

MEDIAWEEK

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 LAURA JONES, ASSISTANT MGR
 WALDENBOOKS
 42 MOUNT PLEASANT AVE
 WHARTON NJ 07885-2120 118

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NEWSPAPERS

Starbucks' Offer Hard to Swallow
 Major dailies irate at retailer's ad demands for in-store circulation

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SYNDICATION

Tribune Mum On *Mutant X*
 Legal battle against Twentieth stalls promotion for series

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WASHINGTON

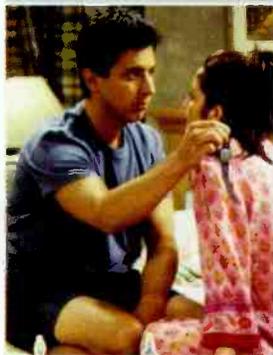
Make Room for What Matters
 Real news and life-and-death questions crowd out pop culture

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Mediaweek Magazine Monitor PAGE 31

Finally, Fall TV

As the prime-time season got under way, viewers flocked to familiar hits and quality newcomers...



CBS' *RAYMOND*



NBC'S *CROSSING JORDAN*



THE WB'S *7TH HEAVEN*

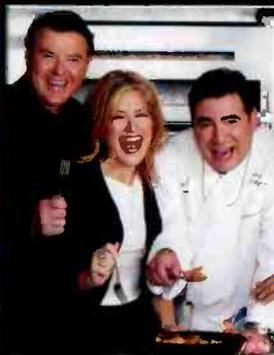
...while shows that faced difficult competition got dusted. For the nets, it was an almost-normal week.



CBS' *FAMILY LAW*



CBS' *WOLF LAKE*



NBC'S *EMERIL*

MARKET INDICATORS

NATIONAL TV: CALM
 Fourth-quarter scatter is available at lower-than- upfront prices; demand is slow. Network series pre-tiers are filled with front-committed buys.

NET CABLE: SLOW
 Fourth quarter is mostly even, as buyers and sellers try to normalize the business climate. Travel, a line spending is down sharply. First wave of cancellations is starting to roll in.

SPOT TV: STABLE
 Stations report that advertising is returning to pre-attacks levels. But that's not much to crow about, given the softness before Sept. 11.

RADIO: BUILDING
 Local is active, led by strong auto, packaged goods and fast food. TV line-in spots, usually robust in support of the fall season, are erratic. National and network remain slow.

MAGAZINES: STALLED
 Publishers of monthlies report some advertisers have started to pull out of December issues to rework creative. Some retail and fashion advertisers hope to reduce spending in anticipation of a slow fourth quarter.



BY JOHN CONSOLI AND ALAN JAMES FRUTKIN Page 6

RAYMOND: ROBERT VOETS/CBS; JORDAN: PAUL DRINKWATER/NBC PHOTO; HEAVEN: PAUL MCCALLUM/THE WB; FAMILY LAW: THE WB; WOLF LAKE: CLIFF LIPSON/CBS; EMERIL: CHRIS HASTON/NBC PHOTO



Photograph by Ann Stratten & Reedi Hofmann

"For me, **COUNTRY LIVING** celebrates American living. Country is another word for what is **UNIQUELY AMERICAN**. Like soccer and pizza. It taps into how I live. That's why I always come home to the comfort of **COUNTRY LIVING.**"

ANN GAULOCHER, 42, soccer mom, freelance artist, local golf champ

MORE READERS!
Country Living's rate base will increase
by 100,000, to **1.7 million**, effective with
the January 2002 issue.

For more information on why 66% of American women live the casual, comfortable lifestyle, as reported by the Country Living/Yankelovich study *America's Pursuit of Comfort*, contact Steven Grune, publisher, at 212-649-3190.



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How can I reach millions of people at the moment they're most interested in my product?



At Deadline



USA Cable Shifts Sales Executives

In a restructuring last week of USA Cable's ad-sales team, which sells for both USA Network and Sci Fi Channel, Scott Silverstein was promoted to senior vp and general sales manager for ad sales of USA Network. Silverstein had held the same position at the Sci Fi Channel. As part of the shift, Liz Koman, senior vp of ad sales for USA Network, has left the company. David Safran, former senior vp of ad sales for Burly Bear Network, has been hired to replace Silverstein at Sci Fi. Additionally, Robert Kaminsky has joined USA Cable in the new post of senior vp of ad sales, USA Cable sports and specials. All three execs are based in New York and report to Jon Spaet, president of ad sales for USA Cable.

Cancellation Options to Drag On

Media buyers and broadcast TV network executives say that first-quarter ad-cancellation options, which can officially be expressed by advertisers after Oct. 1, will probably not be addressed until the end of October at the earliest. "The 90-day cancellation notice [before the start of the quarter] had already become extinct before the recent wave of pre-emptions we have had to deal with," said one network sales exec, who declined to speak for attribution. "It's been more like 75 days, and in most instances closer to 60 days before. With the recent events, advertisers probably won't be making their plans known before Nov. 1."

Magazine Conference Relocates

The Magazine Publishers of America and the American Society of Magazine Editors announced late last week they will relocate their annual magazine conference from Phoenix to New York City on Oct. 21-23. The American Magazine Conference was originally scheduled to run for four days. The organizers cited the weak economy and the Sept. 11 terrorist attacks as factors in the changes. They also said they were taking into account the concerns of many members who did not want to be away from their offices, which are mostly in the New York metro area, during a time of need. The AMC will be held at the Sheraton New York Hotel and Towers.

Brill Shuttters Contentville

In a memo to his staff last Friday, Brill Media Holdings president Steven Brill said he will shut down the e-commerce site Contentville, saying that "my idea for Contentville just didn't work." Fifteen people were laid off as a result. Contentville was launched in July 2000 to sell magazines, books and other content, with Brill Media Holdings acting as the controlling partner.

Other investors included CBS, NBC, Primedia, Ingram Book Group, Ebsco and journalist/financial guru James Cramer.

ABC Vet Callahan Takes Reins at Ziff Davis

Robert Callahan, former president of ABC's Broadcast Group, last week was named chairman, president and CEO of Ziff Davis Media. The position had been vacant since James Dunning was ousted in August. "I was looking for someone who was extremely market-focused and customer-focused," said Avi Stein, managing partner of majority investor Willis Stein & Partners and acting chairman of Ziff Davis. "Bob fits those bills to a T." Callahan, who left ABC in April, is an investor in the company. Ziff Davis, publisher of *Yahoo! Internet Life* and *PC Magazine*, has been struggling this year with slumping ad sales at its stable of consumer and trade magazines.

Rollins Leaves Spin After 15 Years

John Rollins will step down at the end of October from his position as president of *Spin* after 15 years with Vibe/Spin Ventures, for personal reasons. Alex Mironovich, Vibe/Spin CEO, will take on Rollins' duties until a replacement has been found. Rollins, who was the founding publisher of *Vibe*, first joined *Spin* as group publisher after *Spin* was acquired from Bob Guccione Jr. in 1997.

Fox, TWC Settle Fee Dispute

Fox Cable Networks and Time Warner Cable in Los Angeles last week settled a months-long dispute over subscriber fees. Under the terms of the agreement, Time Warner Cable subscribers will get L.A. Dodgers and California Angels games back on Fox Sports Net (West) and Fox Sports Net (West) 2 for the rest of this season. Time Warner subscribers in Orange and Los Angeles Counties will receive at no extra cost an additional 11 games—five Angels, six Dodgers—that were not part of the initial package.

Corbi to Replace Loesch at Crown Media

After nearly three years as president/CEO of Crown Media United States LLC, operator of cable's Hallmark Channel, Margaret Loesch will step down next month after her contract expires. Loesch decided not to pursue an extension for personal reasons. She will be replaced by Lana Corbi, COO of Crown Media Holdings Inc. An Emmy Award-winning producer, Loesch formerly was president/CEO of Odyssey Holdings and recently oversaw the re-branding of cable service Odyssey into the Hallmark Channel. Under Loesch, Hallmark (continued on page 32)

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Could this man be responsible for anti-American sentiment in the world? Page 26

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Laura K. Jones OCT 02 2001

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Arbitron PPM Test Doubles Nielsen Cable Numbers

Arbitron's test of portable people meters measuring TV and radio audiences in Wilmington, Del., reported more than double the number of cable TV viewers (with an aggregate 4.6 rating) compared to Nielsen Media Research's data (a 2.1 rating). The results, for the month of July and based on 15 cable networks, were released last week.

Broadcast TV-viewership levels with the PPM test also were higher than Nielsen's data for total day, early evening and prime time, due in part to increased viewing for men 18 years-plus and people under 35, Arbitron said.

The July results included three additional radio stations since the May PPM report, including Infinity Broadcasting's WYSP-FM, which carries *The Howard Stern Show*. The downturn in morning-drive and midday listenership reported in May continued in July. Afternoon drive, nighttime and overnight dayparts were up by more than 2 ratings points.

In January, Arbitron will expand its Wilmington PPM test to include the full Philadelphia media market and will increase the sample to 1,500-plus from the current 300. —*Katy Bachman*

Attacks Coverage Blunts Raymond's Syndie Debut

The much-anticipated off-network syndication launch of *Everybody Loves Raymond* earned a 3.3 rating/6 share metered-market average in households from Sept. 24-26, according to Nielsen Media Research. Blanket news coverage of the Sept. 11 terrorist attacks stalled distributor King World Productions' ambitious prelaunch promotional campaign.

Raymond was flat in share with its lead-in (3.4/6) and 14 percent below its year-ago time-period average (3.8/7). The series, expected to be a strong contender in the off-net sitcom genre, finished behind Warner Bros. Domestic TV's *Friends* (4.4 rating/8 share), Columbia TriStar TV Distribution's *Seinfeld* (4.0/7) and Paramount Domestic TV's *Frasier* (3.5/6). "With all that's going on right now, it's going to take time for people to find [*Raymond*] in (continued on page 8)

America: Ready For Prime Time

Viewers flock to familiar hits; most violent content not a turnoff

NETWORK TV By John Consoli and Alan James Frutkin

Americans are turning to prime-time television to help them get back to normal lifestyle patterns after one of the most tragic events in the nation's history. Ratings over the first five nights of the delayed new season indicate that a significant number of viewers are tuning in to familiar hit shows and to quality new series. Viewers also have confounded observers who had theorized that, in the wake of the Sept. 11 terrorist attacks, Americans might not resume watching programming with violent storylines.

For example, the premiere episode of ABC's *The Practice* on Sept. 21 opened with graphic scenes of a bloodied body in a bed. The episode earned an 11.4 rating/16 share in households in its first half hour (10-10:30 p.m.). Despite the jolting start, the show's audience grew to a 14.2/22 in its second half hour, according to Nielsen Media Research.

Likewise, the new CBS drama *The Guardian* (Tuesdays, 9 p.m.) opened with a powerful scene of a young boy walking to school in a bloody shirt. The audience would later learn that the youth had just seen his father stab his mother to death (the killing was not shown). *The Guardian* held its audience throughout the hour-long episode, recording a 10.5/15, one of the top-performing new series last week.

"The episode of *The Practice* was very intense," said Steve Sternberg, vp of audience research for Magna Global USA. "That viewers didn't shy away from the subject matter might be an indication that the public is ready to resume normal viewing patterns."

NBC's new medical-examiner drama, *Crossing Jordan*, also showed close-ups of a dead body, but the show held its audience through-

out and recorded a strong 11.2/18 last Monday at 10 p.m. *Jordan* trounced its competition, CBS' returning drama *Family Law* (6.9/11).

Scott Sassa, NBC West Coast president, believes viewers will continue to watch dramas containing violence and criminal activity, as long as the hour is wrapped up with the bad guys getting their due. "We live in a world that inherently contains violence," Sassa said. "Viewers will watch these shows, but they want to see things resolved in a very comfortable

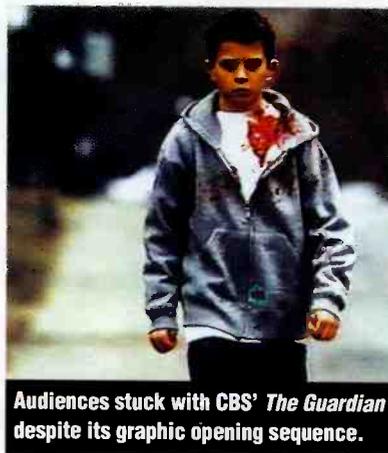
way. They want to see good triumph over evil."

One show that might have been hurt by its network's editing of some violent scenes was CBS' *The Agency*, the new CIA-based series that lost audience between its first and second half hours last Thursday (10-11 p.m.). CBS had a plane explosion early in the episode edited out, and as a result, other changes in the storyline had to be made.

"The original pilot episode of *The Agency* flowed much better," said Magna's Sternberg. The edits, he added, "made it more confusing, and that may have had something to do with some viewers leaving."

Several veteran sitcoms and dramas earned very strong ratings in their season premieres, an indication that many viewers were eager to see familiar faces and themes. The WB's family drama *7th Heaven* recorded a 5.2/8 for its sixth-season opener, the second-best premiere in the network's history. UPN's launch of its new *Star Trek* series, *Enterprise*, recorded a 7.0/11 in households, the second-largest audience for a new show on that network.

Other vets were also up from last year. CBS' military drama *JAG* scored a 12.0/19, 36 percent higher than last season's opener. NBC's *Friends* recorded a 19.5/32, a 12 percent bump.



Audiences stuck with CBS' *The Guardian* despite its graphic opening sequence.

And NBC's *Law & Order* earned a 13.9/22, its largest premiere audience since '97. CBS' second-year drama *CSI: Crime Scene Investigation* recorded a 14.2 last Thursday at 9 p.m., easily beating its 11.8 bow last season on a Friday night. *Everybody Loves Raymond* recorded a 14.6/21 on Sept. 24, matching its premiere last season and leading CBS to an opening-night win.

"Americans are craving a degree of normalcy," said John Rash, chief broadcast negotiator for Campbell Mithun. "That includes being with family and friends and being with their electronic heart—the television. TV programs that constitute an initial degree of familiarity have become viewers' destination point in an attempt to get their lives back in order."

Of course, not all of the networks' premiere-week offerings clicked. Among the disappointments were NBC's new sitcom *Emeril*, which recorded only a 6.1/10 last Tuesday at 8 p.m. CBS' new *Ellen* earned a respectable 9.7/12 but lost 32 percent of the rating and 40 percent of the share of its *Raymond* lead-in. CBS' new Wednesday-night 10 p.m. drama *Wolf Lake*, which premiered two weeks ago to weak numbers, stumbled again with a 5.1/8 against NBC powerhouse *Law & Order*.

Overall, media buyers and network executives said they were pleased with the new season so far, but they also noted that events at home and in the Middle East could bring about drastic changes in viewing patterns.

Another looming question mark is the future of reality and game-show programming, which all of the networks have made a top priority in recent months. Perhaps the genre's strongest test will come when CBS' *Survivor: Africa* launches on Oct. 11. Ratings for ABC's *Who Wants to be a Millionaire* continue to fall: On Sept. 24, the show earned just a 6.8/11, one of its poorest showings since its '99 launch. Fox's *Love Cruise* opened last week to lower-than-anticipated ratings, recording a 4.4 and 5.0 in households on successive nights, although its demo numbers were better. CBS' *Amazing Race* has failed to gather momentum. Likewise NBC's *Lost*, which has been just that.

While some critics maintain that unscripted reality shows, on which the participants are sometimes tasteless and mean-spirited, are inappropriate for these more somber times, Jeff Zucker, NBC Entertainment president, believes otherwise. "Unscripted programs will continue to flourish and survive," Zucker said last week at a panel session sponsored by the Hollywood Radio and Television Society. "The really good reality shows will still cut through the clutter. I think it would be an overreaction to say that this is the end of reality."

NBC's Sassa says no one should jump to conclusions about what type of programming



Appropriate? Fox is reconsidering *Emma Brody*, a midseason drama starring Arija Bareikis set in the U.S. Embassy in London.

will work this season, adding that the soft advertising market could result in the networks giving lower-rated shows more of a chance to succeed than in past seasons.

News programming, in addition to being less expensive than scripted shows, may be the timeliest way to fill short-term holes for the Big Three nets when new prime-time series are put on hiatus or cancelled. "There's no question that networks with newsmagazines are going to benefit in the short term, and maybe even over the long term," said Sandy Grushow, Fox Television Entertainment Group chairman.

Yet after the draining events of the past three weeks, many viewers might prefer entertainment fare over news. On Sept. 27, ABC's *Primetime Thursday*, which featured continuing

coverage of the attacks, finished third in its time period, with a 7.6 rating, losing some audience in its second half hour.

Although viewers are not rejecting outright any particular genre right now, the nets are looking ahead to their midseason replacement lineups to see if any of the series' content might be in questionable taste. At least one midseason show—Fox's *Emma Brody*, set in the U.S. embassy in London—will need to be retooled, if not shelved entirely.

Conversely, some projects that have been under consideration for

midseason but have not yet been green-lighted may have a better chance in light of changing viewer tastes. Columbia TriStar's *Heart Department*, a drama from Chris Keyser and Amy Lippman (*Party of Five*), focuses on the heroic efforts of a hospital's surgeons. The series, which is in play at CBS, could be just the kind of show audiences are looking for right now.

And in what may be seen as a timely revival, several networks, including Fox, had begun developing Westerns for next season prior to the events of Sept. 11. It's a genre that may be all the more appropriate now. "They certainly don't seem less relevant today," Grushow said. "If you believe that people are looking to escape, perhaps to return to a more simple time, Westerns are certainly a card to play." ■

Viewers' Interest in All-News Networks Begins to Wane

Three weeks after the Sept. 11 terrorist attacks sent close to 80 million Americans rushing to their television sets, viewership for cable news channels is starting to return to pre-attacks levels. Among the cable news networks in prime time, CNN dipped to a 2.4 universe rating for the week ended Sept. 26, delivering 2.0 million homes, down from a 3.2/2.7 million homes for the week ended Sept. 19, according to Nielsen Media Research. CNN's total-day ratings also dropped, from a 2.3/1.9 million homes to a 1.6/1.3 million.

Fox News Channel fell in prime time to a 1.8 universe rating/1.3 million homes, down from a 2.4/1.7 million the week before. Fox News' total-day rating was also down, from a 1.6/1.1 million to a 1.1/778,000 homes. MSNBC finished last among the cable news channels, averaging a 1.4/945,000 homes for the week ended Sept. 26, down from a 1.8/1.215 million. MSNBC's total-day average fell to a 1.0/669,000 homes from a 1.2/863,000.

For the Big Three broadcast networks, ABC's *World News Tonight* with Peter Jennings grabbed the No. 1 spot in the network news race for the week ended Sept. 23, scoring an average 8.1 rating/16 share in households, according to Nielsen Media Research. *World News Tonight* leapfrogged *The NBC Nightly News With Tom Brokaw*, which had been the network-newscast leader before the attacks. Brokaw's report delivered an average 8.0/16 for the week ended Sept. 23. The *CBS Evening News* with Dan Rather remained in third place, with an average 6.3/13. All three network newscasts have gained viewers since the Sept. 11 tragedy. For the week ended Sept. 2, *NBC Nightly News* averaged a 6.7/15, followed by *World News Tonight's* 6.5/14 and *CBS Evening News's* 5.8/13. (Nielsen did not report ratings for the week ended Sept. 16.) —Jeremy Murphy

syndication," said Stacy Lynn Koerner, Initiative Media senior vp/director of broadcast research. —Daniel Frankel

Premiere Editor Herbst To Add More Depth, Service

Calling *Premiere* the "linchpin" of an international franchise, new editor in chief Peter Herbst vowed to turn the movie monthly into a success story. "You will see in the next six months a real difference in depth and the service element of the magazine," said Herbst, who noted that *Premiere*'s reviews and previews, which had moved to the back of the book, will be returned to the front.

Herbst, who also serves as HFM associate editorial director, said covers will be more carefully selected. "We had a lot of problems with covers over the last six months," he admitted. "We have to be very smart about timing. They have to be close to movie releases."

Through June, *Premiere*'s paid circ was flat at 607,819 compared to the first half of '00; single-copy sales fell 13.6 percent, according to the Audit Bureau of Circulations. —Lisa Granatstein

CC's Premiere Radio Scores In Summer RADAR Report

Arbitron last week released its first report on network radio audiences to cleared commercials since acquiring the RADAR service in July. The summer report included ratings for two new Westwood One networks, bringing the total number of nets measured to 31.

Premiere Radio Networks, the programming arm of Clear Channel Communications, had 5 of the top 10 networks, the most of any company. ABC's Urban Advantage network claimed the most growth of all the networks, up 20.3 percent from the previous report.

RADAR currently uses telephone reporting, but Arbitron will soon convert to a diary-based system that is expected to tap into the 1.3 million diaries the research company collects for its local radio-listenership reports. The transition, which would triple the sample to 36,000, could be in place for the winter RADAR report. —Katy Bachman

Ownership Fund Founders

Black Broadcasters Alliance says requests for capital remain unanswered

TV/RADIO STATIONS By Katy Bachman

Almost two years since the country's largest media companies formed a \$1 billion fund to finance minority ownership of broadcast outlets, the initiative remains at a standstill, said experts last week at the Black Broadcasters Alliance's annual conference on minority ownership. The alliance blames limited access to capital and a consolidation web that prevents access to media deals.

"You can't get funding unless you have a deal, but you can't do a deal until you have funding," said Michael Douglas, president of Douglas Communications, a small radio group that recently sold off its stations.

Established in 1999, the fund's most notable investment came in May 2000 with a \$30 million infusion in minority-owned Blue Chip, which Radio One bought nine months later.

"We've invited Quetzal/Chase Capital Partners [managers of the minority fund] to our meetings two years in a row, and they have repeatedly turned us down. Word on the street is, 'What happened to them?'" said Eddie Edwards, president of Glencairn Broadcast Group and BBA founder.

Even with funding, minorities can't compete with the tax-free swap preferred by publicly traded media companies. "Either we don't have multiple properties or properties in substantial markets that are viable for swaps, so we have to revert to a cash deal," said Jenell Trigg, an attorney with the communications law firm Leventhal, Senter & Lerman.

That's where tax certificates, axed by Congress in 1995, could help level the playing field, panelists said. Sen. John McCain (R-Ariz.) proposed legislation last fall, but no progress is evident. As an alternative, Dorothy Brunson, owner and general manager of WGTW-TV in Philadelphia, suggested forging relationships with big groups. "We have to look at new ways to crack down the wall," she said.

Even that approach has met resistance. For four years, Edwards has tried to sell his TV stations to Sinclair Broadcast Group, which helped finance his company. Edwards wants to use the proceeds to purchase radio stations. Wary of the relationship, the Federal Communications Commission held up 19 TV-license transfers for Sinclair deals with Glencairn and Sullivan Broadcast Group.

Tired of waiting, in mid-September, Sinclair and Glencairn asked the U.S. D.C. Court of Appeals to force the FCC to act. "With Sinclair partnering with me, I would never have had the chance to do what I did or what I'm going to do tomorrow," said Edwards. ■



Edwards: Minority fund managers are MIA.

Dailies Bitter on Starbucks

Retailer's ad demands for in-store placement makes major papers boil

NEWSPAPERS By Lucia Moses, Special From Editor & Publisher

Coffee and newspapers—they seem like a perfect match. Some papers, however, find their relationship with the Starbucks Corp. growing bitter: They face being booted from Starbucks coffeehouses unless they meet new demands, including one for advertising space.

Starbucks, with more than 3,000 stores in North America, wants each regional newspaper to swap ad space for the privilege of being the exclusive local paper sold at its outlets in the area. The effort is a variation of Starbucks'

year-old pact with *The New York Times*, which made the *Times* the only national newspaper sold at Starbucks. The company eventually wants each store to offer the same newspaper selection. The goal is to make its customers' experience consistent, said Mark Sacks, Starbucks' publications product manager. The company is asking about 30 major dailies to propose ads-for-exclusivity barter deals.

In competitive newspaper markets, the chance to be exclusive to a retailer can be irresistible. Boston Starbucks have sold *The Boston*

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with what interests
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Globe for years while the *Boston Herald* has had to sell papers outside. "Anytime you're the only local newspaper that's available, you've got an edge," said John Hoarty, vp of circulation for the *Herald*.

In some noncompetitive markets, however, papers balk at the idea of forking over ad space to keep the in-store position they already have. In Houston, where there are relatively few Starbucks locations, the *Houston Chronicle* doesn't sell enough copies at Starbucks to justify the newspaper real estate the coffee company seems to expect, said *Chronicle* circulation director Rocky Mills.

And not all competitive dailies are hot on exclusivity. Mark Hornung, the *Chicago Sun-*

Times' vp of circulation, said Starbucks risks alienating customers and hurting newspaper competition if it chooses to sell only the *Sun-Times* or the *Chicago Tribune*, both now sold in local Starbucks.

In Seattle, where Starbucks originated, the joint operating agreement between *The Seattle Times* and *Seattle Post-Intelligencer* further muddies the proposal. Both papers are now sold in local Starbucks and won't compete for exclusivity, said Mei-Mei Chan, vp of circulation at the *Times*, which handles business operations for both papers. "We're not going to play that game," she said. "If worse comes to worst, we'll put racks out on the sidewalks, and their customers will be less served." ■

Mutant X's Muted Launch

Tribune's promo of much-anticipated series stalled by legal tussle with Fox

SYNDICATION By Daniel Frankel

The Oct. 6 premiere of Tribune Entertainment's new weekly action hour, *Mutant X*, has been disrupted by an ongoing intellectual property suit filed by Twentieth Century Fox.

Like Tribune's action/sci-fi series *Andromeda*, which premiered last year with an impressive 4.3 household rating, *Mutant X* is produced by Canada's Fireworks Entertainment and has been given choice time periods on Tribune stations. For example, Tribune's WPIX-TV in New York is airing *Mutant X* at 7 p.m. on Saturdays, the same slot used to successfully launch *Andromeda* last season.

However, Fox claims the Marvel Comics-inspired *Mutant X* too closely resembles its recently released Marvel Comics-inspired feature film *X-Men*. In August, the studio failed to convince a federal judge in a U.S. District Court in New York to stop the series' premiere, but Fox has since filed an appeal with the Second Circuit Court, seeking to at least change the name of the show. A ruling is pending.

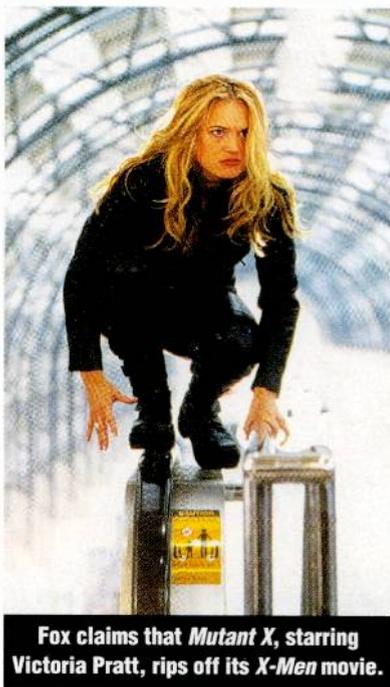
Regardless of whether Fox succeeds, the

litigation has already caused Tribune and Fireworks officials to limit promotions for the most-anticipated new action hour this fall. Citing concern over the litigation, officials for both Tribune and Fireworks refused interview requests concerning *Mutant X*'s premiere.

Meanwhile, after staging an elaborate presentation last summer for *Andromeda* at the Television Critics Association tour, Tribune officials didn't attend this year's event.

"It's been really hard to get feedback from Tribune [about *Mutant X*]," said Laura Caraccioli, vp and director of Starcom Entertainment. "There are a lot of people out there who are really looking forward to it, but [Tribune] has not given us anything yet that would give us an indication of what the show will look like."

Immersed in the aftermath of the Sept. 11 terrorist attacks, Betty Ellen Berlamino, general manager of WPIX, said concern about *Mutant X*'s future has been muted among Tribune station execs. She did, however, see the premiere episode of *Mutant X* last week. "It looked good," Berlamino said. ■



Fox claims that *Mutant X*, starring Victoria Pratt, rips off its *X-Men* movie.

STEVE WILKIE/TRIBUNE ENT.

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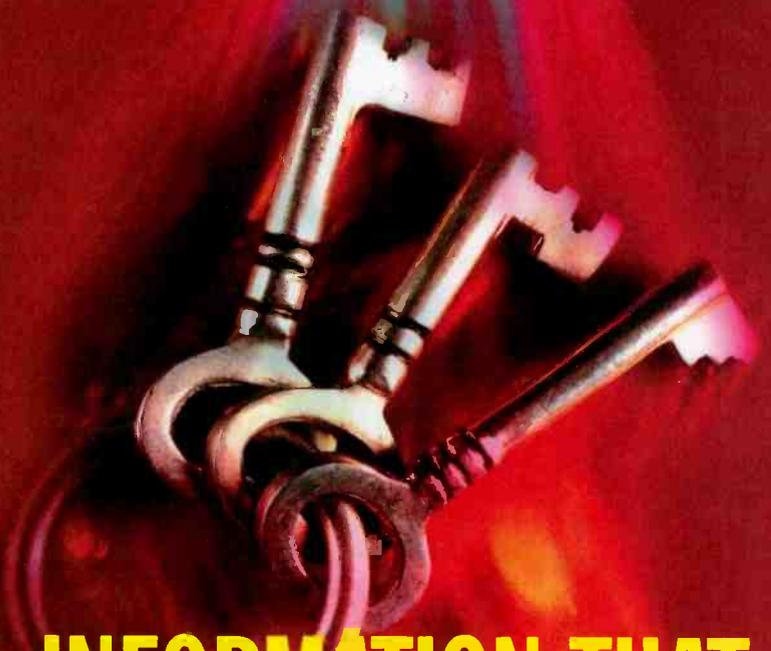
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Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

SOUTH FLORIDA TV STATIONS

Viacom's Triple Play Reshapes Miami Area

BY JEREMY MURPHY

In an age of massive media consolidation, duopolies have quickly spread across the United States. And in South Florida, industry giant Viacom has achieved what is likely to be a first: a triopoly. Since May, the company has been running three stations—Miami's CBS O&O WFOR, UPN station WBFS and West Palm Beach's UPN/WB station WTVX—under one roof, with Steve Mauldin acting as vp/general manager of all three.

"It's a different way of doing business, and it's definitely not without challenges," said

(though there is some overlapping in northern Broward County and Boca Raton). Viacom can cost-effectively operate three properties from one facility. Already the company has consolidated all master control and backroom functions to its Miami facility, which will double in size after renovations on the building are completed. "The technical challenges are immense," Mauldin said, though he noted the single biggest challenge has been "trying to get everyone under one roof." He expects to have all three stations running out of Miami within nine months.



'THIS PRESENTED US A CHALLENGE WE WERE UP FOR. THIS IS A DUOPOLY WORLD, BUT IN OUR WORLD, IT'S A 'TRIOPOLY.' —GM MAULDIN

Mauldin, who runs the properties out of Viacom's Miami facility. "Running one station is a daunting task, especially in this tough business environment. But this presented us a challenge we were up for. This is a duopoly world, but in our world, it's a triopoly."

"I think a lot of groups would be keen to emulate this arrangement. It's very powerful for advertisers, and it's the viewers who really win. We can afford to get the kind of programming people are looking for," said Fred Reynolds, president of CBS Station Group.

Since WTVX—which Viacom previously ran as part of an LMA but is in the process of buying—is in West Palm Beach, just 50 miles north of Miami, the arrangement involves technically different markets and therefore doesn't violate any FCC duopoly restrictions

Miami stations WFOR and WBFS share a newsroom and some news programming (WTVX doesn't have a local news operation in place). Just last month, in wake of the Sept. 11 terrorist attacks, WBFS moved up the launch of a 10 p.m. newscast anchored by WFOR personality Jennifer Santiago and former WTVJ weekend anchor Danielle Knox. "There was just such an appetite for news we put on the newscast in just 36 hours," Mauldin said, revealing the station will continue with the newscast even after coverage of the attacks subsides.

Having three stations to bring to the negotiating table also helped Viacom land rights to the Miami Heat basketball games, which will air on all three properties. And the triopoly arrangement helped WFOR and

WTVX snag rights to three preseason Miami Dolphins games, which they both aired.

Though the triopoly has helped Viacom consolidate station operations, it has had little effect on how advertisers buy the market.

"It doesn't affect media buying that much because the stations are so different," said Leroy Donald, supervisor of Zenith Media's Fort Lauderdale office, though he did note that the addition of Miami Heat games would provide cross-promotional opportunities between the stations.

Mauldin has kept each station's sales department separate and intact (WTVX's sales department will work away from the Miami studio, in an office in West Palm Beach). "Stations have to be market-specific," Mauldin said.

One person who isn't working in West Palm Beach anymore is Bob Jordan, the former gm/vp of WPTV, Scripps Broadcasting's West Palm NBC affiliate. Jordan resigned last week and has been temporarily replaced by Jim Hart, the former senior vp of Scripps Broadcasting, until a new gm is found. "Our goal is to name a successor by the end of October," said a Scripps spokesman.

CHICAGO RADIO STATIONS

ABC's 'The Zone' Drops '80s Tunes for Alt Rock

BY KATY BACHMAN

For the third time in a year, WZZN-FM, ABC's owned-and-operated FM station in Chicago, has changed formats. Keeping its brand name "The Zone," WZZN flipped in mid-September to Alternative Rock from '80s Hits, a format it adopted to replace Classic Rock last December.

Ratings for the past year have been going nowhere, jumping only slightly to a 2.2 overall share, from a 2.1 when ABC abandoned Classic Rock for the '80s format. But in the most recent survey, ratings dipped to a dismal 1.6 overall share.

"We realized we needed to be less '80s and more beyond," said Bill Gamble, program director for the station. "We didn't think of the '80s format as a long-term position. With this new format, our 18-to-34-year-old demographic target stays the same."

Gamble also admitted that "we entered a

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Garbage and front girl Shirley Manson are among the artists featured on WZZN's new playlist.

SCOTT PETERSON/REX USA PHOTOGRAPHY

very competitive situation." The Zone shared 35 percent of its audience with Bonneville's WTMX-FM, a Modern Adult Contemporary station aimed at adult women, and 32 percent with Bonneville's WLUP-FM, a Classic Rock station geared toward men. It also shared 25 percent of its audience with Emmis Communications' WKQX-FM, the market's sole Modern Rock station in the market. Gamble, who left WKQX in 1997, decided WZZN could provide an alternative to WKQX Q101, which has ranked fourth among its target 18-to-34 demographic and skews toward a male audience. The Emmis Communications-owned station also delivered healthy revenue of \$25.1 million last year, compared to The Zone's \$10 million.

"We don't believe [Q101] is really Alternative," said Gamble. "It's Mancow [Muller, Q's infamous morning man] and Hard Rock." Gamble said the station will appeal equally to women and deliver more variety in its music. "You can't hear Staind and Depeche Mode on the same station," he said. Other core artists include Cake, Tori Amos, U2, Bush, New Order, Garbage and others.

Buyers say they welcome the format change. "There's not a lot of inventory for women in this market, so there's room for another station with a strong female appeal," said Jill Larson, vp and associate director of local broadcast for Zenith Media.

But The Zone's competitors see it differently. "They believe there is some position between Contemporary Rock and [Bonne-

ville's Adult Contemporary] WTMX-FM," said Rick Cummings, vp of programming for Emmis, who said he doesn't believe the market will support two Modern Rock stations. "We don't see any demand for the old demand," Cummings said, referring to some former Q101 staffers who are now at WZZN.

One former Q101 personality, Brooke Hunter, now hosts mornings on The Zone. For middays, Gamble last week brought in James Van Osdol, the former music director and evening personality at Infinity Broadcasting's Adult Alternative WXRT-FM. The two worked together at Q101 between '93 and '97.

Even WZZN's slightly revised moniker, "The Zone: The New Alternative," is a nod to Q's former marketing position as "The Alternative." "We de-emphasized that, but we've ramped it up since The Zone's debut," noted Cummings.

Despite ABC's programming fits and starts, management insisted that this one will stick. "We'll do whatever necessary to both build and defend our position and brand," said Zemira Jones, president of ABC Radio in Chicago.

"This just might be their niche," Larson said.

NEW YORK TV STATIONS

Reporters Exit WNYW

Amid covering the biggest story to hit New York City ever, News Corp.'s new Big Apple duopoly—Fox's WNYW-TV and UPN affiliate WWOR-TV—took time out to do a bit of housecleaning. WNYW reporters Cynthia Santana and Kimberly Richardson were both let go on Sept. 21. WNYW reporter Mike Gilliam was shifted over to WWOR, exchanging spots with WWOR's Dick Brennan.

Jim Clayton, gm/vp of both stations, denied recent news reports that the three staffers were fired. WNYW and Cynthia Santana "reached a contract impasse months ago," Clayton said. Kimberly Richardson had served as a per-diem reporter. She has been replaced by James Ford, another per-diem staffer.

Clayton also denied reports that the News Corp. stations have plans to get rid of more than 125 duplicated positions. "We don't have any hard target," Clayton said. "Our goal is to run both stations as intelligently as we can." He added that several back-room operations have already been consolidated, and that the stations will con-

tinue to look for further synergies. Clayton declined to specify how many employees have been laid off since News Corp. assumed control of WWOR in July. —JM

LOS ANGELES TV STATIONS

Bauer-Gonzales to KCAL

Barely a month after resigning as vp/news director of KNBC, NBC's owned-and-operated station in Los Angeles, Nancy Bauer-Gonzales has been named vp/news director of cross-town rival KCAL, Young Broadcasting's independent station. Gonzales, who is married to KCAL anchor David Gonzales, will oversee all news and public affairs activities at the station, which includes over 28 hours of news programming a week.

Though Gonzales was unavailable for comment, KCAL gm/president Don Corsini was quick to crow about her hiring.

"I've competed against Nancy for a number of years, and I know her to be very passionate," Corsini said. "She's got fantastic news judgment and great common sense."

Prior to her post at KNBC, which she recently left after conflicts with station president/gm Paula Madison, Gonzales worked as news director of KNSD, NBC's San Diego O&O. —JM

RADIO

HBC Shuffles Managers

Gary Stone, the new COO of Hispanic Broadcasting appointed in March, last week reorganized the company's top management along regional lines.

"We need to be able to leverage resources across our markets and position ourselves for future growth," Stone said.

Mark Masepohl, currently the general manager of HBC's stations in Houston, will add regional responsibility for all of HBC's stations in Texas, including stations in Dallas, Houston, San Antonio, McAllen-Harlingen-Brownsville and El Paso. Peter Moore, general manager for San Diego, will add stations in Phoenix; Ali Shepherd, general manager for San Francisco, will take on regional responsibility for Las Vegas.

Separately, Frank Carter has been promoted from general sales manager in Dallas to general manager of the company's three radio stations. HBC, one of the few groups with no debt, currently owns and operates 48 stations in 13 markets, making it the largest radio group targeting Hispanics. —KB

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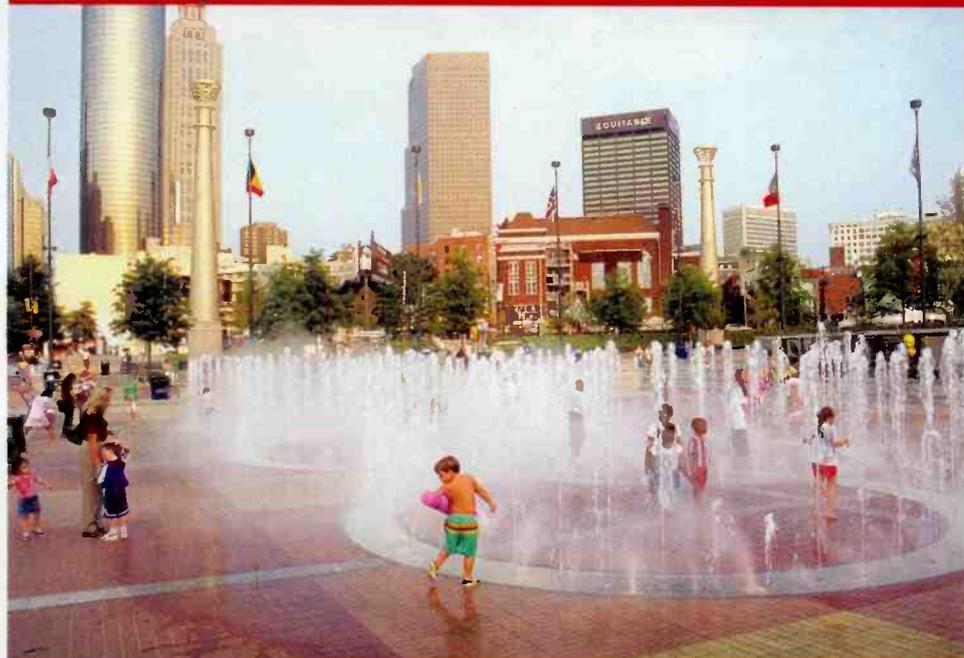
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Market Profile

BY EILEEN DAVIS HUDSON



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Atlanta

EXPLOSIVE POPULATION GROWTH CONTINUES TO HAVE BOTH POSITIVE AND NEGATIVE effects on Atlanta. About two years ago, the steady exodus of residents from the city to the suburbs began an unusual reversal. Traffic gridlock on the main arteries had become so pervasive that many suburbanites

started moving into the downtown area. The population shift back into Atlanta proper has helped spark a long-awaited redevelopment effort in the city. Many abandoned warehouses downtown have been converted to apartments and condos, and new office construction is also on the rise.

Atlanta, the largest market in the South, is home to several Fortune 500 companies, including Delta Airlines, United Parcel Service, Coca-Cola and Home Depot.

The city is also the headquarters of Cox Communications, which dominates the local media via its ownership of the market's leading broadcast TV station, its largest radio group and Atlanta's only daily newspapers.

Cox Radio's five stations in Atlanta attracted a collective 25.6 share among listeners 12-plus in

the Spring 2001 Arbitron report, nearly double the total share of its closest competitor, Clear Channel Communications. The Cox outlets took in \$113 million in ad revenue in 2000, giving Cox a commanding share of nearly 32 percent of the country's 11th-largest radio market, according to BIA Financial Network (see *Radio Ownership chart on page 18*).

While most of Cox's stations attract solid

listener shares, the company is led by News/Talk powerhouse WSB-AM, the market's overall audience leader. WSB is also the top-billing property in the market, with an estimated \$41.6 million in 2000, according to BIA.

Clear Channel, which owns five stations in Atlanta, is led by two strong outlets that are in the top 10 overall in listener share. Soft Adult Contemporary WPCH-FM goes head-to-head against Cox's Soft AC WSB-FM, which enjoys a slight edge in listenership. CC's Rock WKLS-FM competes against Infinity Broadcasting's Classic Rock WZGC-FM and Susquehanna's Modern Rock WNNX-FM.

Clear Channel, the country's largest radio group, is reportedly looking to expand its holdings in Atlanta by acquiring WYAI-FM, a Country station licensed out of Bowdon, Ga. Picking up WYAI would enable CC to challenge ABC Radio's lock on the Country format in Atlanta via its FMs WKHX and WYAY.

In other developments at Clear Channel, R&B station WLDA-FM, licensed out of Newnan, Ga., has been slowly gaining since its launch last year; the station earned a 1.2 share among listeners 12-plus in the Spring Arbitrons. CC also recently changed the call letters on its Rock Adult Contemporary station from WGST-FM to WMXV-FM.

Viacom-owned Infinity Broadcasting has the market's dominant Urban station, WVVE-FM, the second-highest biller with estimated 2000 revenue of \$36.2 million, according to BIA. WVVE finished second (behind WSB-AM) among listeners 12-plus in both morning and afternoon drive in the Spring Arbitrons. WVVE's primary competitors in the format are Cox's Urban Adult Contemporary WALR-FM and Radio One's Urban WHTA-FM.

Radio One, the country's largest radio group specializing in programming targeting African Americans, on Sept. 21 turned on its fourth radio station in Atlanta, WPEZ-FM.

Instead of offering an Urban format, which is already heavily represented in the market, Radio One is programming WPEZ with a Rock lineup featuring artists like Limp Bizkit, Alien Ant Farm, Godsmack, Incubus and Metallica. Branded as "The End" at 107.9, WPEZ-FM is going up against Susquehanna's WNNX and Clear Channel's WKLS.

In July, Radio One agreed to acquire WPEZ for \$55 million

NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / ATLANTA

| | Jan.-Dec. 1999 | Jan.-Dec. 2000 |
|-----------------|------------------------|------------------------|
| Spot TV | \$510,491,068 | \$586,174,338 |
| Local Newspaper | \$467,196,710 | \$441,488,440 |
| Spot Radio | \$173,014,920 | \$205,697,910 |
| Outdoor | \$35,877,602 | \$40,140,440 |
| Local Magazine | \$15,265,320 | \$11,951,270 |
| FSI Coupon* | \$13,044,440 | \$14,255,700 |
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from U.S. Broadcasting. Until the deal closes, Radio One is operating the station via a local marketing agreement.

In August, Radio One agreed to operate WAMJ-FM. The station is currently simulcasting Radio One's Smooth Jazz programming on WJZZ-FM, which flipped to that format in June from Jammin' Oldies.

Jefferson-Pilot owns two Atlanta radio stations, Top 40 WSTR-FM "Star 94" and Sports station WQXI-AM "The Zone." Over the past two years, WSTR's shares have stumbled, from an average 9.5 in Summer 1999 down to a 5.2 in Spring 2001.

"We've had five new competitors come in," says Mark Kanov, senior vp/general manager for Jefferson-Pilot in Atlanta. "You've got more [stations] cutting up the pie." For example, Cox's Contemporary Hit Radio WBTS-FM "The Beat" has siphoned away many teens who used to tune in to WSTR.

Still, Kanov insists that despite WSTR's shrinking share in listeners 12-plus, "in our targeted demographic of women 25-54, we're still as strong as we've ever been."

Jeff-Pilot's WQXI remains the market's top Sports outlet, featuring play-by-play coverage of Georgia Tech football and Atlanta Thrashers National Hockey League games, along with sports commentary.

Kanov says Atlanta "has always been an under-radioed market," with fewer signals than most markets of comparable size. Atlanta traditionally has been an expensive radio market to buy because it had fewer stations than other large markets, with the shortage of avails helping to keep rates high. The addition of several new stations over the past two years has boosted inventory, eased pricing and put Atlanta radio on a more even keel, Kanov says.

Atlanta's 10th-ranked broadcast TV market (with 1.9 million TV households) is scheduled to get its first over-the-air Spanish-language station in January, following Univision Communications' recent purchase of USA Broadcasting's stations around the country. In Atlanta, Univision will convert Independent WHOT-TV (Channel 34) to Univision programming. According to Scarborough Research, Hispanics make up 5 percent of the market's population (see chart at right).

The market's longtime TV news leader is Cox's WSB-TV (Channel 2), considered the top-performing ABC affiliate in the country. WSB's local news ratings far outdistance those of its rivals (see Nielsen chart on page 20). The 53-year-old station, Atlanta's oldest, is the market's highest biller, with an estimated \$120.6

million in revenue last year, according to BIA.

WSB's strongest competitor in news is Fox Television's owned-and-operated WAGA, which goes head-to-head against the leader with a full hour of local news at both 5 and 6 p.m. weekdays. WAGA also airs a 10 p.m. newscast. WAGA executives at WAGA could not be reached for comment.

Atlanta TV outlets have been active in efforts to raise money to aid relief efforts following the Sept. 11 terrorist attacks. Through its community service unit, Family 2 Family, WSB has raised more than \$50,000 for the

American Red Cross and Salvation Army. On Sept. 19, the station produced an hour-long town hall meeting broadcast in prime time "to give the community an opportunity to express itself," says WSB general manager Gregory Stone. WSB also produced a series of patriotic 30- and 60-second public service spots. "Our coverage has been extensive," Stone says.

Bob Walker, president and gm of Gannett Broadcasting's WXIA-TV, the NBC affiliate in Atlanta, says the outlet cut into NBC's network coverage of the attacks when appropriate to bring local perspective to residents. With sev-

SCARBOROUGH PROFILE

Comparison of Atlanta

TO THE TOP 50 MARKET AVERAGE

| | Top 50 Market Average % | Atlanta Composition % | Atlanta Index |
|---|----------------------------|--------------------------|------------------|
| DEMOGRAPHICS | | | |
| Age 18-34 | 31 | 34 | 108 |
| Age 35-54 | 41 | 44 | 108 |
| Age 55+ | 28 | 22 | 79 |
| HHI \$75,000+ | 25 | 26 | 105 |
| College Graduate | 12 | 14 | 111 |
| Any Postgraduate Work | 10 | 10 | 95 |
| Professional/Managerial | 23 | 25 | 110 |
| African American | 13 | 23 | 184 |
| Hispanic | 12 | 5 | 42 |
| MEDIA USAGE - AVERAGE AUDIENCES* | | | |
| Read Any Daily Newspaper | 53 | 41 | 77 |
| Read Any Sunday Newspaper | 64 | 55 | 86 |
| Total Radio Morning Drive M-F | 22 | 22 | 98 |
| Total Radio Evening Drive M-F | 18 | 19 | 107 |
| Total TV Early Evening M-F | 30 | 29 | 96 |
| Total TV Prime Time M-Sun | 39 | 39 | 101 |
| Total Cable Prime Time M-Sun | 13 | 13 | 97 |
| MEDIA USAGE - CUME AUDIENCES** | | | |
| Read Any Daily Newspaper | 72 | 57 | 80 |
| Read Any Sunday Newspaper | 77 | 69 | 90 |
| Total Radio Morning Drive M-F | 75 | 76 | 101 |
| Total Radio Evening Drive M-F | 73 | 75 | 102 |
| Total TV Early Evening M-F | 71 | 67 | 96 |
| Total TV Prime Time M-Sun | 91 | 91 | 100 |
| Total Cable Prime Time M-Sun | 58 | 60 | 105 |
| MEDIA USAGE - OTHER | | | |
| Access Internet/WWW | 58 | 61 | 105 |
| HOME TECHNOLOGY | | | |
| Own a Personal Computer | 64 | 69 | 108 |
| Shop Using Online Services/Internet | 27 | 31 | 117 |
| Connected to Cable | 73 | 77 | 105 |
| Connected to Satellite/Microwave Dish | 14 | 16 | 112 |

*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: 2000 Scarborough Research Top 50 Market Report (August 1999-September 2000)

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Market Profile

RADIO OWNERSHIP

| OWNER | STATIONS | Avg. Qtr.-Hour Share | Revenue (in millions) | Share of Total |
|------------------------------|------------|----------------------|-----------------------|----------------|
| Cox Radio | 1 AM, 3 FM | 25.6 | \$113.0 | 31.8% |
| Clear Channel Communications | 1AM, 4 FM | 13.9 | \$60.8 | 17.1% |
| Infinity Broadcasting | 1 AM, 2 FM | 15.1 | \$56.5 | 15.9% |
| Jefferson-Pilot | 1 AM, 1 FM | 6.0 | \$35.9 | 10.1% |
| ABC Radio | 2 FM | 7.1 | \$31.3 | 8.8% |
| Susquehanna Radio | 2 FM | 6.7 | \$22.1 | 6.2% |
| Radio One | 2 FM | 6.5 | \$19.0 | 5.3% |
| Dickey Brothers Broadcasting | 2 AM | 2.1 | \$7.5 | 2.1% |

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

eral military bases in the Atlanta area as well as the high-profile status of the market's Hartsfield International Airport, the locally focused news reports were critical, Walker notes.

WXIA produced a two-hour special with the Red Cross that covered topics including how to talk to kids about the attacks. Station staffers accepted donations during the program. WXIA has been closing all of its local newscasts by listing Red Cross phone numbers for viewers to call with donations. Walker says he is proud of the teamwork of his staffers in the aftermath of the tragedy. "Everybody can buy [production] equipment, but what distinguishes us is our people," Walker says.

WXIA, which finished third or fourth in evening-news time periods and second at 11 p.m. in the July sweeps, has made some gains in morning news and at 11 p.m. in the adults 25-54 demo, Walker says.

In this year's first quarter, WXIA began a joint sales agreement with Paxson Communications' WPXA-TV. As part of the deal, WXIA is overseeing WPXA's engineering and sales operations. WPXA is rebroadcasting WXIA's 6 p.m. news at 7 p.m. weekdays and its late news at 11:30 p.m. each night.

WATL-TV, Tribune Broadcasting's WB affiliate, and Viacom's UPN outlet WUPA-TV target Atlanta's burgeoning youth population. According to Scarborough, 78 percent of Atlanta's population is between the ages of 18 and 54. Neither station carries local news.

In September, WATL added syndicated reruns of *The Steve Harvey Show* to its lineup. The station also has long-term deals to carry Southeastern Conference football (11 telecasts this fall featuring Atlanta's Georgia Tech University and other teams) and Atlantic Coast Conference basketball (25 games).

WUPA recently picked up broadcast rights for 30 Atlanta Hawks NBA games in a long-term deal, says WUPA executive vp/gm Linda

Danna. The games had aired on WHOT. In January, WUPA will add the first-run syndicated version of *The Weakest Link*.

Danna notes that WUPA does well in late-fringe time periods, where the station's lineup includes syndicated reruns of *Jamie Foxx* and

In the House. "We provide programming that is attractive to the diverse Atlanta population," Danna says.

Three years ago, Meredith Corp. purchased low-rated Atlanta CBS affiliate WGCL-TV and made a commitment to improve the station's performance. Last March, WGCL moved into a new, 53,000-sq.-ft. facility on 14th Street in midtown Atlanta. The station introduced new graphics and a new set on its newscasts.

"It's more than a set—it's really an environment," says Allen Shaklan, WGCL vp/gm. One area of the set is reserved for on-air interviews, while another is a demonstration area for testing consumer products. Other areas are designated for weather and sports. The unique layout gives the station many options to vary its look to viewers, Shaklan says.

In July 2000, WGCL adopted the new brand "Clear News" and the slogan "News

NIelsen RATINGS / ATLANTA

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

| Time | Network | Station | Rating | Share |
|-------------|---------|---------|--------|-------|
| 5-5:30 p.m. | ABC | WSB | 10.7 | 22 |
| | Fox | WAGA | 8.1 | 17 |
| | WB | WATL* | 3.1 | 6 |
| | NBC | WXIA | 2.8 | 6 |
| | UPN | WUPA* | 1.5 | 3 |
| | CBS | WGCL | 1.2 | 2 |
| | Pax | WPXA* | 1.0 | 2 |
| 5:30-6 p.m. | ABC | WSB | 10.7 | 22 |
| | Fox | WAGA | 8.1 | 17 |
| | WB | WATL* | 3.1 | 6 |
| | NBC | WXIA | 2.8 | 6 |
| | UPN | WUPA* | 2.1 | 4 |
| | CBS | WGCL | 1.2 | 2 |
| | Pax | WPXA* | 1.0 | 2 |
| 6-6:30 p.m. | ABC | WSB | 12.2 | 23 |
| | Fox | WAGA | 7.4 | 14 |
| | NBC | WXIA | 4.2 | 8 |
| | WB | WATL* | 3.6 | 7 |
| | UPN | WUPA* | 2.2 | 4 |
| | CBS | WGCL | 1.3 | 3 |
| | Pax | WPXA* | 1.1 | 2 |
| 6:30-7 p.m. | ABC | WSB | 12.2 | 23 |

Evening News

| | | | | |
|---------------|-----|-------|------|----|
| 10-11 p.m. | Fox | WAGA | 7.5 | 12 |
| 11-11:30 p.m. | ABC | WSB | 10.8 | 20 |
| | NBC | WXIA | 6.3 | 12 |
| | Fox | WAGA* | 3.3 | 6 |
| | UPN | WUPA* | 3.0 | 6 |
| | WB | WATL* | 2.6 | 5 |
| | CBS | WGCL | 1.9 | 4 |
| | Pax | WPXA* | 1.1 | 2 |

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

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Market Profile

RADIO LISTENERSHIP

| STATION | FORMAT | Avg. Qtr.-Hour Share | |
|---------|--------------------------|----------------------|--------------------|
| | | Morning Drive, 12+ | Evening Drive, 12+ |
| WSB-AM | News/Talk | 12.5 | 9.1 |
| WVEE-FM | Urban | 8.7 | 8.8 |
| WKHX-FM | Country | 6.5 | 5.2 |
| WSTR-FM | Top 40 | 5.7 | 5.4 |
| WALR-FM | Urban Adult Contemporary | 5.6 | 4.3 |
| WKLS-FM | Rock | 5.3 | 4.9 |
| WNNX-FM | Modern Rock | 4.8 | 5.2 |
| WHTA-FM | Urban | 4.1 | 4.9 |
| WSB-FM | Soft Adult Contemporary | 3.9 | 4.4 |
| WPCH-FM | Soft Adult Contemporary | 3.3 | 3.6 |

Source: Arbitron May-June-July 2001 Radio Market Report

"That Clearly Matters." Despite the changes, WGCL's newscasts finished a lowly sixth in evening- and late-news time periods in the July sweeps. The station's ratings problems are partly attributable to its high channel position (46).

Meredith has been proactive in acquiring solid syndicated fare for WGCL, including *Everybody Loves Raymond*, which last month joined the station's lineup in a double-run from 7 to 8 p.m. In fall 2002, WGCL is scheduled to add *Maury Povich* and reruns of *Dharma & Greg* in syndication.

While AOL Time Warner's TBS is a cable superstation in the rest of the country, in Atlanta the station, WTBS-TV (Channel 17), is a local broadcast outlet.

In local cable, AT&T Broadband controls about 75 percent of the market's subscribers. AT&T operates a local cable channel, TV 33, which reaches about half of the market's cable subs. TV 33 carries a variety of programming, including high school sports. Last year, Gannett's WXIA launched an additional local newscast on TV 33. Members of WXIA's weekend anchor team host the TV 33 news, which airs from 9 to 9:30 p.m. seven days a week. The news is branded as a production of the WXIA 11 Alive news team.

According to Scarborough, cable penetration in Atlanta is a strong 77 percent, above the average of 73 percent for the country's top 50 markets. In addition, 16 percent of households are connected to satellite TV service, also exceeding the national average.

Atlanta's newspaper business was somewhat soft last year, as total advertising spending declined to an estimated \$41.5 million from \$467.2 million in 1999, according to Nielsen Monitor-Plus (see chart on page 16).

Cox publishes the morning *Atlanta Consti-*

tution and the afternoon *Atlanta Journal*. The *Constitution's* circulation is more than three-and-a-half times larger than the *Journal's*. The papers' combined daily average circ (Monday-Thursday) was 398,101 in the six months ended last March 31, a 6.3 percent decline from the same period a year earlier. Combined Sunday circ also fell sharply, dipping 4.1 percent to 651,684 in the six months ended in March.

After retrofitting its printing presses and making some modest design changes, the *AJC*

officially converted to a narrower 50-inch web width on Aug. 1. In recent weeks, the paper has launched a marketing push, tagged "News on Your Time." The new positioning, which is being supported with outdoor and radio advertising, is an attempt to "more directly appeal to our light and infrequent readers," says Paula Rattray, *AJC* vp/strategic marketing.

In January, the *AJC* began internal discussions on how to improve the paper to meet the changing needs of residents of this fast-growing market. Those talks led to an editorial reorganization, primarily affecting the *AJC's* features and Metro desks, and the creation of new beat assignments for many

reporters and editors.

John Walter, *AJC* executive editor, says that the key new slots include four national beats based in Atlanta; several lifestyle beats in the Living department; a rotating enterprise team in the Metro department; and a number of reporting positions focused on issues related to Atlanta's changing demographics.

Outdoor advertising in Atlanta is extremely competitive, with Viacom Outdoor and Clear Channel Outdoor leading the field. Viacom offers traditional bulletins and 30-sheet posters, along with transit advertising. Clear Channel claims it has the largest selection of bulletins, with coverage throughout most of the DMA. CC controls about 800 14-by-48-ft. bulletins and another 100 odd-sized bulletins; 1,100 30-sheet facings; 60 spectaculars (20-by-60-ft.); 125 8-sheets; and a wall position located in the heart of downtown on Decatur Street.

Chris Russell, president/gm of Clear Channel Outdoor's Atlanta division, says that with radio rates still quite high in the market, outdoor is pitched to advertisers as a relatively inexpensive way to get marketwide exposure.

Among other outdoor players in the area are Lamar Advertising, Douglas Outdoor Advertising and Whiteway Outdoor Advertising. The main arteries for billboards include Interstates 65, 85 and 285. —with Katy Bachman ■

NEWSPAPERS: THE ABCS

| | Daily Circulation | Sunday Circulation | Daily Market Penetration | Sunday Market Penetration |
|--|-------------------|--------------------|--------------------------|---------------------------|
| Fulton County: 298,428 Households | | | | |
| <i>Atlanta Journal-Constitution</i> | 105,707* | 145,601 | 35.4% | 48.8% |
| Gwinnett County: 211,260 Households | | | | |
| <i>Atlanta Journal-Constitution</i> | 52,838* | 97,091 | 25.0% | 46.0% |
| DeKalb County: 235,908 Households | | | | |
| <i>Atlanta Journal-Constitution</i> | 62,153* | 97,396 | 26.3% | 41.3% |
| Cobb County: 233,366 Households | | | | |
| <i>Atlanta Journal-Constitution</i> | 55,151* | 99,173 | 23.6% | 42.5% |
| <i>Marietta Daily Journal</i> | 19,035 | 18,534 | 8.2% | 7.9% |
| Clayton County: 60,638 Households | | | | |
| <i>Atlanta Journal-Constitution</i> | 18,656* | 28,569 | 23.1% | 35.4% |
| Cherokee County: 52,045 Households | | | | |
| <i>Atlanta Journal-Constitution</i> | 9,400* | 17,966 | 18.1% | 34.5% |
| <i>Cherokee Tribune</i> | 6,367 | 7,247 | 12.2% | 13.9% |
| Douglas County: 33,461 Households | | | | |
| <i>Atlanta Journal-Constitution</i> | 5,327* | 11,312 | 15.9% | 33.8% |
| <i>Douglas County Sentinel</i> | 6,091 | 5,227 | 18.2% | 15.6% |

*Combined daily circulation Source: Audit Bureau of Circulations

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JENNIFER BISHOP

WASHINGTON

Alicia Mundy

From Navel-Gazing to Naval Ops

Pop culture finally yields to questions of life, death and real news

After World War II, people asked philosopher Simone de Beauvoir why she and her significant other, Jean-Paul Sartre, did not make a point of publicly denouncing the Nazis. Explaining why life-and-death matters under German occupation did not excite her and Jean-Paul as much as serious issues like existential despair and eternal ennui, de Beauvoir said, "We were *intellectuals*, you see."

In the wake of the terrorist attacks, de Beauvoir and Sartre have finally found worthy successors in Susan Sontag and the morally obtuse elite. Sontag complained in *The New Yorker* issue that came out on Sept. 17 that it was "self righteous drivel" to call the terrorist attacks that killed thousands of innocent civilians an "attack on civilization," adding that the attacks were a "consequence of specific American alliances and actions."

Thinkers on the right and left pounced on Sontag, perhaps presaging good news. If anything positive arises from the ashes of the World Trade Center and Pentagon, it may be that the propensity of the media to glorify self-absorbed glitterati and their subjects is coming to an end. I don't relish the prospect of endless TV hours and print pages devoted to vivisectioning military tactics. But turning our attention from navel-gazing to naval operations is a small price to pay for freedom from fatuousness.

Meanwhile, by airing all the wildly different responses to the terrorism, the media is giving people a

"in." Partisan bickering is temporarily "out," say some Washington talking heads. However, it won't be very long before biased TV commentators and political ads prey on the dead of the Twin Towers to push their agendas. On the morning of the attacks, Americans for Missile Defense, a heavily Republican organization, ran an outrageous ad in Sumpter, S.C.'s *The Item* against Rep. John Spratt, a Democrat. Spratt, the ranking member of the House Armed Services Committee, opposes George W. Bush's missile-defense program, a system that, by the way, would *not* have prevented the attacks in New York and Washington. The ad brazenly asked, "Do you know that Rep. John Spratt is trying to prevent President Bush from protecting America?" Even though the ad's timing was accidental, that kind of "thinking" right now is dangerous and needs to be addressed in the news. Its tone suggests a frightening trend, where patriotism is equated with unquestioning support for everything proposed by the White House and its party.

That trend has been echoed by letter writers and radio talk-show hosts, several of whom denounced *The Washington Post's* Mary McGrory and David Broder as traitors for asking why George Bush didn't do a better job of leadership the actual day of the attacks. Great: In the midst of terrorism, we face a revival of raw McCarthyism.

THERE IS ONE MISTAKE THE NETS AND CABLE CHANNELS HAVE MADE CONSISTENTLY:

chance to think about right and wrong, say some pundits. "The extreme falsity of the far left and right is becoming clear now," says Michael Kelly, editor of *The Atlantic Monthly*. Lumping Sontag in with Jerry Falwell and Pat Robertson, he adds, "Their beliefs are fundamentally false, not rooted in fact but in animus toward America. They hate this country and what it stands for."

Beyond this, many media trends and personae may be marginalized by the tragedy. *Vanity Fair's* editor Graydon Carter opined in *The New York Times* that the age of irony is "out." No, Graydon, *Vanity Fair* is "out." At least the *Vanity Fair* which has deified celebrity on every level, shoving B-grade actors and moribund Eurotrash in our faces, accompanied by 3,000 words on the travails of wealth and fame. And perhaps *Talk* magazine will now spare us lengthy cover stories on ingenues from *Planet of the Apes* whose most agonizing decision is whether to pose nude. Pop culture was an oxymoron anyway.

The "information class" is "out." Real reporters are

The problem with misguided fervor is that it not only muddles one's thinking, it leads to mistakes. On his radio show, Rush Limbaugh accused ABC anchor Peter Jennings of "insulting" Bush. "Little Peter couldn't understand why George Bush didn't address the nation sooner than he did," Limbaugh snapped, adding that it was a prime example of "foolish, whining, babyish, unrealistic selfishness," etc. After ABC was bombarded with more than 10,000 vitriolic calls from ditto-heads, Limbaugh learned that Jennings had *not* said the offending words. Limbaugh made a full retraction.

However, Limbaugh's overreaction is just one example of the fallout from the culture of talking heads. Hosts and guests cheerfully comment on issues of which they have no knowledge, in order to generate buzz. Ann Klenk, who created several political talk shows, has complained repeatedly that producers and bookers began losing control of their shows a few years ago, when they moved away from having real journalists on the air and substituted partisan opinion. Book-

ers need to think outside the box at this time, find more true experts and seasoned reporters, and not regurgitate the “usual suspects” who made their name in the era of Bill Clinton’s sex scandals. (Add Jesse Jackson to that list, please.)

The media should beware of patriotism being abused in the name of censorship. Bill Kovach, the ex-*New York Times* Washington bureau chief, has noted that shortly after the attacks, both Defense Secretary Donald Rumsfeld and President Bush said they would not discuss intelligence—but no one had asked any questions about it. Bush reiterated that a few days ago, as though he were being pummeled with questions about our most delicate secrets. It sounds as though the Administration is preparing for ways to ward off appropriate questions and news stories later, if reporters learn that the government is screwing up or mishandling its new powers.

In regular news coverage, MSNBC has fielded an all-star team. The use of Dr. Bob Arnot in Karachi is inspired and only topped by Ashleigh Banfield, anywhere. Without overstating the obvious, she spoke with an urgency about the Trade Center destruction and the rescue attempts that kept you glued to her network. That same focused delivery is working well in her reports from Pakistan. Chris Matthews has become even sharper, demanding guests to actually answer the questions he asks them; *Hardball* has become the no-spin zone.

CNN was just starting to rebuild itself under *Time*’s former editor Walter Isaacson when the planes struck. It was quickly apparent that CNN reporters have great sources at the State Department and with key congressional leaders. Wolf Blitzer has received a second lease

comforting, as well as professional. Tom Brokaw’s return to “the street” provided New York City Mayor Rudy Giuliani with a chance to politely skewer the Bard of The Greatest Generation. As they stood among the ruins at Ground Zero, Giuliani interrupted Brokaw to tell him that the current generation is the proud successor to the last one, and it will do just fine, thank you, Tom.

There is one mistake that all the networks and cable channels have made consistently: not following up on stories reported earlier. By the end of Week One, there were dozens of reports on other scares and leads in the terrorist network. Each was reported like a three-alarm fire, only to be forgotten shortly afterward.

For instance, on Saturday, Sept. 15, Fox and others headlined a story about a massive manhunt in Mexico for nine terrorist suspects who had fled the U.S. What happened to that story? Did we catch them? The news divisions need a clearinghouse to track what’s been reported and make sure someone follows up a few hours later, even if only to say, “We don’t know where that situation stands.”

Finally, there’s one area where

NOT FOLLOWING UP ON STORIES REPORTED EARLIER.

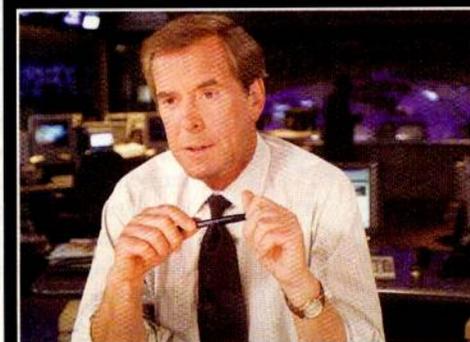
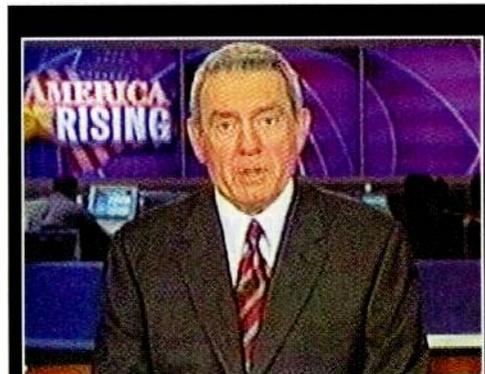
on life. The status of his evening show was said to be “unclear.” Now, he’s completely in his element, his knowledge of the Middle East and U.S. foreign policy forcing Washingtonians to either switch channels frequently or tape him each night.

Fox News Channel’s forte is its contacts with John Ashcroft’s Justice Department. At the start of each hour, I find myself turning to Fox for a comprehensive update on all the major story lines. But its claim to objectivity fell off on Day One, when it began interrupting breaking news for commentary from a largely conservative GOP crew. Bringing back Newt Gingrich for endless pontificating was silly and obviously partisan. At this time, Gingrich may be the only person in America more irrelevant than Bill Clinton.

Among the network anchors, CBS’ Dan Rather silenced many of his traditional detractors by showing that there’s nothing like the voice of experience in a time of panic. Peter Jennings was particularly moving in his comments and, during the worst part of Sept. 11,

all the TV and print outlets have shone: humanizing the victims. Even more than two weeks after the attacks, all outlets are keeping faces and families in the news. And instead of focusing too much on an individual tale, most of the outlets have discovered that they have more impact by delivering shorter stories about many individuals who have been lost. Without flag-waving, this technique has helped keep viewers from getting numb to the numbers. And, without relinquishing objectivity, it’s keeping everyone focused on the enormity of the story. That’s a worthy goal of journalism right now, because in the end, all stories are really about people. ■

Alicia Mundy is Mediaweek’s Washington bureau chief.



From top: Rather silenced the critics with his solid delivery; Brokaw broke out of the studio to go back to “the street”; Jennings, sans jacket, comforted viewers on the day of the attacks.



OPINION

Catherine Seipp

Gilligan's Island vs. The Taliban

Anti-Americans around the world hate TV's paean to democracy

ESPECIALLY ANNOYING TO ANTI-AMERICANS ACROSS THE GLOBE, THE CASTAWAYS HAVE LITTLE REGARD FOR INDIGENOUS CULTURE ON THE ISLAND.



The Skipper and Gilligan: Naïve, childish Americans who always prevail

TURNER ENTERTAINMENT CO.

Why do they hate us?

Here are some of the usual answers: Israel. McDonald's. The Gulf War. Infidel American women who run around in short skirts with heads uncovered. Hollywood. U.S. arrogance and naïvete about other cultures.

To all that, I suggest another reason: *Gilligan's Island*. Shakespeare scholar and literary critic Paul Cantor wrote *Gilligan Unbound: Pop Culture In the Age of Globalization* before the Sept. 11 terrorist attacks. (The book will be published in November.) But his argument that *Gilligan's Island* was really, at its core, not just a silly '60s sitcom but a paean to American democracy is particularly noteworthy right now, in the wake of the disaster.

Gilligan's Island premiered in 1964 on CBS, to almost uniformly terrible reviews. But since then, it has never, not even once, been off the air. For 12 years, *Gilligan's Island: The Musical* (cowritten by the TV show's creator, Sherwood Schwartz) has been touring theaters across the United States. On Oct. 14, CBS presents the latest in Gilliganiana: a new TV movie called *Surviving Gilligan's Island: The Incredibly True Story of the Longest Running Three-Hour Tour In History*.

Gilligan's typically clueless comment when a visiting banana-republic dictator proposes making him the puppet leader of the island ("I was the president of the eighth-grade camera club"), Thurston Howell III's lament about the possibility of an island election ("The whole thing sounds so darn democratic")...all this and every other bit of the *Gilligan's Island* political philosophy has been dubbed into 30 languages.

Somewhere in the world, someone right now is watching the show's central idea that, as Cantor puts it, "a representative group of Americans could be dropped anywhere on the planet—even in the middle of the Pacific Ocean—and they would still feel at home—indeed, they would rule." Unfriendly countries probably find this infuriating. But friendly ones don't seem to mind. At the *Surviving Gilligan's Island* press conference, a British journalist plopped himself down next to me and began happily singing his version of the theme song: "Just sit roight back and 'ear a tile, a tile of a fightful trip..."

If the *Gilligan* theme song is so embedded in viewers' minds, so, perhaps, is its subliminal message to an entire generation around the world. As Dawn Wells (who played Mary Ann) remarked as she surveyed a room packed with reporters: "We raised you!"

Perhaps especially annoying to anti-Americans across the globe, the castaways have little regard for whatever indigenous culture they find on the island. When they put on a show, it's a festival of Dead White Males: a

musical version of *Hamlet*, to the tune of *Carmen*.

Academics are famous for reading all sorts of strange ideas into texts. But in the case of *Gilligan's Island*, Cantor is not simply projecting images onto an inkblot. Creator Sherwood Schwartz notes in his own book about the series, *Inside Gilligan Island*, that "I know about the social content of my show, and the seven characters were carefully chosen after a great deal of thought."

Schwartz named the castaways' ship, the S.S. *Minnow*, as a jab at then FCC chairman Newton Minow, who'd famously characterized television as "a vast wasteland." He recalls CBS chief William Paley's horror—"I thought it was supposed to be a comedy!"—at Schwartz's description of *Gilligan's Island* as a social microcosm. Schwartz's response is a classic of let's-save-the-pitch quick-thinking: "It's a funny microcosm!"

Viewed through the prism of America's enemies, it's easy to see how the *Gilligan's Island* gang represents everything Muslim fanatics and their sympathizers hate. As Cantor describes it, "The Skipper embodies American military might, the Professor represents American science and technological know-how, and the Millionaire reflects the power of American business...the presence of The Movie Star among the castaways even hints at the source of America's cultural domination of the world—Hollywood."

Extending this trope, I would add that the Millionaire displays an unseemly Western uxoriousness toward his one wife; any self-respecting Saudi millionaire has, like Osama bin Laden, at least four. Mary Ann, besides her fondness for short-shorts, is offensively spunky to anyone who thinks women belong in robes and head scarves. She's the type of virgin who offends the fantasies of suicide bombers everywhere, as she obviously wouldn't even give them the time of day in paradise.

And then there's Gilligan, the essence of the naïve, childish American—as Americans are so often described, ad nauseum, abroad. But bumbling, unsophisticated Gilligan has a way of ruining the plans of every Soviet cosmonaut or Third World dictator who drops by. "Representing the average citizen at his most ordinary," Cantor writes, "Gilligan presides over a kind of democratic utopia on the island and is repeatedly called upon to act as its savior." What's more, he always prevails.

Why do they hate us? It just may be because of *Gilligan's Island*. Yes, this is sort of a silly answer. But it's still smarter than the question. ■

Catherine Seipp is a writer based in Los Angeles.

Culture Trends

MTV's BUZZWORTHY

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

Week of 9/24/01

Artist/Group: Fabolous
 Song/Video: "Can't Deny It"
 Album: *Ghetto Fabolous*

Discovered by DJ Clue, who also helped introduce the likes of DMX, Notorious B.I.G. and Foxy Brown, Fabolous' debut record opened at #4 on the Billboard Top 200. Also hot off a duo effort with Lil' Mo on the hit "Superwoman Pt. 2", he's due to team with Mariah Carey and Macy Gray by years end...

Artist/Group: P.O.D.
 Song/Video: "Alive"
 Album: *Satellite*

This Christian metal outfit from San Diego just released *Satellite* - their fourth record. Yet another band covering all the bases, fusing so many musical styles as to risk becoming faceless. But at least they're not followers to this trend. They've been at it since 1992. By the way, P.O.D. stands for Payable On Death (scary!)...

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The Hollywood Reporter's Box Office

For weekend ending September 23, 2001

| This Week | Last Week | Picture | 3-Day Weekend Gross | Days in Release | Total Gross Sales |
|-----------|-----------|--------------------------------|---------------------|-----------------|-------------------|
| 1 | 1 | Hardball | 8,058,338 | 10 | 19,280,569 |
| 2 | 5 | The Others | 5,083,004 | 45 | 80,084,619 |
| 3 | 2 | The Glass House | 4,407,767 | 10 | 11,661,890 |
| 4 | 3 | The Muskateer | 3,549,955 | 17 | 22,671,145 |
| 5 | 6 | Rush Hour 2 | 3,520,978 | 52 | 215,615,683 |
| 6 | 4 | Two Can Play That Game | 3,212,217 | 17 | 18,188,869 |
| 7 | 9 | Rat Race | 2,939,170 | 38 | 51,524,950 |
| 8 | 10 | Rock Star | 2,933,530 | 17 | 15,125,632 |
| 9 | 7 | Jeepers Creepers | 2,774,511 | 24 | 33,565,670 |
| 10 | 8 | American Pie 2 | 2,688,600 | 45 | 139,657,509 |
| 11 | New | Glitter | 2,414,596 | 3 | 2,414,596 |
| 12 | 11 | The Princess Diaries | 1,948,295 | 52 | 102,573,608 |
| 13 | New | Megiddo: Omega Code | 1,573,454 | 3 | 1,573,454 |
| 14 | 17 | Legally Blonde | 1,327,441 | 73 | 92,127,850 |
| 15 | 12 | O | 945,946 | 24 | 14,404,447 |
| 16 | 13 | Jay and Silent Bob Strike Back | 870,347 | 31 | 29,235,953 |
| 17 | 14 | Captain Corelli's Mandolin | 821,735 | 38 | 24,638,080 |
| 18 | 15 | Summer Catch | 668,182 | 31 | 19,037,255 |
| 19 | 16 | Planet of the Apes | 662,939 | 59 | 177,228,567 |
| 20 | 21 | Shrek | 662,761 | 131 | 264,752,789 |
| 21 | 31 | The Deep End | 659,788 | 47 | 7,745,879 |
| 22 | 31 | America's Sweethearts | 652,008 | 66 | 93,008,426 |
| 23 | 19 | Jurassic Park III | 639,470 | 68 | 178,818,340 |
| 24 | 24 | The Score | 426,522 | 73 | 70,307,038 |
| 25 | 25 | Ghost World | 373,048 | 66 | 4,694,484 |
| 26 | 22 | Tortilla Soup | 364,213 | 31 | 3,420,222 |
| 27 | 20 | Soul Survivors | 351,416 | 18 | 2,571,651 |
| 28 | 27 | The Fast and the Furious | 323,745 | 94 | 143,424,975 |
| 29 | 26 | American Outlaws | 312,405 | 38 | 12,726,841 |
| 30 | 29 | Bread & Tulips | 302,496 | 59 | 2,126,611 |

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Culture Trends

MTV Top 20 U.S. Countdown

Week of 9/24/01

1. Jennifer Lopez "I'm Real"
2. Jay-Z "Izzo (H.O.V.A.)"
3. P.O.D. "Alive"
4. Nate Dogg Fabolous "Can't Deny It"
5. Trick Daddy "I'm a Thug"
6. Ginuwine "Differences"
7. Janet Jackson "All for You"
8. Sum 41 "We Right Here"
9. Puddle of Mudd "Control"
10. Weezer "Island in the Sun"
11. R. Kelly "Feelin' on Your Booty"
12. Mary J. Blige "Family Affair"
13. Missy Elliott "One Minute Man"
14. Nickelback "How You Remind Me"
15. Michelle Branch "Everywhere"
16. P. Diddy w/Black Rob "Bad Boy for Life"
17. Macy Gray "Sweet Baby"
18. Bubba Sparxx "Ugly"
19. Staind "Fade"
20. Alien Ant Farm "Smooth Criminal"

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Top R&B / Hip-Hop Albums

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

| This Week | Last Week | Weeks on Chart | Artist | Album |
|-----------|-----------|----------------|----------------|------------------|
| 1 | 1 | 3 | Jay-Z | The Blueprint |
| 2 | - | 1 | Gerald Levert | Gerald's World |
| 3 | 2 | 2 | Fabolous | Ghetto Fabolous |
| 4 | 4 | 6 | Maxwell | Now |
| 5 | 3 | 4 | Mary J. Blige | No More Drama |
| 6 | 7 | 4 | Brian McKnight | Superhero |
| 7 | 5 | 10 | Aaliyah | Aaliyah |
| 8 | 9 | 13 | Alicia Keys | Songs in a Minor |
| 9 | - | 1 | Macy Gray | The ID |
| 10 | 12 | 7 | Usher | 8701 |

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Top Country Albums

Compiled from a national sample of retail store sales.

| This Week | Last Week | Weeks on Chart | Artist | Album |
|-----------|-----------|----------------|-----------------|---------------------------|
| 1 | - | 1 | Martina McBride | Greatest Hits |
| 2 | 1 | 42 | Soundtrack | O Brother Where Art Thou? |
| 3 | 2 | 4 | Toby Keith | Pull My Chain |
| 4 | 4 | 22 | Tim McGraw | Set This Circus Down |
| 5 | 3 | 60 | Soundtrack | Coyote Ugly |
| 6 | 5 | 6 | Alison Krauss | New Favorite |
| 7 | 7 | 52 | Kenny Chesney | Greatest Hits |
| 8 | 6 | 13 | Lonestar | I'm Already There |
| 9 | 8 | 70 | Lee Ann Womack | I Hope You Dance |
| 10 | 9 | 44 | Tim McGraw | Greatest Hits |

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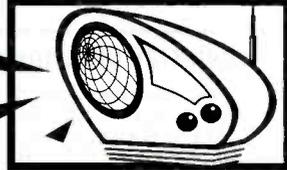
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Culture Trends

MTV #1s Around the World

January-June 2001

Australia

Crazytown "Butterfly"

Germany

Christina Aguilera/Mya/Lil Kim/Pink

"Lady Marmalade"

India

Asha Bhosle/Adnan Sami "Barsaat"

Japan

Hikaru Utada "Can You Keep a Secret"

Latin America - Mexico

Backstreet Boys "The Call"

Latin America - Chile

Backstreet Boys "The Call"

Latin America - Argentina

Limp Bizkit "My Way"

Philippines

Destiny's Child "Survivor"

Poland

Bon Jovi "One Wild Night"

Spain

Gorillaz "Clint Eastwood"

Southeast Asia

Backstreet Boys "Shape of My Heart"

Taiwan

Hikaru Utada "Can You Keep a Secret"

U.K.

Destiny's Child "Survivor"

©2001 MTV

Billboard Modern Rock Tracks

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

| This Week | Last Week | Peak Pos. | Weeks on Chart | Title | Artist |
|-----------|-----------|-----------|----------------|------------------------|----------------|
| 1 | 1 | 1 | 9 | How You Remind Me | Nickelback |
| 2 | 2 | 1 | 17 | Smooth Criminal | Alien Ant Farm |
| 3 | 3 | 3 | 6 | I Wish You Were Here | Incubus |
| 4 | 4 | 1 | 23 | Fat Lip | Sum 41 |
| 5 | 7 | 5 | 13 | Control | Puddle of Mudd |
| 6 | 6 | 2 | 20 | Schism | Tool |
| 7 | 5 | 3 | 13 | Clint Eastwood | Gorillaz |
| 8 | 13 | 8 | 5 | Fade | Staind |
| 9 | 8 | 8 | 15 | Down With the Sickness | Disturbed |
| 10 | 9 | 5 | 27 | Crawling | Linkin Park |

©2001 Billboard/Broadcast Data Systems

CollegeTV Network Video Playlist

Submitted by College Television Network for week ending September 23, 2001

| Artist | Title |
|---------------------------|-------------------------|
| Cake | Short Skirt/Long Jacket |
| Cold w/ Aaron Lewis | Bleed |
| Default | Wasting My Time |
| Depeche Mode | I Feel Loved |
| Dido | Hunter |
| Jamiroquai | Little L |
| Jennifer Lopez w/ Ja Rule | I'm Real (remix) |
| Lil' Bow Wow | Hardball |
| Little T & One Track Mike | Shaniqua |
| Long Beach Dub AllStars | Sunny Hours |
| New Order | Crystal |
| Nickelback | How You Remind Me |
| PS 2000 | It's Gonna Be Alright |
| Rollins Band | Your Numbers One |
| Tinstar | Sunshine |
| The Start | Gorgeous |

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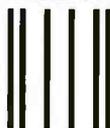
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Movers

BROADCAST

Darrian Chapman has been named lead sports anchor for NBC's Chicago owned-and-operated station WMAQ. Chapman was previously weekend sports anchor for WRC, NBC's Washington O&O. **Mark Schanowski** was also named weekend sports anchor. Schanowski, a three-year veteran of WMAQ, was previously a weekend sports anchor for WLS, ABC's Chicago O&O.

SYNDICATION

Kristin Pearce has been named vp of development at Paramount Domestic Television. She was previously vp of programming for the Game Show Network.

MAGAZINES

Jennifer Behre, advertising director of Fairchild Publications' *W*, has been promoted to associate publisher. Also, **Mary Murcko**, former publisher and general manager for Hachette Filipacchi Post Co. in Thailand, has joined the title as associate publisher...**Christina Kelly** was promoted from executive editor to editor in chief of *YM*, replacing Anne Marie Iverson, who left the *G+J USA* monthly for competitor *Seventeen*. Kelly, who joined *YM* last November, helped launch Fairchild's *Jane* and served as its deputy editor...**Cynthia Strong**, former midwest corporate sales manager for Time4 Media, and **Robin Kugelman Holstein**, former publisher of Meredith Corp.'s *Renovation Style* magazine, have joined The Hearst Group as group advertising directors.

RADIO

Marko Radlovic has been named vp and stations manager of KLAX-FM and KXOL-FM, Spanish Broadcasting System's two FM stations in Los Angeles. Radlovic comes to SBS from Cumulus Media, where he was market manager of the company's six stations in Santa Barbara and Ventura, Calif....**Kevin Metheny** was promoted to the new post of director of programming for Clear Channel's six radio stations in Cleveland. Formerly operations manager of WTAM-AM, WMJI-FM, WGAR-FM and executive director of the Cleveland Browns Radio Networks, Metheny adds responsibility for WMMS-FM, WMVX-FM and WAKS-FM.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

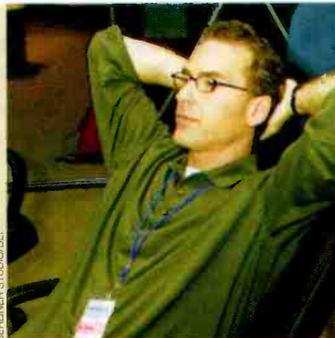
Steve's in to Win

THE "PLUM" ASSIGNMENT at CNN these days comes with a few downsides: mortal danger, for one. Plus, the accommodations and food are lousy. Such are the current endurance tests of Steve Harrigan, one of the cable network's key on-air correspondents in Northern Afghanistan, dispatched to the region a few days after the terrorist attacks on the U.S. Speaking by satellite phone from a post some 30 miles outside Kabul, Harrigan said he's in touch with members of the anti-Taliban Northern Alliance, who are "fairly open to Western media." In a desolate part of the world, with war looming, what's Harrigan most afraid of? Getting sick—again. He got food poisoning his second day there, went on the air anyway with his daily report, and keeled over during the live spot.

Harrigan, 39 and married, earned his combat credentials when he covered war-torn Chechnya in the mid-'90s, his first assignment for CNN. "Steve has distinguished himself by being a great multitasker," says Parisa Khosravi, CNN managing editor for international news-gathering. "He's always proposing stories he can do by himself, doing his own camera work, his own production...so that he can be more discreet and get people to open up to him." She stresses that she doesn't send anybody anywhere they don't want to be. But Harrigan really *wants* to be there, he says, "until [the Alliance] takes Kabul, until the fate of Kabul is determined." —*ATK*



Spotlight On...



Joel Gallen

President, Tenth Planet Productions

Joel Gallen has come a long way since his first TV production job nearly two decades ago on the low-budget, syndicated *Uncle Floyd* comedy show. Gallen produced nine of the past 10 *MTV Movie Awards* shows, then topped that by producing one of the biggest events in television history.

Gallen was the TV networks' unanimous choice to pull together—in six days—the widely watched, widely acclaimed *America: A Tribute to Heroes* telethon to benefit the victims of the Sept. 11 terrorist attacks on the World Trade Center and the Pentagon.

The cost, picked up by the Big Four broadcast networks, was a far cry from the \$10,000 per episode Gallen had to work with on *Uncle Floyd*, a quirky comedy out of a New Jersey TV station that developed a cult following.

Booking top-tier actors and musical talent to perform gratis for the telethon was no obstacle either. It usually takes three days to even get call-backs from some of these performers," Gallen says. "In this case, everyone called back and said yes immediately." Working out of Los Angeles, Gallen supervised production teams there and in New York and London, where artists performed in spare, candlelit studios.

Since late 1993, Gallen has operated his own company, Los Angeles-based Tenth Planet Productions, handling the *VH1 Fashion Awards* from 1996 to 1998 and NBC's short-lived *The Jenny McCarthy Show*, in addition to the MTV awards shows.

Gallen has had little time to bask in the praise for the telethon. He's too busy editing his first theatrical, *Not Another Teen Movie* (Columbia Pictures), scheduled for release Dec. 14. After that, he plans to "hopefully get a lot of sleep and take a vacation." —*John Consoli*

Inside Media

NEWS OF THE MARKET

Viewers Say TV Shows Must Go On

A solid majority of TV viewers support the networks' introduction of the new season's programs as well as advertisers promoting their products and services on television, according to a survey by Knowledge Networks-Statistical Research. The survey, conducted Sept. 22-23 in the aftermath of the terrorist attacks on the World Trade Center and the Pentagon, showed that 80 percent of Americans think the new TV season should begin and 77 percent believe that enough time has passed to resume advertising on entertainment programs. As for news programming, however, only 52 percent believe commercials should be airing. And 82 percent of respondents said they favor the networks airing a five-minute nightly update on each day's events surrounding the terrorist attacks' aftermath.

Mediaspace Offers Paper Planning Online

Norwalk, Conn.-based newspaper ad-placement firm Mediaspace Solutions has introduced online newspaper planning and buying technology for its registered users free of charge. The model allows media planners and buyers to build plans and generate cost estimates online with any daily U.S. newspaper. The Web-based tools then interface with MSS order systems for an immediate estimate. The Web site for Mediaspace Solutions and the new service is at www.mediaspacesolutions.com.

Fox Sports Radio Adds Weekend Shows

Playing catch-up to ABC's ESPN Radio and Sporting News Radio Networks, Fox Sports Radio Network has syndicated three weekend shows that air on Infinity Broadcasting's WFAN-AM in New York: *The Chris Russo Show*, (Saturday, 10 a.m.-noon), hosted by Chris "Mad Dog" Russo, who also co-hosts WFAN's *Mike and the Mad Dog Show*; *The NFL Now With Mike Francesa* (Sunday, 9-11 a.m.) previews the day's NFL matchups, hosted by *Mike and the Mad Dog* co-host Mike Francesa, joined by John Madden and others; and *Fox NFL Final With Steve Cohen*, (Sunday 11 p.m.-1 a.m.), hosted by Steve Cohen, the NFL beat reporter for WFAN, who gives a wrap-up of the day's NFL action. With these shows, FSRN establishes weekend clearance in New York, where both Sporting News and ESPN own and operate full-time affiliates (WSNR-AM and

WEVD-AM, respectively). FSRN, a joint venture of Fox Sports and Clear Channel-owned Premiere Radio Networks, has 139 affiliates, compared to ESPN's 630 and Sporting News' 430.

Time Inc., IDG Get Standard Media Assets

Time Inc. and International Data Group last week acquired the remaining assets of Standard Media International. Standard Media, which published the New Economy magazine *The Industry Standard*, filed for bankruptcy in August. Time Inc. acquired the magazine's 100,000-plus paid subscriber list for \$500,000 and assumed the subscription liability, according to sources. The company will use the list to grow subscribers for its Fortune Group, which publishes *Business 2.0* and *Fortune Small Business*. IDG, Standard Media's lead investor, paid \$900,000 for the remaining assets, which include the Web site, the trademark and the controlled-circ subscriber list.

Postal Service Files for Another Rate Hike

The U.S. Postal Service Board of Governors has filed for another postal increase, effective September 2002, calling for a 10 percent hike for magazines. A final decision is expected in about 10 months, after the USPS Board of Governors presents its case. The Magazine Publishers of America has said it will ask the postal service to delay the increase until 2003. If the hike goes into effect next fall, it will be the third in 21 months for periodicals.

MediaPassage Shuts Down

MediaPassage, one of the few surviving e-commerce Internet sites for the buying and selling of print media, shut down on Sept. 24. Though the company had \$40 million in billings booked for September, its co-founder and executive vp, Carl Bryant, cited trouble maintaining profitability in an increasingly soft ad economy. In July, MediaPassage, which purchased Broadcastspots.com in August 2000, put development of its TV and radio service on hold. The company also faced new competition from Mediaport, a joint online ad exchange under development by Omnicom, WPP Group and the Interpublic Group of Companies, in conjunction with the Newspaper Industry Communications Center (NICC.net).

Calendar

The International Radio & Television Society Foundation will present **IRTS Newsmaker Luncheon: Network Entertainment Chiefs** Oct. 20 at the Waldorf-Astoria in New York. Panelists will include Fox's Gail Berman, ABC's Stuart Bloomberg, the WB's Jordan Levin, CBS' Nancy Tellem and NBC's Jeff Zucker. Contact: 212-867-6650.

The **American Magazine Conference 2001**, the annual conference of the Magazine Publishers of America and the American Society of Magazine Editors, will be held Oct. 21-24 at the Arizona Biltmore Resort & Spa in Phoenix. This year's theme is "Brainstorming for the Next Media Boom." Contact: 212-872-3700.

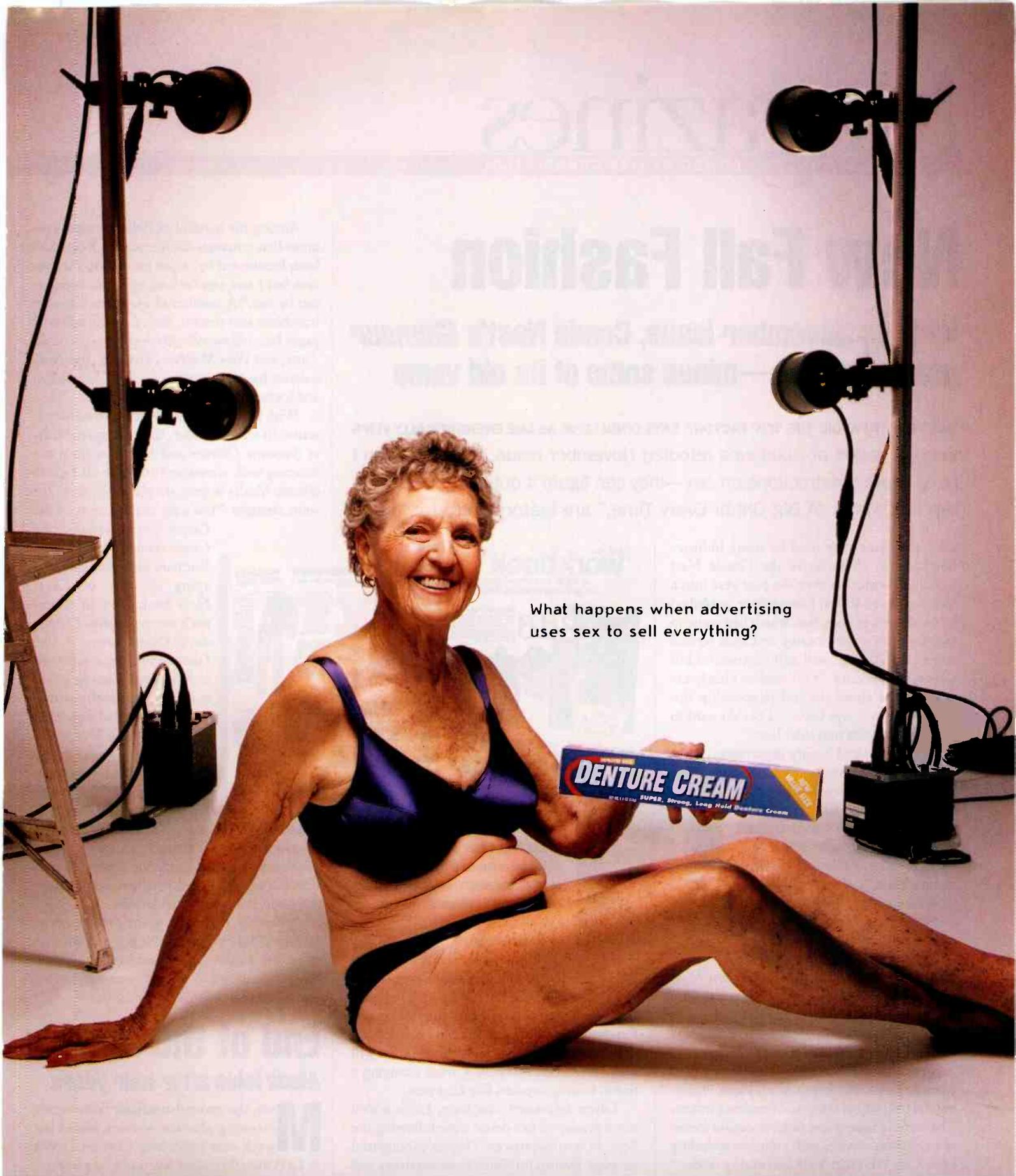
The Conference Board will present the **2001 Marketing Conference: Marketing Metrics and Execution**, Nov. 1-2 at the Waldorf-Astoria in New York. Contact: 212-339-0345.

YM magazine and Adweek Conferences will present a seminar entitled "**What Teens Want: Marketing to a New Generation Ages 12-18**," Nov. 5-6 at the Hilton Universal Hotel in Los Angeles. Featured speakers will include Michael Wood, vp of Teenage Research Unlimited. Contact: 888-536-8536.

Cable and Telecommunications Association for Marketing will present "**The Broadband Opportunity Conference: The FYI on HSI + iTV**" Nov. 6-8 at the Sheraton Premiere in Tyson's Corner, Va. Contact: 703-549-4200.

The public relations committee of Magazine Publishers of America will present "**Big Bang III: Maximizing Magazine PR**," an event for magazine PR professionals at all levels, Nov. 12 at the MPA's offices in New York. Media critic and author Ken Auletta will keynote. Contact: 212-872-3767.

PriceWaterhouseCoopers will present its annual **global entertainment, media and communications summit** Nov. 15 at the Waldorf-Astoria in New York. Speakers will include Tom Freston, chairman/CEO of MTV Networks, and Martha Stewart, chairman/CEO of Martha Stewart Living Omnimedia. Contact: 646-394-2413.



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New Fall Fashion

With its November issue, Condé Nast's *Glamour* gets a revamp—minus some of its old vamp

"WE WANT TO AVOID THE 'ICK' FACTOR," SAYS CINDI LEIVE AS SHE ENERGETICALLY FLIPS through pages of *Glamour*'s retooled November issue. "Readers don't need explicit instructions on sex—they can figure it out." So, cover lines like last May's "A Big Ohhh! Every Time," are history. Ditto for 'Glam-

mo'—the name-play used by many industry observers to characterize the Condé Nast monthly's evolution over the past year into a seeming clone of rival *Cosmopolitan*, published by Hearst Magazines. Sex, which had come to overshadow fashion, beauty and even serious stories in *Glamour*, will still be covered but with some restraint. "Our readers clearly expect to hear about sex and relationship tips from *Glamour*," says Leive. "They do want to know how sex fits into their lives."

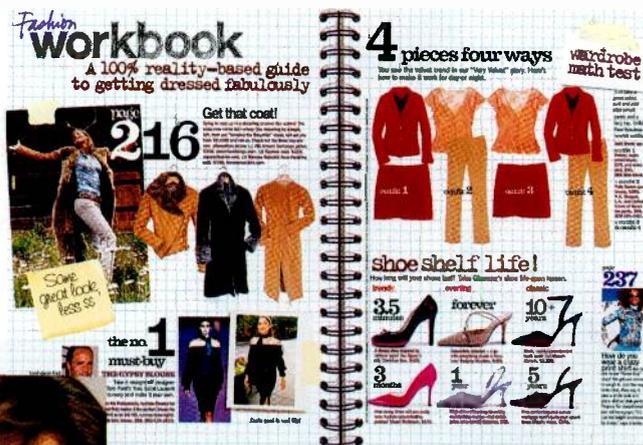
A reinvigorated beauty department, additional health and nutrition columns, more information on money and careers, and a new take on relationships are all part of Leive's attempt to return *Glamour* to its core values. "The key part of *Glamour*'s DNA is that it's smart," Leive says. "I wanted to make sure that was true through every section, partly through tone and partly through content."

Leive, who replaced Bonnie Fuller (a former editor of *Cosmo*) last May, spent 11 years working under longtime *Glamour* editor Ruth Whitney before moving to Condé Nast's *Self* in 1999, where she was credited with that title's revival.

In the November issue, Leive has wiped *Glamour*'s slate of columns nearly clean, changing the majority of them and renaming others. The remade beauty and fashion section focuses heavily on service, with columns including How Can We Help You? (answering readers' beauty queries) and Fashion Workbook, which not only tracks down affordable clothing for readers interested in the designer-wear shown in *Glamour*'s pages, but also offers tips on how



STEWART SHINING



In her first issue of *Glamour*, editor Leive introduces a host of new service elements, including the resourceful Fashion Workbook.

to mix and match.

Leive has also revived a *Glamour* franchise that the magazine launched in 1972, called How to Do Anything. Though it had appeared periodically over the years in different forms, Leive says she has returned the column to its original premise. Women will learn how to do everything, from changing a tire to folding sweaters like Gap pros.

Given *Glamour*'s new tone, Leive added some gravity to her debut issue following the Sept. 11 terrorist attacks. There is a thoughtful six-page feature profiling some survivors and heroes, and a look at how women are coping with the tragedy. "I felt there was an incredible power of seeing how many young women's lives were affected by this," says Leive.

Among the handful of Fuller-created columns that remain is the horoscope. Fuller had been hammered by critics for adding the section, but Leive says "as long as it's not dopey, it can be fun." A number of longtime *Glamour* franchises also remain, including the editorial page; Jake (*Glamour*'s advice column); Couple Time; and Wow Women. The You, You, You! column has been renamed It's All About You and focuses on women's happiness.

With the November issue set to hit newsstands in mid-October, *Glamour* vp/publisher Suzanne Grimes and her sales team are meeting with advertisers to show off Leive's efforts. Media buyers are clearly looking for some changes. "You were getting more of the

Cosmo genre without the *Cosmo* credibility," Charlie Rutman, executive vp/managing director of Carat New York, says of *Glamour*'s recent history. "*Cosmo* does *Cosmo* great. I like *Glamour* for their expertise in helping women be physically and spiritually attractive, but they had wandered from their zone."

Glamour's ad pages through October were down 16.3 percent compared to last year, to 1,303, reports the *Mediaweek* Monitor.

(*Cosmo* is down 5.1 percent, to 1,658 pages.) *Glamour*'s total paid circulation dipped 3.1 percent through June, to 2.1 million, according to the Audit Bureau of Circulations.

"*Glamour* will once again deliver on its promise," insists Grimes. "It is a combination of beauty, brains, health and women's issues. There is a return to what it once was, but it's treatment is new." —Lisa Granatstein

End of the Road

Mode folds after four years

Mode, the ground-breaking fashion title targeting plus-size women, folded last week after publishing partners LeWit & LeWinter/Freedom failed to find a buyer.

The struggling monthly had been shopped around since May to several U.S. publishers, including Condé Nast. Recently, a European company had expressed "serious interest," said

Mediaweek Magazine Monitor

WEEKLIES October 1, 2001

Weekly magazines, which slipped 39.08 percent overall this week, are experiencing a lengthening slowdown as advertisers delay schedules while they rethink campaigns. Even *The New Republic*, which has avoided major declines, has seen its ad-page gain over last year narrow in recent weeks, as some advocacy advertisers have put their commitments on hold, says *TNR* publisher Stephanie Sandberg. —Lori Lefevre



Nancy Nadler LeWinter, *Mode* co-publication director, but the terrorist attacks led the publisher to reconsider. October will be *Mode's* last issue; its 400,000 subscription list is up for sale.

Retailers are still lukewarm about plus sizes.

“The economic conditions are such that for stand-alone publications, it has become less and less possible to exist,” says co-publication director Julie LeWit-Nirenberg.

In recent months, *Mode's* headaches had expanded to staffing. The title last February suffered from the exodus of its top editors, as well as its publisher. But the real challenge *Mode* faced was with advertising. Launched four years ago with great fanfare, the 600,000-circulation title earned raves from disenfranchised readers starved for full-figure fashion coverage, but it failed to attract many significant retailers or beauty advertisers. The fashion industry has continued to stay the course, producing only a handful of plus-size clothing lines, supported by meager advertising. *Mode's* ad pages were down 3.8 percent, to 352, through August compared to the same period last year, according to the Publishers Information Bureau.

“*Mode* stretched extremely far in terms of

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|-------------------------------------|------------|---------------|----------------------|-----------------|----------------|------------------|------------------|----------------|
| NEWS/BUSINESS | | | | | | | | |
| BusinessWeek | 1-Oct | 54.33 | 2-Oct | 112.68 | -51.78% | 2,828.29 | 4,385.21 | -35.50% |
| The Economist | 22-Sep | 51.00 | 23-Sep | 105.00 | -51.43% | 1,964.00 | 2,298.50 | -14.55% |
| Newsweek ^{E/R} | 1-Oct | 22.39 | 2-Oct | 53.84 | -58.41% | 1,227.29 | 1,666.87 | -26.37% |
| The New Republic | 1-Oct | 6.83 | 2-Oct | 11.08 | -38.36% | 327.95 | 323.50 | 1.38% |
| Time ^{E/@/R} | 1-Oct | 40.79 | 2-Oct | 64.66 | -36.92% | 1,668.07 | 2,097.36 | -20.47% |
| US News & World Report | 1-Oct | 33.13 | 2-Oct | 39.09 | -15.25% | 1,029.31 | 1,343.81 | -23.40% |
| The Weekly Standard | 8-Oct | 12.50 | 9-Oct | 10.00 | 25.00% | 361.00 | 360.00 | 0.28% |
| Category Total | | 220.97 | | 396.35 | -44.25% | 9,405.91 | 12,475.25 | -24.60% |
| SPORTS/ENTERTAINMENT/LEISURE | | | | | | | | |
| AutoWeek | 1-Oct | 30.83 | 2-Oct | 36.41 | -15.33% | 1,080.83 | 1,152.52 | -6.22% |
| Entertainment Weekly | 28-Sep | 20.92 | 29-Sep | 58.71 | -64.37% | 1,283.61 | 1,417.00 | -9.41% |
| Golf World | 28-Sep | 10.33 | 29-Sep | 23.65 | -56.32% | 957.01 | 1,196.19 | -20.00% |
| New York ¹ | 1-Oct | 57.10 | 2-Oct | 63.10 | -9.51% | 2,000.90 | 1,976.10 | 1.25% |
| People | 1-Oct | 26.67 | 2-Oct | 89.84 | -70.31% | 2,612.74 | 2,992.99 | -12.70% |
| The Sporting News | 1-Oct | 9.70 | 2-Oct | 13.70 | -29.20% | 369.70 | 468.70 | -21.12% |
| Sports Illustrated | 1-Oct | 36.88 | 2-Oct | 51.89 | -28.93% | 1,737.98 | 2,098.09 | -17.16% |
| The New Yorker ¹ | 1-Oct | 54.86 | 2-Oct | 76.89 | -28.65% | 1,555.38 | 1,641.49 | -5.25% |
| Time Out New York | 26-Sep | 79.81 | 27-Sep | 84.13 | -5.13% | 2,513.13 | 2,707.63 | -7.18% |
| TV Guide ^X | 29-Sep | 59.06 | 30-Sep | 92.09 | -35.87% | 2,080.04 | 2,325.87 | -10.57% |
| US Weekly ⁶ | NO ISSUE | | 2-Oct | 28.50 | N.A. | 715.55 | 714.79 | 0.11% |
| Category Total | | 386.16 | | 618.91 | -37.61% | 16,906.87 | 18,691.37 | -9.55% |
| SUNDAY MAGAZINES | | | | | | | | |
| Parade ^X | 30-Sep | 16.65 | 1-Oct | 15.88 | 4.85% | 438.20 | 465.22 | -5.81% |
| USA Weekend ^X | 30-Sep | 13.22 | 1-Oct | 14.55 | -9.14% | 424.46 | 433.33 | -2.05% |
| Category Total | | 29.87 | | 30.43 | -1.84% | 862.66 | 898.55 | -3.99% |
| TOTALS | | 637.00 | | 1,045.69 | -39.08% | 27,175.44 | 32,065.17 | -15.25% |

E=estimated page counts; R=revision; X=YTD included an extra issue in 2000; 1=one more issue in 2001; 6=six more issues in 2001; @=one fewer issue in 2001

circulation,” says magazine-launch expert A.G. Britton, who served as *Mode's* founding editor. “But retailers still [don’t] fully understand how to deliver product to the curvy consumer. And that ultimately showed up in *Mode*, in terms of the availability of advertising. It’s the same [issue] we began with when

we started *Mode*.”

Despite the shuttering, LeWinter and LeWit both say the title achieved some success. “We made a difference,” says LeWit. “The magazine did change the perception about women, and it changed women’s perceptions about themselves.” —LG ■

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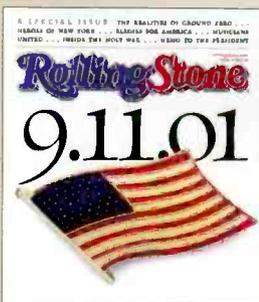
(Continued from page 5) revamped programming to attract a younger and broader audience and boosted distribution by about 50 percent, to 40 million homes, since last December.

Stations, Advertisers Drop Maher Show

In the wake of negative comments about the U.S. Armed Forces made by *Politically Incorrect* host Bill Maher on a Sept. 17 installment, 17 ABC affiliates have stopped carrying the show. The station in the largest market to drop the show, Albritton Communications' Washington ABC affiliate WJLA-TV, last week decided to take the show off indefinitely. Seven Sinclair Broadcasting Group ABC affiliates—including KDNL in St. Louis and WSYX in Columbus, Ohio—pulled *PI* on Sept. 20. Raycom Media's WTVM in Columbus, Ga., dropped the show on Sept. 21 but put it back on air on Sept. 27. Several major advertisers, including Federal Express and Sears, have pulled their business from the show.

Rolling Stone to Issue Rare News Cover

Rolling Stone's Oct. 25 issue will be only the fifth news cover in the biweekly's 35-year history. *RS'* most-recent news-oriented cover was of former president Bill Clinton in November 1998 during the Monica Lewinsky scandal. *RS* joins *Wenner's US*



Weekly, which this week focuses on Hollywood's helping hand, and the November issue of *Men's Journal*, which features stories of the firefighters involved in rescue efforts at the World Trade Center. "In response to the deaths of Elvis or John Lennon, *Rolling Stone's* gone there," said Jann Wenner, chairman and *RS* editor in chief, who penned an editorial for the issue. "This is the first

time all three titles have been about one subject. [The attacks] have impacted everything we do in every way."

No Successor Yet For Departed Charter CEO

Citing unspecified friction with Charter Communications owner Paul Allen, Jerry Kent, the president/CEO of the fourth-largest domestic cable operator, last week announced his resignation. The company has not yet named a replacement. An eight-year veteran of the company, Kent was instrumental in growing the company's subscriber base to 6.4 million and aggressively championed cable's next-generation services, such as digital cable and high-speed Internet access. Charter saw its stock price dip by \$3.81 (20 percent) on Sept. 24, to \$12.81 per share. By the close last Friday, the stock had dipped to \$12.38.

Twentieth Taps Dalton for Production Job

Twentieth Television named Robb Dalton president of programming and production, with the immediate aim of ramping up production of syndicated strips for the Fox TV Stations group, which recently added Chris-Craft's stations to its lineup. Dalton arrives from the Beverly Hills development office of Canada's Fireworks Entertainment, where he oversaw development and

production of the Tribune action hours *Andromeda* and *Mutant X*. Previously, he worked with Twentieth president Bob Cook at CBS/King World. Cliff Lachman, executive vp of programming and development for Twentieth, will now report to Dalton.

Media Edge Reports on Gulf War Ad Habits

The Media Edge last week released an examination of advertising comparisons from the fiscal quarters before, during and after the Desert Storm conflict in 1991. Across 11 media, the changes were: business propositions/employment recruiting (-55 percent); retail (-21 percent); jewelry (-18 percent); airlines (-23 percent); gasoline (-21 percent); soft drinks and snacks (-17 percent); and drugs and remedies (-14 percent). Categories showing increases included computers and office equipment (+42 percent); beer and wine (+26 percent); and building materials (+25 percent).

Primedia Puts Out Teen One-Shot Mag

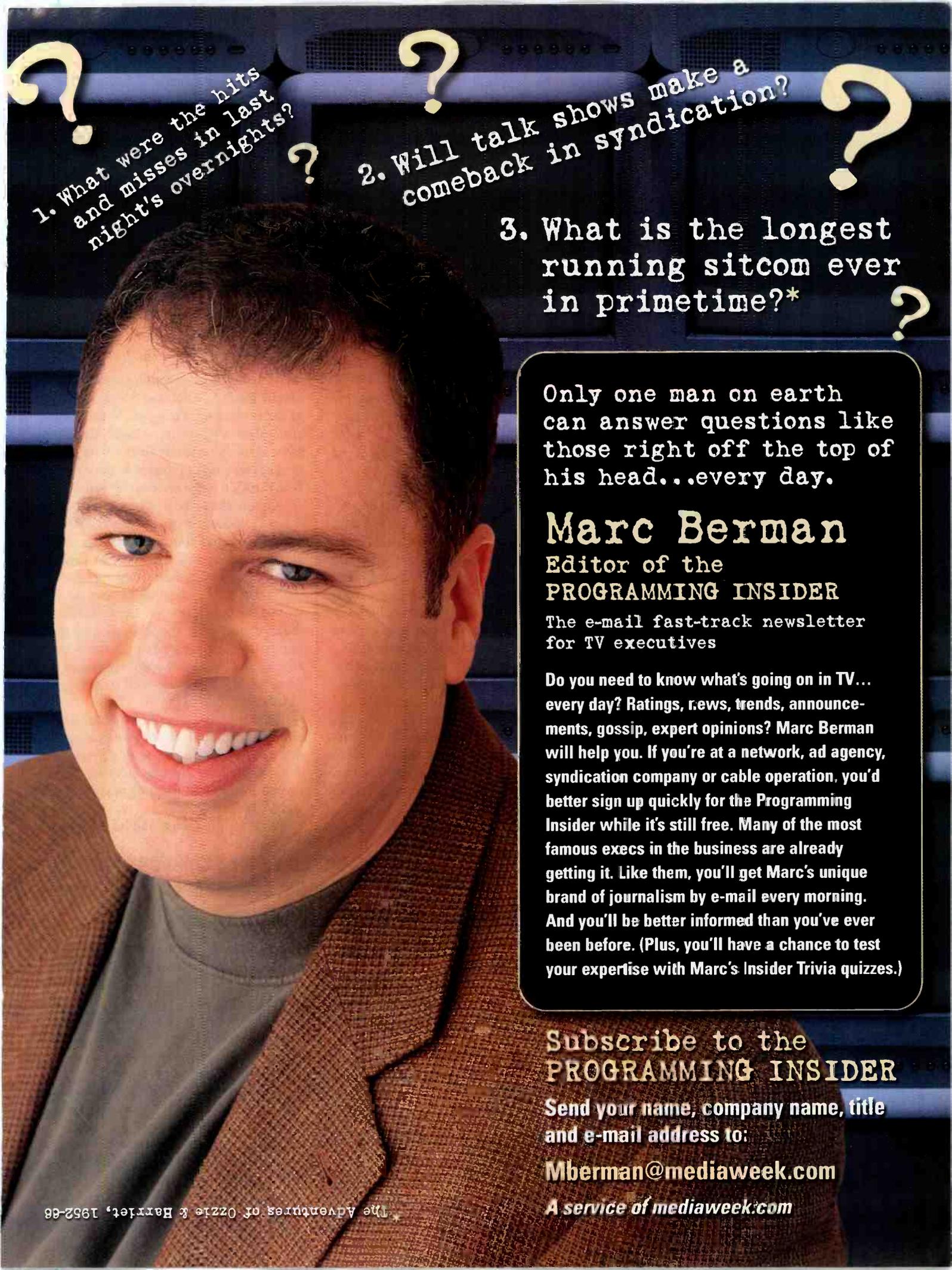
Primedia will publish a one-shot magazine based on its recently acquired Web site gURL.com, called "Deal With It...Dating, Romance and the Rest of that Love Stuff." The digest-sized title, due on newsstands Nov. 20, will build off the brand created by gURL.com's best-selling book *Deal with It!*, which delves into issues facing teen girls today. The romance magazine will have a newsstand distribution of 700,000 and a cover price of \$3.99. The editors will play up gURL.com's corporate relationship with teen mag *Seventeen*. Primedia will decide if it will publish another gURL.com special magazine once it sees the results from the November issue. Other publishers have tried their hand at digest-sized magazines, including *Harper's Bazaar*, which recently sold 55,000 mini copies on stands. Publisher Hearst Magazines opted to renew that on a biannual basis.

XM Launches With Modest Expectations

XM Satellite Radio launched last week to about 400 subscribers in San Diego and Dallas. But Hugh Panero, XM president/CEO, lowered the company's expectations for customers to 50,000, half of what he initially forecast. In addition to a monthly subscription fee for the 100-channel service, consumers must pay between \$300 and \$400 for a receiver.

Addenda: Christopher Wightman, former sales executive for MTV Networks and vp/national sales director of *Golf Digest*, has joined Time4 Media's Golf Magazine Properties as publisher...*Upside* magazine was taken over by its investors MCG Capital Corp., an Arlington, Va.-based venture capital firm, last week. Ed Ring, founder of internet-content company EcoWorld and former CFO of *Upside*, was brought in as CEO; and David Bunnell, *Upside* Media CEO and editor, has been named editorial director...MTV will debut its newest game-show, *Who Knows the Band*, today at 5 p.m., following *Total Request Live*.

Correction: A Media Elite item in last week's issue provided an incorrect Web address for information on Thomas Franklin's photo of firemen raising a flag at Ground Zero. The correct address is www.groundzerospirit@northjersey.com.



1. What were the hits and misses in last night's overnights?

2. Will talk shows make a comeback in syndication?

3. What is the longest running sitcom ever in primetime?*

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Media Person

BY LEWIS GROSSBERGER



Old Ironysides

GRAYDON CARTER SAYS, "IT'S THE END OF THE AGE OF IRONY."

Media Person says, "Yeah, right." Who you gonna believe? ■ Of course, the underpublicized, interestingly coiffed *Vanity Fair* editor wasn't the only one pronouncing irony dead in recent weeks. *New York*

Observer editor Peter Kaplan was quoted as saying, "Irony is on the junk heap now." Nearly every news publication has dutifully produced stories noting the sudden irony deficiency, along with plunges in the market for celebrity gossip, gallows humor, trivia, fluff, frivolity, facetiae, folderol, smirkinness, general non-seriousity and comedies involving terrorists, airlines or tall buildings.

But Graydon Carter somehow emerged as the champion of the movement, if such it is. Which is strange because just looking at the photos of Graydon Carter that usually accompany his pronouncements would make even Otto von Bismarck utter an ironic remark—if not burst right out in unseemly snorts and guffaws.

What is it with that hair? Are those patriotic eagle wings flapping out of the man's temples? Is that a gob of cotton candy on top? He looks—if Media Person can be completely serious for a moment—like a cross between Lord Byron (as played by Wallace Shawn) and Bozo the Clown. This is the leader who will guide us poor silliness-besotted goofballs back to the profound and the substantive? It is to cry, since giggling's out.

Despite the constant admonition you hear that "everything has changed," one thing that apparently hasn't is our terminal trendiness and conformity. Affluent ladies on Park Avenue are now said to be comparing the finer points of designer gas masks. Nobody wants to fly, though the planes are certainly safer now than they were last month. And Graydon Carter is playing the same game he's always played, whether at *Time*, *Spy*, the *Observer* or *Vanity Fair*. Trying to stay five minutes ahead of everyone else. Trying to be Mr. Zeitgeist, no matter where

that zeit may geist.

Not the steadfast and loyal Media Person. He solemnly raises his right middle finger and swears for you this ludicrous oath: Never, even if the world should end or Osama bin Laden stick a hand grenade up my wazoo or both occur simultaneously, shall I ever abandon irony. (Alzheimer's might do it, but even then, MP would probably just keep making the same ironic remark over and over again.)

The reason for this is as profound as it is deep: Media Person is just too old to change. MP's not going to pretend it's because we all must cling to irony to preserve our sanity, though that happens to be true. Or that surrendering irony would be giving bin Laden what he wants, though that may also be true for all we know. No, MP is simply too set in his ironic ways.

You know, Media Person isn't one of

WE FEW, TATTERED AND BEDRAGGLED IRONY SURVIVORS MAY ACTUALLY THRIVE IN THE POST-IRONIC LANDSCAPE.

these Dave-Come-Latelys, who never heard an ironic word spoken before the advent of Letterman or *The Onion* or *Spy* or even *National Lampoon*. No, Media Person was there at The Dawn of the Ironic Age, sucking up such proto-ironic mulch as *Mad* comics—in the 1950s—and becoming steadily more warped with Sid Caesar, Ernie Kovacs, Steve Allen, Lenny Bruce, Mort Sahl, Nichols & May, Perelman, Thurber, Benchley, Heller, Salinger....

Of course we didn't call it irony then. We thought it was satire or parody or sarcasm or "sick humor" or maybe post-slapstick bur-

lesque. Irony was something some high-hat literati like T.S. Eliot was doing, and it was so funny you forgot to laugh. What our parents called it was "that wise-guy stuff" and assured us that nobody likes a wise guy, an insight every bit as valuable as their certainty that rock'n'roll was a passing fancy.

Anyway, the point is—if there is a point—it wasn't necessarily trivial. It was MP's lens for glimpsing the absurdity of a preposterous world. Tragedy and crisis weren't invented three weeks ago, either. Growing up in the shadow of WWII and the Holocaust, then Korea, the bomb, the Jim-Crow South, you didn't deploy your cherished absurdist humor to avoid or minimize such issues but to ridicule the loathsome scum causing or perpetuating the agony...as well as making fun of Liberace.

Thus it is that after a respectful silence, after one fitting night of Dave getting serious, one week of a cartoonless *New Yorker* and *Onion* hush, we who can and must returned to the vital work of mockery, japes and snide derision.

Let Graydon Carter and his trendoid ilk

march in a vast, earnest throng as he sincerely profiles all those sober, substantive starlets. Indeed let him breach the very gates of pomposity, which now beckon so enticingly. Who knows? We few, tattered and bedraggled irony survivors may actually thrive in the post-ironic landscape. Less competition, more targets.

Oh, and you, Mr. O.B. Laden, down there in Cave #37. We're coming for you, too, grim guy. OK, we don't hurt as much as a cruise missile, unfortunately. But when we get through with you, pal—and this is a promise—You will be *annoyed*. ■

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