arrangement of the Month, will broaden beyond floral bouquets to include fruits and vegetables. The magazine this month will also launch new staff columns, which will appear in alternate issues. First up in October is food editor Susan Spungen's Easy Entertaining column. Stewart, the monthly's editorial director and company CEO, will continue to

Mediaweek Magazine Monitor

WEEKLIES September 23, 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	23-Sep	24-Sep	88.36	-13.92%	2,175.86	2,768.40	-21.40%
The Economist	14-Sep	15-Sep	48.00	-22.92%	1,601.00	1,913.00	-16.31%
Newsweek ^{E/X}	23-Sep	24-Sep	30.69	75.04%	1,253.02	1,173.64	6.76%
The New Republic ⁴	23-Sep	24-Sep	9.33	28.51%	274.84	317.77	-13.51%
Time ^{E/X}	23-Sep	24-Sep	24.18	117.16%	1,515.22	1,530.80	-1.02%
US News & World Report ^C	23-Sep	24-Sep	11.00	569.27%	966.63	995.53	-2.90%
The Weekly Standard	30-Sep	1-Oct	9.00	5.56%	326.61	328.85	-0.68%
Category Total			220.56	42.55%	8,113.18	9,027.99	-10.13%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	23-Sep	24-Sep	25.41	-29.71%	851.83	1,050.00	-18.87%
Entertainment Weekly ⁺	20-Sep	21-Sep	36.00	53.92%	1,267.01	1,264.22	0.22%
Golf World	20-Sep	21-Sep	33.67	4.46%	1,105.04	946.68	16.73%
New York ⁴	23-Sep	24-Sep	44.00	7.50%	1,791.00	1,943.80	-7.86%
People ^X	23-Sep	24-Sep	55.73	106.30%	2,506.67	2,584.22	-3.00%
The Sporting News	23-Sep	24-Sep	11.50	-1.48%	542.53	447.95	21.11%
Sports Illustrated	23-Sep	24-Sep	33.43	33.38%	1,757.17	1,701.14	3.29%
The New Yorker	23-Sep	24-Sep	27.37	23.60%	1,416.10	1,500.52	-5.63%
Time Out New York ¹	18-Sep	NO ISSUE		N.A.	2,459.48	2,403.45	2.33%
TV Guide	21-Sep	22-Sep	82.02	11.73%	1,659.20	2,020.98	-17.90%
US Weekly ^{4/DD}	23-Sep	24-Sep	38.33	-4.36%	731.98	714.52	2.44%
Category Total			387.46	49.28%	16,088.01	16,577.48	-2.95%

SUNDAY MAGAZINES

American Profile	22-Sep	23-Sep	8.60	0.00%	321.18	315.80	1.70%
Parade	22-Sep	23-Sep	9.58	107.20%	465.13	421.50	10.35%
USA Weekend	22-Sep	23-Sep	8.00	44.00%	446.69	411.24	8.62%
Category Total			26.18	52.67%	1,233.00	1,148.54	7.35%
TOTALS			634.20	47.08%	25,434.19	26,754.01	-4.93%

C=9/23/02 is special issue Best Colleges Guide; DD=double issue last year; E=estimated page counts; X=YTD 2001 includes an out-of-cycle issue; 1=one fewer issue in 2002 than in 2001; 4=four fewer issues in 2002; +=one more issue in 2002 than in 2001

BIWEEKLIES September 23, 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	30-Sep	1-Oct	50.49	1.66%	1,039.08	986.60	5.32%
Forbes ^{2/S}	30-Sep	1-Oct	84.10	202.26%	2,256.47	2,793.65	-19.23%
Fortune	30-Sep	1-Oct	118.47	5.40%	2,293.01	3,011.56	-23.86%
National Review	14-Oct	1-Oct	33.00	-16.16%	281.04	355.18	-20.88%
Rolling Stone	3-Oct	27-Sep	41.88	93.41%	1,078.26	1,060.26	1.70%
CATEGORY TOTAL			327.94	64.38%	6,947.86	8,207.25	-15.34%

S=9/30/02 issue is Forbes 400 Richest People special issue; last year's corresponding issue was 10/8/01; 2=two fewer issues in 2002

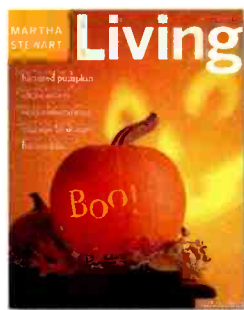
MONTHLIES October 2002

	RATE BASE (2ND HALF '01)	CIRC. (2ND HALF '01)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECHNOLOGY								
Business 2.0 ^L	550,000 ⁰	530,909	72.92	75.00	-2.77%	528.29	638.84	-17.30%
Entrepreneur ^G	540,000	563,534	167.93	154.13	8.95%	1,130.88	1,169.86	-3.33%
Fast Company	680,000	708,251	79.01	79.60	-0.74%	630.96	818.66	-22.93%
Fortune Small Business ¹⁰	1,000,000	N.A.	62.13	58.13	6.88%	343.56	403.91	-14.94%
Inc ^{E/Z/N}	650,000	665,428 ^B	146.68	123.15	19.11%	696.49	825.97	-15.68%
Red Herring ^{M/A}	325,000	333,810	37.00	70.00	-47.14%	391.00	1,090.00	-64.13%
Technology Review ¹⁰	275,000	287,221	36.30	26.49	37.03%	213.93	267.23	-19.95%
Upside ¹⁰	300,000	307,175 ^B				83.00	358.00	-76.82%
Wired	500,000	515,383	72.90	109.79	-33.60%	580.37	1,031.68	-43.75%
Category Total			674.87	696.29	-3.08%	4,598.48	6,604.15	-30.37%
ENTERTAINMENT								
Movieline ^{11/1}	300,000	307,786	31.00	32.08	-3.37%	220.81	298.13	-25.93%
Premiere	600,000	617,389	52.48	42.36	23.89%	311.86	347.63	-10.29%
The Source	460,000	464,644	95.13	130.50	-27.10%	960.51	1,272.16	-24.50%
Spin	525,000	541,506	63.94	79.22	-19.29%	615.89	780.79	-21.12%
Vibe ¹⁰	775,000	800,114	112.98	104.88	7.72%	947.37	975.41	-2.87%
Category Total			355.53	389.04	-8.61%	3,056.44	3,674.12	-16.81%
ENTHUSIAST								
Automobile	625,000	634,006	91.00	61.33	48.38%	678.97	605.38	12.16%
Backpacker ⁹	285,000	291,089	42.66	46.34	-7.94%	397.96	515.85	-22.85%
Bicycling ¹¹	285,000	280,218	34.56	35.68	-3.15%	342.55	404.98	-15.42%
Boating	None	201,171	113.33	125.73	-9.86%	1,095.91	1,253.93	-12.60%
Car and Driver	1,350,000	1,371,761	108.82	105.16	3.48%	870.43	920.82	-5.47%
Cruising World	155,000	159,536	154.84	165.92	-6.68%	1,004.34	1,156.57	-13.16%
Cycle World	310,000	328,351	77.34	89.79	-13.87%	875.06	955.72	-8.44%
Flying	None	305,050	64.49	88.98	-27.52%	700.08	763.19	-8.27%
Golf Digest	1,550,000	1,567,588	91.38	114.21	-19.99%	1,179.59	1,115.42	5.75%
Golf Magazine	1,400,000	1,400,328	129.36	94.13	37.43%	1,137.27	1,134.57	0.24%
Motor Boating	None	125,473	118.30	106.76	10.81%	1,061.05	1,162.64	-8.74%

contribute to the magazine. "We don't anticipate any changes," says Towey. "We expect her to be in just as much as she has been."

The redesign comes on the heels of news that Stewart's alleged insider trading with biotechnology firm ImClone will be investigated by the Department of Justice.

So far, despite company projections the October issue would lose ad pages, Stewart's imbroglio appears to have had little impact on the 2.3 million-circulation title. *MSL* ad pages for October are up 5.3 percent to 189



MSL ad pages through October continue to rise.

over the year prior, reports the *Mediaweek* Monitor. Year-to-date, pages are up 4.2 percent to 1,507.

"It seems that the media attention has died down significantly," says Suzanne Sobel, executive vp and publisher of *MSL*.

"While the focus of our advertisers on the strength of our brand and the power and quality of our audience has persisted throughout the summer, they can now focus on these strengths with less distraction."

Even so, media buyers will still keep a careful eye on *MSL*. "The magazine is still vital, but we're watching it," says Robin Steinberg, Carat USA vp/print director. "We need more time to figure out what's going to happen with the readership." —LG

MONTHLIES October 2002

	RATE BASE (2ND HALF '01)	CIRC. (2ND HALF '01)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Motor Trend	1,250,000	1,271,620	93.86	75.53	24.27%	720.70	692.90	4.01%
Popular Mechanics	1,200,000	1,211,630	83.39	65.98	26.39%	653.58	562.81	16.13%
Popular Photography	450,000	452,297	131.67	151.88	-13.31%	1,400.09	1,683.17	-16.82%
Popular Science	1,550,000	1,567,079	70.30	37.30	88.47%	485.17	332.14	46.07%
Power & Motoryacht	None	156,735 ^B	208.33	238.92	-12.80%	1,980.81	2,079.46	-4.74%
Road & Track	750,000	787,579	117.43	104.14	12.76%	949.09	932.70	1.76%
Sailing World ¹⁰	55,000	56,752	61.04	62.74	-2.72%	375.48	372.37	0.84%
Stereo Review's Sound & Vision ¹⁰	450,000	453,901	72.83	77.16	-5.61%	489.34	584.28	-16.25%
Tennis ¹⁰	700,000	709,979	39.31	43.27	-9.15%	409.04	502.52	-18.60%
Yachting	132,000	132,846	188.00	235.39	-20.13%	1,702.39	1,800.29	-5.44%
Category Total			2,092.23	2,126.34	-1.60%	18,508.89	19,531.70	-5.24%
FASHION/BEAUTY								
Allure	850,000	945,631	150.00	153.10	-2.02%	976.03	977.90	-0.19%
Cosmopolitan	2,600,000	2,759,448	181.05	198.50	-8.79%	1,518.78	1,658.48	-8.42%
Elle	950,000	981,117	175.69	211.43	-16.90%	1,269.48	1,607.47	-21.03%
Essence	1,050,000	1,053,484	123.62	104.68	18.09%	899.87	1,005.11	-10.47%
Glamour	2,100,000	2,201,279	202.17	152.83	32.28%	1,268.23	1,316.05	-3.63%
Harper's Bazaar	700,000	736,494	161.14	157.56	2.27%	1,169.99	1,368.18	-14.49%
Honey ¹⁰	250,000	260,668	49.74	34.33	44.89%	455.65	372.73	22.25%
In Style ^P	1,400,000	1,568,777	312.76	307.69	1.65%	2,360.50	2,302.01	2.54%
Jane ¹⁰	600,000	619,166	86.14	103.26	-16.58%	674.59	711.95	-5.25%
Lucky	600,000	693,176	98.98	81.63	21.25%	747.37	533.07	40.20%
Marie Claire	825,000	925,919	230.09	200.32	14.86%	1,331.61	1,308.41	1.77%
Vogue	1,100,000	1,192,949	275.21	347.16	-20.73%	2,331.33	2,554.29	-8.73%
W	425,000	455,372	214.05	253.04	-15.41%	1,476.77	1,726.25	-14.45%
Category Total			2,260.64	2,305.53	-1.95%	16,480.20	17,441.90	-5.51%
FOOD/EPICUREAN								
Bon Appétit	1,200,000	1,267,560	128.53	139.69	-7.99%	843.43	977.88	-13.75%
Cooking Light ¹¹	1,450,000	1,562,339	132.84	140.12	-5.20%	1,033.67	985.03	4.94%
Food & Wine	800,000	978,277	141.40	140.86	0.38%	931.46	921.93	1.03%
Gourmet	900,000	947,399	208.00	176.08	18.13%	961.20	1,033.64	-7.01%
Category Total			610.77	596.75	2.35%	3,769.76	3,918.48	-3.80%
GENERAL INTEREST								
Atlantic Monthly ¹¹	450,000	504,336	73.16	53.31	37.24%	410.33	364.52	12.57%
Biography	650,000	733,495	37.33	33.17	12.54%	312.30	347.74	-10.19%
Harper's Magazine	205,000	212,010	21.67	19.66	10.20%	172.56	213.31	-19.11%
National Geographic	7,700,000	7,664,658	32.69	31.42	4.04%	317.19	327.77	-3.23%
People en Español ^{11/+}	325,000	356,152	71.87	68.58	4.80%	486.45	531.69	-8.51%
Reader's Digest	12,500,000	12,565,779	89.79	92.88	-3.33%	840.69	909.85	-7.60%
Savoy	200,000	201,048	53.74	27.50	95.42%	374.35	257.58	45.33%
Smithsonian	2,000,000	2,040,141	69.40	77.70	-10.68%	493.30	555.60	-11.21%
Vanity Fair	1,000,000	1,108,536	255.29	243.13	5.00%	1,484.64	1,514.16	-1.95%
Category Total			704.94	647.35	8.90%	4,891.81	5,022.22	-2.60%
HEALTH/FITNESS (MEN)								
Flex	150,000	142,253	223.33	167.00	33.73%	1,946.68	1,674.77	16.24%
Muscle & Fitness	None	440,298	171.71	128.45	33.68%	1,500.06	1,418.98	5.71%
Runner's World	505,000	520,684	45.60	33.95	34.32%	395.02	335.81	17.63%
Category Total			440.64	329.40	33.77%	3,841.76	3,429.56	12.02%
HEALTH/FITNESS (WOMEN)								
Fitness+	1,050,000	1,168,622	94.00	60.67	54.94%	799.02	569.74	40.24%
Health ^{10/1}	1,300,000	1,411,174	96.86	121.73	-20.43%	815.08	757.98	7.53%
Prevention	3,100,000	3,121,340	86.35	70.45	22.57%	841.28	1,030.36	-18.35%
Self	1,250,000 ⁰	1,332,689	118.00	136.88	-13.79%	943.07	987.16	-4.47%
Shape	1,500,000	1,580,655	91.49	76.53	19.55%	820.52	734.13	11.77%
Category Total			486.70	466.26	4.38%	4,218.97	4,079.37	3.42%
KIDS								
Boys' Life	1,300,000	1,224,829	11.06	16.46	-32.81%	102.51	129.98	-21.13%
Disney Adventures ¹⁰	1,100,000	1,120,344 ^B	30.72	29.40	4.49%	213.09	216.30	-1.48%
Nickelodeon Magazine ¹⁰	900,000	929,873 ^B	44.50	42.99	3.51%	300.55	264.29	13.72%
Sports Illustrated for Kids	950,000	977,695 ^B	24.52	39.28	-37.58%	264.04	298.46	-11.53%
Category Total			110.80	128.13	-13.53%	880.19	909.03	-3.17%

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John Skipper
Executive vp/general manager, *ESPN The Magazine*, ESPN.com

Q. How has your role changed at 'ESPN The Magazine' and ESPN.com since your promotion last week to executive vp/general manager from senior vp? **A.** I'm continuing to manage both properties and have added the responsibilities of Sports Ticker Data, a company we manage that gathers and disperses data... They were worried I did not have enough to do.

Q. Since your return to the magazine last December from ESPN.com (the title and Web site merged back into a single business unit), what have been your biggest accomplishments? **A.** Not to mess it up, because it was going fine! We had a redesign this past spring, added some new columns, and we did a big project this summer called the ESPN 100, which ranked the 100 most important events of the year. In January, we're raising our rate base to 1.65 million, a 10 percent increase.

Q. 'ESPN' continues to grow, with paid circ up 14 percent to 1.5 million through June over the year prior. But what happened on the newsstand? Single-copy sales fell about 21 percent. **A.** The newsstand is inefficient for us. We cut the print order back pretty dramatically. I've decided guys will only buy two kinds of magazines on the newsstands—magazines with naked women in them, and near-naked women in them.

A. Why not give near-naked women a shot, then? **Q.** We're not stooping to the near-naked cover. Everybody does that—GQ, Esquire, FHM, Maxim, Rolling Stone... We'll have near-naked men in uniforms. **Q.** Meeting all these sports superstars must be inspiring. If you could be a professional athlete, what would be your dream job? **A.** Point guard for the New York Knicks—which they desperately need!

MONTHLIES October 2002

	RATE BASE (2ND HALF '01)	CIRC. (2ND HALF '01)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
MEN'S LIFESTYLE								
Details ¹⁰	400,000	407,778	95.51	95.08	0.45%	653.63	650.87	0.42%
Esquire	650,000	659,386	100.46	110.33	-8.95%	678.62	777.29	-12.69%
FHM ^{11/12}	750,000	844,127	73.00	71.36	2.30%	632.34	416.74	51.73%
Gear ^{11/12}	500,000	517,008	50.81	45.33	12.09%	349.60	286.81	21.89%
Gentlemen's Quarterly	750,000	758,969	188.63	194.51	-3.02%	1,322.26	1,339.28	-1.27%
Maxim	2,500,000	2,553,895	109.73	121.51	-9.69%	970.79	966.02	0.91%
Men's Fitness	550,000	589,407	72.65	58.20	24.83%	671.19	602.08	10.74%
Men's Health ¹⁰	1,625,000	1,630,646	107.08	68.14	57.15%	677.18	576.02	17.56%
Men's Journal	600,000	638,462	78.78	95.22	-17.27%	708.64	772.32	-8.25%
Penthouse	None	641,115	35.23	40.47	-12.95%	387.45	436.43	-11.22%
Playboy	3,150,000	3,157,540	54.57	61.80	-11.70%	421.87	510.96	-17.44%
Stuff	1,000,000	1,103,745	72.14	74.98	-3.79%	618.90	546.26	13.30%
Category Total			1,038.59	1,036.93	0.16%	8,092.47	7,881.08	2.68%
OUTDOORS								
Field & Stream	1,750,000	1,752,621	85.14	51.91	64.01%	479.17	404.98	18.32%
Nat'l. Geographic Adventure ^{10/9}	350,000	351,238	51.63	NO ISSUE	N.A.	399.60	321.98	24.11%
Outdoor Life ^{10/11}	1,350,000	1,357,705	61.20	40.71	50.33%	320.14	281.15	13.87%
Outside ^{11/12}	600,000	643,454	93.71	60.79	54.15%	685.11	704.83	-2.80%
Category Total			291.68	153.41	90.13%	1,884.02	1,712.94	9.99%
PARENTING/FAMILY								
American Baby	2,000,000	2,001,922 ^B	55.56	54.21	2.49%	580.17	479.29	21.05%
Baby Talk ¹⁰	2,000,000	2,001,384 ^B	44.36	52.54	-15.57%	380.73	346.48	9.89%
Child ¹⁰	1,020,000	939,310	85.59	69.00	24.04%	612.92	512.27	19.65%
FamilyFun ¹⁰	1,450,000	1,389,699	81.25	68.07	19.36%	553.61	495.33	11.77%
Parenting ¹⁰	2,150,000	1,914,419	136.69	133.34	2.51%	891.86	845.67	5.46%
Parents	2,200,000	2,005,578	145.18	154.02	-5.74%	1,161.96	1,115.77	4.14%
Category Total			548.63	531.18	3.29%	4,181.25	3,794.81	10.18%
PERSONAL FINANCE								
Bloomberg Personal Finance ¹⁰	300,000	354,990	21.00	41.70	-49.64%	189.50	294.60	-35.68%
Kiplinger's Personal Finance Money ¹⁰	1,000,000	1,223,486	49.52	60.30	-17.88%	462.97	553.37	-16.34%
Mutual Funds	1,900,000	2,195,178	148.11	139.44	6.22%	737.29	907.61	-18.77%
SmartMoney	800,000	884,136	32.05	40.35	-20.57%	332.73	447.33	-25.62%
Worth ¹⁰	800,000	809,685	78.43	80.71	-2.82%	570.15	726.51	-21.52%
	500,000	507,691	43.44	84.04	-48.31%	374.54	464.63	-19.39%
Category Total			372.55	446.54	-16.57%	2,667.18	3,394.05	-21.42%
SCIENCE								
Discover	1,000,000	1,025,059	22.99	31.24	-26.41%	218.04	268.62	-18.83%
Natural History ¹⁰	225,000 ^Q	264,815	30.67	30.83	-0.52%	251.40	248.25	1.27%
Scientific American	655,000	687,437	25.34	20.00	26.70%	238.65	207.87	14.81%
Spectrum, IEEE	None	325,685	40.80	45.07	-9.47%	351.34	484.96	-27.55%
Category Total			119.80	127.14	-5.77%	1,059.43	1,209.70	-12.42%
SHELTER								
Architectural Digest	800,000	822,014	171.62	168.62	1.78%	1,296.92	1,374.39	-5.64%
Country Living	1,600,000	1,639,626	121.93	105.25	15.85%	877.85	837.28	4.85%
The Family Handyman ¹⁰	1,100,000	1,137,203	61.33	58.50	4.84%	479.84	462.81	3.68%
Home ¹⁰	1,000,000	1,006,306	104.16	98.99	5.22%	574.20	671.14	-14.44%
House Beautiful	850,000	865,352	130.29	89.47	45.62%	810.01	796.02	1.76%
House & Garden	750,000	768,985	112.80	169.00	-33.25%	817.12	905.88	-9.80%
Southern Living ¹³	2,500,000	2,549,601	125.22	120.46	3.95%	1,198.91	1,217.72	-1.54%
Sunset	1,425,000	1,459,354	94.32	102.81	-8.26%	891.40	971.41	-8.24%
This Old House ¹⁰	925,000 ^Q	1,075,058	113.63	74.74	52.03%	713.73	707.92	0.82%
Category Total			1,035.30	987.84	4.80%	7,659.98	7,944.57	-3.58%
TEEN								
CosmoGirl! ¹⁰	750,000	838,964	77.42	54.03	43.29%	520.17	477.13	9.02%
Seventeen	2,350,000	2,333,126	116.35	98.96	17.57%	1,125.00	1,137.21	-1.07%
Teen People ¹⁰	1,600,000	1,639,107	94.42	84.27	12.04%	807.46	874.34	-7.65%
YM ^{11/12}	2,200,000	2,206,078	76.45	69.57	9.89%	826.45	642.38	28.65%
Category Total			364.64	306.83	18.84%	3,279.08	3,131.06	4.73%
TRAVEL								
Condé Nast Traveler	750,000	772,476	117.60	109.95	6.96%	1,016.08	1,144.15	-11.19%
Travel + Leisure	925,000	1,012,305	195.70	208.10	-5.96%	1,184.21	1,432.33	-17.32%
Travel Holiday ¹⁰	650,000	659,505	76.13	72.39	5.17%	698.49	675.99	3.33%
Category Total			389.43	390.44	-0.26%	2,898.78	3,252.47	-10.87%
WEALTH								
Robb Report	None	100,526	120.33	146.16	-17.67%	811.14	1,224.66	-33.77%
Town & Country	425,000	433,771	215.01	209.03	2.86%	1,155.52	1,230.99	-6.13%
Category Total			335.34	355.19	-5.59%	1,966.66	2,455.65	-19.91%
WOMEN'S LIFESTYLE								
Heart & Soul ¹⁰	300,000	316,122	36.50	26.99	35.24%	318.41	245.72	29.58%
Martha Stewart Living	2,150,000	2,437,970	189.03	179.49	5.32%	1,507.22	1,446.78	4.18%
More ¹⁰	650,000 ^Q	632,520	69.72	73.45	-5.08%	449.08	533.96	-15.90%
O, The Oprah Magazine	1,900,000	2,751,563	168.99	144.64	16.83%	1,152.15	1,114.71	3.36%
Real Simple ¹⁰	700,000	864,891	124.40	61.20	103.27%	635.00	402.30	57.84%
Rosie ¹⁰	3,500,000	3,613,055	94.45	75.26	25.50%	856.66	479.53	78.65%
Victoria	950,000	976,795	46.48	39.61	17.34%	319.56	311.68	2.53%
Category Total			729.57	600.64	21.47%	5,238.08	4,534.68	15.51%
WOMEN'S SERVICE								
Better Homes and Gardens	7,600,000	7,601,377	187.14	159.26	17.51%	1,570.24	1,478.23	6.22%
Family Circle ^{15/1}	4,600,000 ^Q	4,712,548	119.19	106.76	11.64%	1,077.75	1,038.75	3.75%
Good Housekeeping	4,500,000	4,527,447	187.00	163.57	14.32%	1,231.60	1,289.30	-4.48%
Ladies' Home Journal	4,100,000	4,100,675	123.29	127.61	-3.39%	1,002.19	1,017.29	-1.48%
Redbook	2,250,000	2,321,233	158.59	138.26	14.70%	1,015.23	1,069.16	-5.04%
Woman's Day ¹⁷	4,350,000 ^Q	4,257,742	117.09	125.10	-6.40%	1,181.40	1,299.03	-9.06%
Category Total			892.30	820.56	8.74%	7,078.41	7,191.76	-1.58%
MEDIAWEEK MONITOR TOTALS			13,854.94	13,441.79	3.07%	106,251.83	111,113.31	-4.38%

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2001, except: B=audited by BPA International; A=Oct. 2001 includes two issues; E=publisher's estimate; G=includes Buyer's Guide special; 57.42 pages in 2002, 47.29 pages in 2001; L=re-launched in Sept. 2001; M=moved from biweekly to monthly in Nov. 2001; N=includes special; 80.96 pages in 2002, 80.46 pages in 2001; O=includes special; 53.06 pages in 2002, 54.94 pages in 2001; P=YTD 2002 includes four specials; Q=raised rate base during period; R=launched in May 2001; Y=YTD 2001 includes only May-Oct. ad pages; I=will publish one fewer issue in 2002 than in 2001; 2=will publish two fewer issues in 2002; 9=published 9 times; 10=published 10 times; 11=published 11 times; 13=published 13 times; 15=published 15 times; 17=published 17 times; +=will publish one more issue in 2002 than in 2001; +=will publish two more issues in 2002; #=will publisher four more issues in 2002

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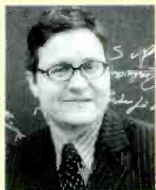
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Media Person

BY LEWIS GROSSBERGER



Not Bashin' Fashion

ONCE AGAIN, MEDIA PERSON WAS NOT INVITED TO FASHION

Week. He's handling it well, though, so far refraining from hurling dishes at the wall or taking hostages. But he is disappointed. Just once he'd like to crash that chic cotillion to watch the exotic famine victims slink

down the runway, sneak admiring peeks at the back of Anna Wintour's exquisitely coiffed noodle and have an excuse to don his classic Banana Republic khakis and his soigné navy blazer with its audaciously retro metal buttons, an ensemble that now languishes in the closet because he has no place to take it.

Then there are the many delicious parties and designer boutique openings, at which one may hover, debonairly sipping Cristal and ogling the stars (Kristin Davis is everywhere this year, and Ivana Trump showed up on Day One in a foot-long platinum-blond mullet and bubblegum pink nails, according to the *Daily News*). Perhaps one might even overhear (as a *New York Times* reporter did) the mega-fabulous Andre Leon Talley confiding to someone that a garment he adored had been "worked to the last nanosecond inch of perfection." Of course, it would be too much to hope that one might actually set eyes upon the sublime perfection of P. Diddy himself, who recently told *The New Yorker*, "I am fashion, because I live fashion. From my manicure to my pedicure, from my head to my toe, it's the swagger that I show the world, it's my face, baby. It's my walk, my attitude."

Now Media Person admits that he used to be a bit crabby about the fashion industry. OK, maybe he did once call it "a malignant tumor on the pancreas of the working class," but that was *eons* ago, for heaven's sake, back when we were all leftists given to violent exaggeration to convince each other we weren't just bourgeois parasite dilettantes but committed revolutionaries ready to parachute into Third World jungles with Kalashnikovs and paperbacks by Fanon and Chomsky at the ready.

Since then, Media Person has matured, evolved, stretched and achieved perspective

and personal growth. He has subscribed to *Forbes* and watched *Nigella Bites* and learned to consume without guilt. He has come to understand that fashion is no mere frivolity nor capitalist scam to coerce mesmerized, soulless zombies to waste their money on unneeded goods, but a dynamic engine of our economy, a creative force in our culture, and a means of employment for thousands of bony young women who work very, very hard and by not eating, ensure that there will be enough food for families who otherwise might go hungry.

Yes, and he now comprehends that spending copious amounts of money on clothing, hair, skin and other elements of personal grooming does not signal, as he had once erroneously believed, some narcissistic insecurity and a desperate, unfulfillable need to

Anna Wintour is God. Should you be summoned to Fashion Week, do not approach her or even gaze upon her.

be loved and respected, but is instead a sure-fire sign for distinguishing successful, centered achievers from insufficiently deodorized losers.

He learned all this from studying *People* and *In Style* over the course of many years.

So Media Person is saddened that despite his passionate conversion he remains uninvited. Still, he knows that he can absorb much enlightenment just from reading the coverage of Fashion Week in the newspapers. He shall now share with you just a few of the valuable lessons he has acquired over the years. (You males especially can benefit):

1. At fashion shows, you're supposed to watch the clothes, not the models. Women seem to understand this instinctively, but men must be instructed, lest they commit the *faux pas* of recalling only the six-foot-three Icelandic babe with the cheekbones. Repeating this mantra may be helpful: "The clothes! The clothes!"

2. Memorizing a few exotic names works wonders. For years, before the name became a byword on *Sex and the City*, MP would stun females by casually mentioning Manolo Blahnik. Here are two hot designers you can reference to instantly establish yourself as a fashion insider. Repeat until committed to memory: A. Behnaz Sarafpour. B. Badgley Mischka. (Even better, you can simply claim you were at this year's Imitation of Christ show at the Maurice Villency furniture showroom where topless models in high heels vacuumed the carpet.)

3. It's always later than you think. The show that just took place in the late summer of 2002 was called "Spring 2003 Fashion Week."

4. Anna Wintour is God. Should you ever

be summoned to Fashion Week, do not approach her or even gaze directly upon her. Speak her name only in hushed tones.

5. This lesson, which Media Person learned by reading about the fashion arbiter Mr. Verdi in the *New York Observer*, may be the most precious of all, so pay close heed: A fashion mistake is not a mistake *if you did it on purpose*. Of a man spotted on the street wearing his pants too short, Mr. Verdi comments: "He clearly wanted it that way; he told the tailor, 'Make them shorter.' It wasn't the tailor's decision. He put his mark on it." Actually, Mr. Verdi may be God. ■

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