

MEDIAWEEK

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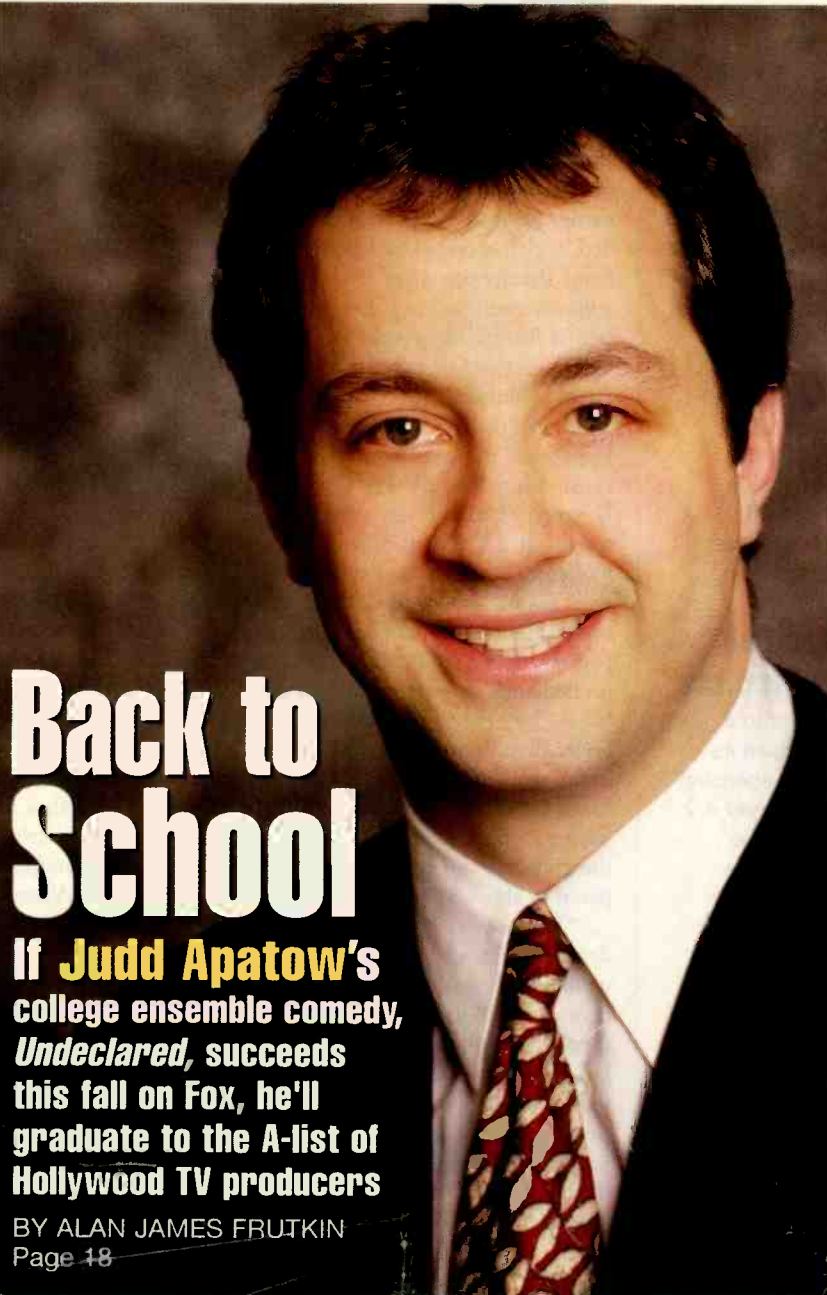
RADIO

Clear Channel Tunes in Satellite

Lands four stations on XM program bird

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Back to School

If **Judd Apatow's** college ensemble comedy, *Undeclared*, succeeds this fall on Fox, he'll graduate to the A-list of Hollywood TV producers

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MARKET INDICATORS

NATIONAL TV: MOVING

Traditional big summer advertisers—movies, fast food, soft drinks and auto—continue to spend in third quarter. Pharmaceuticals are dosing morning shows.

NET CABLE: TIRED

The ugliest upfront in cable's history has come to an end. However, committed dollars are solid, and not too many cancellations are expected. Studio money is moving third-quarter scatter.

SPOT TV: WEAK

Pittsburgh, Hartford and Birmingham are just a few of many hurting markets as spending continues to dwindle across the country. New York is benefiting from a mayoral race.

RADIO: OFF

Radio execs hoping for a turnaround in September could be disappointed. Local is up only slightly with retail and back-to-school ads. National is still dragging.

MAGAZINES: COLD

Technology advertisers, especially computer hardware companies, are slashing fourth-quarter budgets as the industry struggles with slumping demand.



Lobbyist Ivey Seen As Possible FCC Candidate

Gloria Tristani last week formally announced her resignation from the Federal Communications Commission effective Sept. 7, leaving only one Democrat on the agency. Tristani is expected to run for the U.S. Senate in New Mexico, against incumbent Republican Sen. Pete Domenici. Several names have been floated as possible Democratic replacements to fill her seat on the five-member FCC, including Andy Levin, an aide to Rep. John Dingell (D-Mich.) on the House Commerce Committee; Kathy Wallman, a former official with the White House and the FCC; David Krone, formerly a lobbyist with Tele-Communications Inc.; Greg Rohde of the National Telecommunications and Information Administration; and former Senate aide Chris McLean.

Another person with a possible inside track is Glenn Ivey, who ran the Maryland Public Service Commission until last year. Now a lobbyist with the firm of Preston Gates, Ivey was a long-time aide to Sen. Tom Daschle (D-S.D.), who became the Senate Majority Leader this summer. Daschle is said to want the FCC vacancy filled quickly by the White House, which must make the nomination. Daschle is concerned about the slow expansion of cable broadband access to rural areas. —Alicia Mundy

Ad Spending in '01 to Fall 4.2 Percent, Zenith Predicts

With the economy edging closer to a recession, Zenith Media has revised its media outlook for total U.S. ad spending this year, predicting an even steeper 4.2 percent decline, to \$138 billion. The agency, which last week released its quarterly Advertising Expenditure Forecast, blamed the lowered projection on reduced corporate profits and the lack of political and dot-com ads. Compounding the situation has been the increased consolidation of media buying agencies and the absence of any Olympics this year, which has hurt TV stations.

Zenith projected spending will improve slightly next year, increasing 0.6 percent to \$145.9 (continued on page 5)

Buyers Pull Back Syndie Bucks

Agencies upset that King World shared CPM data with Paramount

SYNDICATION By Daniel Frankel

Annoyed by behind-the-scenes sharing of information between the sales executives of Viacom syndication siblings King World Productions and Paramount Domestic Television, national TV media buyers at two top-10 agencies said they withheld tens of millions of dollars from Paramount during the recently concluded syndication upfront. The buyers, who did not want their names or agencies to be identified, said they pulled back dollars from Paramount after the distributor used pricing data obtained from King World to establish cost-per-thousand pricing for its inventory.

One of the two buyers said he had agreed to purchase inventory on King World's *The Oprah Winfrey Show* for the coming season at a CPM of minus 5 percent, then looked to buy time on Paramount's *Entertainment Tonight* and its off-network comedy *Frasier* at CPMs of minus 12 percent to minus 15 percent. Paramount, after finding out almost immediately about the buyer's deal with King World for *Oprah*, refused to negotiate a CPM lower than minus 5 percent for either *Frasier* or *ET*, according to the buyer. As a result, the buyer yanked all his clients' dollars from Paramount, spending only about \$5 million with the company during this year's upfront, compared to about \$40 million last year.

"The boys at Paramount were afraid their deals for *Frasier* and *Entertainment Tonight* would be shown internally to [Viacom president and COO] Mel Karmazin, and the lowest they'd go is minus 5," said the buyer. "So, we held back this year [from Paramount], and we're not the only ones who did that. Mel's little game hurt him in syndication."

"I don't think the problem was so much that they were exchanging CPMs," said the second buyer, who would not say how much money he

pulled back from Paramount. "It was more that for political reasons Paramount was hung up on percentages. And the problem with that for Paramount is that their top shows aren't equivalent to those at King World. It's comparing apples to oranges." The second buyer added that capping prices contributed to Paramount



Solidarity: Buyers are upset with King World for holding hands with Paramount, much in the way that Oprah Winfrey (right) greeted guest Madeleine Albright.

enduring the slowest upfront of any major syndicator this year. "Everybody spent less on Paramount this year," he said.

Several top executives and representatives of Viacom, CBS, King World and Paramount all declined to comment for this story.

This year's syndication upfront totaled about \$1.5 billion, down 25 percent from the \$2 billion spent in 2000. Buyers estimate that together, King World and Paramount account for nearly half of the available ratings points in syndication.

When CBS acquired King World in 1999 (Viacom acquired CBS later that year), executives at the time moved to consolidate ad sales and other operations between KW and CBS' syndication unit, Eyemark. Following the Viacom-CBS merger, executives of both companies vowed that King World and Paramount would always remain separate, out of fear that a formal union would set off anti-monopoly alarms among Washington regulators.

Considering that media mergers have taken on even more colossal proportions since 1999,

it appears that the walls that separated King World and Paramount may unofficially be coming down. And on the other side of the table, some buyers privately acknowledge that they sometimes share information informally with buyers at other shops under the same corporate umbrellas. Several buyers said they understand why the two syndicators shared some information in this year's difficult upfront.

"They're entitled to talk to each other, and they can share as much information as they want," said Aaron Cohen, executive vp and director of broadcast for Horizon Media. "It definitely hurts the advertiser, which previously enjoyed advantageous pricing with one organization if the information indicates to the seller that it's worthwhile to hold back. But it's standard operating procedure."

"There's nothing wrong with it if it's the same company," added Jon Mandel, co-managing director and chief negotiating officer at MediaCom. "I would find it much more offensive if, say, the head of sales at Buena Vista told prices to the guy at Fox on the first tee at Knollwood Country Club."

That said, this year the move ended up hurting Paramount probably more than it helped, at least in the case of the two agencies that held back millions of dollars. And it has created a level of enmity that could last into next year.

"You do a deal with one, and the other one knows exactly what your deal is within minutes," said one of the irritated buyers. "Paramount was aware of every step we took with King World, and that bothered me. Did I expect them to compare notes afterwards? Yes. Did I think they would do it as we moved along? No." ■

Oxygen's Second Breath

Net set to launch new slate of originals; shooting for 40 mil subs by '02

CABLE TV By Megan Larson

After a rough first year that witnessed failed web businesses and network programming, as well as intense press scrutiny of founder and chairman Geraldine Laybourne, Oxygen Media's vital signs are improving.

Armed with new programming and distribution commitments that will place it in 40 million homes by the end of 2002, Oxygen hopes to quiet naysayers who have said there's no room for another women's net when giantess Lifetime sits atop the cable universe. However, while Oxygen's new series launch Sept. 10—kicking off with part-owner Oprah Winfrey hosting *Use Your Life*—some media executives have reservations.

"So far, Oxygen has not lived up to the expectations laid out in the press release a year and a half ago," said Laura Caraccioli, Starcom's entertainment vp. "Distribution is key. We have a lot of strong female money coming out of this shop, and we can't get a sense of the network because we can't see it in Chicago."

"They were just so arrogant in their approach last year that they just turned everyone off," added Dan Rank, director of national broadcast for OMD.

Executives said the July launch on Time Warner's New York City digital tier—approximately 150,000 to 250,000 subscribers out of 1.2 million in the market—had an impact dur-



Visible's Ullman (left) with guest Cindy Crawford

ing the 2001 upfront. "The three main objections we had when we launched were: what's up with New York, what's up with distribution and what's up with Oprah? Those objections have been taken care of," said Charles Collier, senior vp of sponsorship sales.

In addition to the Oprah fare, Oxygen's new 10 p.m. series next week include the sports adventure series *Freeride With Greta Gaines*, *The Isaac Mizrahi Show* and Tracey Ullman's *Visible Panty Lines*. *Man Talk with Carrie Fisher* launched last weekend. These programs build on the style of Candace Bergen's Oxygen talk show *Exhale*, which attempted to create intimacy between the net and viewers by having "real conversations with people."

Strategically, Oxygen dropped its efforts to embrace the teen audience. The network will now focus on the 18-49 demographic in an effort to go younger than Lifetime, which has a large audience of women 25-54. "We may take on weighty issues, but we tend to be optimistic, and at the core we have a strong funny bone," said programming president Debby Beece.

However, Oxygen, just by launching, faces intense competition. "People realized it might be an underserved category" said Kris Magel, vp of national broadcast at Optimedia. Lifetime has launched Lifetime Movie Network and Real Women, while Romance Classics became WE: Women's Entertainment. WE last week nabbed off-net rights to female-targeted WB soap *Felicity*.

Though Magel agrees Oxygen was cocky last year, the network has since worked well for some of his clients, Citizen and New York Life. "They're working out the kinks," said Magel. "They will be around for awhile." ■

Bodenmann Out at SNTA as Board Mulls Group's Future

Allison Bodenmann has stepped down as president of the Syndicated Network Television Association (SNTA), the advocacy group for syndicators. Sources close to SNTA said Bodenmann, president for the past three years, was not offered an extension to her contract, which concluded last Friday. Reached for comment, Bodenmann said: "It's time for me to do something different." Bodenmann added that the SNTA board of directors, chaired by Marc Hirsch, president of Paramount Advertiser Sales, is looking to replace her, as well as "ramp up" the organization's staff and funding.

Hirsch was unavailable, and other SNTA board members declined to comment. Through a spokesman, Dick Robertson, president of SNTA member Warner Bros. Domestic Television, confirmed that a search is being conducted for Bodenmann's successor.

Sources close to the SNTA said the organization's board has asked Bodenmann to put all of SNTA's assets "into storage" for the time being. Buyers of syndication inventory, meanwhile, say the SNTA should move to reestablish itself as soon as possible. "The Cabletelevision Advertising Bureau has done a phenomenal job of getting our clients excited about cable," said John Muszynski, executive vp/chief negotiating officer of Starcom Worldwide. "There are huge advantages to being in syndication, but there's nobody out there touting it. Our clients don't know what syndication is unless we tell them." —DF

Powell May Reorganize FCC Bureaus

Federal Communications Commission chairman Michael Powell may soon announce a radical reorganization of the agency, according to industry lobbyists and FCC staff. The anticipated proposal would combine the Cable and Mass Media (broadcast) bureaus and give the new division control over direct-broadcast satellite services, which are now part of the FCC's International Bureau. Kenneth Ferree, now head of the Cable Bureau, would run the new operation. But Powell is said to want the current Mass Media director, Roy Stewart, to stay on because of his long experience working with broadcasters. Several broadcast lobbyists expressed alarm at the suggested combination, but FCC staffers said the ongoing integration of broadcast and cable interests and ownership make the combination prudent.

NBC, Viacom Circling Telemundo

Executives from NBC and Viacom visited Telemundo's corporate headquarters in Miami last week and met with the Hispanic network's COO, Alan Sokol, reviving speculation that a sale of the network is in the works. In early July, Sokol refuted reports that Telemundo was up for sale, telling *Mediaweek*: "Our owners wouldn't be making the investments they are making in the network if they were planning to sell it." Sony Pictures Entertainment and Liberty Media bought the network for \$540 million in 1998, and its value today is estimated by analysts to be in excess of \$2.5 billion. NBC, Viacom and Telemundo representatives all declined comment.

Primedia Squeezes Out Lehmkuhl

Lynn Lehmkuhl, president of the Emap USA youth group, was asked to resign last week following the recent completion of the \$505 million sale of Emap to Primedia. Lehmkuhl, who was responsible for the recently repositioned *Teen* magazine, would have duplicated a job already held by Linda Platzner, president of Primedia's teen marketing division. Primedia publishes *Seventeen* and a number of surfing, skateboarding and snowboarding titles targeting teen boys. *Teen* missed its 2 million circulation rate base in this year's first half, according to the Audit Bureau of Circulations. The title's total paid circ fell 10.8 percent, to 1.87 million; newsstand sales skidded 32.6 percent.

Syndication Premieres Falling Short So Far


Studios USA's syndicated launch of *Crossing Over With John Edward* averaged a 1.5 rating/4 share in households in its first four days on the air last week, according to Nielsen Media

Research overnight data, putting it slightly below its lead-in (1.6/5) and year-ago time-period (1.7/5) averages. Columbia TriStar TV Distribution's dating strip *Shipmates*, which also launched last week, averaged a 1.0/3, down from 1.2/4 lead-in and 1.3/4 year-ago averages. Meanwhile, national ratings for syndication's first launch this season, Buena Vista Television's *Iyanla*, put the talk series at a 1.2 average audience rating for its premiere week, which ended Aug. 19. By comparison, last season's most-watched talk-show premiere, *Dr. Laura*, delivered a 1.8 national rating in its first week.

U.S. News Unveils Redesign Today

U.S. News & World Report is revamping its look with its Sept. 10 issue, on stands this week. The changes are part of new editor Brian Duffy's plan to revitalize the Mort Zuckerman-owned weekly. Duffy will boost the amount of investigative reporting. He has also taken the title's signature "News You Can Use" department and divided it into several new sections in the back of the book, including Money and Business; Culture and Ideas; Health and Medicine; Science and Technologies; and Diversion, which will focus on leisure activities. Duffy said the new look is "more energetic and more vibrant."

Addenda: Cox Communications and Comcast Corp. last week pulled out of agreements to use Excite@Home as their high-speed Internet platform...**ESPN The Magazine** will boost its circulation rate base 20 percent with its Jan. 7 issue, to 1.5 million from 1.25 million...**Cullie Tarleton**, senior vp of television and cable for Bahakel Communications, announced last week that he plans to step down in January...**Wenda Harris Millard** last week resigned as president of Ziff Davis Internet...**FX** said last week it will produce its first original drama, *Rampart*, scheduled to launch next spring...Milwaukee-based Journal Broadcasting Group has agreed to purchase **KIVI-TV**, the Evening Post's ABC affiliate in Boise, Idaho...Penton Media's **Internet World** last week said it will reduce its frequency from 22 times to 12 times per year. The magazine also laid off 10 staffers...CBS said its 15 weekend telecasts of **PGA Tour** golf events have averaged a 3.5/9 rating this year, up 13 percent from last year's 3.1/8 and the highest since 1990. Ratings among men 18-49 are up 20 percent and among men 25-54 are up 22 percent, CBS reported...Comedy Central last week tapped **Kathryn Mitchell** as programming director.



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Andrew Clurman ramps up Time4 Media's action sports group Page 36

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Football Will Fill the Air

Buyers see ESPN's bulked-up college grid schedule as a positive

TV SPORTS By John Consoli

ESPN's addition of 17 games to its college football schedule this season, including first-time telecasts on Tuesday and Friday nights, is being welcomed by sports advertisers, whose ad packages on the network will benefit from more live programming. Even though ESPN will have 23 percent more college football games on this season, overexposure should not be an issue, buyers said.

"Live game coverage on Tuesday and Friday nights will do better ratings than whatever taped programming they had on last year in those time periods," said one media buyer.

Discover Card showed its support for ESPN's college football strategy by agreeing last week to a new two-year, \$20 million cross-platform deal that will include spots on both ESPN and ABC college games.

ESPN will air 91 regular-season college grid games this year on ESPN and ESPN2, up from 74 last year, with games televised on Tuesday, Thursday and Friday nights, and on Saturday afternoons and nights. While ESPN's cumulative household ratings should get a boost from the increased telecasts, the audiences for college and pro football differ somewhat and thus attract some different advertisers. Buyers say the college grid audience skews older, with more 25-54 viewers, indicating heavy viewership by alumni, while NFL telecasts generate stronger 18-49 numbers.

Cumulative numbers are what makes advertising on college and pro football telecasts attractive. "If you take the cumulative ratings of a national regular-season Sunday NFL game on CBS, Fox and ESPN, plus the Monday-



night game on ABC, the cume ratings on those two days are equal to the cume of three games of the NBA Finals," one sports buyer said.

The late start of this year's upfront buying season has held back the level of advertising sold thus far on NFL telecasts. Both CBS and Fox are about 70 percent sold for their regular-season telecasts; ABC is about 80 percent sold.

CBS and Fox are getting about \$215,000 per 30-second spot for their regular-season NFL telecasts, while ABC is getting about \$300,000. Buyers said the three nets are getting about 10 percent less per ad unit than last season. Buyers believe the nets will not be left with much unsold NFL inventory. "September is always a problem," said one buyer, "but the NFL allows the networks to move some unsold inventory early in the season to later games, which are more important." ■

XM to Include Local Outlets

Four Clear Channel stations will be part of satellite service's lineup

RADIO By Katy Bachman

Taking a page from Ted Turner's cable manual, XM Satellite Radio will offer four commercial radio stations broadcasting as "superstations" among its 100 channels of satellite-delivered programming. The four stations are all owned by Clear Channel Communications, the country's largest radio group, which has invested \$75 million for an 8 percent stake in XM.

The terrestrial stations in XM's national service, launching Sept. 12, will be: Contemporary Hit Radio KIIS-FM, Los Angeles; Country WSIX-FM, Nashville, Tenn.; Adult Contemporary WLTW-FM, New York; and Hot Adult Contemporary KHM-FM, Houston.

Clear Channel will be the only station owner to have local outlets on the service, offering the stations national exposure. CC has been

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billion, and rising 2.9 percent in 2003 to \$150 billion.

Zenith, which broke out spending estimates for each medium, predicted newspaper ad revenue will decline in '02 by 1 percent to \$46.2 billion but will rebound in '03 by 2 percent to \$47.2 billion. The agency also projected that magazine spending will fall 1 percent next year to \$16.4 billion but will advance by 2 percent in '03 to \$17 billion. After a 2.8 percent drop this year, total domestic-TV advertising is projected to rise 1.6 percent next year to \$53 billion. Radio, which will decline 7.8 percent this year, is projected to fall 0.8 percent in '02 to \$19 billion. —Jeremy Murphy

Cable Ratings Sagged in August, But Lifetime Soared

The majority of cable networks had flat-to-negative ratings in August, although Lifetime was a big exception. The women's network grew its household ratings last month by 22 percent over August 2000, to an average 2.2; the net's delivery was up 30 percent, to 1.7 million households in prime time.

TBS, USA Network, ESPN and A&E all saw their ratings decline.

Despite the stellar performance of its summer series *Witchblade*, TNT continues to lose viewers. The network dropped from an average 1.7 in June to a 1.5 in August. TNT's ratings dipped this summer by 12 percent compared to the same period last year; household delivery dipped 7 percent, to 1.2 million.

A number of smaller networks had solid August ratings, including the revamped TNN, which grew 43 percent, to a 1.0, with household delivery up 58 percent, to 808,000. MTV's BET network was up 20 percent, to a 0.6; delivery gained 33 percent, to 403,000.

CNN's ratings stabilized, and sister Headline News Network grew its total-day ratings by 14 percent, to a 0.2 (153,000 households). —Megan Larson

4As Calls for Wide Use Of Commercial Ratings Data

The American Association of Advertising Agencies recently formed a task force of media buying re- (continued on page 6)

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search executives to push for industry-wide implementation of television commercial ratings. "With the exception of the United States, most highly developed advertising markets around the world trade on the basis of commercial minute, not average program ratings," a task force position paper stated.

Minute-by-minute ratings, which enable media buyers to track the level of commercial viewers compared to programming viewers, are only available through Nielsen Media Research's N-Power service. Buyers contend the pricey service is affordable only to the largest agencies, and Nielsen does not have the software available in a format similar to its program-ratings data. Nielsen is currently testing a people meter in the Boston market that is able to provide minute-by-minute ratings, but a national rollout is a long way off.

"This is not something that necessarily applies to Nielsen exclusively," said 4As task force member Ira Sussman of Initiative Media North America. "But Nielsen is the company everyone uses for measurement data. Even if a new measurement service is created, we need access to minute-by-minute data on a national basis." —John Consoli

CNN's Kent Resigns From President/COO Post

Last week's resignation of Philip Kent as president/COO of the CNN News Group continued the network's personnel shake-up, coming just two months after Walter Isaacson replaced Tom Johnson as chairman. No immediate replacement for Kent is expected.

Retaining Kent and the rest of the management team he inherited—including news chief Eason Jordan and executive vp Sid Bedingfield—was among Isaacson's top priorities. But observers noted that Kent's primary mission—to steer CNN's varied cable, radio and Internet outlets through the merger of parent AOL Time Warner—has concluded.

"We've made great progress in the last year at CNN...and have positioned the News Group for the new environment in which we compete...this is the right decision for me at this point in my life," Kent said. —ML

aggressive in promoting some of its station brands, having gone to court in several markets to protect its "Kiss"-branded outlets.

"It is a way to showcase the best of what [terrestrial] radio has to offer," said Steve Gavenas, XM senior vp of programming and business development. "Those four stations are highly popular or groundbreaking."

While XM has promised potential customers that its service would air only six minutes of ads per hour, for the first few months the four CC stations will be carried intact, including all spots, "to let consumers experience the authenticity of the channels," Gavenas said.

Media buyers said many of the spots on the CC outlets, particularly those advertising local retail prices, will have to come out. "CC told me they can strip out those [local] ads. For oth-

er clients, we're checking with them to see if they might want the extra exposure. We're also checking into the talent fees," said Amy Nizich, executive vp and director of local broadcast negotiations for Initiative Media.

Although Arbitron has not worked out a policy for reporting listenership to "superstations" via satellite, buyers say they would still want ratings based on local delivery. "We can't count listening outside the market—it's not relevant," said Bonita LeFlore, executive vp and director of local broadcast for Zenith Media.

The National Association of Broadcasters will be watching closely to make sure that when XM begins to pull out commercials running on the superstations, the company does not insert locally targeted ads or local programming using its vast terrestrial repeater network. ■

Inside's Live Big-Apple Bite

King World newsmag launches 14th season with local segments on WPIX-TV

SYNDICATION By Daniel Frankel

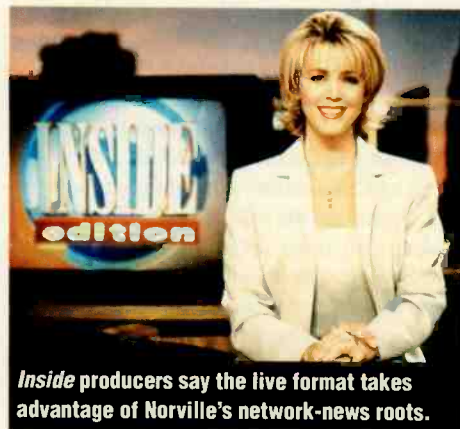
Live from New York, it's *Inside Edition*. Starting today, King World Productions' half-hour newsmagazine strip will air live at 2 p.m. weekdays on Tribune-owned WPIX-TV in New York, becoming one of the few syndicated magazine shows to go live on a regular basis.

"This is the *Saturday Night Live* of newsmagazines," said Charles Lachman, executive producer of the 13-year-old *Inside Edition*. "There will be some unique challenges associated with that. We have to get our ducks lined up a lot faster each day than any other syndie magazine show."

Besides creating a "fresher" show, Lachman said the live format will leverage the abilities of host Deborah Norville, whose background is in network news with NBC.

The live New York edition of *Inside* will regularly feature local stories that will not appear on a slightly updated national version of the show to be fed to the rest of the country at 4 p.m. EST. Premiere-week episodes will feature segments about the safety of Central Park after dark and the cleanliness of swimming pools along the New Jersey shore.

King World was prompted to go live with *Inside* in New York because of the show's time-period switch in the country's largest market. WPIX scheduled the show at 2 p.m., 90 minutes earlier than it had aired on CBS' flagship WCBS. The need to have same-day episodes of the perishable news show forced Lachman and his crew to bump an already hectic daily shoot-



ing schedule ahead by an hour. Essentially, 2 p.m. is the earliest they can put the show together and still have timely news, Lachman said.

Despite lower homes-using-television (HUT) levels at 2 p.m., *Inside's* shift to WPIX from WCBS is considered a plus because WCBS frequently moved the program around on its schedule. The live format should also give the show a boost in New York, buyers said. "There's a certain intensity you get when doing it live that's appealing to viewers," said Brad Adgate, Horizon Media senior vp of research.

Inside Edition is running third in the syndie newsmag race. The show averaged a 2.8 national rating in households for the week ended Aug. 19, behind Paramount Domestic Television's *Entertainment Tonight* (5.3) and Warner Bros. Domestic Television's *Extra* (2.9). ■

shopping channel

teen channel

Services especially created for the Hispanic Community.

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- **Regalos sin fronteras:** Make purchases in Latin America from the US.
- **Compras USA:** American products available from anywhere in the world.
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A special, magical place where kids and their parents can have a **one-of-a-kind interactive experience.**

A wonderful, kid-friendly place to learn and have fun at the same time!



Actions aimed to catch the attention of the Hispanic Market. For example:

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- **Modelook** – Online Promotion for Teenagers
- **TerraRock** – Musical Event dedicated to Latin Rock

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Telefonica

Internet, más tuyo que nunca

Nets Get Set for Kickoff

Premiere-week stunts increasingly designed to thwart competitors' shows

TV PROGRAMMING By Alan James Frutkin

The significance of fall-premiere week continues to decline as broadcasters stagger more launches, ranging from CBS' *Survivor: Africa* (Oct. 11) to Fox's *24* (Oct. 30). But the new season's rollout, which begins in earnest on Monday, Sept. 17, still holds some value for the networks—if only to thwart the competition.

Take Tuesday, Sept. 18, for example. ABC is stunting at 8 p.m. with a one-hour special of *Dharma and Greg*. Despite criticism that the comedy has weakened, many advertisers said it still may win in Adults 18-49 against NBC's launch of *Emeril* and *Three Sisters*. "People will sample *Emeril*, but they'll leave soon after they've tuned in," said Stacey Lynn Koerner, senior vp and director of broadcast research for

"*Amazing Race* has a chance to win the time period among Adults 18-34, at the very least, and possibly among Adults 18-49," said Steve Sternberg, senior vp and director of audience analysis for MAGNA Global USA.

Even if *The West Wing* maintains its hold on Adults 18-49, *Amazing Race* could edge out ABC's one-hour *Drew Carey* special in those key demographics. Such a victory ultimately bodes poorly for NBC. "If *Amazing Race* takes off, the question is how will *West Wing* be impacted?" asked Guy McCarter, director of entertainment at OMD/USA. "And what does that do to NBC for the whole night?"

While building up to premiere week on Wednesdays could pay off for CBS, holding back *Survivor* on Thursdays could hurt the network—at least in terms of the initial ratings for *CSI*'s second-season launch and the debut of *The Agency* (10-11 p.m.) "I don't think *CSI* will generate the same numbers it did last season if it's not running after *Survivor*," said Kris Magel, manager of national broadcast for Optimedia International USA.

Even CBS acknowledged that *CSI*'s lead-in, the season finale of *Big Brother 2*, isn't likely to pose that great a threat to NBC. "I don't know that we're expecting to beat *Friends*, by any means," said Kelly Kahl, head of scheduling for CBS. "But *CSI* will do fine."

One of the most heated battles won't take place until Sept. 30, when NBC launches its movieless Sunday night, pitting *Law & Order: Criminal Intent* and *UC: Undercover* against ABC's *Alias* and *The Practice*. And with Fox's *X-Files* not launching until Nov. 4, the fight between NBC and ABC looks to be fierce. "If you look at the strength of the *Law & Order* franchise, sampling initially goes to NBC," McCarter said.

Without an NBC movie or a Sunday edition of *Who Wants to be a Millionaire*, CBS may also benefit. "*Millionaire* was one of the more contributing factors to our movies slipping in the last year," Kahl said. "And with *Alias* skewing young, we're hoping that kicks back some of the audience to us." ■



CBS' *The Agency* stars (from left) Gil Bellows, Ronnie Cox, Gloria Reuben and David Clennon.

Initiative Media. "And *Three Sisters* doesn't really have a following."

At 9 p.m., top honors in the key adult demographics likely will revert to NBC, which pits a one-hour *Frasier* against a one-hour *Spin City*. But by stunting, both networks may be wisely protecting the launch of freshman comedies *Scrubs* and *Bob Patterson*, which debut Sept. 25. "This way, *Bob Patterson* doesn't have to premiere against *Frasier*," said Jeff Bader, executive vp for ABC Entertainment. "And the one-hour programs give us a better promotional base for the new shows."

When NBC launches the season premieres Sept. 19 of *The West Wing* and *Law & Order*, CBS is hoping to have gained some traction for its Wednesday-night programming by already having launched *The Amazing Race* on Sept. 5 and *Wolf Lake* on Sept. 12.

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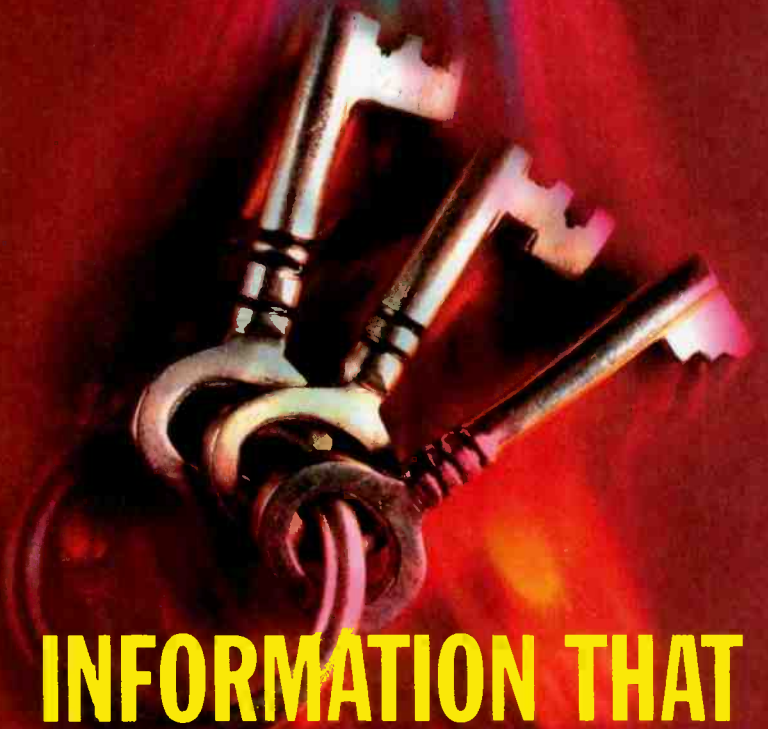
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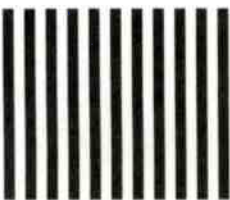
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Local Media

TV STATIONS | NEWSPAPERS | RADIO STATIONS | OUTDOOR | MAGAZINES

TAMPA, FLA. TV STATIONS

Greater Media Stirs A Sleepy ABC Affiliate

BY JEREMY MURPHY

With its top two stations, ABC affiliates WXYZ-TV in Detroit and WEWS-TV in Cleveland, showing few signs of growth, Scripps Broadcasting is turning its attention to Tampa, Fla., a fast-growing market that added more than 60,000 new TV-viewing homes in the 2000 U.S. Census.

The media giant, which owns WFTS, Tampa's ABC affiliate, has launched a dramatic campaign to turn the troubled station around and capture a bigger piece of the \$253 million advertisers spend there annually.

"At this point, they have nowhere to go but up," said Cherie Wenstrom, vp and media director for Wenstrom Communications, a Tampa media buyer.

John Lansing, senior vp of Scripps' TV group, said that Tampa and Phoenix (where the company owns ABC affiliate KNXV-TV) have become top priorities for the company, given their growing economies and populations.

"The mandate for Tampa is to awaken that ABC affiliate in a market that has plenty of growth potential and put it on the map," Lansing said.

And so the company enlisted Sam Stallworth, a former vp of sales for the CBS Station Group and vp/general manager of WSYX-TV, Sinclair Broadcasting's ABC network affiliate in Columbus, Ohio, to be the station's new leader last January; and eight months later, the work is beginning to show.

The station, which dumped a personality-driven, light news format in favor of more breaking news and investigative reporting, scored a coup July 26 with an exclusive story by reporter Robin Guess involving a community-services employee, who was building a

\$500,000 home for only \$120,000, thanks to a local building contractor. The station promoted the story endlessly and saw a noticeable ratings hike when it hit the air—the 6 p.m. newscast jumped to a 4.1/7 from its July average, 3.4/6, and the 11 p.m. newscast went to a 5.3/11 from its July average, 3.4/7.

"We felt those kinds of stories have an appeal here, and [the ratings] underscored our point," said Stallworth.

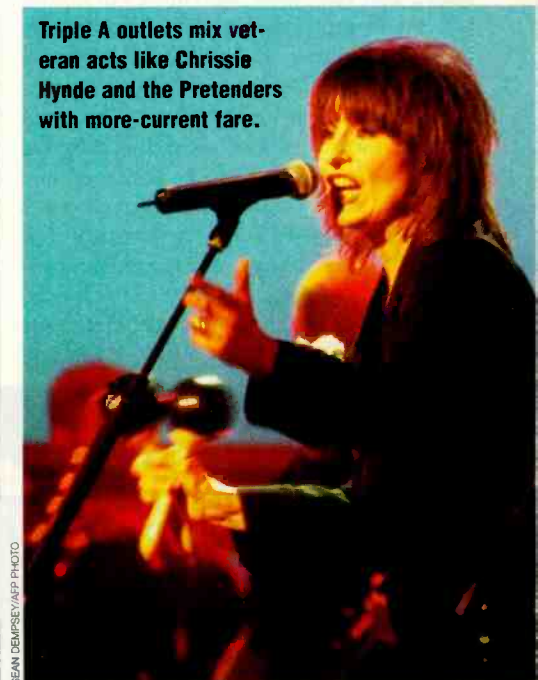
The new format is not the only change Stallworth has made since coming to WFTS. He enlisted former WSYX colleague Bill Berra to replace Jeff Godlis as the station's news director, and he also recruited WSYX colleague John Doyle to take over WFTS' creative services department. He has reshuffled the station's on-air team by replacing morning anchors Dave Mikes and Angie Moreschi with Lissette Campos and letting go reporters Shannon Bream and Stacie Phillips.

Though the station has not added many additional staffers, it has redeployed its troops to concentrate more heavily on hard news reporting.

The station is going to need all the help it can get. WFTS remains one of the area's lowest-rated stations, regularly being beaten by Media General's NBC powerhouse WFLA, Fox-owned WTVT and Gannett's CBS affil WTSP in the local ratings race. At 6 p.m. during last May's sweeps race, WFTS averaged an anemic 3.0 rating/16 share compared to WFLA's 9.5/18, WTVT's 5.6/11 and WTSP's 5.1/10. And at 11 p.m., WFTS averaged a 3.5/7 against WFLA's 7.5/15 and WTSP's 6.3/13 (WTVT does not have an 11 p.m. newscast).

'THE MANDATE FOR TAMPA IS TO AWAKEN THAT ABC AFFILIATE IN A MARKET THAT HAS PLENTY OF GROWTH POTENTIAL AND PUT IT ON THE MAP.' —LANSING

Triple A outlets mix veteran acts like Chrissie Hynde and the Pretenders with more-current fare.



SEAN DEARNEY/AFIP PHOTO

RADIO STATIONS

Adult Album Alternative Outlets Balance Acts

BY KATY BACHMAN

In today's Wall Street—pressured economy, radio groups looking for a sure-thing format solution are less likely to program Adult Album Alternative, or Triple A.

Unlike most radio formats, Triple A defies format conventions. Part Classic Rock and part current Rock, with elements of Folk, Acoustic, Blues and Jazz mixed in, Triple A stations take time to develop. But for programmers it's a dream job, relying almost exclusively on the programmer's intuition. Done well, the stations are lucrative. Done poorly, they crash and burn.

Greater Media could easily have thrown in the towel on WBOS-FM, its Triple A in Boston. The weakest performer in Greater Media's five-station cluster, WBOS ranked 17th overall in ratings and 13th in billings. But with a 12-year heritage behind it, Greater Media, a privately held company that can afford to take the longer view, wasn't giving up. And it had a programmer in Detroit dying to jump at the opportunity to program WBOS, which had languished without a program

director since May.

"I have been fascinated by this format for years," said Herrmann, who moved to Boston two weeks ago from Detroit, where he was program director of WCSX-FM, Greater Media's Classic Rock station in Detroit.

WBOS-FM is one of about a hundred radio stations in the country that program Triple A. Other than WBOS, there are only two other top-10 markets that have Triple A stations, KFOG-FM in San Francisco and WXRT-FM in Chicago. The rest are in smaller markets, including KBCO-FM in Denver, which is considered the most successful Triple

A in the country. Ranked second overall in the market, the Clear Channel-owned station scores a 6.5 overall share and is No. 1 in its target 25-54 demographic, with an 8.9 share.

Because of its high-quality adult audiences, Triple A's are a strong choice for advertisers. "It's one of the best client-friendly formats, adaptable to a wide variety of categories," said Mary Rossi, broadcast director for Initiative Media in Boston.

One of the biggest challenges in programming Triple A's is finding the right balance between old and new, mixing Pete Yorn with Buffalo Springfield, Dave Matthews with the

Pretenders, the Rolling Stones with the Gin Blossoms, or U2 with Eric Clapton. Not only tough to program, Triple A's aren't easy to promote, especially in markets such as Boston, where there are several Rock-oriented stations.

"It's a hard format to define. WBOS has had a bit of an identity crisis. They've been searching for a branding that's eluded them," Rossi said.

LOS ANGELES TV STATIONS

Godwin on KNBC Radar

A week after Nancy Bauer Gonzales resigned as news director of KNBC-TV, NBC's Los Angeles O&O, Kim Godwin, former vp/news director of NBC's Dallas O&O KXAS, has emerged a strong candidate for the position, two sources familiar with the situation said last week. Godwin, who is a close friend of KNBC president and general manager Paula Madison, has been handling local news operations for NBC's ambitious hubbing plan since April. She could not be reached for comment.

KNBC, which has weathered a dramatic staffing shake-up and ratings slide over the last year, was dealt another blow last week when Gonzales resigned after four years, without another job lined up. A Los Angeles market insider, who did not want to be identified, said Gonzales' departure may have been precipitated by another round of cutbacks KNBC is reportedly looking to make and that Gonzales did not want to be the hatchet woman. KNBC executives would not comment for this article.

Sources report that Gonzales, who could not be reached for comment, has interviewed for the news director job at crosstown rival KCAL, Young Broadcasting's independent station, where her husband, David Gonzales, is an anchor. —JM

LAFAYETTE, LA. RADIO STATIONS

Regent's Cajun Cluster

Regent Communications, the 24th-largest radio group looking to build a portfolio of stations in middle- and small-sized markets, last week agreed to purchase seven radio stations in Lafayette, La., from Communications Corp. of Lafayette for \$39.6 million.

A new market for Regent, the Lafayette cluster billed about \$7.4 million or 42.7 percent of the market's radio revenue last year, according to Duncan's Radio Market Guide. The Covington, Ky.-based Regent owns 60 stations in 12 markets. —KB

RADIO

Hannity Gets National Syndie Gig in 7 Top-10 Markets



ABC vows Hannity will hit big.

ABC Radio Networks is betting an eight-figure contract that Sean Hannity is going to be the next big personality in radio, right up there with Rush Limbaugh, Howard Stern and Don Imus. So when Disney signed him last week to a multiyear syndication pact beginning Sept. 10, ABC pulled out all the stops and lined up its owned-and-operated News and Talk stations to clear *The Sean Hannity Show* in 7 of the country's top-10 markets, an unprecedented start for a new national radio show.

In addition to Hannity's flagship station, WABC-AM in New York, where Hannity has broadcast 3 to 6 p.m. since 1997, all of the major ABC Radio owned-and-operated News and Talk stations have agreed to carry *The Sean Hannity Show*, including KABC-AM in Los Angeles; WMAL-AM in Washington, D.C.; WBAP-AM in Dallas; KSFO-AM in San Francisco; WJR-AM in Detroit; and WLS-AM in Chicago. John McConnell, vp of programming for ABC Radio Networks, said several other radio groups have expressed strong interest. "He's the next major talent in network radio," said Traug Keller, president of ABC

Radio Networks, which signed Hannity last week after several months of negotiation.

Known for his conservative political commentary, Hannity has been co-host of *Hannity and Colmes* on the Fox News Channel since 1996. Prior to joining FNC, Hannity was on WABC in afternoon drive, following *The Rush Limbaugh Show*.

"It's challenging and exciting. You don't think about syndication when you start, you're just trying to get a job," said Hannity, who got his first gig on WVNN-AM in Huntsville, Ala., by placing a job-wanted ad in a radio trade publication. He was soon picked up by WGST-AM in Atlanta, where he was noticed by Roger Ailes of the Fox News Channel. A Long Island, N.Y., native, Hannity grew up listening to legendary radio talk hosts such as Barry Farber and Bob Grant. Hannity has also had a little help along the way from friend Rush Limbaugh, whom he often sits in for when Limbaugh is on vacation. While Limbaugh and Hannity share similar political views, Hannity's program showcases his friendly debate style.

"Even people who don't agree with Sean find his program informative and entertaining," said Erik Braverman, program director at KABC in Los Angeles.

Phil Boyce, WABC's program director, believes Hannity has a loyal audience waiting for him. "I knew that something special was happening around the country when I learned that more listeners on the Internet were tuning in to Hannity than any other program on WABC," he said. —KB



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Market Profile

BY EILEEN DAVIS HUDSON



PALM BEACH COUNTY CONVENTION AND VISITOR'S BUREAU

West Palm Beach, Fla.

LIFE HAS PRETTY MUCH RETURNED TO NORMAL IN PALM BEACH COUNTY, FLA., following last fall's presidential election recount debacle. While the area was subjected to the blinding glare of the national media for weeks and became the butt of many jokes about paper ballots, many local media

outlets reaped the benefits of higher ratings and readership among area residents who wanted to know the latest about how, or if, their votes would be counted.

In the Palm Beach area, candidates for national and local office must court an older, well-educated population of mostly middle-class residents, many of whom have moved into the region in search of retirement bliss. According to Scarborough Research, 44 percent of the population in the West Palm Beach-Fort Pierce market is 55 years old or older, compared to an average of just 28 percent in the country's 50 largest markets (see Scarborough chart on page 15). For transplanted New Yorkers, one major plus to living in the market is having the New York Mets' spring training camp in the town of Port St. Lucie.

The market is growing fast. Based on U.S. Census data, Nielsen Media Research recently promoted West Palm Beach-Fort

Pierce to 40th place (with 681,100 television households) among the country's top TV markets, up from 43rd last year (when the market had 632,600 TV homes).

According to Nielsen Media Research's Monitor-Plus, spot TV advertising revenue in the West Palm Beach-Fort Pierce market totaled \$109.6 million in 2000, up from \$107.6 million in 1999.

The local TV news competition is led by Scripps Howard Broadcasting's WPTV-TV, the NBC affiliate. In May, the station hired away anchor Chandra Bill, a 15-year veteran of its closest news competitor, Freedom Broadcasting's CBS affiliate WPEC-TV. Bill is scheduled to join WPTV's news team in June 2002, after staying off the air for one year to honor a non-compete agreement. Bob Jordan, general manager of WPTV, declined to comment for this article.

Doreen Wade, vp and general manager of WPEC, says of Bill's departure: "She

wanted to spend more time with her family. We were very sorry to see her go." Bill, who most recently co-anchored WPEC's 5 and 6 p.m. newscasts, began cutting back on her schedule two years ago, when she was granted permission to be taken off the 11 p.m. news. Next year, Bill is expected to assume an even more diminished role at WPTV, where she will anchor the 5 p.m. news.

Meanwhile, Wade says her station is making strides toward narrowing the ratings gap between it and WPTV, particularly at 11 p.m., where anchor Liz Quirantes stepped in to fill Bill's vacated spot. "We never missed a beat," Wade says. "The May 2001 [Nielsen sweeps period] was probably the biggest book we've ever had. We've stuck with our plan of breaking news and strong news content."

Even with the gains, however, WPEC still finished a distant second to WPTV at 11 p.m. in May, averaging an 8.7 rating/15 share in households to the leader's 12.4/22 (see Nielsen chart on page 14).

Wade says that while Quirantes will continue to anchor WPEC's 5, 6 and 11 p.m. newscasts for the time being, the station is looking to add another co-anchor to its team. In May, the station launched an investigative unit, the News 12 I-Team. "We have the only investigative team in the marketplace," Wade says.

To lead its news expansion, WPEC in late July hired a new news director, Jay Rossow, who came from WTMJ-TV, the NBC affiliate in Milwaukee. Rossow succeeded Helen Swenson, who became news director at KIRO-TV in Seattle.

WPBF-TV, the ABC affiliate owned by Hearst-Argyle Television, launched a morning newscast in January 2000. The station was a latecomer to morning news in the market; WPTV and WPEC have had a.m. entries for some time. Victoria Regan, vp and gm of WPBF, says the newscast is "doing OK. We had hoped for more-consistent growth." Regan notes that the 5-7 a.m. program is still in its infancy and needs more time to develop.

Improving the morning news show will be one of the goals of new news director Joe Coscia, who joined WPBF on July 1. Coscia was previously the ND at KDKA-TV, the CBS owned-and-operated station in Pittsburgh.

WPBF continues to trail WPTV and WPEC in the news ratings, but Regan says the station is beginning to turn things around.

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Market Profile

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	5 FM	24.9	\$23.0	38.2%
Clear Channel Communications	1 AM, 5 FM	16.7	\$18.3	30.4%
J Crystal Enterprises	1 AM, 1 FM	8.5	\$10.1	16.8%
Rubenstein/Silvers	2 AM	0.8	\$2.2	3.7%

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

"We are a strong contender at 5 o'clock in terms of closing the gap," Regan says. "Everything is trending in the right direction."

WFLX-TV, Raycom Media's Fox affiliate, has an hour-long newscast at 10 p.m. that is produced by WPEC. Executives at WFLX could not be reached for comment. On the syndicated-programming front, WFLX this month will launch reruns of *Everybody Loves Raymond*.

Local UPN affiliate WTVX-TV, owned by StraightLine Communications of Greenwich, Conn., is operated by Viacom's WBFS-TV, the UPN affiliate in nearby Miami, via a local marketing agreement. (Viacom also owns WFOR-TV, the CBS O&O in Miami). In May, Steve Mauldin, who heads the two Viacom outlets in Miami, added general manager of WTVX to his responsibilities, replacing Bill Ballard. Tracy Letize, who handles programming for WTVX and is program director for Viacom's Miami duopoly, says that while WTVX currently offers only one-minute news and weather updates during prime time, an expansion of the station's news presence is under consideration. One possibility, Letize says, is repurposing some of WFOR's news content on WTVX.

Last fall, WTVX began airing some WB programming in prime time and on weekend afternoons. Beginning in April, the station expanded that effort, running WB programming from 10 to 11 p.m. Monday through Friday, as well as *Dawson's Creek* on Sundays at 11 a.m. and two additional hours during the overnights on weekends. In off-network syndication, WTVX this month will add reruns of *King of the Hill* and *Just Shoot Me* to its schedule.

Bill Brothers, owner, president and general manager of WTCN-TV, a low-power WB affiliate in the market based in Stuart, Fla., says he is working to increase his station's cable carriage. WTCN is on some cable systems in the four smaller counties in the five-county DMA—Martin, St. Lucie,

Indian River and Okeechobee. WTCN has limited carriage in Palm Beach County, via two small cable operators. All told, WTCN has about a 27 percent penetration of cable homes in the market, Brothers says. The most notable gap is in most of Palm Beach County, which is controlled by Adelphia Cable. Brothers says he does not believe WTVX's increased carriage of WB programming will impact his outlet.

Cable penetration in the West Palm Beach-Fort Pierce market is among the highest in the country at 87 percent, far

exceeding the 73 percent average for the top 50 markets, according to Scarborough. Still, while the overwhelming majority of TV homes are hooked up to cable in this market, competition from satellite TV service providers is keen here. About 14 percent of households in the West Palm Beach area are hooked up to satellite TV, comparable to the top 50 market average (see *Scarborough chart*).

Last year, Cox Cable and Adelphia completed a multimarket swap agreement that included Palm Beach County. Of the Florida cable systems involved in the swap, Adelphia picked up about 35,000 subscribers and traded about 40,000 to Cox.

While Nielsen classifies the television market as West Palm Beach-Fort Pierce, Arbitron designates the radio market as West Palm Beach-Boca Raton, the country's 51st-largest radio market. (Arbitron regards Fort Pierce-Stuart-Vero Beach as a separate market, No. 118).

Viacom's Infinity Broadcasting is the largest radio group in the market, with a

NIelsen RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	NBC	WPTV	9.6	20
	CBS	WPEC	6.2	13
	ABC	WPBF	4.1	9
	Fox	WFLX*	2.3	5
	UPN/WB	WTVX*	1.9	4
	Pax	WPXP*	0.8	2
5:30-6 p.m.	NBC	WPTV	10.0	20
	CBS	WPEC	6.7	14
	ABC	WPBF*	4.4	9
	ABC	WPBF	3.8	8
	UPN/WB	WTVX*	2.6	5
	Fox	WFLX*	2.0	4
6-6:30 p.m.	Pax	WPXP*	0.8	2
	NBC	WPTV	11.9	23
	CBS	WPEC	8.0	15
	ABC	WPBF	4.4	8
	Fox	WFLX*	2.4	5
	UPN/WB	WTVX*	2.1	4
Pax	WPXP*	0.6	1	

Evening News

10-11 p.m.	Fox	WFLX	5.1	7
11-11:30 p.m.	NBC	WPTV	12.4	22
	CBS	WPEC	8.7	15
	ABC	WPBF	6.4	11
	Fox	WFLX*	2.9	5
	UPN/WB	WTVX*	1.9	4
	Pax	WPXP*	1.0	2

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

38.2 percent share of the annual advertising revenue from its five FM outlets, according to BIA Financial Network. Clear Channel Communications is close behind, with a 30.4 percent market share from its one AM and five FM properties. The third-highest biller among radio broadcasters in the market is privately held J Crystal Enterprises, which controls about 17 percent of the annual ad billings.

A key factor in the West Palm Beach-Boca Raton radio business, local media buyers say, is signal spill-in from several large, powerful outlets in Fort Lauderdale and Miami, just a few miles to the south. In fact, four stations ranked in the top 10 in morning drive in West Palm-Boca Raton are outlets in or around Miami and Fort Lauderdale. Urban-formatted WEDR-FM and Urban Adult Contemporary WHQT-FM, both owned by Cox Radio, are two of the more powerful Miami outlets that get strong listenership in the West Palm-Boca market, notes Ken Weisberg, broadcast buying supervisor with Cooper & Hayes Advertising in Miami.

In July, Infinity agreed to buy WJBW-FM from privately held Rubenstein/Silvers, which also owns two AM outlets in the market. WJBW currently airs Big Band/Nostalgia fare at 106.3 on the dial. However, radio-watchers in the market believe that Infinity will change the outlet's format once the sale is finalized, possibly turning it into a Talk property. West Palm Beach-Boca Raton currently does not have a Talk outlet on the FM dial. In fact, Clear Channel's WBZT-AM is the only strictly Talk format in the market, although its sister station, WJNO-AM, is the dominant News/Talk outlet.

There is also speculation that Infinity, which has been looking to gain an entry into the Miami market, is working on a possible swap with Beasley Broadcast Group. Such a deal would involve Infinity trading some or all of its West Palm Beach-Boca outlets for Beasley's three properties in Miami. In West Palm-Boca, Beasley currently owns WSBR-AM, a Business News station.

James Crystal Enterprises, through a series of station swaps, last year dealt its WRLX-FM (92.1) to Clear Channel. In the first quarter, Clear Channel flipped the outlet's format from Urban Adult Contemporary to Modern Rock.

Radio buyers in the market are still talking about last year's stunning move by Jennifer Ross, a morning personality on Infinity's top-rated WEAT-FM, a Soft Adult

Contemporary outlet. The day Ross' contract expired with WEAT (known as Sunny 104.3), the host turned up on the airwaves of competitor WRMF-FM, James Crystal Enterprises' Adult Contemporary stick. Ross had been the sidekick on WRMF's morning show featuring Kevin Kitchens until the mid 1990s, when the duo jumped to WEAT. After Kitchens died several years ago, Ross continued on at WEAT.

Ross' return to WRMF triggered a legal battle, as Infinity contends that the host

breached a one-year non-compete agreement. Ross was part of the morning team on WRMF for eight months before James Crystal removed her from the show in April. Pending a resolution of the legal conflict with Infinity, WRMF is not permitted to mention Ross on the air or promote the host on its Web site.

There are a handful of stations with formats targeting the West Palm Beach-Boca Raton area's ethnic populations. Glades Media owns Spanish outlet WAFC-AM; Q Broadcasting owns Spanish stick WSPS-

SCARBOROUGH PROFILE

Comparison of West Palm Beach-Fort Pierce

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	W. Palm Beach Composition %	W. P. Beach Index
DEMOGRAPHICS			
Age 18-34	31	23	74
Age 35-54	41	33	82
Age 55+	28	44	156
HHI \$75,000+	25	20	81
College Graduate	12	13	104
Any Postgraduate Work	10	9	89
Professional/Managerial	23	18	82
African American	13	12	98
Hispanic	12	9	71
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	53	62	115
Read Any Sunday Newspaper	64	75	117
Total Radio Morning Drive M-F	22	22	99
Total Radio Evening Drive M-F	18	19	105
Total TV Early Evening M-F	30	30	102
Total TV Prime Time M-Sun	39	43	111
Total Cable Prime Time M-Sun	13	17	132
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	72	80	110
Read Any Sunday Newspaper	77	86	112
Total Radio Morning Drive M-F	75	74	98
Total Radio Evening Drive M-F	73	71	97
Total TV Early Evening M-F	71	70	100
Total TV Prime Time M-Sun	91	91	100
Total Cable Prime Time M-Sun	58	68	118
MEDIA USAGE - OTHER			
Access Internet/WWW	58	41	70
HOME TECHNOLOGY			
Own a Personal Computer	64	62	98
Shop Using Online Services/Internet	27	22	82
Connected to Cable	73	87	119
Connected to Satellite/Microwave Dish	14	14	99

*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)

Market Profile

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Palm Beach County: 443,128 Households				
<i>Boca Raton News</i>	13,013	14,412	2.9%	3.3%
<i>South Florida Sun-Sentinel</i>	68,272	85,648	15.4%	19.3%
<i>The Miami Herald</i>	5,221	6,932	1.2%	1.6%
<i>The Palm Beach Post</i>	147,175	187,008	33.2%	42.2%
St. Lucie County: 71,389 Households				
<i>The (Fort Pierce-Port St. Lucie) Tribune</i>	26,928	28,107	37.7%	39.4%
<i>The Stuart News</i>	13,582	16,558	19.0%	23.2%
<i>Vero Beach Press Journal</i>	1,907	2,332	2.7%	3.3%
<i>The Palm Beach Post</i>	5,157	6,538	7.2%	9.2%
Martin County: 51,384 Households				
<i>The Stuart News</i>	23,495	27,786	45.7%	54.1%
<i>The Palm Beach Post</i>	13,477	15,529	26.2%	30.2%
Okeechobee County: 11,201 Households				
<i>The (Fort Pierce-Port St. Lucie) Tribune</i>	256	300	2.3%	2.7%
<i>The Palm Beach Post</i>	3,162	3,965	28.2%	35.4%
Hendry County: 9,611 Households				
<i>Fort Myers News-Press</i>	1,293	1,505	13.5%	15.7%
<i>The Palm Beach Post</i>	689	786	7.2%	8.2%
Indian River County: 44,674 Households				
<i>Florida Today</i>	2,124	1,941	4.8%	4.3%
<i>Vero Beach Press Journal</i>	28,386	30,903	63.5%	69.2%
<i>The Palm Beach Post</i>	626	779	1.4%	1.7%

Source: Audit Bureau of Circulations

AM; and BGI Broadcasting owns Urban/Gospel station WSWN-AM. None of the outlets attracted enough listeners to show up in the Spring 2001 Arbitron book.

In newspapers, the primary daily in Palm Beach County is the Cox-owned *Palm Beach Post*. For the six months ended March 31, the paper's daily circulation averaged 185,314, flat with the same period a year earlier, and its Sunday circ was 227,171, down 1.9 percent, according to the Audit Bureau of Circulations.

One reason for the *Post's* circulation softness is likely the strong competition the paper is getting from the Tribune Co.-owned *South Florida Sun-Sentinel*, which publishes an edition for Palm Beach County. Although Broward County is the *Sun-Sentinel's* home turf, the paper has a 15.4 percent daily penetration in Palm Beach County and a 19.3 percent Sunday penetration there, according to the ABC. The *Post* has a 33.2 percent daily penetration in Palm Beach County and a 42.2 percent Sunday penetration (see ABC chart above). The *Post* is sold in Broward County, but the paper has a minimal presence there.

In 1998, Tribune purchased a network of

South Florida weekly newspapers from a venture capital group. The Forum Publishing Group currently has 24 weeklies, including 8 serving southern Palm Beach County. The *Sun-Sentinel* also has a news partnership with WPTV-TV in West Palm.

"We continue to slug it out [with the *Sun-Sentinel*] in the southern end of Palm Beach County," in towns including Boynton Beach and Delray Beach, says *Post* publisher Tom Giuffrida. The *Sun-Sentinel* also has made strong gains in Boca Raton.

The *Post* may also be feeling the effects of a circulation price increase it instituted last fall. The cost for seven-day delivery of the paper rose from \$3.10 to \$3.25. "That hurt a little," Giuffrida admits. The paper also raised its newsstand prices in Martin and St. Lucie counties, which had been lower than in Palm Beach County, in an effort to stay competitive with the local papers in that portion of the market,

known as the Treasure Coast. In July, the *Post* bumped up its newsstand price from 35 cents to 50 cents in Martin and St. Lucie, matching the rate in Palm Beach.

In February 2000, the *Post* launched new zoned editions in several communities to attract additional readers and advertisers. Weekly sections targeting Boynton Beach, Delray Beach, Jupiter-Tequesta, Palm Beach Gardens and North Palm Beach are delivered to *Post* subscribers on Wednesdays and are mailed to potential subscribers. Last September, the paper expanded the weekly sections initiative to include the communities of Willington, Royal Palm Beach and western and eastern Lake Worth. The *Post* hired eight additional editorial staffers to help produce the new sections. So far, the weekly sections have had mixed results. "Some are resounding successes," Giuffrida says. "Others, where there's more competition, aren't as successful."

On the advertising front, Giuffrida says that since a "very strong" first quarter, employment advertising in the *Post* has declined significantly, plummeting about 22 percent year-over-year because of the general economic slowdown. However, major retailers, real estate and national advertising have continued to perform solidly in the *Post* this year, Giuffrida adds.

The West Palm Beach-Fort Pierce out-of-home advertising business is dominated by Clear Channel Outdoor (formerly Eller Media). Clear Channel offers 14-by-48-ft. bulletins and 12-by-25-ft. 30-sheet poster panels. The company controls 166 30-sheet poster facings and 188 bulletins throughout Palm Beach County and 27 30-sheet facings in Fort Pierce. Most of the boards are located along high-traffic north-south highways, including Interstate 95, U.S. 1 (also known as Federal Highway), state highway A1A and

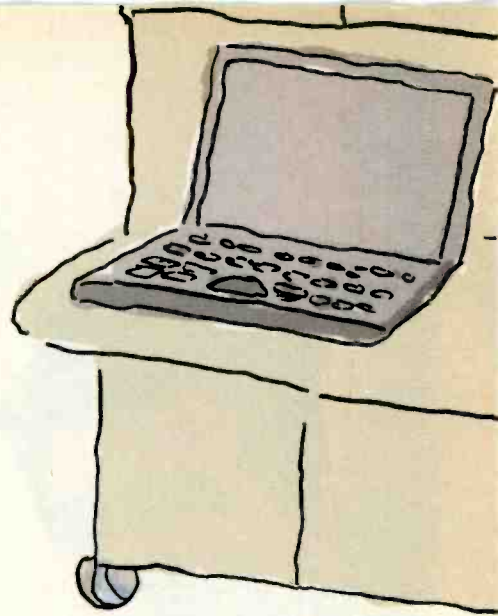
RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WEAT-FM	Soft Adult Contemporary	8.3	7.3
WRMF-FM	Adult Contemporary	6.5	5.2
WJBW-FM	Adult Standards	5.0	6.3
WBGG-FM	Classic Rock	5.0	1.2
KIRK-FM	Country	4.3	4.5
WJNO-AM	News/Talk	4.2	4.8
WLDI-FM	Contemporary Hit Radio	4.2	4.3
WKGR-FM	Classic Rock	4.0	3.3
WEDR-FM	Hip Hop	3.7	4.2
WJNA-AM	Nostalgia	3.0	3.6

Source: Arbitron Spring 2001 Radio Market Report

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Levin



BACK TO SCHOOL: *Undeclared* revolves around college freshmen at a fictitious California university. (Inset) *Aceto* on the show's set.

Out of the Woods

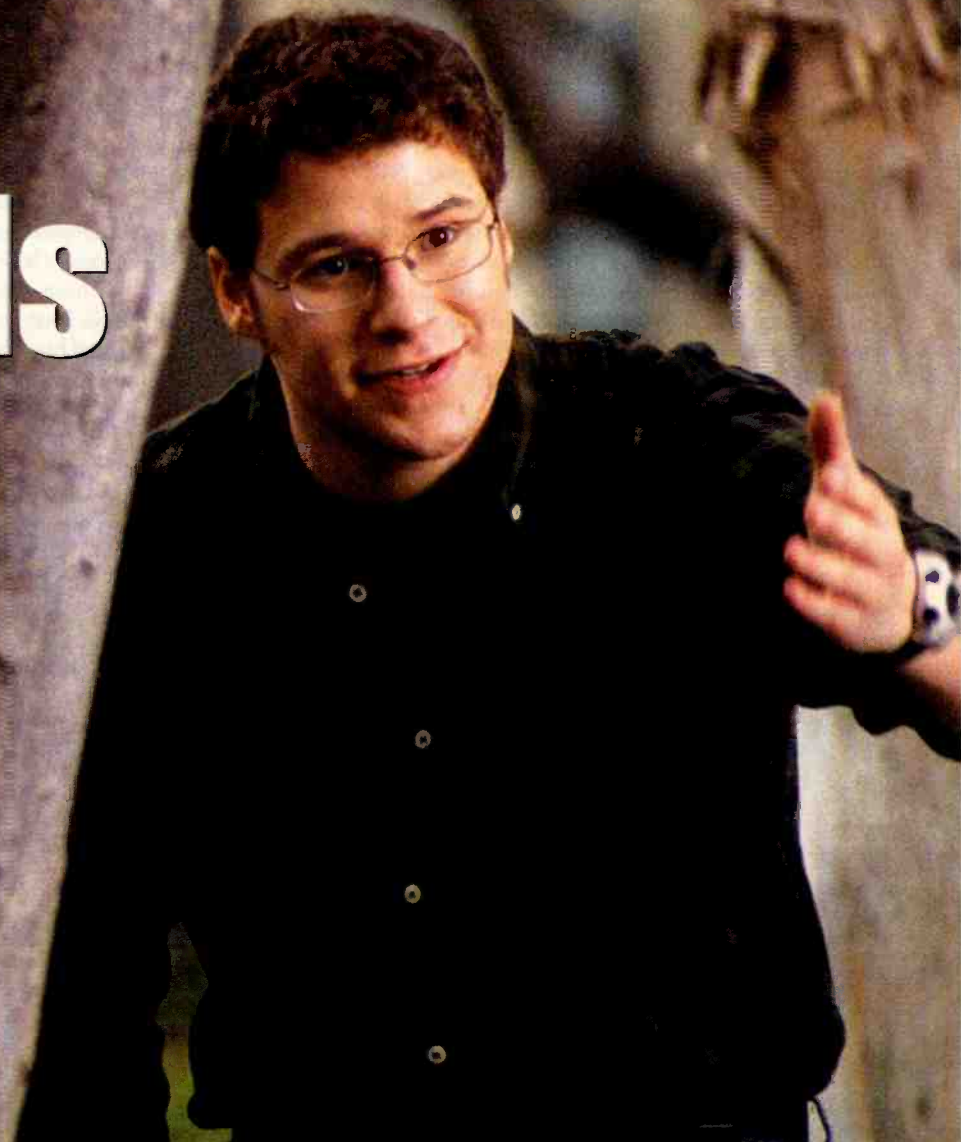
Judd Apatow has made several critically acclaimed series, none of which survived on network TV. But with *Undeclared*, his new comedy for Fox, the former stand-up comic may finally join the upper echelon of TV producers.
BY ALAN JAMES FRUTKIN

Does anyone remember the slew of college comedies the networks rushed onto the air in 1979 following the box-office success of *National Lampoon's Animal House*? Well, there was ABC's *Delta House* (based on the *Animal House* movie), NBC's *Brothers and Sisters*, and CBS' *Co-Ed Fever*. Are they coming to you yet? Don't think so. All of them bombed. *Co-Ed Fever* didn't even make it past one episode.

Since then, broadcasters rarely have returned to the campus for laughs. To Judd Apatow, the creator of Fox's *Undeclared*, that represents unexplored territory. "It's just thankful there's something that hasn't been beaten to death," he says with a chuckle.

Premiering Sept. 18 at 8:30 p.m., *Undeclared* is set in a freshman dormitory at the fictional University of North Eastern California. Last month, TV critics named *Undeclared* the new season's second best show (Fox's drama *24* took top honors). And most media buyers have listed the single-camera series among the fall's most promising.

The early acclaim may cut both ways for Apatow, who received similar praise for the 1999 series *Freaks and Geeks*, on which he served as executive producer. The positive



BACKGROUND IMAGE: FOX; INSET: LARRY WATSON/FOX

reviews for that show never translated to ratings, and NBC cancelled the series before its first season ended.

But since *Freaks and Geeks*' demise, the TV landscape has changed drastically. In '99, *Survivor* hadn't even launched yet, let alone all the other nonfiction series that have aired in its wake. And Apatow knows that if *Undeclared* fails to draw viewers immediately, he may face the axe once again. "Every time one of these new reality shows hits in week one, it's just another excuse for the networks not to wait a year for a show to develop an audience," he says.

If Apatow makes it to year two, however, he could lead a creative charge that is moving away from traditional three-camera comedy toward single-camera series. Of the 16 comedies launching this season, six are single-camera—including CBS' *Danny*, NBC's *Scrubs* and the WB's *Maybe It's Me*. "Working without a laugh track is the greatest gift on earth," Apatow says, adding that on three-camera shows "there's a rhythm that you can't avoid. And as networks want everything to hit harder and faster, they force you into that rhythm."

The setup-punch-line format of traditional three-camera comedy may not be obsolete yet. But from *Malcolm in the Middle* to *Sex and the City*, Apatow says the proliferation of single-camera series is breeding a new generation of writers who are learning how to create comedy that is independent of laugh tracks. "When I started *Undeclared*, there were almost no writers who could work on a single-camera comedy," he says.

"But after a year, my writers are pretty damn good. In two years, they'll want to take their own shot at creating shows in this format. And there'll be no limits to what they can do."

APATOW MAY NOT BE AS HIGH-PROFILE A TV CREATOR AS STEVEN Bochco, or David E. Kelley, or even John Wells. But, at 34, he already is an industry veteran, having served as a co-creator and executive producer on Fox's critically acclaimed but short-lived sketch comedy series *The Ben Stiller Show* (he won a 1993 Emmy Award for his writing on the program). After *Stiller*, Apatow took a job as a consulting producer on HBO's *The Larry Sanders Show*, starring Garry Shandling. He went on to serve as co-executive producer for its final season and earned five Emmy Award nominations for his work on the series.

"Judd's ideas aren't ordinary, and he struggles to write what's honest in human behavior," Shandling says. "He's also great at casting, because he knows how to find funny people and let them be."

Those qualities all should have translated to success for *Freaks and Geeks*. Last month, the show's creator, Paul Feig (pronounced Feeg), earned his second Emmy nomination for his writing on the series. The nod came a full 16 months after *Freaks and Geeks* ended and reminded Apatow of the program's bizarre sojourn through the network pipeline.

But Apatow is optimistic that *Undeclared* already has a better chance at success. After all, NBC launched *Freaks and Geeks* on Saturdays at 8

'If Tartikoff put *Hill Street Blues* on today...



Apatow's Prior Attempts:

■ *Freaks and Geeks* (above) was a critical favorite but never found its audience after several schedule changes on NBC. ■ Apatow consulted on HBO's *The Larry Sanders Show* (above right), then became an executive producer. ■ Fox's *Ben Stiller Show*, Apatow's first network TV series, suffered a fate similar to *Freaks*'.

p.m. "They always tell you that's a good time slot," he says. "You don't have to do well because they don't expect anyone to do well. And then you don't do well, and they're very upset," he adds, laughing.

Apatow says NBC was unsure if the series could attract an audience. "It's very hard when you do a show that people think is good, but they don't think anyone will watch it, and they go into the marketing of the show with that idea in mind. They want a buzz to develop, but they don't give you any of the tools to help create that buzz."

The show's success was further doomed by its scattershot broadcast schedule. After four episodes, NBC preempted the series for Major League Baseball. After returning to the airwaves, it was then pulled for the November weeps. "You can't create a relationship with an audience that way," Apatow says.

He wasn't the only one frustrated by those events. "It's impossible for any show to build a core audience of any substantial size, when the audience can't find it," says Dan McDermott, head of DreamWorks Television, which produced both *Freaks and Geeks* and *Undeclared*, and with which Apatow has an overall deal. "The simple fact is that you can't cultivate an audience unless you put a show on the air and leave it on the air." A representative for NBC declined to comment.

In January of 2000, NBC moved the series to Mondays at 8. But it still didn't click with viewers. Then it replaced the series with its failed game show *Twenty-One*. "That's always the hard part," Apatow remembers. "You get booted off the air for these shows that get cancelled. And you think, 'What's the purpose?' If I got kicked off the air and they replaced us with an *ER*, I

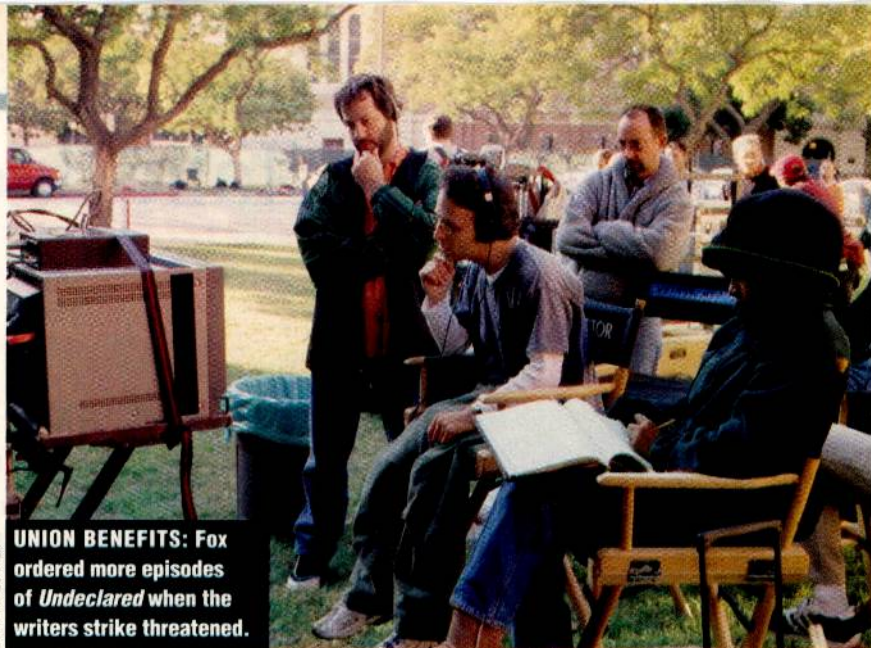
could feel good about it.”

The bottom line, he says, is that no executives at NBC were willing to stick their neck out for the series. And he suggests that in an age of corporate synergy, such courage gets discouraged. “If Brandon Tartikoff got hired today and put *Hill Street Blues* on the air, and it was 88th in the ratings, and he wanted to keep it on all year, he’d probably get fired several months before the show finally turned.”

Although NBC may have lost faith in the series, Fox Family Channel saw potential in rerunning the show’s 18 episodes. Among the cable network’s acquired series—which include *Early Edition*, *Providence* and *Step by Step*—*Freaks and Geeks* had the highest-rated premiere, attracting 1.2 million viewers on Aug. 29, 2000. The series remains one of Fox Family’s highest-rated, averaging 755,000 viewers.

APATOW DOESN’T SEEM ALL THAT DIFFERENT FROM THE CHARACTERS he’s created on *Undeclared*. Dressed in a T-shirt, jeans and sneakers, he looks more like an overgrown teenager than a TV creator (which begs the question: Is there a difference?).

And if he still feels burned by *Freaks and Geeks*’ cancellation, *Undeclared* seems to be healing those scars. Following *Freaks and Geeks*’ summer rebroadcasts on NBC—and after hearing Fox was in search of mid-



UNION BENEFITS: Fox ordered more episodes of *Undeclared* when the writers strike threatened.

season programming—Apatow pitched his idea to Fox brass. He filmed the pilot last November. Five more episodes followed. But because Fox successfully launched both *Grounded for Life* and *Temptation Island* at midseason, it had no room for *Undeclared*. Ironically, as the potential writers strike (which never materialized) loomed over Hollywood, the network asked for another seven episodes of *Undeclared*, bringing the order to 13. The show now boasts one of the most coveted berths on the Fox schedule, leading out of *That ’70s Show* and into the highly anticipated drama *24*. “It’s the first time in my life I’ve actually had a good time slot,” Apatow says, adding that if the series fails, “I can only blame it on my own creative weaknesses.”

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But Apatow’s latest attempt at network success may have a leg up on its predecessor. While the scheduling mishaps surrounding *Freaks and Geeks* hamstrung its chance at success, the show’s unusual subject matter didn’t help. Because of its focus on a group of high school misfits, the series subtext was often rather dark. *Undeclared* seems like the lighter, flip side of *Freaks and Geeks*—the characters are better adjusted socially, and the show’s content rarely veers into emotionally murky water.

In what may be seen as a move toward more mainstream content, is Apatow appeasing network suits and TV’s mass audience? He says no. But Fox Entertainment president Gail Berman suggests that the fundamental difference between the two shows could make *Undeclared* initially more relatable to viewers than *Freaks and Geeks*. “In many ways, *Freaks and Geeks* was defined by its title, and I think Judd approached *Undeclared* in a broader way,” Berman explains. “*Undeclared*’s characters are a variety of people, coming from a variety of places, which provides an opportunity for all audience members to have an entry point into it.”

The characters on *Undeclared* seem more conventional than those on *Freaks and Geeks*, but Apatow says his approach to creating the series was entirely unconventional. In fact, he began casting the series before he started writing it. And instead of having actors read actual scripts, Apatow says he wrote out “generic” arguments college roommates might have: “You know, who’s taking up more room in the refrigerator.”

Although Apatow calls such an approach to series writing “ass-back-

wards,” he says that it accurately reflects the nature of dorm life. “When you go to college, you’re thrown together with strangers. There’s no reason why you’re all together. And that’s what I wanted the show to be.”

The result is a series that was surprisingly more difficult to write than *Freaks and Geeks*—both for technical and creative reasons. “If *Freaks and Geeks* was funny, great,” Apatow says. “But we didn’t care if a scene was-

n’t funny, because first and foremost, we were trying to make it truthful.” With *Undeclared*, he adds, “It has to be funny.”

GROWING UP IN THE NEW YORK SUBURB OF SYOSSET, LONG ISLAND, Apatow says he became obsessed with comedy after his parents divorced in his early teens. At 16, he got a job as a dishwasher at the Eastside Comedy Club in Huntington, one of the first such venues outside of Manhattan.

He also became head of his high school radio station, and began conducting interviews with top comedians such as John Candy, Jay Leno, Harry Shearer and Martin Short. “I’d walk into their office and tape them for an hour and a half,” he says. He’d ask them basic questions: How do you write a joke? “And they’d literally walk me through the process,” he says, while cueing up his 1982 interview with Jerry Seinfeld, one of the many he recently transferred from audio tape to CD.

After graduating from high school, Apatow enrolled in the University of Southern California to study screenwriting. Eventually, he dropped out. But at night, he had been performing his comedy routine at various Los Angeles clubs and had begun to get noticed. He soon was writing Roseanne and Tom Arnold’s stand-up acts, which led to writing jokes for Jim Carrey, which led to writing on the Grammy Awards for Shandling. Those jobs led to *The Ben Stiller Show*, and back to Shandling on *The Larry Sanders Show*.

Although Apatow has expanded his résumé to include several feature films (he produced 1996’s *The Cable Guy*), he has never returned to stand-up. After once opening on the road for Carrey, he says he knew he’d never be as good as him.

Even as a TV writer, Apatow says his time is limited. “In a lot of ways, you’re like a runaway model,” he adds. “You have a window of success, but you don’t know when that window closes. You want to be Larry Gelbart, or Norman Lear, or Steven Bochco, but there are only a few people who are given that opportunity. And that’s the scary part of this business.” ■

Alan James Frutkin covers the creative and production community from Mediaweek’s Los Angeles bureau.

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(ENTHUSIASTICALLY)



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Allison Bodenmann is president of the Syndicated Network Television Association (SNTA), a trade organization devoted to educating, demonstrating and reinforcing the value of syndicated programming.

Allison is an accomplished media professional with 22 years experience in advertising; media buying, planning and research. Prior to joining the STNA she was Sr. VP, Broadcast Director at Jordan, McGrath, Case and Partners. She served on the AAAA's National Broadcast Committee. Currently, she is on the Board of Directors of the National Association of Television and Programming Executives (NAPTE).

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Radio is
Everyone





The current economic landscape is challenging advertisers to reach and motivate consumers. In this Supplement, you will read about four advertisers who use Radio to deliver results, even in this slow economy.

History has shown that Radio is particularly effective at reaching and influencing consumers in an economic downturn. A mass medium with local appeal, Radio reaches 96% of all consumers 12+ every week.

The recent resurgence of Radio as a powerhouse advertising medium has also brought its capacity as a strong marketing partner to the forefront. Marketing creates a brand image that connects to a consumer and then inspires that consumer to take action. Radio formats target specific demographics and distinctive lifestyles to establish an intimate connection between the listener and their favorite Radio station or on-air personality.

By tapping into this unique relationship, advertisers can use Radio to create a bond between the consumer and their product. And because there is a Radio format for virtually every conceivable personal preference and taste, advertisers can partner with stations whose listeners most closely fit their customer profile. This can be particularly helpful when trying to reach ethnic and urban demographics and younger, so-called hard-to-reach demos.

Radio is a true "companion" medium, accompanying listeners throughout their day: at home, at work, in the car, even on the Internet. Recent studies indicate that the amount of time Americans spend in traffic has tripled in the last twenty years. Most of these people are listening to the Radio. In fact, over 83% of adults 18+ listen to the Radio while in the car.

Radio is also the #1 medium closest to the point of purchase, reaching 63% of adults 25 to 54 within one hour of making their largest purchase of the day.

As you read these case studies of successful Radio campaigns, you will find one common theme in all of them: Radio Gets Results.

Sincerely,

Gary Fries
President and Chief Executive Officer

This section was produced by  a service of ADWEEK Magazines.

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ASSISTANT DESIGNER: Michelle Buuck; PRODUCTION DIRECTOR: Lou Seeger

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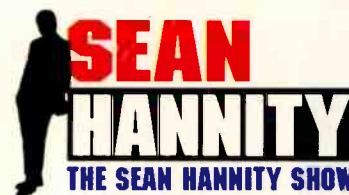
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Objective: Increase relevance and awareness of Mountain Dew and Code Red to urban customers.

Media Strategy: Radio-based.

Radio Plan: Partner with the leading urban stations in selected markets and use the credibility of their on-air talent to add credibility to their message.

Results: All-time highs in awareness and conversion of both brands among African-Americans and Latinos.

Pepsi Pumps The Vibe On The Streets

Extreme-style sports have been fitting when Pepsi has sold Mountain Dew to general market audiences. But when it came time to approach urban consumers, they knew they had to find a whole new "exhilaration platform," says Charlee Taylor-Hines, director, urban & ethnic marketing for Pepsi. And they found it on Radio.

"Radio is an extremely important part of our media mix, much more so for urban customers than even for our general market plans, where Radio is also a critical element," she says.

Their media decision was based on two factors; the knowledge that African-Americans spend more time with Radio (an astounding 4 hours a day versus 2.8 hours) and the fact that urban audiences have an intensely personal relationship with the medium.

It was also based in Radio's ability to let them leverage the explosive energy of the city streets and the spirit of individuality captured by artists revered by urban youth.

"We use celebrities," Taylor-Hines says, "like Busta Rhymes, who personify the personality of Mountain Dew and are also significant brand icons in and of themselves for urban consumers. Among African-American and Latino youth, celebrity power is very compelling." These combined elements have allowed Mountain Dew and Code Red to become an urban marketing force.

Choosing the right stations and DJs is as important as signing the right celebrity. "Being on the stations with the most street credibility says you know what's happening," Taylor-Hines explains.

Celebrity artists collaborate with Pepsi to produce the commercials. "They're creating the music, the lyrics, the feel, the vibe. So it actually feels and sounds like something that would naturally be played on the Radio."

In addition, of course, promotions and remotes were arranged - all of which put Mountain Dew and Code Red right on the street with consumers.

What's the result?

Mountain Dew has achieved unprecedented levels of awareness and share increases in urban markets. As for Code Red, "It's been one of the most successful new product launches in the history of the company. A

lot of that is because of Radio, since we didn't use television," Taylor-Hines says. Awareness, trial and conversion from other brands to Code Red is extremely high among African Americans in the markets where the Radio campaign ran.

In addition to studies and sales, Taylor-Hines has another way of knowing that Radio is working for her. "The Pepsi consumers who have heard the Mountain Dew spot can repeat every word. That lets me know we are connecting with them."





Stephanie Fein, President
Weight Watchers of North Jersey, Inc.

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Objective: Increase use of 1-800-CALL-ATT for collect calls among teens and twentysomethings.

Media Strategy: Advertise across media, with an emphasis on Radio and television.

Radio Plan: First, advertise nationally, then target local markets with a high rate of responsiveness.

Results: AT&T data show that Radio is working, so it will continue as a central part of the media mix.

AT&T Combines National And Local Radio To Collect Users

When AT&T wanted to drive 1-800-CALL-ATT's share of collect call usage among teens and twenty-somethings, they knew exactly who to call: Radio.



After all, Radio delivers younger audiences in a way no other medium can equal. It also delivers that same coveted audience when they are away from home and most likely to make collect calls.

"Radio is a great medium for our younger target," explained Karen Milke, media director for AT&T.

Radio gives AT&T the flexibility to blanket the country with their message while simultaneously pinpointing those local markets with the strongest history of Collect Calling usage. "Network Radio maximizes our efficiency and spot Radio allows us to emphasize our best potential markets," Milke said.

AT&T generates an amazing amount of data about Collect Calling usage that can be broken down market by market. Armed with this information - which can be tracked literally on a daily basis - Milke can supplement AT&T's national efforts for "1-800-Call ATT" with local Radio buys in markets with the greatest responsiveness. "In effect, we test Radio every day. We've been modeling it for a number of years. It is a continuous learning process, because the market is always changing — the collect-calling market as well as the media market. We know right down to the zip code level how many collect calls are being made from an area. So it really allows us to evaluate how everything is working on an ongoing basis," she said. When determining which local markets to target, Milke said she also factors in CPMs and other criteria to determine exactly which Radio stations will deliver the best return on investment. "Because we have all this data, we know how well our promotions and our media campaigns are working."

In addition to targeting the younger audience that makes the most collect calls, Milke says that Radio delivers other specific audiences she is seeking as well. "We use Radio extensively to reach the African American consumer," she said.

AT&T reached these listeners using the wildly popular Destiny's Child - with its enormous cross-over appeal - as the centerpiece of a multimedia campaign earlier this year.

Milke said, "We sponsored the live national Radio broadcast of Destiny's Child. The package included a promotion leading up to the live broadcast where listeners could call in to win a trip for two to New Orleans."

Whether she's buying network or spot, she counts on Radio to deliver great promotional opportunities, sponsorships, special features and remotes - all of which add value to AT&T's media dollars. •

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Objective: Build brand sales and profitability.

Media Strategy: Be as efficient and targeted as possible.

Radio Plan: When buying local Radio, use promotions to maximize the investment.

Results: When they buy Radio, they drive transactions.

Wendy's Keeps Business Cooking With Local Radio

A company that makes square burgers in a round burger world should be expected to do things a little differently. So it's no surprise that Wendy's looks at Radio in its very own way.

"All of our Radio dollars are exclusively local," explains Marilyn Dennis, manager, local media for Wendy's.

"From a cost per point perspective," she says, "local Radio can be very efficient. Local Radio also allows us to customize the offer or message to specific market objectives.

One of the reasons we like Radio so much is the targetability, both demographically and geographically. With Arbitron's county coverage information, we can identify Radio stations that are highly rated in counties where we have stores."

She also likes the creative flexibility of local Radio. Marilyn says, "Our Field Marketing Managers can select which unit length they want. They can choose :30s or :60s, or married :30's with two messages that are compatible. In some situations we have also created :45 spots and given the Field Marketing Managers the option of how they want to tag those spots."

The tags create a local flavor in the market place, a benefit Dennis believes is particularly important in the food business.

All of which brings us to the importance of local promotions for Wendy's.

"One of the company's primary objectives in using local Radio is to maximize our Radio dollars," Dennis says. "And one of the things that adds to its efficiency is that for every dollar spent on Radio we can leverage that power through promotional extensions."

Again, flexibility is the key. If Wendy's has launched a national campaign promoting its Spicy Chicken Sandwich or its late-night hours, the promotions can be tailored to those campaigns. Likewise, the

company can run a strictly local effort in support of its High School Heisman program or the adoption initiative founded by Wendy's leader and frequent spokesperson, Dave Thomas. The goal in either case is to stretch their media dollars beyond the straight buy.

So does it work? Emphatically yes, says Dennis, "Whenever there are promotional extensions, we can really see that transactions are increasing in stores where we made the Radio buys."

"Radio stations are typically very willing to support our marketing initiatives, whether it's for a new product launch or to promote any number of our community related efforts. We look at these stations as media partners." ●



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\$90,000,000
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Senior Credit Facilities

Documentation Agent

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COMMUNICATIONS**

\$300,000,000
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Objective: Deliver Bud Light's overall marketing message and generate interest among men 21-34 in Bud Light promotional events.

Media Strategy: Multimedia approach, with Radio driving consumers to on-premise promotions.

Radio Plan: Buy nationally to promote "brand sell" and work locally to create interest in promotions.

Results: "Superlative. Radio is doing a good job."

Bud Light Pours On The Fun With Radio

The people whose job it is to keep Bud Light the number one light beer in the world rely on Radio not only because it's powerful and efficient, but also because it's fun.

"Bud Light has a two-pronged strategy for using Radio," explains Peter McLoughlin, vice president, corporate media at Anheuser-Busch, Inc. "The first prong is the national 'brand sell' creative." In fact, Bud Light's lead agency - DDB Worldwide/Chicago - made industry headlines in 2001 by taking home the coveted \$100,000 Radio Mercury Award for Bud Light's humorous "Heroes" campaign ... for the second year in a row.

"The second prong is utilizing Radio's uncanny ability to drive promotions. Selling beer is all about selling fun," he says, "and on-premise promotions are a great way to create an atmosphere of fun. Radio is by far the way to jump-start these promotions. So when we need to tell people about promotions and send them out into the marketplace looking for places where it's happening, we turn to Radio."

Anheuser-Busch receives strong grassroots support for Radio from inside the company and its partners. "Our local people," he said, "tell us that Radio does a superlative job in terms of reaching our audience in an entertaining way. Plus, when Radio personalities get excited about a specific promotion, they often talk it up, adding a sense of endorsement and creating a lot of extra buzz and awareness."

One of Bud Light's most successful on-premise promotions supported by Radio is its "Bubble Boys" game. The promotion involves an air-hockey-like game with a plexiglass bubble over it. Customers compete against each other both for the sheer fun of it and to win the honor of attending the Stanley Cup finals, where they may get a chance to play the "Bubble Boys" game against Wayne Gretzky and Phil Esposito.

Bud Light's promotions for "Bubble Boys" are organized primarily on local stations that deliver adults 21 to 27, one of Radio's strongest audiences and Bud Light's key demo. "The DJs on these stations," McLoughlin said, "have an edge that the younger demographic is attracted to."

"Bud Light uses Radio to reach not only the general market of contemporary adults 21 to 27, but also Latinos and African-Americans," McLoughlin said. He said it's important to be sensitive to the different language stratas within the Latin market - taking into account that Spanish is both a primary and secondary language within that culture. "Ultimately," he said, "you need to really concentrate some of your ad dollars on Spanish language media to reach the Spanish language consumer."

Whatever the language of the consumer, McLoughlin and the Bud Light team are convinced that Radio is speaking it. ●



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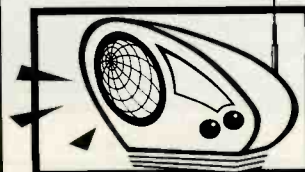
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Culture Trends

MTV's BUZZWORTHY

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

Week of 8/27/01

Artist/Group: Gorillaz
Song/Video: "Clint Eastwood"
Album: *Gorillaz*

Alter-egos of Damon Albarn from Blur (2-D) and cult-cartoonist Jamie Hewlett (Murdoc) make up Gorillaz. It seems to be a project for fun more than anything else - there's a lot of experimentation on the record, but mostly leans towards old skool hip-hop effects...

Artist/Group: Alicia Keys
Song/Video: "Fallin'"
Album: *Songs in a Minor*

Though only 19, Keys wrote most of the material on her record as well as playing piano - something the Britneys and Christinas can't quite pull off. Owes more of a debt to Stevie Wonder and Aretha Franklin than Janet & Madonna, and she does a killer cover of the Prince's "How Come U Don't Call"...

©2001 MTV

The Hollywood Reporter's Box Office

For weekend ending August 26, 2001

This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	1	American Pie	12,517,475	17	109,337,940
2	2	Rush Hour 2	11,582,818	24	183,421,781
3	New	Jay and Silent Bob Strike Back	11,018,543	3	11,018,543
4	4	The Others	8,565,868	17	46,146,680
5	3	Rat Race	8,110,038	10	25,437,381
6	New	Summer Catch	7,018,593	3	7,018,593
7	5	The Princess Diaries	6,602,516	24	82,391,618
8	6	Captain Corelli's Mandolin	4,005,815	10	14,092,095
9	New	Ghosts of Mars	3,804,452	3	3,804,452
10	7	Planet of the Apes	3,586,225	31	167,842,258
11	New	The Curse of the Jade Scorpion	2,459,315	3	2,459,315
12	9	Jurassic Park III	2,413,515	40	172,667,010
13	New	Bubble Boy	2,038,349	3	2,038,349
14	8	American Outlaws	2,026,733	10	9,098,173
15	10	Legally Blonde	1,471,614	45	86,179,945
16	19	The Deep End	1,150,619	19	2,485,532
17	13	The Score	1,086,305	45	67,382,820
18	12	America's Sweethearts	903,546	38	89,805,929
19	11	Osmosis Jones	758,324	17	12,344,938
20	New	Tortilla Soup	653,729	3	653,729
21	20	Shrek	583,262	103	261,398,217
22	18	The Fast and the Furious	435,735	66	141,222,755
23	15	Dr. Doolittle 2	406,322	66	110,688,175
24	21	Apocalypse Now Redux	389,988	24	1,982,631
25	22	Ghost World	350,125	38	2,495,064
26	38	Tomb Raider	283,144	73	130,339,100
27	14	Original Sin	274,115	24	15,978,594
28	17	Cats & Dogs	241,765	54	91,553,102
29	23	Made	239,103	45	4,116,119
30	25	Hedwig and the Angry Inch	173,173	38	1,872,299

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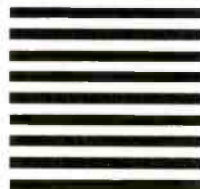
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The **National Association of Broadcasters** will hold its annual **radio show** Sept. 5-7 at the Morial Convention Center in New Orleans. Featured speakers will include Joan Gerberding, president of Nassau Media Partners; Randy Mays, executive vp/CFO of Clear Channel Communications; and Walter Mossberg, technology columnist for *The Wall Street Journal*. Contact: 800-342-2460.

Strategy Research Corp. will present the findings of its **U.S. Hispanic market** study in a **seminar** entitled "The Minority Majority: What the Future Holds." The first two locations are Miami, at the Hilton Miami Airport, Sept. 13, and New York, at the New York Helmsley Hotel, Sept. 19. Contact: 305-649-5400.

The Radio Advertising Bureau will present a **radio creative workshop** Sept. 13 at the W Hotel in New York, led by industry creatives who have won the RAB's Mercury Award. Contact: 212-681-7207 or e-mail mercury@rab.com.

Adweek Conferences will present its annual **creative seminar**, entitled "Creativity Without the Bull," Sept. 20-21 at the Hyatt Regency Tamaya Resort & Spa in Albuquerque, N.M. Featured speakers will include Bill Kuperman, chairman of DDB New York. Contact: 888-536-8536.

The Magazine Publishers of America, in conjunction with American Business Media, will host the **HotMagazine-Jobs2001** job fair Sept. 20 at the Metropolitan Pavilion in New York. Participating publishers include Hearst Corp. and G+J USA Publishing. Contact: 212-872-3700.

"The Buyer's Market" will be the topic at the **International Radio & Television Society Foundation's Newsmaker Luncheon** Sept. 20 at the Waldorf-Astoria Hotel in New York. Contact: Marilyn Ellis at 212-867-6650, ext. 306.

PriceWaterhouse-Coopers will present its annual **global entertainment, media and communications summit** Nov. 15 at the Waldorf-Astoria Hotel in New York. Featured speakers will include Tom Freston, chairman/CEO of MTV Networks. Contact: 646-394-2413.

Inside Media

NEWS OF THE MARKET

Dave Koz Adds 100th Affiliate

The Dave Koz Radio Show, syndicated by NBG Radio Networks, recently added its 100th affiliate. With the new clearance on Emmis Communications-owned WQCD-FM in New York, the weekly three-hour show is now cleared in the top five markets, including WNUA-FM in Chicago, WJZ-FM in Philadelphia, KKSF-FM in San Francisco, KOAI-FM in Dallas and KTWV-FM in Los Angeles, where Koz also holds down mornings 6 to 9 a.m. Koz has released six albums and just completed work on a holiday album, *Dave Koz & Friends, A Smooth Jazz Christmas*, featuring David Benoit and Kenny Loggins.

ABC Radio Hangin' On for Harvey

ABC Radio Networks is on a roller-coaster ride with Paul Harvey, who spent the summer suffering from a virus that settled in his vocal cords for which he underwent treatment. He returned to the airwaves two weeks ago after a three-month absence. To the dismay of his 1,200 radio station affiliates and advertisers, that return was premature: Within a week, he told listeners he would have to undergo a second procedure on his vocal cords (*Mediaweek*, Aug. 27). Last week, Harvey decided to forego the second procedure and was expected to be back on the air on Labor Day.

Tennis Channel Set for Summer '02 Launch

Executives and backers of the Tennis Channel last week announced they will launch the cable outlet in summer 2002 with a programming mix of tournament play, travel, instructional shows and personality showcases. David Meister, formerly involved with HBO Sports, is chairman and CEO; tennis coach/promoter Steve Bellamy is president. Former Viacom

moguls Frank Biondi, Tom Dooley and Terry Elkes are the primary investors. Meister said the network has deals in the works for rights to some key tennis events.

Spin, VH1 Note Nevermind

Spin and VH1 will commemorate the 10th anniversary of Nirvana's *Nevermind* album with a one-hour special entitled *Grunge*, set to air Sept. 13 at 10 p.m. The episode will be a companion to *Spin's* October issue, on stands this week, which features an excerpt from the new biography of Nirvana frontman Kurt Cobain. The VH1 special will include performances and interviews with artists including Pearl Jam, Mudhoney and Soundgarden.

August Delivers for History Channel

The History Channel experienced its best month ever in August, increasing ratings 11 percent over last year to an average 1.0 rating and growing household delivery 25 percent to 733,000. Programming included the miniseries *Gold!* and "Heavy Metal"-themed episodes of the *Modern Marvels* series. In its key demographic, men 25-54, THC's ratings grew 33 percent to 0.8 and household delivery increased 40 percent to 351,000. THC reaches 74 million households.

ABC Expands Interview Show

ABC News Radio is expanding *Here's the Point With Mark Halperin* to one hour from 30 minutes, beginning Sept. 7. Hosted by ABC News political director Mark Halperin, the weekly show features interviews with the best-known names in politics, the media, the arts and popular culture. Upcoming scheduled guests include Jason Alexander and Sen. Joe Lieberman (D-Conn.).



GoCard Launches Guerilla Unit

GoCard LLC, the country's largest postcard advertising company, has launched GoGorilla Media, specializing in "guerilla" out-of-home advertising on coffee cups, pizza boxes, condoms, toilet-paper rolls and nonpermanent stickers on U.S. currency. For one of the New York-based company's first projects, to promote the WB's new fall sitcom, *Reba*, starring singer Reba McEntire, GoGorilla is distributing souvenir refrigerator magnets at McEntire's concerts around the country. New York-based GoGorilla also has a project in the works for the Sci-Fi Channel.

Movers

MAGAZINES

Gregg Hano, group publisher of World Publications' *Saveur* and *Garden Design*, has joined Time4 Media's *Popular Science* as director of sales and marketing...Time Inc.'s *Health* has tapped **Elena Rover** as articles editor. Previously at *Reader's Digest* as editorial director of Internet new business development since 1999, she launched RDHealth.com and relaunched the umbrella RD.com site. Before that, as senior health editor at *Ladies' Home Journal*, she nearly doubled the title's health coverage.

CABLE TV

The National Geographic Channel has named **Ann Blakey** vp of business development. She was vp of marketing and distribution for WomensLink.com, a startup news syndication company...E! Networks has promoted **Cindy House** to vp of affiliate relations, Western region and **Mary-Jo Matava** to director of local ad sales. House was vp of affiliate marketing. Matava was manager of local ad sales.

SYNDICATION

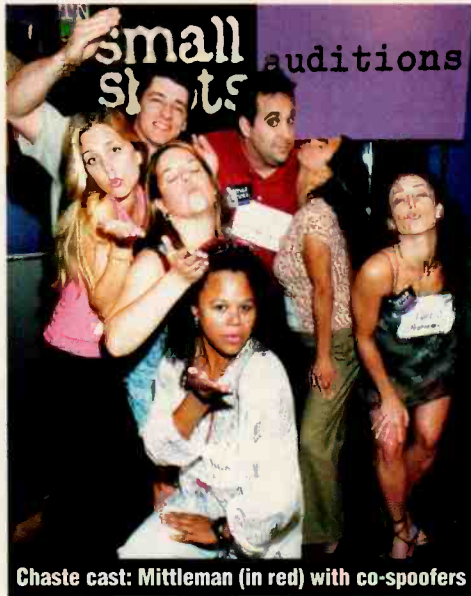
Columbia TriStar Television Distribution has promoted six executives in its program sales department: **Dirk Johnston** moves up to senior vp, Southwestern region, from division manager; **Steve Maddox** has been upped to senior vp, Southwestern region, from vp; **Tom Warner** to senior vp, Midwestern region, from vp; **Jeff Wolf** to senior vp, Northeastern region, from vp; **Mark Rider** to director of sales, Western region, from account executive; and **Mark Wurtzel** to vp of the Western region, from regional manager.

RADIO

Steve Gallagher was named operations manager and program director for WOMB-FM, WOBM-AM, and WADB-AM, Nassau Broadcasting Partners' stations in Monmouth-Ocean, N.J. Gallagher replaces **Jeff Rafter**, who was recently promoted to program director for WNJO-FM in Nassau's central group. **Frank Brunke** was promoted to creative director of Nassau Media Partners. Brunke was a Web developer for the division of NBP.

Media Elite

EDITED BY ANNE TORPEY-KEMPH



Chaste cast: Mittleman (in red) with co-spoofers

Mittleman's Big Man in Sex Send-up

MOVE OVER, CHRIS NOTH. There's a new Mr. Big in town—and he isn't afraid to show some skin. Initiative Media's Steve Mittleman last week won the lead role in "Celibacy and the City," a *Sex and the City* spoof on TNN's new *Small Shots* series, wowing casting agents by lifting up his shirt for the camera.

"They don't call me Mr. Big for nothing," said the droll media supervisor, noting that he dabbled in the thespian arts about 10

Spotlight On....



John Hogan COO, Clear Channel Radio

John Hogan's got the ball, and he's running with it. Just days after his promotion late last month from senior vp to COO of the nation's largest radio group, Hogan vowed to hire 500 new sales execs by Oct. 1, a 6 percent increase in the company's sales force. He followed that with a sweeping reorganization of the radio division along geographic lines, much the same way advertisers market goods and services.

"Clear Channel should be known for much more than just being big," said Hogan of the company's 1,200 radio stations in markets ranging from the Big Apple to Bozeman, Mont. "If we're not responsible, no matter how big we are or how many stations we have, there are always other alternatives."

Hogan rose up through the sales ranks in Atlanta at WGST-AM and WPCH-FM, but it was his earliest work experience, at Atlanta agency David Bockel & Associates, that shaped his approach to sales at Clear Channel. "I have a better appreciation for the custodial role agencies have with their clients' money," he says. "Those fundamentals have not changed."

Hogan is the yin to Randy Michaels' yang. Michaels, the controversial CEO of Clear Channel radio to whom Hogan reports, known for his programming and engineering expertise, calls Hogan "the salesman I'll never be." The two met 15 years ago in Atlanta, when Hogan was the sales manager for WGST and WPCH, which had just been purchased by Jacor (which eventually merged with Clear Channel). In classic Michaels fashion, the then Jacor president crawled on his hands and knees into Hogan's office and thanked him for the stations' revenue performance.

Revenue performance is what Clear Channel needs now, after forking over billions for recent acquisitions, most notably the \$23.5 billion purchase of AMFM, the largest radio deal ever. Hogan's task will be to maximize Clear Channel's vast radio assets. He'll also be dealing with the growing pains associated with the deal, which created a battle of corporate cultures that pushed several key AMFM execs out the door. Good thing Hogan says he's "energized by change." —Katy Bachman

Media Dish

years ago. "I am not that easy on the eyes, but I can be rather amusing."

The audition, held at Planet Hollywood in Times Square, was a two-parter: First, *Celibacy* hopefuls were asked to act sexy, so Mittleman "swaggered and licked his fingers a little." Then they were asked to be chaste, which is when he bared his belly, quipping: "With this body, I inspire celibacy."

An estimated 200 people showed up to audition, including agency folk Deb Kerkins and Megan O'Grady, network supervisors at Mediacom; and Jim Dodge, a broadcast buyer at Summit Media.

Small Shots, for which filmmakers Matt Sloan and Chris Cox cast regular people in spoofs of well-known productions, premiered Aug. 22. If the show gets picked up by TNN for a second season, Mittleman will begin filming in three to four months, he estimates. "It won't win me an Emmy, but I really am kind of excited," he said. —Megan Larson

Diversity Drives 4As Intern Program

BETTER REPRESENTATION equals better ads. That's the formula many ad agencies are using to reach the country's changing consumer ethnic balance. The Association of Advertising Agencies is doing its part to attract young minorities to the industry through its Multi-cultural Advertising Intern Program, which places college students at agencies every summer.



Wang learned the ropes at Gotham.

Among the 75 4As interns who just wrapped their summer tour is Xiaoping Wang, a senior at the University of Colorado. "I never thought that in making an ad you need so much information," says Wang, who did media market research for Gotham Inc. "Everything is so detailed and carefully calculated [to address] different ethnic groups."

The agency-intern relationship is a symbiotic one. "We teach them something," said Gotham's Bob Adler. "And ultimately they end up teaching us something too." —K.L. Gionti



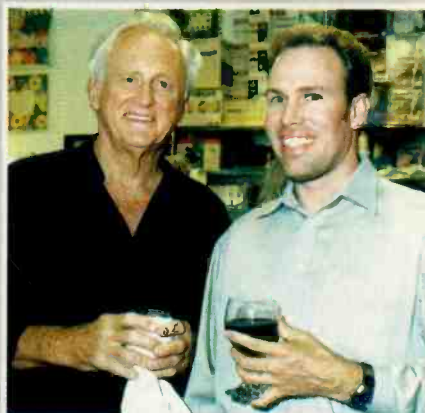
Dave Kolin, United Stations Radio Networks executive vp of comedy (l.), hammed it up with comedian Richard Lewis at Las Vegas' Mandalay Bay Hotel during the recent *Radio & Records Boot Camp* luncheon for radio programming executives.



Pete Spina, vp/associate publisher of *The Sporting News* (r.), at the Indianapolis Motor Speedway with race car driver Dale Earnhardt Jr., who appeared on the cover of a recent *TSN* issue



Out for a spin at the New York Stock Exchange as part of a recent mock Nascar event were Dan Palumbo, senior vp, Eastman Kodak (r.); Ed Abramson, vp/group publisher, *Car and Driver* and *Road & Track* (second from right); and NYSE vp Arthur Harris.



At New York's Sur La Table for the recent *Bon Appétit*-sponsored premiere of *Tortilla Soup*, Samuel Goldwyn Jr., CEO of the Samuel Goldwyn Co. (l.), which produced the film, with *BA* creative director Campion Primm.

Pushing the Limits

As action sports take off, Time4 Media plans to cash in with its growing group—but not sell out

CHANCES ARE DON LOGAN CAN'T GRIND A SWITCH 180 FIVE-0. IT'S PROBABLY ALSO A good bet that the Time Inc. chairman/CEO doesn't even know what this means (it's a skateboarding maneuver). But Logan was smart enough last December to acquire Time4 Media (formerly Times Mirror Magazines), which includes a collection of skateboarding, snowboarding and biking titles that target teen boys, one of the most elusive demos, in extreme sports, one of publishing's hottest categories.

Time4 Media's TransWorld (TW) group, publisher of nine consumer titles, including *TW Snowboarding* and *TW Skateboarding*, invested in action sports early on when the Oceanside, Calif.-based publisher launched in the early 1980s. Since Times Mirror acquired the group in 1997, interest in extreme sports has skyrocketed. Last year, the number of skateboarding participants soared by 49.2 percent, to 11.6 million, according to the Sporting Goods Manufacturers Association. BMX freestyle bicycling grew 6.6 percent in 2000, to 4 million participants, and snowboarding jumped by a whopping 51.2 percent, to 4.7 million participants.

Media coverage of extreme sports is also on the rise. ESPN, creator of the X Games, last month staged and telecast the sixth annual edition of the competition in Philadelphia. *ESPN The Magazine* tested the spinoff *EXPN Magazine* during the Games in Philly and nationally in Barnes and Noble and B. Dalton bookstores. The annual Gravity Games, owned by publisher Primedia, are being staged this week in Providence, R.I.; highlights will air weekly for seven weeks on NBC, beginning Sept. 30.

There are a host of other magazines for 12-to-24-year-old action-sports enthusiasts, including Primedia's *Surfer*, *Skateboarder* and

Snowboarder (all formerly published by Emap, recently acquired by Primedia), as well as Larry Flynt Publications' *Big Brother*.

With momentum in the genre building and with an assist from parent AOL Time Warner, the TransWorld team is looking to ramp up its business. "AOL Time Warner has all the experience and expertise," notes Andrew Clurman, TransWorld Media president and senior vp, Time4 Media. "They have the confidence to spend money to make money."

That said, the trick now for TransWorld is to balance its financial needs and growth ambitions with its edgy indie appeal. "We want [the titles] to stay as authentic as they are," notes Clurman. "There's a challenge not to lose your connection to the reader and the market by being part of a bigger company."

Aided by a marketing push from AOL, TransWorld is planning to increase the publishing frequencies of several titles. In January, the 50,000-circ teen lifestyle title *TW Stance* will be bumped up to 10-times yearly from 8, and the 75,000-circ *TW Motocross* will increase to monthly from bimonthly.

This fall, *TW Skateboarding* and *TW BMX* will be available in Wal-Mart, and *TW Surf* will hit the racks in Eckerd and Publix. That's a big change from TransWorld's previous circ strategy. "It's been very small-scale...in some cases, grass roots," Clurman admits.

In the first quarter, TransWorld will get a boost from Time Inc. with the launch of direct-mail campaigns for *TW Stance* (which will get an editorial overhaul next spring) and *TW Motocross*.

All of TransWorld's consumer titles are scheduled to be audited in the second half of '02 by the Audit Bureau of Circulations, a move that should give the magazines more credibility with advertisers.

Despite their small circs, TW titles have been an attractive draw for certain advertisers. "We often look for precision targeting," says Charlie Rutman, executive vp/managing director, Carat N.Y. "If you have something targeting young males, especially with a little attitude, it's a great environment."

Among TW's gainers in ad pages this year, *TW Skateboarding* was up 23.4 percent through July, to 1,426 pages, and *TW Snowboarding* rose 12.2 percent, to 578, reports the Publishers Information Bureau. In an effort to maintain the titles' street cred, certain ads like pimple creams are turned away, Clurman notes.



TRANSWORLD'S RAD NUMBERS

	CIRCULATION	'01 AD PAGES THROUGH JULY	% CHANGE FOM '00	'02 FREQUENCY
<i>TransWorld Skateboarding</i>	152,307	1,426	+23.4%	12 issues
<i>TransWorld Snowboarding</i>	115,925	578	+12.2%	8 issues (plus 3 new specials)
<i>TransWorld BMX</i>	35,637	468	+2.7%	12 Issues (up from 10)
<i>TransWorld Stance</i>	48,798	204	+99.4%*	10 issues (up from 8)
<i>TransWorld Surf</i>	47,641	512	+55.6%*	11 issues (up from 10)

**TransWorld STANCE* launched in March 2000 as a bimonthly; *TransWorld SURF* launched in 1999
Sources: Circulation figures are estimates from Time4 Media; ad pages from Publishers Information Bureau

Mediaweek Magazine Monitor

WEEKLIES August 27, 2001

Time has felt the pain this year as tech and financial advertisers have slashed spending, says publisher Ed McCarrick. But while the newsweekly is still off 17.66 percent through its Sept. 3 issue, it recently has narrowed the gap from last year with pages in its new America's Best series and Time Global Business Reports. Time will also get a bump from its Sept. 24 Toyota-sponsored Music Goes Global issue. —Lori Lefevre

And despite the financial support provided by its new corporate parent, TransWorld is striving to keep its cheeky style. *TW Skateboarding*, which caught a whiff of AOL synergy last month, rails against its parent in its November issue. "Sorry for the poly-bagged edition with the 1,000 hours of free Internet access from AOL," managing editor Eric Sentianin wrote in an editor's note to *TW Skateboarding* subscribers. "We here at the magazine didn't even find out about the atrocity until some of the poly-bagged bullsh-- made it into the office. We feel just as violated as you."

Sentianin says he has not caught any flak for the letter corporately, adding that some angered readers have mailed back the AOL disks in disgust. "We're not looking very core, I guess you could say," Sentianin says. "But what can you do? It's a fact of life—we've been swallowed by a bigger fish." —Lisa Granatstein

Growing Up

US teams with ESPN, ups circ

In its latest synergistic move with publishing partner Walt Disney Co., Wenner Media's *US Weekly* will team up with Disney's ESPN for a special, set to air on Sunday, Jan. 20. The 90-minute show, tentatively titled *US Weekly Presents: The World's Sexiest Athletes*, will feature sports figures selected via votes by visitors to ESPN's and *US Weekly's* Web sites. At the same time, *US Weekly's* Jan. 18 issue will run a special section highlighting the hottest jocks. Special joint ad packages for *US* and ESPN are being explored.

The cable special follows the launch in July of the *US Weekly Minute*, airing on affiliates of Disney's ABC News Radio. Disney in February paid \$35 million for a 50 percent stake in *US Weekly*. "A lot of people were cynical when this [Wenner-Disney] deal was announced. Well, here's what we can bring to the table that [Disney] couldn't get from other in-house properties," says *US Weekly* chief liaison officer Stuart Zakim, referring to the title's heavy female readership.

Meanwhile, Wenner in January will beef up *US*' circulation rate base to 950,000 from 850,000. The 11.8 percent bump edges closer to the 1 million mark that *US* boasted at its relaunch in March 2000; low sell-through levels, however, had forced Wenner to slash the rate base last July by 20 percent, to 800,000.

ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS							
BusinessWeek	3-Sep	4-Sep	80.94	-23.57%	2,525.80	3,860.48	-34.57%
The Economist	25-Aug	26-Aug	35.00	-37.14%	1,764.00	2,009.50	-12.22%
Newsweek ^{E/R}	3-Sep	4-Sep	31.88	-25.60%	1,096.25	1,459.73	-24.90%
The New Republic		NO ISSUE			289.31	282.89	2.27%
Time ^{E@R}	3-Sep	4-Sep	31.88	43.74%	1,518.88	1,844.54	-17.86%
US News & World Report	3-Sep	4-Sep	35.25	-49.65%	872.54	1,132.97	-22.90%
The Weekly Standard	10-Sep	11-Sep	9.80	-26.53%	317.20	315.00	0.70%
Category Total			160.60	-15.25%	8,367.23	10,869.86	-23.02%
SPORTS/ENTERTAINMENT/LEISURE							
AutoWeek	3-Sep	4-Sep	41.74	-33.09%	978.10	1,032.29	-5.25%
Entertainment Weekly		NO ISSUE			1,094.27	1,255.35	-12.83%
Golf World	31-Aug	1-Sep	19.49	-47.00%	877.01	1,110.05	-20.99%
New York ¹		NO ISSUE			1,691.50	1,594.70	6.07%
People	3-Sep	4-Sep	77.76	-20.42%	2,343.02	2,617.85	-10.50%
The Sporting News	3-Sep	4-Sep	10.80	3.70%	343.70	434.70	-20.93%
Sports Illustrated	3-Sep	26-Mar	59.01	44.23%	1,573.91	1,810.20	-13.05%
The New Yorker	3-Sep	4-Sep	26.80	7.09%	1,334.04	1,394.37	-4.33%
Time Out New York	29-Aug	30-Aug	55.56	47.24%	2,272.03	2,429.81	-6.49%
TV Guide ^X	1-Sep	2-Sep	36.26	6.32%	1,780.94	2,092.58	-14.89%
US Weekly ^{6/DD}	3-Sep	4-Sep	28.17	-53.85%	620.03	645.79	-3.99%
Category Total			358.51	-11.84%	14,908.55	16,417.69	-9.19%
SUNDAY MAGAZINES							
Parade ^X	2-Sep	3-Sep	11.16	-36.74%	387.13	398.36	-2.82%
USA Weekend ^X	2-Sep	3-Sep	6.64	44.43%	385.03	377.02	2.12%
Category Total			17.80	-6.46%	772.16	775.38	-0.42%
TOTALS			535.77	-12.73%	24,047.94	28,062.93	-14.31%

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

By January of this year, with checkout racks cut back by a third, *US* began to rebound, raising its rate base 6 percent, to 850,000. *US*' total paid circulation grew 8 percent in the first half of this year, to 918,750, according to the ABC.

In January, Time Inc. rival *People* will raise its rate base for the first time in four years, by 3.1 percent, to 3.35 million. —LG

A Touch of Class

HomeStyle mag goes upscale

It's been a busy year for *HomeStyle*. With two redesigns, two editors in chief, two publishers and one name change, G+J USA's shelter title has had more lives than Shirley MacLaine. *HomeStyle's* latest look will debut with the October issue, on stands this week.

The overhaul comes after G+J last February shortened *American Homestyle & Gardening* to *HomeStyle* and recast the 10-times yearly title as a luxury shelter book. Then in April, Suzanne Slesin, formerly *House & Garden's* design editor, replaced Kathleen Madden as editor in chief; the October issue is a reflection of the new editor's vision. "It is slightly more

upscale, without being pretentious," explains Slesin. The October edition will introduce a smaller, bolder logo and a glossier cover. Inside, readers will get more service.



Take 2: G+J tries again with a new redesign.

Publisher William Li, who replaced Jack Grant in January, says he wants *HomeStyle* to compete more directly with Condé Nast's *House & Garden* and *Architectural Digest*.

Last February, *HomeStyle* cut its rate base to 850,000 from 980,000 in an effort to weed out less affluent readers.

"They just didn't seem to know who they wanted to be," recalls Anita Peterson, director of magazine strategy for Optimum Media. "They said they were upscale, but the editors were still speaking to a less affluent audience than *House & Garden*."

HomeStyle's paid circ fell 4.6 percent, to 974,336, in this year's first half compared to last year's, according to ABC. Ad pages have skidded 28.1 percent this year through September, to 327, reports the *Mediaweek* Monitor. —LL

Media Person

BY LEWIS GROSSBERGER



Use Your Condit Sense

EVEN THOUGH THE POLLS SHOW THAT 99.7 OUT OF 100 AMERI-

cans believed Gary Condit to be a creepy, lying weasel after that interview with Connie Chung, we should all be thankful to the hapless congressman for inadvertently teaching us how to avoid the kind of

public-relations disaster that can strike anyone in today's risky mediocratic society.

All right, Media Person heard what you just said: "Not me, pal." Well, don't be so smug. At any moment your phone could ring, and it's *USA Today* asking: "Do you have any comment on the scandalous headlines about you on the front page of today's *Washington Post*?" Before you've even had time to digest that one, Mike Wallace is pounding on the door, yelling, "You don't have to talk to us, of course, but if you don't, we'll make you look guilty as sin." Meanwhile, Barbara Walters and Diane Sawyer are pummeling each other in your driveway as they contend for The Big Get, Matt Drudge is intimating that you are a close friend of Denise Rich, and Sean Hannity is shouting that the liberal pundits are going too easy on you.

What you do in the next few weeks may well determine whether your career continues chugging happily along or you go into seclusion for the next few years at the Shady Oaks Deep Rest Facility for People on Very Heavy Medication Who Can't Be Trusted With a Belt or Shoelaces, followed by conversion to a fundamentalist faith.

Luckily, you, unlike Gary Condit, will know how to play it. Because what Media Person is going to give you right now is the inside dope, the straight goods...in short, The Book: yes, the strategy for which a man like Howard Rubenstein, the king of big-time public relations and the actual behind-the-scenes ruler of New York City (where, O where is his Robert Caro?), would charge you millions of dollars and possession of your youngest daughter.

First step is choosing your adviser. What-

ever you do, pay no attention to your relatives. This is crucial. Wives, children, mothers-in-law, etc. will be trying to protect the family, i.e. them, whereas your interest will be to appear concerned with your family while actually protecting you.

Nor should you consult a lawyer. Lawyers worry about keeping you out of prison, so their instinct is to tell you to clam up, which can be fatal. Better to go to jail than blunder with the media. Your ideal adviser is an ordinary-looking guy named Doug, who can be found walking dogs in Media Person's neighborhood. He is no ordinary dog-walker, though; he is a sage. Tell him Media Person sent you. Do everything he says.

Undoubtedly, the most important decision you'll make is choosing the correct TV

you were being flayed by a cat-o'-nine-tails.

But you must sing for your supper. For heaven's sake, do not give terse, monosyllabic answers. Be expansive. Be emotional. "Did you kill her?" The incorrect answer to this question is "no." The correct answer: A stunned look, quickly followed by one of pain. And then: "Sam, that's just not an act I'm capable of. To inflict the ultimate agony on a fellow human being, that's just not me." (Be careful not to push this too far, for instance adding, "And if you don't believe me, ask my minister.")

Pay special attention to personal appearance. That we live in a shallow, looks-obsessed culture is unfortunate but a truism. Avoid anything that will reflect negatively on your credibility, including obscene tattoos, pierced-flesh jewelry, navel-exposing jeans and above all a slick, insincere hairstyle. Facial dexterity and earnest body language must be mastered, as most people in the TV audience believe themselves expert at interpreting such code. Practice for hours before

HOW TO AVOID THE KIND OF PUBLIC-RELATIONS DISASTER THAT CAN STRIKE ANYONE IN TODAY'S RISKY MEDIACRATIC SOCIETY.

interviewer. Opting for a softie like Connie or Larry King is the worst possible mistake you can make. Why? Because as soon as the selection is announced, the rest of the media will start screaming that that pushover will go too easy on you. Smarting from the gibes, she or he will then come on like Heinrich Himmler, and everyone will be highly entertained by this new persona as the reborn inquisitor hammers you into the floor. Instead, choose a professional tough guy like Sam Donaldson or Chris Matthews, whose predictably obnoxious badgering will win you some sympathy—especially if you wince at the nastier questions and occasionally emit faint, almost subliminal whimpers, as if

a mirror under the tutelage of an expert. Strive for posture and expression that signal openness, warmth, concern and baby-like innocence, rather than your usual anxiety, tension, defensive wariness and incipient panic. Work to hide your innate creepiness. Don't blink a lot.

The big question: Should you weep? If done well at the perfect moment, a bit of moistness or a choked-back sob can put you over the top, proving that you are, after all, just human. But blubbering, tearing out your hair and pounding your head on the floor should be avoided at all costs.

Really, it all comes down to three little words: Don't be yourself. ■

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In order to nominate, **YOU MUST** be a working media professional, media sales rep or research supplier doing business with agencies and buying services. Your nominee should work in an advertising agency media department or at a media agency. People who buy, plan or research media buys, as well as media agency executives are eligible.

If your nominee is ready to join last year's elite winners, simply log on to www.mediaweek.com/allstars. Indicate reasons why you think your nominee should be selected and tell us some of his or her specific accomplishments.

Last Year's Winners By Category

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Rishad Tobaccowala
*Starcom,
Chicago*

MAGAZINES

Valerie Muller
*Mediacom,
New York*

MEDIA DIRECTOR

Donna Salvatore
*MediaVest,
New York*

NATIONAL TELEVISION/CABLE

Tim Spengler
*Initiative Media,
Los Angeles*

NEWSPAPERS

Maryann Kiley
*Zenith Media,
New York*

OUT-OF-HOME

John Miller
*The Media Edge,
New York*

PLANNING

Bruno Crea
*BBDO,
New York*

RADIO


Reyn Leutz
*Mindshare,
New York*

RESEARCH


Kate Lynch
*Starcom,
Chicago*

SPOT TELEVISION

Bonita Leflore
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