

# MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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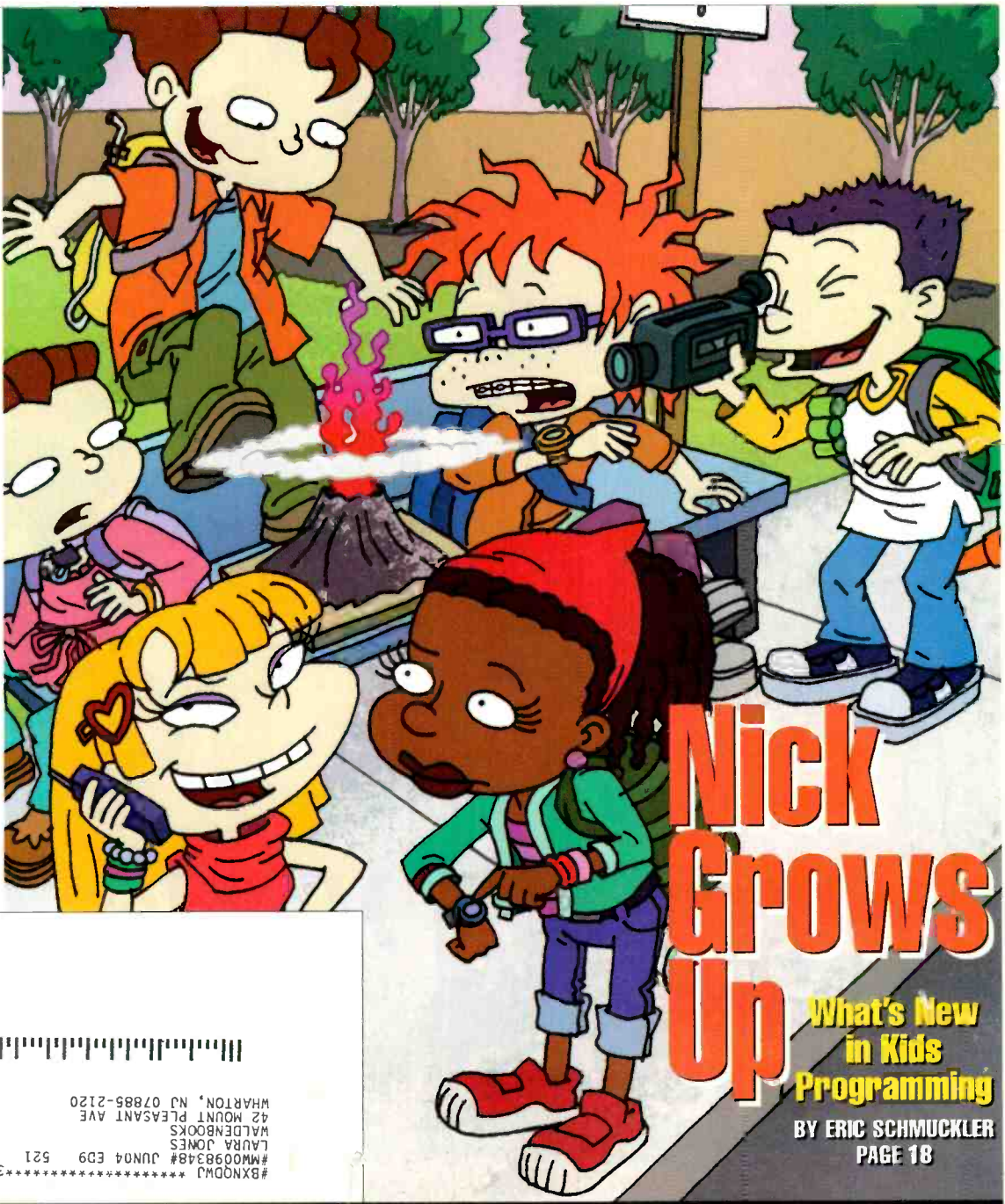
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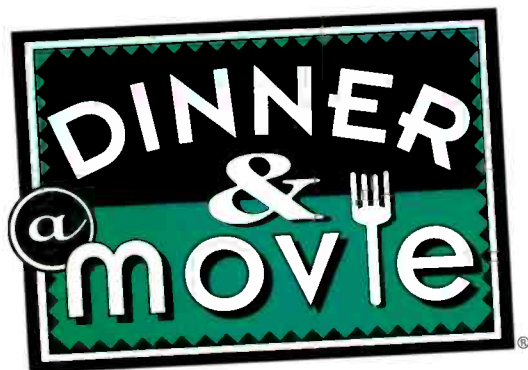


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## Monday Nights

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## MONDAY - FRIDAY



### Consumer Groups Ask Feds To Target Cable Bundling

Two major consumer groups have asked federal regulators to investigate cable operators, including Comcast Corp., for making high-speed Internet service cheaper for customers who also buy cable TV services. The Consumer Federation of America and Consumers Union say such bundling is aimed at driving cable TV service into cable-modem households, with the aim of undermining competition from satellite TV. The groups made their charges in a letter last week to the Department of Justice's antitrust regulators and the Federal Trade Commission. Separately, U.S. Sen. Barbara Boxer (D-Calif.) asked the Federal Communications Commission to investigate the pricing.

Comcast defended bundling as a common and legal pricing strategy. "We face intense competition and price our products competitively," a Comcast representative said. "Offering a discount to customers who choose multiple services is a standard and well-established business practice." —*Todd Shields*

### TNT Scores Delivery Gains, Beating Lifetime in 1st Q

Several ad-supported cable networks experienced significant audience shifts in the first quarter compared to the same period in 2002.

TNT took over the top spot from Lifetime, growing its ratings 15 percent to deliver an average 2.3 million prime-time viewers in the quarter (Dec. 30, 2002 through March 23), according to a Horizon Media analysis of Nielsen Media Research data. (The quarter officially ended March 30.) After two years on top of the heap, Lifetime tumbled 33 percent in prime-time delivery of persons 2-plus to an average 1.8 million viewers.

Other networks registering first-quarter gains included Sci Fi Channel—buoyed in part by its *Children of Dune* miniseries—up 14 percent to an average 1.1 million viewers, and TLC, which grew 9 percent to 1.2 million. Networks that lost ground included A&E, which fell 9 percent to 1.1 million; Discovery Channel, which (continued on page 7)

# Nets Pilot Lineups Away From Reality

Development for fall is heavy on scripted series, to media buyers' relief

TV PROGRAMMING By John Consoli

**T**he four broadcast networks that held development meetings last week—ABC, Fox, the WB and UPN—gave media buyers some welcome news about their programming plans for the start of next season: Reality programming will take a back seat to scripted shows.

"Going into the meetings, I was concerned that the networks would be placing too much emphasis on reality for next season, but what they discussed put me at ease," said Andy Donchin, senior vp and director of national broadcast for Carat North America, echoing the sentiment of several other buyers who attended the sessions. "The networks' commitment to scripted programming seems to be as strong as ever, and that is encouraging."

The two networks buyers were most concerned about were ABC and Fox, which carried the most reality shows this season. But the entertainment chiefs of both nets assured buyers reality would be used sparingly next season, with proven shows like *American Idol*, *Joe Millionaire* and *The Bachelor/Bachelorette* airing as lead-ins to new scripted shows targeting women.

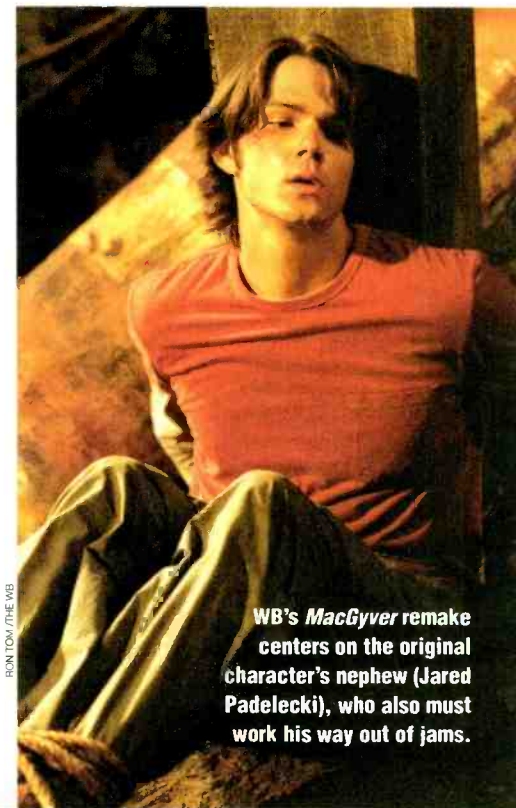
"One of the benefits of our reality shows this season is that they have drawn in more female viewers, so we are developing several dramas geared to them," said Gail Berman, Fox entertainment president. Fox's drama projects include *The O.C.*, about a city kid who moves to the affluent California suburbs; *No Place Like Home*, about two families from different backgrounds who must learn to co-exist when their teenage kids get married; and *Still Life*, a family drama narrated by a deceased 20-year-old son.

Fox will launch a drama leading out of a reality show on June 3, when it will follow *Junior American Idol* with *Keen Eddie*. The network also plans to premiere several programs from its fall 2003-04 schedule during the summer, since it will again pre-empt a large portion of its prime-time schedule in October to air postseason Major League Baseball playoffs. Berman said the network has accelerated production of several of its expected fall series to have them ready for air in the summer.

ABC has also reached more sobering conclusions about the role of reality on its schedule. "What we realized this season is that reality can work when it is truly good and original, and when it is just a limited part of the schedule," said Susan Lyne, ABC entertainment president. Lyne added that while reality may be cheaper to make, it is also harder to monetize.

"The reality universe has just gotten too big and too messy, and it is too hard to introduce distinctive programming, so we are planning to run more comedy blocks and will make scripted shows the core of our schedule," Lyne said. In retrospect, Lyne said she is disappointed the network did not take better advantage of strong ratings for *The Bachelor/Bachelorette* at 9 p.m. on Wednesdays to launch a new 10 p.m. drama. "We wanted to turn the network around by starting with the 8 p.m. hour and came up short with the number of dramas we had for 10 o'clock," she said.

Lyne promised that next season will be different for ABC, citing several drama pilots the network has ordered. The FBI drama *Lines of*



WB's *MacGyver* remake centers on the original character's nephew (Jared Padalecki), who also must work his way out of jams.

*Duty* has already received a 13-episode pickup. Lyne is also high on *111 Gramercy Park* (see sidebar); *Karen Sisco*, about a female federal marshal; *Street Lawyer*, based on a John Grisham novel; and *Better Days*, developed for last season, about a recovering alcoholic lawyer who sets up shop in a mall. Lyne said she regretted "not having picked up [*Better Days*] for this season."

Buyers mentioned two ABC sitcoms they believe hold promise: *Hench at Home*, a Michael J. Fox-produced project about a retired hockey player, and *Hope & Faith*, about a soap opera star who comes to live with her housewife sister. Lyne said she has "high hopes" for both but noted that they are among six sitcoms vying for spots on ABC's fall schedule.

Jordan Levin, WB entertainment president, told buyers that reality shows are just "support programming," and that scripted shows are "the staple of television" and "what network television does best." Sitcom pilot *Sweet Potato Queens*, based on the popular book series and starring Delta Burke, could lead out of returning hit *Reba* on Fridays next fall, Levin said. Several other comedies—including *The Help*, *All About the Andersons*, *Are We There Yet?*, *Trash* and *Sixteen to Life*—could make the schedule.

In dramas, Levin said the Monday lineup of *7th Heaven* and *Everwood* will return in the fall, while Tuesday's *Gilmore Girls* and *Smallville* may also return intact. *Angel* could return next season on either Wednesday or Sunday, and discussions are underway with show creator Joss Whedon to possibly include some characters from *Buffy, the Vampire Slayer*, which ends its run on UPN this season. *Tarzan and Jane*—about an NYPD detective and her relationship with the king of the jungle, who's the new vigilante in town—could get a Sunday 9 p.m. slot, following *Charmed*. *MacGyver*, a remake of the original series with the nephew of the original character as the show's star, is also vying for that Sunday slot. Other drama pilots under consideration include *Fearless*, *One Tree Hill* and an untitled *Gilmore Girls* spinoff.

Buyers said UPN has more and better new programming in development than last year. Dawn Ostroff, UPN entertainment president said that "one of our goals was to get into business with more A-list talent" on both sides of the camera. UPN has at least three hours to fill on its schedule. Ostroff said no decision has been made on whether the Friday movie will return, which could add two hours. Among sitcoms in development: *All of Us*, based loosely on the lives of actor Will Smith and his wife, Jada Pinkett; and *Rock Me Baby*, about a shock jock who must balance his outrageous on-air behavior with a more subdued home life. Dramas include *Hotel*, centered around a South Beach resort, and *The Edge*, about three FBI rookies. ■

## Prince and Pauper Pilots

Networks eye a wave of class-conscious shows for possible pickups

By A.J. Frutkin

With tales of corporate greed having further undermined the public's faith in the economy, perhaps it's no surprise that several network pilots under consideration for next season feature riches-to-rags stories and concepts in which social standing plays a crucial role. Some pilots focus on wealthy characters who are forced either to downsize or relocate to more humble surroundings.

Others mock the rich while championing the common man.

ABC's drama project *111 Gramercy Park* is billed as an update of *Upstairs/Downstairs*. In an untitled comedy at the network, Jenny McCarthy plays a socialite daughter whose wealthy dad is jailed, forcing her to work for the family's former caterers. In another, black comedian Kevin Hart plays the son of a wealthy Malibu family that loses its fortune and, in a reverse of NBC's *Fresh Prince of Bel Air*, moves in with blue-collar relatives in Philadelphia.

The Fox comedy *Cracking Up* features a psychology student who lives at the home of a wacky rich Beverly Hills family (SNL alumnus Molly Shannon plays the mom). Blue-collar comedy *Titetown* focuses on three families who root for the Green Bay Packers. Over at the WB, *The Help* takes a comic look at a rich family, from the servants' perspective, while its comedy *Trash* revolves around a trailer park located next to a wealthy community.



McCarthy stars in a riches-to-rags ABC pilot.

SHARR PICTURES/ZUMA PRESS

Although prime time generally serves as escapist entertainment, next season's pilots suggest TV also can reflect the national mood. "I think there's a lot of appeal for these types of shows, especially when there's so much uncertainty about the economy," said Steve Sternberg, senior vp/director of audience analysis at Magna Global USA.

Most network and studio executives maintain that show ideas are character-based, but several said that current events played a surprising role this year in providing the jumping-off point for those characters. "A lot of people pitched projects that started from or included the idea of someone losing their money or being involved in an Enron-type scandal," said Stephanie Leifer, senior vp of comedy programming at ABC.

Among comedies, some riches-to-rags projects never even made it to pilot stage, because they didn't play like comedies. "There were a certain amount of these types of projects that felt too real," said Brad Johnson, senior vp of comedy at 20th Century Fox Television. "People had one socio-economic situation and had to downscale, and they just played too close to home."

The sluggish economy may not have been the networks' only source of inspiration this year. Several buyers wondered whether scripted development executives may have also looked to non-scripted series for added buzz. "There's something so topical about these shows, which plays into the whole reality phenomenon," said Laura Caraccioli, vp/director of SMG Entertainment. Caraccioli pointed to series like Fox's *Joe Millionaire*, in which have-not Evan Marriott's meager fortunes were reversed. "When you see these types of themes, the networks clearly were looking at their scripted programming and trying to add one of the elements we like about reality."

## War Worries Marketplace

As hopes for a fast resolution wane, impact on spending may increase

**BROADCASTING** By John Consoli and Marc Berman

**G**rowing uncertainty about how long the war in Iraq will last has some TV media sellers and buyers retreating from the optimistic outlook they had following the initial days of the conflict. Hopes for a quick con-

clusion to the war began to fade last week, and concerns about the long-range impact on spending edged upward.

"Because the war is ongoing, the news interruptions will continue and (continued on page 7)

# At Deadline

## ■ FCC'S POWELL EYES JUNE 2 OWNERSHIP VOTE

The Federal Communications Commission is aiming for a June 2 vote on its reform of media ownership rules, FCC chairman Michael Powell said last Thursday. In comments following a speech at the Media Institute in Washington, Powell said he is "not inclined" to seek another round of public comment. Regulations at issue include limiting the size of TV networks and limiting local broadcast concentration. In his address, Powell said that it would be hard to defend another rule that bars daily newspapers from owning nearby radio or TV stations.

## ■ VAN OGTROP TO HELM *REAL SIMPLE*

Time Inc. is expected to announce this week that Kristin van Ogtrop, executive editor of Condé Nast's *Glamour*, will replace Carrie Tuhy as managing editor of Time Inc.'s *Real Simple*. No firm start date has been set. Tuhy will remain at *RS* as editorial director. While Tuhy was instrumental in fixing *Real Simple* after its rocky start under founding m.e. Susan Wyland, she was said to have clashed with Time Inc. corporate editor Isolde Motley. *Real Simple*'s total paid circulation rose 31.9 percent to 1.1 million in the second half of last year, reports the Audit Bureau of Circulations.

## ■ LIBERTY UPS NEWS CORP. STAKE

Liberty Media late last week invested another \$500 million in News Corp. non-voting stock, bringing its stake in the Rupert Murdoch-led media conglomerate to 19 percent of outstanding equity. The move was largely seen as a sign that Liberty, led by John Malone, plans to work with, rather than against, News Corp. in a bid for Hughes Electronics, parent of satellite broadcaster DirecTV.

## ■ WAR BOOSTS CABLE NEWS NETS

Cable news viewership held fairly steady through last week with Fox News Channel leading the charge. For the week March 19-26, FNC averaged a 3.6 household rating and delivered 3.7 million persons 2-plus for the total-day period (6 a.m.-6 a.m.). CNN generated an average 3.0 rating and delivered 3.3 million persons 2-plus, and MSNBC, experiencing the greatest audience boost due to coverage of the war in Iraq, grew its 2-plus delivery 446 percent over the same week in '02 to 1.6 million viewers (1.7 rating).

## ■ WB INKS FOUR *BOARDING HOUSE* SPONSORS

The WB has signed four sponsors—Honda, M&M Mars, Mountain Dew and AT&T—for its six-part summer reality

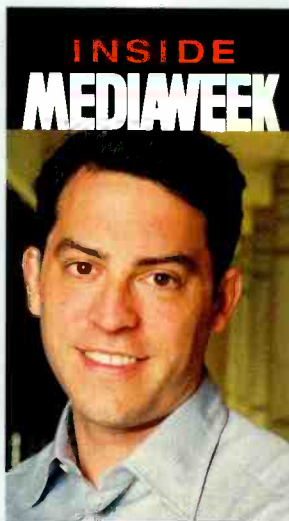
series, *Boarding House: North Shore*. The network has also signed Mark Burnett, creator of the CBS hit *Survivor*, to executive produce *Boarding House*. Burnett will edit the show, which follows seven top pro surfers who last fall lived together while competing in surfing tournaments in Hawaii. Burnett is also executive producing a WB scripted comedy for next season, *Are We There Yet?*, which follows a family on its vacation in Europe. That series is expected to make assorted product-placement opportunities available to advertisers.

■ **ADDENDA:** A previously announced carriage agreement between New York area sports channel **YES** and Cablevision Systems fell apart last week, just days before the New York Yankees' season-opener today...**Tom Curley**, president and publisher of Gannett's *USA Today*, is leaving to become president/CEO of the Associated Press. Curley will succeed Louis Boccardi, who retires June 1...

The Justice Department last week ruled that Univision Communications, the country's largest Spanish-language TV company, may buy **Hispanic Broadcasting Corp.**, the leading Hispanic radio group, but must sell two-thirds of its stock in HBC competitor Entravision Communications Corp. and must not actively manage Entravision...**Sylvia Auton**, formerly managing director of IPC's Country & Leisure Media group, has been named chief executive of Time Inc.'s U.K.-based IPC Media. Auton replaces Michael Pepe, president/CEO of Time Inc. International, who leaves the company...**Infinity Broadcasting's** one-year extended radio ratings contract with Arbitron is due to expire today. If no agreement is reached, the Viacom radio unit will have access to ratings data only through the quarterly Winter 2003 survey, which will be released

beginning April 21. ABC Radio is also negotiating its deal with the radio ratings company...Retiring Cabletelevision Advertising Bureau president **Joe Ostrow**, who was scheduled to leave at the end of March, will stay on board through May as the search continues for his successor.

■ **CORRECTION:** In the March 17 issue, a figure from *Money* was incorrectly reported to the *Mediaweek Magazine Monitor*. Through April 2002, *Money* carried 232.45 ad pages, giving the title a 16.7 percent increase in the first four months of this year over '02.



**AOL's Bankoff aims for true interactivity with new broadband service** Page 8

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## Market Indicators

### NATIONAL TV: TIGHT

With little remaining prime-time inventory available through the spring, scatter advertisers will find it hard to get on the air if they have not already locked in their commitments.

### NET CABLE: SOLID

Despite war worries, sales execs are bullish on upfront projections as the overall TV economy remains healthy. The pace of second-quarter activity remains brisk, with autos and movie studios among the active spenders.

### SPOT TV: STEADY

Most stations appear to be on track for their first-quarter ad goals, despite concerns about a longer-than-expected war in Iraq. Second-quarter sales projections are still expected to be met.

### RADIO: WARY

Advertisers are returning after a short hiatus at the start of the war, but many remain cautious even as they place schedules for April and May. The auto category remains strong, while local retail is bumpy. The tightest conditions exist in New York, Atlanta, Houston and Los Angeles.

### MAGAZINES: SOFT

Third-quarter sales are off to a slow start due to uncertainty about the war. Household furnishings and supplies shows signs of serious softening as real estate expansion slows. Airline and lodging categories are also slipping.

most of the networks have said it is impossible right now to create a master makegood plan at this point," said John Rash, chief broadcast negotiator for Campbell Mithun.

In the first nine days of the war (through March 27), the Big Four broadcast networks lost about \$90 million in advertising time that was pulled as a result of commercial-free war coverage, according to buyer estimates. ABC, which withdrew all of its prime-time entertainment programming on the first three nights of the war to air ad-free war coverage, had taken the biggest hit so far—an estimated \$40 million—while NBC had displaced about \$20 million in ads, and CBS and Fox had preempted about \$15 million worth each.

If the war drags on, the networks could face a long-term problem with giving makegoods to war-displaced advertisers. With available inventory already tight through the spring, the networks are going to be hard-pressed to come up with suitable makegood time and may have to give cash back. That option actually might end up being preferable to the nets, because the dwindling number of available prime-time spots could probably be sold at higher rates to new scatter advertisers.

If the conflict extends well into the second quarter, it could also impact the nets' early talks on the upfront, which begins in May.

CBS, which moved some first-round NCAA men's basketball tournament games to



**CBS got the NCAA's OK to add pods to its hoops telecasts.**

MIKE BLAKE/REUTERS

ESPN because of war coverage, suffered sharp ratings declines for its early-round NCAA telecasts last week. The network got permission from the NCAA to add some commercial pods to its telecasts to make up for ratings deficiencies.

Because most of the networks have heaved up with war coverage during the daytime, syndicated programming has suffered significant pre-emptions on network-affiliated TV stations.

Universal Domestic Television and NBC Enterprises said last week they would temporarily

forsake TV-station makegoods in national barter spots in their syndicated shows. Viacom's King World Productions said that it would not hold client stations responsible for most makegood barter inventory during the first two days of the war (March 21-22).

"In a national emergency like this, we felt a responsibility to our broadcasting partners," said Ed Wilson, NBC Enterprises president.

"In terms of makegoods, we are evaluating how to best serve our stations and advertisers," said Bob Cook, president/COO of Twentieth Television. "We are working to find the best possible solutions as war coverage continues."

Meanwhile, concern about the length of the war prompted radio rep firm Interep to report last week that demand for local radio advertising time appears to be slowing. If the war's duration is short, "we believe the remainder of the year will rebound quickly," Interep said. ■

dropped 21 percent to 1 million; and USA, off about 10 percent to an average 1.9 million. —Megan Larson

## GQ's Nelson Moves Up To Replace Retiring Cooper

Jim Nelson, executive editor of GQ, last week was promoted to editor in chief, succeeding Art Cooper, who will retire.

The August issue will be the first to bear Nelson's stamp. His first priority will be to tighten up the service and fashion components of the 804,000-circulation Condé Nast monthly. Nelson, 40, will also have to keep his eye on hot young men's titles such as Dennis Publishing's *Maxim*. "I'd like to open the conversation to younger readers, but I don't want it to be a 20-year-old-reader's magazine," Nelson said. "GQ does what it does really well. We can just be better at it."

Nelson has been an editor at GQ for the past six years. Previously, he was an editor at *Harper's Magazine*, where he was responsible for the Readings section. —Lisa Granatstein

## ABC's Daytime Direction Tops RADAR Report

Arbitron reported last week that ABC's Daytime Direction was the top-rated radio network among the 37 measured by its RADAR ratings service over the period Jan. 3 to Dec. 11, 2002. Daytime Direction was also the top-ranked network among adults 18-49 and 25-54.

Premiere Radio Networks, Clear Channel Communications' programming arm, continued to dominate the top positions with five of the top 10 networks, including Pulse, which grew more than 23 percent to jump from seventh to third place. ABC placed four networks among the top 10. Westwood One's CNN Max was the No. 2-rated radio network.

Five new nets were introduced to RADAR in last year's fourth quarter, including Dial Communications-Global Media's Contemporary radio network, which launched at No. 21, and Premiere's Mediabase, which bowed at No. 8.

The '02 RADAR was the first to use a sample of 50,000 diaries, marking the end of measurement by 12,000 phone interviews. —Katy Bachman

# Upfront Positioning Begins

Discovery Networks, Court TV offer sizable new-programming initiatives

**CABLE TV** By Megan Larson

As ad-supported cable last week wrapped the fourth consecutive quarter in which it collectively beat the Big Four broadcast networks in audience levels, Court TV and Discovery Networks were the first of the adult-targeted cable networks to present their schedules for later this year to media buyers.

Through March 23, cable in the first quarter held 46.7 percent of TV viewership compared to the 43.7 percent captured by Big Four broadcast nets, according to a Turner Broadcasting analysis of Nielsen Media Research data. Cable's ratings strength, coupled with a robust scatter market in the first quarter, is

leading cable sales executives to project a 10-15 percent gain in cable's take in the upfront over the estimated \$4.4 billion draw last year.

To ensure they land a larger chunk of national TV budgets, cable nets are significantly increasing their programming budgets. Last week Court TV said it will spend an additional \$180 million on original programming over the next two years. Discovery Networks pledged \$2.5 billion across its several services over the next five years, of which Discovery Channel alone will spend \$1 billion.

New Court TV programming will include *The Great Gardner Art Heist*. To premiere later



Where's Pebbles? Discovery's *Walking With... franchise* will return in June with *Cavemen*.

this year, the special chronicles the unsolved theft of several paintings by Rembrandt and Vermeer from Boston's Gardener Museum 12 years ago. The network is also partnering with the Innocence Project to produce documentaries about individuals wrongly convicted but released years later due to DNA evidence.

"Court TV has taken a genre that would seem narrow and created some very resonant programs," said Amy deHaen, senior partner of mediaedge:cia, who saw last week's presentation.

Discovery will produce its typically epic spe-

cial, including June's *Walking With Cavemen* (which builds on the network's two-year-old *Walking With... franchise*), *Chased by Sea Monsters* and the *Discovery Channel Quest* series. Beyond specials, Discovery Networks chairman Billy Campbell, noting the net's dearth of go-to programs between documentary specials, wants to focus on series. "When I arrived [last year], I did not think we had invested in as much original programming as I thought we should," Campbell said. "This \$2.5 billion is about making sure we are never there again."

Discovery's prime-time delivery of persons 2-plus plunged about 21 percent in the first quarter to 1.09 million viewers; however, its sibling networks gained audience share.

This year, Discovery plans to churn out the most original programming in its history, with 1,000 hours of product. New series will include *Monster House*, which will complement *Monster Garage* on the newly minted Monster Monday, and *Ancient Evidence*, a series looking at how science is used to answer history's riddles. In June, Discovery will launch its first major marketing campaign since 1997 with the tagline "Entertain Your Brain."

# AOL Bows Broadband Plan

New service will bring fresh content to users' high-speed online experience

**THE INTERNET** By Catharine P. Taylor

The moment has finally arrived for America Online to prove that its new strategy focusing on bring-your-own-access broadband users will work. And, as in so many past initiatives at AOL Time Warner, Madonna figures prominently in the strategy.

Beginning this week, Dulles, Va.-based America Online will roll out a new, enhanced AOL Broadband service, which among other things will leverage AOL Time Warner content to entice at-home broadband users to pay AOL \$14.95 per month in addition to fees to their broadband ISP. The featured artist on AOL during April will be Madonna, whose Maverick Records label is part of Warner Music. The pop icon will perform an exclusive concert as part of AOL's ongoing BroadBAND Rocks! concert series. AOL is also touting a trailer-heavy *Entertainment Weekly/AOL* summer movies guide for broadband customers

But the high-speed content offerings are by no means limited to the AOL Time Warner family. They will also include on-demand video from both sibling CNN and ABC News and a smorgasbord of other features.

So is AOL importing TV to the Web? No,

said Jim Bankoff, the unit's executive vp/programming. "We are not trying to recreate television on your computer screen," said Bankoff. Rather, AOL wants the service to offer true interactivity, leveraging such things as transactions, message boards and the ability to share content with other members, he said.

AOL Broadband is the centerpiece of AOL CEO Jon Miller's turnaround plan, outlined last December. According to AOL, 2.7 million of its U.S. membership of 26.5 million currently accesses the service through a high-speed connection. Further, broadband usage is skyrocketing, according to a December 2002 study by Nielsen/NetRatings (like *Mediaweek*, a unit of VNU). The study showed a 59 percent increase in at-home broadband usage domestically last year. Conversely, narrowband access—AOL's bread-and-butter—dropped by 10 percent.

AOL is offering incentives to goose broadband subscriptions, including 45-day free trials to new members and a temporary price break to current dial-up members. A company representative said the plan for marketing the new broadband service to advertisers would be finalized in about a month.

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NASHVILLE, TENN. RADIO STATIONS

## Cumulus Improves Forecast For Music City Operations

BY KATY BACHMAN

**A**fter coming from behind to assemble the second-largest portfolio of radio stations in the U.S., Cumulus Media is on the move again. Last week, the Atlanta-based owner of 260 radio stations in 54 markets agreed to purchase two FM stations in Nashville, Tenn., from Gaylord Entertainment Co. for \$65 million. As part of the deal, Cumulus has entered into a long-term joint service agreement (JSA) with Gaylord to handle the advertising sales for WSM-AM, Gaylord's third station in the market and an icon among Country music radio stations.

"This was a very important deal for us. In one acquisition, we go from fourth [place] to first in the market," said Lew Dickey, CEO of Cumulus.

Two years in the making, Cumulus' ability to snag Gaylord's premiere radio properties in Nashville is a far cry from May 2000, when Dickey began to rebuild a company plagued by accounting irregularities and a dangerously over-leveraged balance sheet. Today, Wall Street has its eye on Cumulus as a group that is well-positioned to move into small and midsize markets where there's plenty of room for further radio consolidation.

In the last 12 months, Cumulus has closed on \$412 million in acquisitions, more than any other radio company. "We said we'd be working on acquisitions, and we have a few more of these to go in the next couple of quarters. This quarter alone we'll announce close to \$100 million," Dickey added. "We'd like to triple our business in markets ranked No. 50 to 250."

Last week's agreement will expand Cumulus' footprint from three to six stations in the No. 45 radio market, the largest in which Cumulus operates. Through a local marketing agreement, Cumulus will begin operating, prior to a scheduled June closing, Gay-

lord's Talk/Sports WWTN, the fourth-ranked station in the market, and Country WSM-FM, adding an estimated \$9.7 million in annual revenue.

"They've come from the brink and differentiated themselves from other radio operators," said James Marsh, managing director of SG Cowen Securities. "Instead of a laughing stock, they have one of the top management

### Cumulus Media's Nashville Cluster

STATION	FORMAT	AVG. QTR.-HR. SHARE (12+)	MKT. RANK
WQQK-FM	URBAN AC	5.9	3
WWTN-FM*	TALK/SPORTS	5.8	4
WSM-FM*	COUNTRY	4.5	9
WSM-AM	TRADITIONAL COUNTRY	4.5	9
WRQQ-FM	'80S HITS	2.9	14
WNPL-FM	HIP-HOP	1.9	17

\*IN THE PROCESS OF BEING PURCHASED FROM GAYLORD ENTERTAINMENT  
SOURCE: ARBITRON FALL 2002 SURVEY



Dickey: Cumulus is back from the brink.

teams. Either they will become part of a larger midmarket consolidator, or they might team up with another midmarket radio company, such as Regent Communications."

Through its JSA for WSM-AM, Cumulus will also add 40 percent of about \$1.5 million in annual revenue. Dickey said he expected the expanded cluster to add more than \$25 million to the company's nearly \$300 million in annual revenue.

Including WSM-AM, the three new outlets complement Cumulus' existing three stations in the market, which target different demographic audiences: Urban Adult Contemporary WQQK, the No. 3-ranked station, as well as '80s Hits WRQQ and Hip-Hop WNPL.

The combined audience share of all six stations is 25.5, making Cumulus the top owner in the market, over Clear Channel Communications' 24.7 combined share, according to BIA Financial Network.

Cumulus and Gaylord have also agreed to work together to leverage Gaylord's considerable entertainment assets in the market, which consist of three Gaylord Hotels, the Grand Ole Opry and the Wildhorse Saloon, among others. Cumulus has also agreed to carry on its other 30 Country stations *Grand Ole Opry Weekend*, a two-hour weekly syndicated radio show distributed by Westwood One, beginning in April.

Last year, Gaylord considered dropping the Country format for Sports on WSM-AM to maximize revenue. Following public outrage, Gaylord instead trimmed staffs and struck a content deal with Sirius to extend the Grand Ole Opry programming brand on one of the satellite service's 100 channels.

SAVANNAH, GA. TV STATIONS

## Berman to Run WSAV

Media General Broadcast Group last week tapped Jim Berman to helm WSAV-TV in Savannah, Ga., as vp and general manager. Berman will start at the NBC affiliate in mid-April. WSAV reaches both Savannah and nearby Hilton Head, S.C., the 98th-largest television market in the U.S., according to Nielsen Media Research.

Berman most recently has been vp and gm of WETM-TV, Clear Channel Communications' NBC affiliate in Elmira, N.Y. In two years at WETM, Berman had helped grow the station's viewership in all news segments.

"It was very difficult to leave Clear Channel, [but] the idea of working at a wonderful property with a great history and reputation was very appealing," Berman said, adding that it was too early for him to discuss any specific plans for WSAV. The outlet is No. 2 in Savannah in ratings and revenue.

At WSAV, Berman succeeds Stan Crumley, who is now gm of WHNS-TV, Meredith Corp.'s Fox affiliate in Greenville, S.C.

At Viacom TV Station Group's CBS O&O WBBM in Chicago, Berman served as director of research from 1993 to 1997, then director of programming and research from 1997 to 2001. He also held research positions at station rep firms Katz Media Group and Group W Sales. —Sandy Brown

# market profile

BY EILEEN DAVIS HUDSON



Like the media market surrounding it, Collins Avenue, in Miami's Art Deco District, hums with activity.

THE IMAGE BANQUETTY IMAGES

## Miami-Ft. Lauderdale

**THE VIBRANT MIAMI-FT. LAUDERDALE MARKET, WHICH YEARLY DRAWS BILLIONS OF** tourism dollars to South Florida, has an extremely active media landscape, as each player in its respective business tries to capture its share of advertising revenue. "It's truly an international city, with a very

competitive television market," says Michael Colleran, vp and general manager of WFOR-TV, CBS' owned-and-operated station, as well as UPN affiliates WBFS and WTVX in West Palm Beach. "It's a very exciting and changing place." The Miami-Ft. Lauderdale television market ranks No. 17 in the country, with 1.5 million TV households.

WSVN, Sunbeam Television's Fox affiliate, had a lot to cheer about in the February sweeps. "In adults 25-54, we're the No. 1 newscast in all of South Florida [among the English-language stations]," says Bob Leider, WSVN vp and gm.

The station's local news finished ahead of all the other English-language stations, winning in the mornings, early evening and late news in all the key demographics. Its late newscasts at 10 and 11 p.m.

were buoyed by strong Fox prime-time programming, including *American Idol* and *Joe Millionaire*. WSVN's locally produced *Deco Drive* also won the access daypart in key demos.

Leider says 2002 was "an exceptionally good year," in terms of advertising revenue for the Miami-Ft. Lauderdale television stations. It certainly was for WSVN, the market's top biller, which took in an estimated \$72.6 million in revenue in 2001, according to BIA Financial

Network. That amounts to a revenue uptick of 18 percent in 2002, compared to the average 10 percent increase for the DMA's other eight English-language stations. Leider says 2003 so far has continued the upward trend.

The marriage last year of Telemundo and NBC has created a local alliance between WTVJ, the NBC O&O in Miami, and its new sister Telemundo station, WSCV. About six months ago, WSCV moved into WTVJ's new facility, creating a fully integrated duopoly. Before its purchase by NBC, WSCV was located in Hialeah, Fla., home of then-parent company Telemundo.

Shortly after the merger, Don Browne, WTVJ president and gm, ran both stations for several months until he hired Michael Rodriguez away from CBS' WFOR-TV to become WSCV's new gm. A Miami native, Rodriguez had been local sales manager at WFOR. (Rodriguez's brother Ray is president and COO of rival Spanish-language Univision Networks. His wife, Maggie Rodriguez, is WFOR's main anchor.)

The two stations now share resources and equipment, and at times, bilingual reporters. WSCV has its own control room, studio and set. It uses WTVJ's main set for its midday news. The two also share some news content, particularly investigative, health and consumer-focused stories. WTVJ can also utilize WSCV's more extensive coverage of Central and South America in its own newscasts.

Although WSCV has historically trailed Univision Communications' O&O WLTV, "We've seen growth on the Telemundo side, both at 6 and 11 p.m.," says Browne.

Univision tapped former WSCV gm Luis Fernando-Rocha to head its local duopoly, WLTV and WAMI-TV, the former English-language independent turned Spanish-language network, Telefutera. WLTV is the overall No. 1 station in the market, whose population is about 40 percent Hispanic. Paxson Communications' Pax TV outlet WPXM

picked up the rights to 54 Florida Marlins Major League Baseball games last year after WAMI became Spanish-language; this year, WPXM is carrying 55 games (along with sister Pax station in West Palm Beach, WPXP).

WTVJ remained a close second overall in local news among English-language stations in February, although its early news is at times as

NIELSEN MONITOR-PLUS

### AD SPENDING BY MEDIA / MIAMI-FT. LAUDERDALE

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$690,244,813	\$633,844,193
Local Newspaper	\$506,319,512	\$485,627,570
Spot Radio	\$85,159,676	\$93,928,190
Local Magazine	\$12,404,809	\$8,322,605
Total	\$1,294,128,810	\$1,221,722,558

Source: Nielsen Monitor-Plus

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# market profile

low as No. 6 in the market., which Browne attributes to very weak fringe lead-ins.

The station currently airs *The Caroline Rhea Show* at 3 p.m., followed by *People's Court* at 4 p.m. *Rhea* replaced *The Rosie O'Donnell Show*, which had a direct, negative impact on WTVJ's ratings in the time period. Browne says he's hopeful that Miami native Marilyn Milian, the judge on *People's Court*, will help lure viewers during the time period.

While WTVJ struggles for the right fit in early fringe, WFOR has hit it big with the

popular *Dr. Phil* talk show, which it picked up last fall and airs at 3 p.m. The CBS Miami-Ft. Lauderdale duopoly welcomed new vp/gm Michael Colleran in February. Colleran most recently served as gsm at KABC-TV in Los Angeles. "Overall we had a very good [February] ratings book," says Colleran. In February, WFOR was the news leader in households at 11 p.m. for the first time ever, thanks in large measure to the strength of CBS' prime time, along with successful on-air promos and recognized anchors and reporters, he adds.

WFOR managed the household win at 11 p.m. despite an anchor change. The station flipped its main male anchors in recent months. Elliot Rodriguez was tapped as the main anchor at 5 and 11 p.m., replacing Steve Wolford, who now anchors at noon and 5:30 p.m., Rodriguez's former slots.

WFOR signed an agreement to be the preseason home of the National Football League's Miami Dolphins. WFOR also airs about eight Miami Heat pro basketball games, while sister station WBFS carries about 30 Heat games, Colleran says. (Regional cable sports service the Sunshine Network carries the remainder of the Heat schedule.) As for WBFS, it experienced early-fringe, access and late-fringe ratings growth after the station replaced *The Hughleys* with *Living Single* at 6 p.m. At 7:30 p.m., it replaced *Frasier* with a second run of *That '70s Show* (which it also airs at 7 p.m.). And at 11 p.m., *That '70s Show* and *King of the Hill* were replaced with ethnic programming, *The Jamie Foxx Show* and syndicated classic *Good Times*. WBFS will acquire *King of Queens* and *The Parkers* this fall.

Besides WFOR and WBFS, Colleran runs sister station WTVX in West Palm Beach, out of WFOR's Miami facility. (WTVX airs UPN programming until 10 p.m., then switches to WB fare.) WBFS is expected to finish relocating to WFOR's facility by June. Once there, all three stations will share news and technical operations, and they can be sold in combination. "It gives us a great advantage on what we can do on the client-advertiser side," says Colleran.

Executives at WPLG-TV, Post-Newsweek Stations' ABC affiliate, did not return calls for comment.

Jim Zerwekh, vp and gm of Tribune Broadcasting's WB affiliate WBZL, says his station has experienced considerable household and younger-demo growth, particularly in the 5-8 p.m. time period. He attributes the hikes in young viewers to the strength of the station's syndicated schedule, which includes *The Simpsons*, *Seinfeld*, *Friends*, *Will & Grace* and *Everybody Loves Raymond*. For fall '04, WBZL has purchased *Malcolm in the Middle*. "We're very program-rich," Zerwekh says.

Early last fall, the Federal Communications Commission cleared the way for WBZL and sister Tribune Co. daily newspaper property, *South Florida Sun-Sentinel*, to work together. The two have since started cross-selling and cross-promoting each other. "It really gives us the ability to go to advertisers and talk about two pieces of media as opposed to just one," says Zerwekh. They have also started doing

## SCARBOROUGH PROFILE

### Comparison of Miami-Ft. Lauderdale

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Miami Composition %	Miami Index
<b>DEMOGRAPHICS</b>			
Age 18-34	31	26	85
Age 35-54	41	37	92
Age 55+	28	36	128
HHI \$75,000+	29	27	94
College Graduate	13	12	96
Any Postgraduate Work	11	9	89
Professional/Managerial	23	19	82
African American	13	17	130
Hispanic	13	37	283
<b>MEDIA USAGE-AVERAGE AUDIENCES*</b>			
Read Any Daily Newspaper	55	52	93
Read Any Sunday Newspaper	64	66	103
Total Radio Morning Drive M-F	22	23	104
Total Radio Afternoon Drive M-F	18	20	110
Total TV Early News M-F	29	33	113
Total TV Prime Time M-Sun	39	43	111
Total Cable Prime Time M-Sun	13	14	107
<b>MEDIA USAGE-CUME AUDIENCES**</b>			
Read Any Daily Newspaper	75	72	97
Read Any Sunday Newspaper	77	80	104
Total Radio Morning Drive M-F	76	74	98
Total Radio Afternoon Drive M-F	73	72	98
Total TV Early News M-F	70	75	107
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	59	59	101
<b>MEDIA USAGE-OTHER</b>			
Accessed Internet Past 30 Days	60	56	93
<b>HOME TECHNOLOGY</b>			
Own a Personal Computer	69	64	93
Purchase Usin Internet Past 12 Months	38	32	84
HH Connected to Cable	69	74	107
HH Connected to Satellite/Microwave Dish	16	15	92

\*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: 2002 Scarborough Research Top 50 Market Report (February 2001-March 2002)

## RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 5 FM	18.2	\$60.3	20.9%
Cox Radio	4 FM	16.5	\$53.3	18.5%
Beasley Broadcast Group	1 AM, 2 FM	11.9	\$47.3	16.4%
Hispanic Broadcasting	2 AM, 2 FM	13.3	\$38.7	13.4%
Spanish Broadcasting System	3 FM	10.3	\$29.4	10.2%
Jefferson-Pilot Communications	2 FM	7.8	\$25.1	8.7%
El Dorado Broadcasting	1 AM	1.5	\$3.9	1.4%
Radio Unica	1 AM	0.5	\$3.9	1.4%

Includes only stations with significant registration in Arbitron diary returns and licensed in Miami-Ft.-Lauderdale or Immediate area. Share data from Arbitron Fall 2002 book; revenue and owner information provided by BIA Financial Network.

joint marketing, such as co-sponsored community events. Also, *Sun-Sentinel* content now appears in WBZL's 10 p.m. newscast.

Interestingly, WBZL does not have an exclusive arrangement with the *Sun-Sentinel*. This past fall, WTVJ switched its partnership to the *Sun-Sentinel* from Knight Ridder's *The Miami Herald*. The switch creates a strategic partnership between WBZL, WTVJ and the *Sun-Sentinel* in which both TV stations have alliances with the paper as well as with each other; WBZL's late newscast is produced by WTVJ.

The *Sun-Sentinel's* daily circulation for the six months ended Sept. 30 was 215,355 (Monday to Wednesday); its Thursday-Saturday circ for the period was 248,609, according to the Audit Bureau of Circulations. The paper saw its Sunday circ decline 2 percent to 337,526 compared to the same six-month period in 2002. (No comparison data is available for its daily circulation because of a change in reporting to the ABC.)

The paper began a major initiative last October to try to extend its brand and attract Hispanic readers in the market by launching a new product aimed specifically at them. The paper launched *el Sentinel*, a weekly Spanish-language newspaper to serve Broward County's growing Hispanic population. "Broward County's Hispanic population has tripled since 1990 according to the 2000 Census," according to a statement by Sun-Sentinel Co. president Bob Gremillion.

The free *el Sentinel*, which publishes Saturdays, launched with a circ of 60,000 and is mailed to Hispanic households in Broward County. It is also available on some racks throughout the county. The broadsheet paper launched with more than 40 pages because of advertiser demand, exceeding initial plans calling for a launch of about 24 pages.

The paper includes some wire copy, some original reporting and some translated copy from the *Sun-Sentinel*, says Kevin Courtney, a *Sun-Sentinel* representative. The weekly has full-time news bureaus in Puerto Rico and Cuba. Deborah Ramirez, previously an editorial writer and columnist for the *Sun-Sentinel*, was named editor of *el Sentinel* last August. Anibal Torres was named publisher of *el Sentinel* and *elSentinel.com* also in August. She had been division manager for regional advertising for Orlando Sentinel Communications.

While the *Sun-Sentinel* dominates its home base of Broward County, as well as south Palm Beach County (a separate market), *The Miami Herald* reigns in Miami-Dade County. The dailies do battle in southwest Broward County.

## NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Miami-Dade County: 788,591 Households</b>				
<i>The Miami Herald</i>	212,682	27.0%	280,370	35.6%
<i>El Nuevo Herald</i>	78,840	10.0%	84,840	10.8%
<b>Broward County: 672,531 Households</b>				
<i>South Florida Sun-Sentinel</i>	177,958	26.5%	273,423	40.7%
<i>The Miami Herald</i>	86,356	12.8%	121,028	18.0%
<i>El Nuevo Herald</i>	7,451	1.1%	8,630	1.3%
<b>Palm Beach County: 494,106 Households</b>				
<i>The Palm Beach Post</i>	147,243	29.8%	184,068	37.3%
<i>South Florida Sun-Sentinel</i>	70,398	14.2%	85,962	17.4%
<i>The Miami Herald</i>	5,773	1.2%	7,319	1.5%
<i>New York Post</i>	4,654	1.0%	4,796	1.0%
<b>Monroe County: 36,227 Households</b>				
<i>Key West Citizen</i>	8,460	24.8%	10,220	30.0%
<i>The Miami Herald</i>	7,204	19.9%	10,897	30.1%

Data is based on audited numbers published in the Audit Bureau of Circulations' Oct. 3, 2002 County Penetration Report

## RADIO LISTENERSHIP / MIAMI-FT. LAUDERDALE

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WHQT-FM	Urban Adult Contemporary	5.7	4.1
WAQI-AM	Spanish/Talk	5.6	3.7
WAMR-FM	Spanish/Beautiful Music	5.2	3.4
WBGG-FM	Classic Rock	5.2	2.1
WPOW-FM	Rhythmic Contemporary Hit Radio	4.5	7.6
WEDR-FM	Urban	4.5	6.3
WRTO-FM	Spanish/Tropical	3.8	2.7
WHYI-FM	Contemporary Hit Radio	3.7	3.8
WIOD-AM	News/Talk/Sports	3.7	3.3
WRMA-FM	Spanish/Beautiful Music	3.6	3.6

Source: Arbitron Fall 2002 Radio Market Report

*The Miami Herald*, like some of its sister Knight Ridder papers, bucked the downward circ trend. Its daily number for the six months ended Sept. 30 was 303,575, a 1.7 percent hike over the same period in 2002. The paper's Sunday circ was 418,242, reflecting a 1.6 percent jump from the same period a year ago.

The *Herald* continues to publish three

main editions: the Miami edition, the Broward edition and *El Nuevo Herald*, its daily Spanish-language newspaper. *El Nuevo Herald's* daily circ for the six months ended Sept. 30 increased 2.2 percent to 88,024, while its Sunday circ for the same period was 97,134, a 3.3 percent rise from the same period in 2002.

Last December, Knight Ridder's online div-

# market profile

ision, Knight Ridder Digital, changed the name of the *Herald's* Web site to Herald.com from Miami.com to extend its brand and give it more control over its Web site.

Cable penetration in the Miami-Ft. Lauderdale market is 74 percent, compared to the

national average for the top 50 markets of 69 percent, according to Scarborough Research. The 15 percent of local households connected to satellite service, however, is on par with the national average of 16 percent.

The local interconnect, called South Flor-

ida Cable Advertising, serves about 1.05 million cable households (more than 90 percent) in South Florida. The interconnect includes member operators Comcast, Charter and Adelphia. Comcast is its managing partner.

The local radio market, called Miami-Ft. Lauderdale-Hollywood, Fla., ranks No. 12 in the country, according to Arbitron. As is the case with television, the DMA's ethnic makeup plays a critical role in shaping radio business.

Univision Communications is still awaiting final FCC approval to purchase Hispanic Broadcasting, which has the top-rated Spanish-language station in the market, Spanish/Talk WAQI-AM, as well as the top Spanish radio biller, Spanish/Beautiful Music WAMR-FM. According to BIA Financial Network, WAMR took in an estimated \$19 million in ad revenue in 2002, second only to Cox Radio's Urban powerhouse, WEDR-FM, which pulled in an estimated \$20.4 million last year. WEDR is the No. 1 station overall among listeners 12-plus.

Besides Hispanic Broadcasting, which owns a total of four Spanish-language stations in the market, Spanish Broadcasting System owns another three, including Spanish Tropical WXDJ-FM, and Spanish/Beautiful Music WRMA-FM. Radio Unica owns two Spanish-language stations in the market (although one of them, WJCC-AM, a Spanish/Christian station, does not show up in the Arbitron ratings books). And El Dorado Broadcasting Corp. owns Spanish/News/Variety outlet WSUA-AM, which competes with Radio Unica's WNMA-AM.

Clear Channel Communications owns seven stations in the market, including News/Talk outlet WIOD-AM, which has a news and promotional partnership with the *Sun-Sentinel*. CC's top-rated station overall is its Smooth Jazz outlet WLVE-FM.

Beasley Broadcast Group owns five stations in the DMA, although two of them do not show up in the Arbitron ratings books. Of the remaining stations, WPOW-FM, a Rhythmic Contemporary Hit Radio outlet, is consistently among the top stations in the market and competes directly with Cox's No. 15-ranked Rhythmic CHR outlet WPYM-FM.

Finally, like its sister media, the outdoor advertising marketplace in the Miami-Ft. Lauderdale DMA, is extremely competitive. Industry heavyweights Clear Channel Outdoor and Viacom Outdoor are the two main outdoor billboard players, although they receive some competition from Fort Myers, Fla.-based Carter Outdoor, which has served the South Florida area since 1956. ■

## NIELSEN RATINGS / MIAMI-FT. LAUDERDALE

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	Univision	WLTV*	7.8	15
	Fox	WSVN	5.6	11
	ABC	WPLG	5.0	10
	CBS	WFOR	4.8	9
	Telemundo	WSCV*	4.4	8
	NBC	WTVJ	2.2	4
	WB	WBZL*	2.8	6
	UPN	WBFS*	2.1	4
	Pax	WPXM*	0.8	1
	Telefutura	WAMI*	0.7	1
5:30-6 p.m.	Univision	WLTV*	8	15
	Fox	WSVN	5.8	11
	ABC	WPLG	4.9	9
	Telemundo	WSCV*	4.4	8
	CBS	WFOR	4.2	8
	WB	WBZL*	3.4	6
	NBC	WTVJ	2.8	5
	UPN	WBFS*	2.3	4
	Pax	WPXM*	0.8	1
	Telefutura	WAMI*	0.7	1
6-6:30 p.m.	Univision	WLTV	8.2	15
	ABC	WPLG	6.3	11
	Fox	WSVN	5.4	9
	Telemundo	WSCV	5.0	9
	NBC	WTVJ	4.0	7
	CBS	WFOR	3.8	7
	WB	WBZL*	3.2	6
	UPN	WBFS*	3.2	6
	Pax	WPXM*	0.6	1
	Telefutura	WAMI*	1.7	3
6:30-7 p.m.	Fox	WSVN	4.3	7

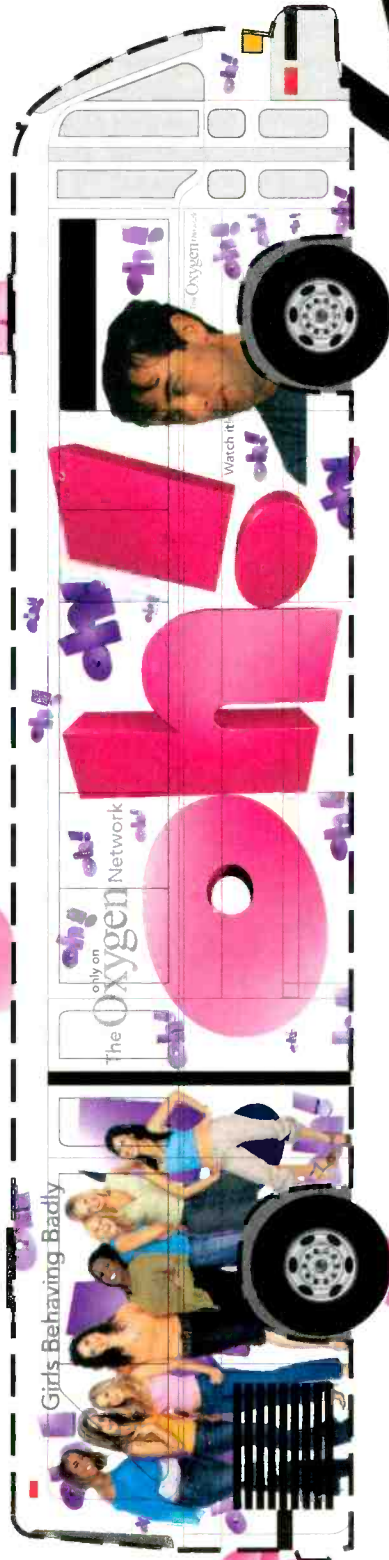
### Late News

10-10:30 p.m.	Fox	WSVN	6.5	10
	WB	WBZL	2.5	4
	UPN	WBFS	2.2	3
10:30-11 p.m.	Fox	WSVN	6.5	10
	WB	WBZL*	2.6	4
	UPN	WBFS	2.2	3
11-11:30 p.m.	Univision	WLTV	7.3	13
	CBS	WFOR	6.7	12
	NBC	WTVJ	6.5	11
	ABC	WPLG	5.5	9
	Telemundo	WSCV	4.8	8
	WB	WBZL*	4.4	8
	Fox	WSVN	3.9	7
	UPN	WBFS*	2.1	4
	Pax	WPXM*	0.5	1
	Telefutura	WAMI*	0.4	1

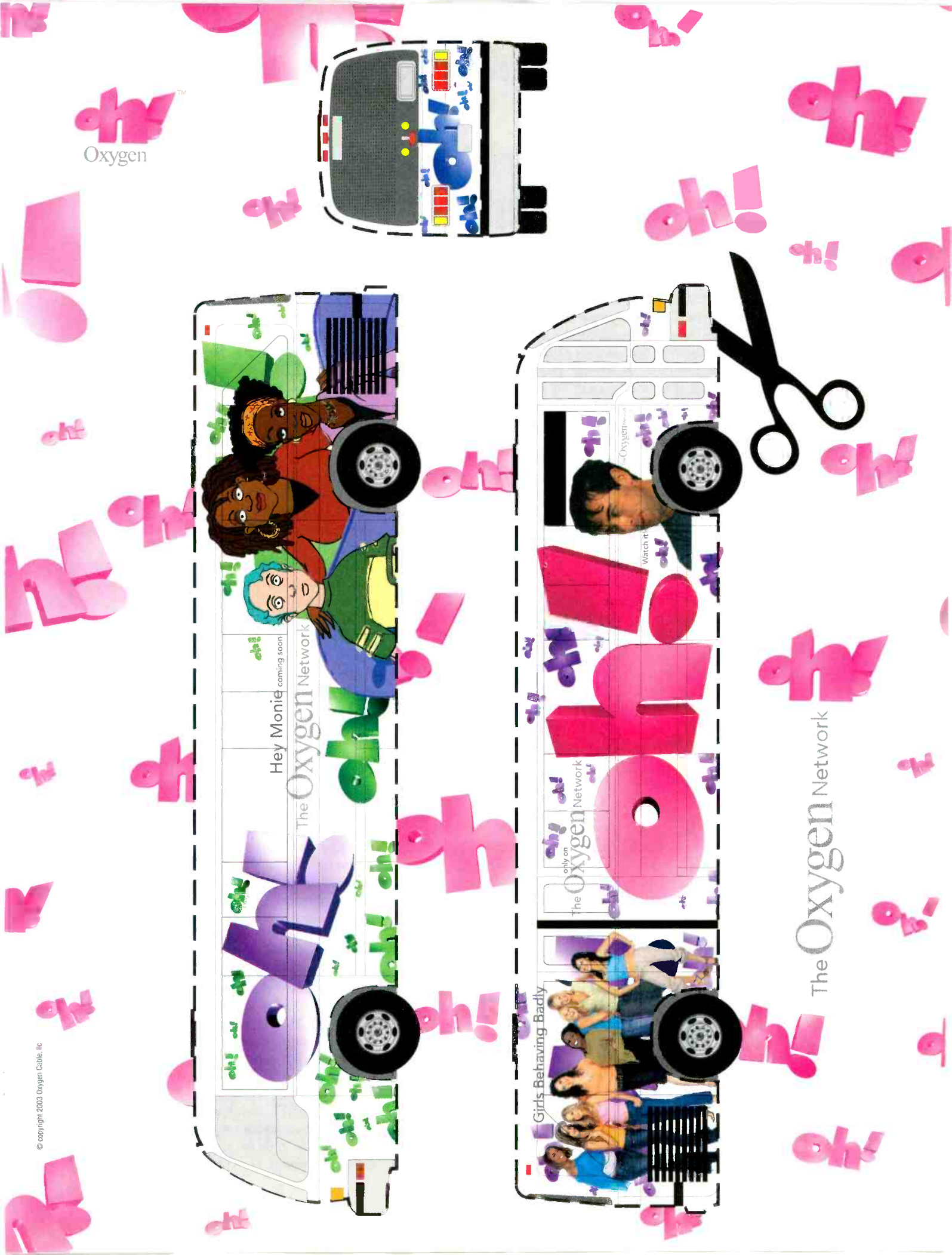
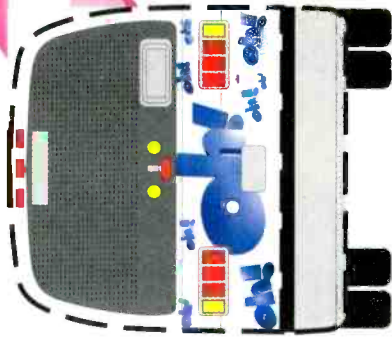
\*Non-news programming Source: Nielsen Media Research, February 2003



Oxygen™



The Oxygen Network





**TV SPORTS**  
**JOHN CONSOLI**

# Reaching Out for the Masses

## Racing widens gap over hockey in winning national TV audience

**NASCAR AND THE NATIONAL HOCKEY LEAGUE** are two top TV sports properties headed in opposite directions. Nascar, born and bred in the southeastern U.S. and starring American drivers of American-made cars, has (thanks to its current deal with Fox, NBC and TNT) expanded from a regional TV audience to a solid—and growing—national viewership. Meanwhile hockey, featuring primarily Canadian- and European-born players and popular in the northeast and North Central U.S., has struggled with its national telecasts to the point where the NHL and ESPN this season shifted some coverage to regional windows on some nights in an effort to boost ratings. The switch, which essentially confirmed the NHL's difficulties in making hockey a more national TV attraction, has had limited success. Overall, ESPN's NHL household ratings are down 9 percent to an average 0.47 this season, but the 11 regional telecasts are averaging a 0.48, 6 percent higher than the 7 national telecasts this season, according to Nielsen Media Research.

The NHL's TV game plan could face stiffer challenges over the next year. The league's collective bargaining agreement with its players, as well as its current TV contract, both come up for renewal following the end of the 2003-04 season. "If the league cannot reach a salary-cap agreement with the players' union and if there is a strike, it could kill the sport," says one top sports media buyer. "The NHL is the league that can least afford a labor dispute and loss of TV exposure."

Why has Nascar, for decades a regional sport, been able to catch a national TV audience's fancy, while hockey has continued to struggle to win over a more national audience?

Fox Sports president Ed Goren believes auto racing's ability to expand its fan base may be as simple as this: "We all drive cars, while not everyone plays hockey. People may not drive around at 160 miles an hour on a banked track, but they can relate to it."

Since Nascar scored its new broadcast-network deal with Fox and NBC in 2001, the sport has demonstrated a knack for drawing casual fans, media buyers say. And when the stock-car circuit opens a race track and adds an event in a new market (as it did in Chicago two years ago), TV viewers in that market become more interested in the sport—and not just on the Sunday that the live race is held in their city. Nascar this season is averaging a solid 5.3 household rating in Chicago, matching up favorably with the cir-

cuit's 6.8 national rating in homes. (Despite the ratings gains, Fox and NBC lost money in the first two years of their Nascar deal.)

While the NHL has franchises in 30 U.S. cities, including virtually every top market, about half of its national TV audience is still in the North Central region, according to another top sports buyer. The trouble with this, the buyer adds, is that those states account for only 28 percent of the total viewing audience in the U.S.

Nascar's talent roster now includes some drivers who hail from areas outside the sport's traditional base in the Southeast, further broadening its appeal. The NHL is also drawing players from new sources, but most of the fresh talent is from Europe; only a handful of new stars are native-born Americans. "There are some good American hockey players, but they don't have as much visibility as the best NFL, NBA or Major League Baseball stars," notes another buyer.

The visibility problem is partly a function of the headgear and other protection hockey players must wear. One of the NHL's most talented, valuable veteran players is New Jersey Devils goalie Martin Brodeur, whom many national viewers would never recognize because of the mask he wears during games.

The NHL is trying to do something about the player-recognition factor, says Jon Litner, executive vp/COO. NHL stars this season have appeared in magazine fashion layouts, on VH1 music countdown shows, on ESPN outdoor-programming segments and as guests on an ABC soap opera. Several NHL players are set to play in a Senior PGA pro-am tournament to be televised in August. "We also send the Stanley Cup for display in non-NHL markets to expose people to the game," Litner adds.

Another factor in Nascar's growth as a national TV draw is the sport's relatively limited exposure—races are held only once per week. The NHL has far more product on the air, with national weeknight and weekend telecasts on ESPN, ESPN2 and ABC, along with local-market telecasts almost nightly.

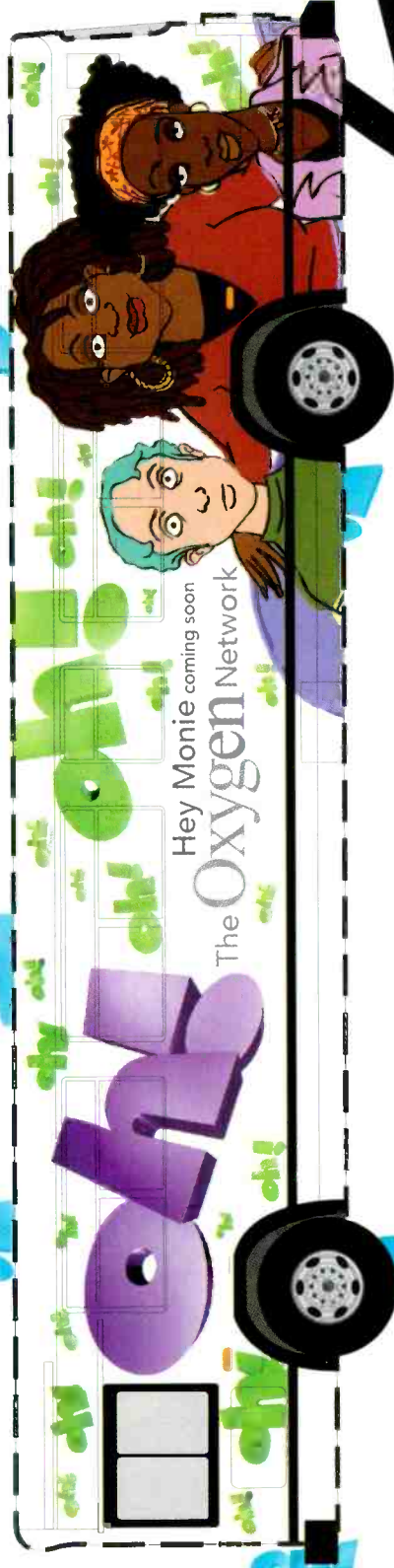
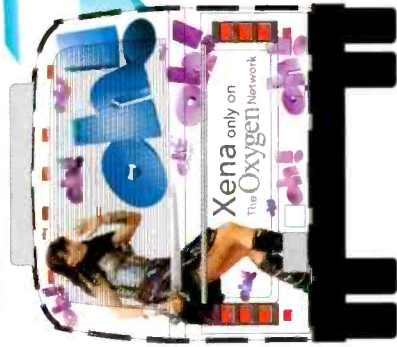
Buyers say that as long as its national telecasts are priced affordably, advertisers find the NHL attractive because its TV audiences, while relatively small, deliver a higher percentage of high-income men 18-34 than any of the other major sports.

But for hockey to win a substantial rights fee in its next contract (the NHL gets \$120 million annually from ESPN/ABC under its current deal), it will have to find a way to match up with Nascar on what that sport has been able to do far more successfully—bring in the casual TV viewer.

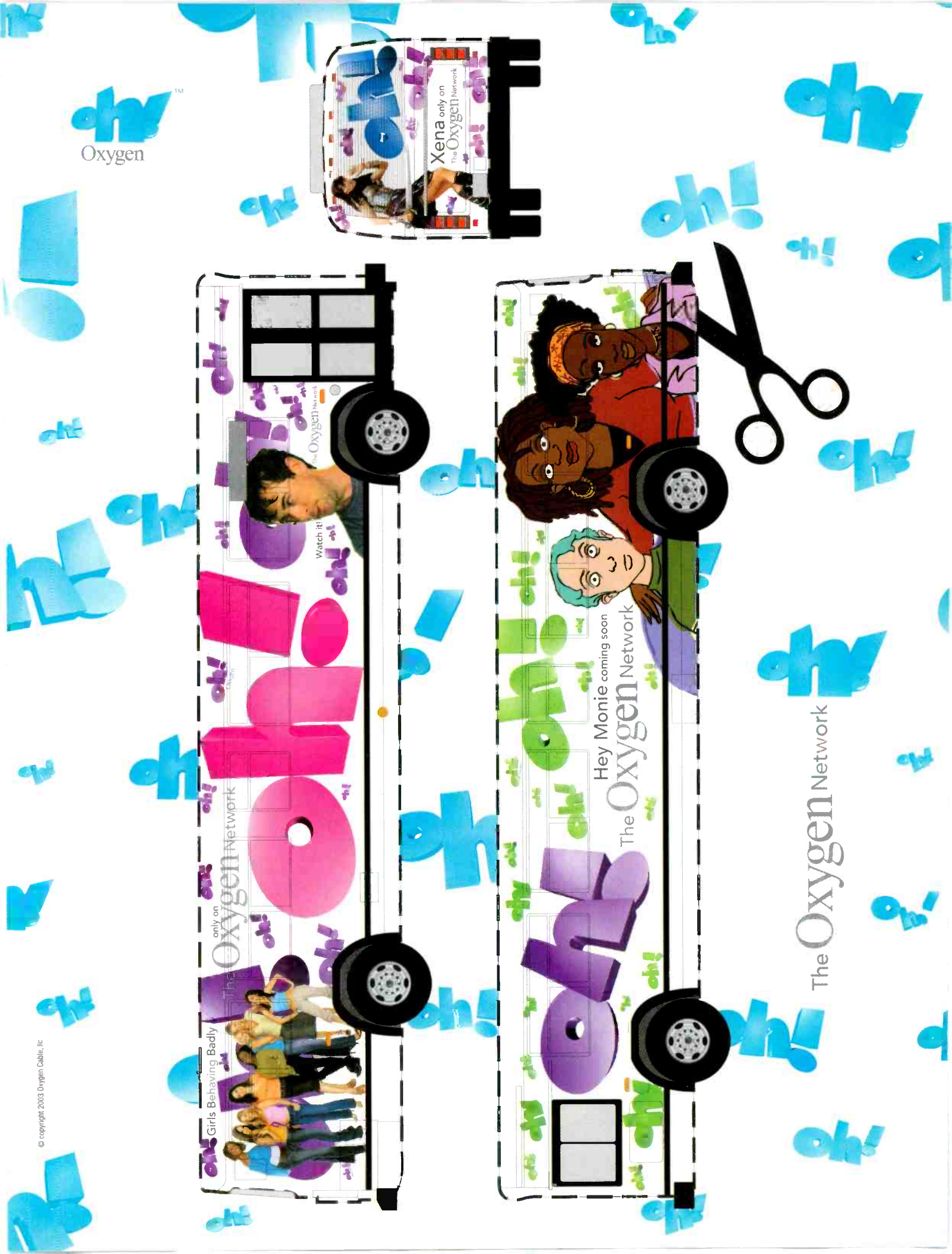


**Invisible stars: NHL viewers get few close looks at top goalies like Brodeur.**

FOY SUZUKI/REUTERS



The Oxygen Network





**THE LATEST KIDS MAGNETS:** (from left) Nick's *Fairly Odd Parents* is getting strong ratings, as is Disney Channel's *That's So Raven*, which is beating Cartoon's *Codename: KDN*.

Despite challenges from several networks over the last few seasons, **Nickelodeon** remains king of the kids programming mountain. But the other players, including **Disney** and **Cartoon Network**, are planning new ways to put up a fight. ●

# Still Scaring



FROM LEFT: NICKELODEON; DISNEY CHANNEL; CARTOON NETWORK

'em off

BY ERIC SCHMUCKLER

**A year ago, the kids** TV business looked livelier and more competitive than it had for years. New entrants 4Kids Entertainment and Discovery Kids sought to plant their flags on Saturday morning. Disney Channel was getting some real traction, even as its parent company juggled a plethora of platforms. And years of double-digit ratings gains had executives at Cartoon Network fixing their crosshairs on Big Orange. "In a couple of years, we'll catch Nick and surpass them," senior vp Mike Lazzo brazenly predicted.

But things didn't work out as planned. Discovery and 4Kids barely got off the ground, while Cartoon Network suffered a sickening ratings slide of about 20 percent in kids 2-11 and 6-11 this season, even worse in girls. Kids viewing is down 8 percent this season, some kids time periods are disappearing, and more sharing of programs by corporate cousins means fewer originals. Meanwhile, stagnant ad sales have probably declined from the low \$700 millions to the high \$600 millions over the last few years.

Nickelodeon, Kids' WB and the Disney platforms have bucked this gloomy trend, with strong ratings and fresh hits such as *Jimmy Neutron*, *Yu-Gi-Ob!* and *That's So Raven*, respectively. Shows like Cartoon's *Codename: Kids Next Door*, 4Kids' *Teenage Mutant Ninja Turtles* and Discovery's *Trading Spaces: Boys vs. Girls* offer renewed hope. Despite the consolidation and decline, there's still some fizz in the kids biz.

**Nickelodeon has fended off** Cartoon's challenge and retained its edge over Kids' WB on Saturdays. Ratings in kids demos are essentially flat this season, as they have been for several years; the network is up one ratings tick since the first of the year. Given declines elsewhere, though, Nick's performance stands taller than ever. It has increased its share of saleable kids GRPs by 3 percentage points to 52 percent, while Cartoon dropped 3 points, to 31 percent of the kids pool. And if Nick once seemed to risk an overreliance on shows from *Rugrats/Wild Thornberrys* producers Klasky-Csupo (whose pricey deal was recently renewed after the producers shopped it around), it has diversified its lineup with *Jimmy Neutron* and *Fairly Odd Parents*, whose ratings now rival those of runaway smash *SpongeBob SquarePants*.

Exec vp/gm Cyma Zarghami says her network has been energized by U-Pick Live, by which kids choose shows and wacky celebrity stunts weekdays from 5 to 7 p.m. "It creates a sense of excitement and it's very empowering," she says. The net hopes to do likewise with its Sunday-night TEENick block, adding celebrity hosts and going live in May. And she cites the net's expertise at event television, such as the sockeroo *SpongeBob* "Lost Episode," which pulled a 44 kids 2-11 share March 21.

Many observers believe Nick sustained a significant blow when creative chief Albie Hecht was dispatched to stabilize TNN in January; Zarghami will now oversee development as well. "Albie and I agreed on 99 percent of the decisions," she retorts. "I know this business well and have managed the budgets for years." Last year, Nick created a Sunday-afternoon action block to protect its boy flank, but now Zarghami is "less concerned about that. The animé overload is starting to wane, and we don't need to alienate half our audience."

New next season: *Rugrats* spinoff *All Grown Up*, a well-timed boost to that veteran franchise; *My Life as a Teenage Robot*; preschool shows *The Backyardigans* and *Rubbidubbers*; and a hip-hop comedy, *Romeo!*, for Saturday nights. "Our momentum has been pretty strong in programming lately," says Zarghami. "We haven't had any duds, and that's a big difference from our competitors."

That's a not-so-veiled dig at Cartoon, which hasn't had a hit since *Powerpuff Girls*. Executive vp/gm Jim Samples attributes the network's

sharp decline to “a slowdown in new production,” which he saw coming 15 months ago. “We had to invest a lot to keep the pipeline filled, and I wish the new stuff could have hit earlier.”

Zarghani cites *Cow & Chicken*, *Time Squad*, *Sheep in the Big City* and *Courage the Cowardly Dog* as Cartoon Network shows with “a big investment and no traction;” one may well add *Justice League*, *Robot Jones* and *Samurai Jack* to the list. The latter show—highly stylized, critically acclaimed and of limited interest to kids—is emblematic of a deeper problem at the network. “I realized early on we had to focus on kids 6-11,” Samples acknowledges. “Cartoon was built as an animation network for everyone, but now we have an aggressive dayparting strategy and more kid-focused programming. During the day, we’re going for 2-11, then with Toonami into prime we’re 6-11, with more boys, and at 11, we’re for adults. It has been a shift, and the right one.”

As for the net’s stable of also-rans: “Some of those shows will never be hits, but a couple still have a chance,” he says, noting that *Samurai Jack* is clicking with older kids as a 10 p.m. strip. Samples is high on the upcoming *Teen Titans*, which he calls “a lot more relatable for kids,” and *Duck Dodgers*, which updates a classic Looney Tunes character without making purists scream. He points to 2-month-old *Codename: KND*, his first greenlight, as a blossoming hit. While the show has indeed shown promise on Friday at 10, Friday premieres at 7 are soundly thumped in kids demos by Disney’s *That’s So Raven* and Nick’s well-worn *Hey Arnold!*



**“Cartoon was built as an animation network for everyone, but now we have an aggressive dayparting strategy and more kid-focused programming.” SAMPLES**

Samples argues that Cartoon has already turned the tide with a tenth-of-a-point rise in kids 2-11 in February and again in March. (That uptick still leaves the network 15 percent below its year-ago level.) And Adult Swim is going swimmingly, shepherded by Lazzo, the creative exec who two months ago relinquished oversight of kids shows. What of Lazzo’s promise to supplant Nick? “Certainly the ambition is there,” Samples chuckles, “but the timing is slightly altered.”

Kids’ WB, which hands its ad sales to Cartoon this upfront, has been going strong on Saturday morning with a 23 percent rise in kids 2-11 and a 39 percent jump in its sweet spot of boys 6-11. While Nick wins handily in kids 2-11, 6-11 and girls, Kids’ WB commands a solid 7 share lead in its target demo and almost as much in tweens. (On weekdays, the net is up 33 percent to 43 percent in boy demos.) “We seem to have an embarrassment of riches these days,” says senior vp John Hardman. *Yu-Gi-Oh!* is Saturday’s top boys show, *Pokémon* still performs, and hardy midseason entrants *The Mummy* and *Static Shock* bear out the net’s year-round strategy. That’s why Hardman has room for only one new show, *Xiaolin Showdown*, which he calls “a madcap romp—part Jackie Chan, part Pokémon.” With three sophomore series this fall and *Yu-Gi-Oh!* still on the uptick, he says, “We expect to see more growth.”

**Some believe Disney Channel** is the real story of the year, up 11 percent in kids 2-11 and 6-11 this season. In recent months it has been neck-

and-neck with Cartoon, powered by everytween *Lizzie McGuire*. “A hit defines you, and *Lizzie* is a monster hit for us,” says Rich Ross, president of entertainment. “Our goal was to focus on 6-to-11s while keeping that tween number.” Says John Wagner, media director and kids negotiator at Starcom, “Disney Channel has put together a really good story. They’ve taken commercial rating points and made ’em noncommercial.”

But Disney Channel will go forward without its signature star. In order to secure Hilary Duff for *The Lizzie McGuire Movie*, opening May 2, the company had to release her from the show. Disney has 65 episodes in the can, a dozen or so unaired to keep the series fresh for several months. Fortunately, *That’s So Raven* has already equaled *Lizzie* in ratings and does surprisingly well with boys. Worryingly, the net’s boy audience is down double digits this season, accentuating its female skew. “One of our big initiatives next season is more balance,” says Ross. “We relish Nick’s gender-neutrality and don’t want to end up Cartoon’s opposite.” He’s hungry for an animated hit to help cement 6-to-9-year-old viewers: *Kim Possible* did only okay this year, though he expects a summer promotion with Wal-Mart “will majorly put it on the map.” The net plans a *Lilo & Stitch* series this fall.

*Lizzie*, *Kim* and *The Proud Family* have helped keep Saturday morning’s newly rebranded ABC Kids on par for the season in 2-11 and up in older kids, as has *Power Rangers Ninja Storm* from ABC Family. This “showcase strategy” of properties from Disney cable platforms “is the direction of the future for us,” says ABC Kids senior vp Jon Barzilay, even if that means no ABC-derived hits à la the still-potent *Recess*. “It’s a windowing issue,” he notes. “What’s the most opportune platform to launch something?”

And Toon Disney is going gangbusters: 2-11 ratings are up 40 percent for the quarter and distribution will soon hit 40 million, from 29 million in ’02. “Toon Disney is where Cartoon was a half-dozen years ago,” says Starcom’s Wagner. “It’s Disney’s best hope to regain lost ground in the kids ad market.”

Ratings at 4Kids Entertainment’s Fox Box have been a big disappointment, down more than 40 percent in the target demo of boys 6-11. “I’m not making any excuses, we’re certainly not thrilled,” says 4Kids chairman Al Kahn. “We have to continue to upgrade the schedule.” He cites a ratings bump for the first two months of the relaunched *Teenage Mutant Ninja Turtles* (a show Kids’ WB passed on) and the new *Cramp Twins* and *Pirate Island*. Although it has already tailed off in recent weeks, Kahn notes that “*Turtles* is going to generate a lot for us” through home video, licensing and international.

4Kids has been stockpiling girls shows, and Kahn says he’s looking for another broadcast block for this underserved group. Curious, since observers believe the company bit off more than it could chew with its money-losing investment in Fox’s block. “Yeah, we’re in the red [on Fox] this year,” he says, “but we’re very profitable as a company with *Pokémon* and *Yu-Gi-Oh!* and *Turtles*. We’re not losing a ton of dough, and it’s not like we bet the company. It’s only been six months—give us some time.”

Lastly, Discovery Kids on NBC has improved kids delivery by 40 to 75 percent, depending on the demo, but that’s because NBC hadn’t programmed to kids. Discovery runs last on Saturdays with a 3 share in kids 2-11, not helped by its 10 a.m. start. Median age: 41. “Can we grow? Absolutely,” says senior vp Marjorie Kaplan, “but we’ve developed a range of programming and a genuine core audience.” Starting in May is a kids version of TLC’s popular *Trading Spaces*, which will “deliver on kids’ ultimate fantasies—a surfing haven, the rain forests, whatever,” says Kaplan. “Our job is to put enough spaghetti on the wall to find the hits.”

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# Calendar

The National Association of Broadcasters will present its annual conference April 5-10 at the Las Vegas Convention Center. NAB president Eddie Fritts will deliver the State of the Industry address; a session with FCC chairman Michael Powell will address the agency's ownership proceedings, digital TV and radio, and radio and television indecency; and Bill Cosby will perform at the opening reception. Contact: 202-429-5300.

The Advertising Research Foundation will hold its annual convention and research infoplex April 9-11 at the Hilton New York. Contact: 212-751-5656 or visit [www.thearf.org](http://www.thearf.org).

The Western Publishers Association will present the WPA 2003 publishing conference, titled "Surviving and Thriving in Publishing Today," April 10-11 at the Westin Hotel at Los Angeles airport. Contact: 805-495-1863.

The Television Bureau of Advertising will hold its annual marketing conference April 15 at the Jacob Javits Convention Center in New York. Tim Russert, host of NBC's *Meet the Press*, will present the opening keynote. Contact: 212-486-1111.

Magazine Publishers of America will present New York Magazine Day April 29 at the Ad Club of New York. The event includes breakout sessions with advertisers, media directors and publishers. Contact: Cathryn Weber, 212-533-8080.

American Business Media will hold its spring meeting May 4-7 at the Westin Savannah Harbor Resort & Spa in Savannah, Ga. Program includes a state-of-the-industry panel with Charlie McCurdy of Primedia and Gary Marshall of CMP; and a panel on global advertising. Contact: 212-661-6360 or visit [www.americanbusinessmedia.com](http://www.americanbusinessmedia.com).

Mediaweek and sister magazine *Editor & Publisher* will present the Interactive Media Conference & Trade Show May 7-9 at the Paradise Point Resort in San Diego. Topics to be covered include converged media and interactive advertising. Contact: 888-536-8536.

# inside media

## NEWS OF THE MARKET

### ABC Cable Nets Breaks Out Family Unit

ABC Family and ABC Cable Networks Group announced a restructuring of their ad sales group into two separate units. Laura Nathanson, executive vp of ABC Family Sales, will be responsible for managing inventory targeted to adults and teens. Effective immediately, the kids business that she previously oversaw at ABC Family will be consolidated into a new dedicated kids sales division under ABC Cable Networks Group and Disney Channel Worldwide president Anne Sweeney. Kerry Sheldon Hughes was appointed vp of kids advertising sales and marketing under Sweeney. Hughes will be responsible for the ABC Television Network's Saturday-morning block, ABC Kids, Toon Disney and ABC Family's adventure block as well as sponsorship opportunities on Disney Channel, which is not ad-supported. Hughes is a 12-year veteran of the kids business and most recently served as a senior account executive at UPN. In related news, after several months of negotiations, DirecTV and the Walt Disney Co. have agreed on a deal that will ensure carriage of ABC Family and additional Disney-owned networks. Terms were not disclosed. DirecTV had threatened to remove ABC Family from its systems at the end of March after Disney asked for a rate hike of 35 percent over the network's average subscriber rate of 19 cents per sub.

### ESPN and NFL Made-For Each Other

ESPN and the National Football League, in association with NFL Films, plan to co-produce two original made-for-TV films that

will air on the network beginning in December. Under a multiyear development agreement, the two entities will first partner on *The Ice Bowl*, which chronicles the 1967 NFL Championship matchup between the Dallas Cowboys and the Green Bay Packers, who faced off on frozen turf in Green Bay country. The movie is scheduled to run Dec. 13. The second title has not been announced.

### May to Bring Budget Travel Redesign

Newsweek Inc.'s *Arthur Frommer's Budget Travel* will premier a redesign with its May issue, the first since its launch in 1998. The front half of the 10-times-yearly title has been overhauled, with three new sections and permanent placement for floating features "20 Tips" and "Ask Arthur." The redesign also gives better placement to full-page advertisers.

### Sirius Plans MLB Coverage

Through its content deal with ESPN Radio, Sirius satellite radio coverage will broadcast Major League Baseball games on its ESPN Radio channel for the 2003 season, including the Sunday game of the week, the Division Series, League Championship Series, the All-Star Game and the World Series. In addition, the channel will carry ESPN Radio's *The Baseball Show* on Saturdays and Sundays beginning April 12, from 3-7 p.m.

### McEvoy, Burns Add Elle Group Duties

Hachette Filipacchi Media has made two new appointments to the Elle Group, comprised of *Elle*, *ElleGirl* and *Elle Decor* maga-

## Food Net Expands Kitchen Block



Water leads the how-to lineup.

Spurred by ratings growth, Food Network is expanding its instructional programming block, In the Kitchen, beginning today. The instructional block will air 9 a.m.-2 p.m. and 4-8 p.m. Programming includes returning series *How to Boil Water* and new series *Everyday Italian*, *Lighten Up!* and *Cookworks*. In the Kitchen has grown its ratings 21 percent season-to-date to score a 0.58 household rating. *How to Boil Water* is like cooking school, with tips for beginners and experts; *Everyday Italian* updates old family recipes; *Lighten Up!* makes rich foods healthier; and *Cookworks* airs from chef Donna Dooher's cooking-school kitchen with instruction on the "joys of the table." The Scripps-owned

Food Network is currently in 78 million homes. In addition, FoodNetwork.com, which attracted 3.9 million unique users in February, is launching a new site April 1.



zines and their respective Web sites. Stephen McEvoy, most recently vp/national corporate sales director for HFM U.S., will become vp/publisher of *Elle*. McEvoy has served at HFM since 1983 in various capacities, including vp/advertising director for *Elle* from 1997 to 1998. Deborah Burns has been named vp, global advertising for the Elle Group, adding U.S. ad sales to her current duties as vp, Interdeco Global Advertising, where she handles advertising by U.S. companies in international editions.

#### **Rodgers Named Urban Channel Chief**

As expected, ex-Discovery Networks chief Johnathan Rodgers was named president and CEO of the new cable network co-owned by Comcast and Radio One that will target to adult African American and urban viewers. The channel, as yet unnamed, is expected to address public affairs issues that observers feel veteran net Black Entertainment Television has abandoned. Rodgers was named president of Discovery Networks in 1996 and oversaw Discovery Channel, TLC, Animal Planet, Travel Channel and the Discovery Health Channel. Before joining Discovery, Rodgers was at CBS for 20 years, serving at one time as the head of the stations group. Rodgers announced his resignation from Discovery last year at this time.

#### **SI Breaks Out Golf Plus as Standalone**

Time Inc.'s *Sports Illustrated* will publish *Golf Plus*, usually an in-book section, to 500,000 avid golfers, as a stand-alone issue previewing the Masters. The April 7 issue will be mailed out this Wednesday simultaneously to *SI* to GP subscribers and an additional 200,000 *SI* subscribers (of *SI*'s 3.15 million circ) who have shown interest in golf. The special issue, with a rate base of 700,000, has attracted 30 ad pages, including non-endemics Mercedes-Benz, American Express, Perry Ellis and Tommy Hilfiger. *SI* will do another GP stand-alone in early June to preview the U.S. Open.

#### **EW to Sponsor Sundance Series**

*Entertainment Weekly* has signed on as the national print partner for the Sundance Film Series, which is being managed by the Sundance Channel cable network. The Sundance series features four theatrical releases in 10 markets from August through November. Other sponsors are Loews Cineplex Entertainment, Coca-Cola,

Kenneth Cole productions and Volkswagen. In one of the Time Inc. title's largest in-book promotions to date, *EW* will offer advertising, promotion and consumer outreach in the 10 participating markets.

#### **Pine Named Interep President/COO**

George Pine, a 30-year veteran of Interep, the only independent national radio representation firm, was promoted to the new post of president and chief operating officer. Pine, who began his national radio sales career in 1973 with McGavren Guild Radio, was most recently president of Interep's ABC Radio Sales. Pine will oversee all of Interep's radio rep firms for radio companies, including Entercom Communications, Infinity Broadcasting, Radio One and Cumulus Media, and work on new-business development. Taking Pine's post at ABC Radio Sales is Kevin Garrity, formerly senior vp and director of national sales for ABC. He will be responsible for the national sales and marketing of ABC's 27 radio stations in 20 markets, in addition to ABC's Radio Disney stations.

#### **Satellite TV Up, Cable Down**

Cable penetration hit a six-year low in February, falling to 68.6 percent of TV households, from 70.3 percent a year ago, according to a Television Bureau of Advertising analysis of Nielsen Media Research data. The last time cable penetration was that low was in August 1996. Much of the drop can be attributed to an increase in direct broadcast satellite penetration, now estimated at 15.6 percent, up from 13.2 percent last year. Some 51 markets have ADS penetration of 25 percent or more, including Dallas (25.1 percent) and Albuquerque-Santa Fe, N.M. (25).

#### **NYT Magazine to Publish Food Special**

The May 4 edition of *The New York Times Magazine* will include the title's first food-themed special advertising feature section. The 20-page section is an expression of the magazine's "The way we live now" concept, says editor Adam Moss. The special section will contain musings and recipes from renowned chefs and literary and public personalities, as well as food advertising, a major category for the magazine. Advertising reservations close April 4. The magazine is considering doing another "Food" section in 2004. ■

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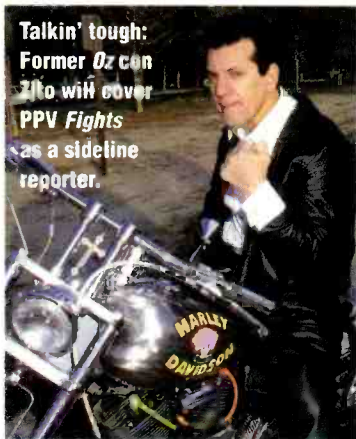
group of motivated consumers.

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## Quicktakes

**WHEN THE PAY-PER-VIEW EVENT** *Monday Night Fights* airs tonight, some of the excitement will be outside the ring. Actor **Chuck Zito**, who played convict Chucky Pancamo on HBO's *Oz*, will make his debut as a ringside reporter. Zito, a former fighter himself, will be stationed primarily in the locker room, says promoter Lou DiBella. "Chuck knows the boxing game and he has a great rapport with the fighters," DiBella adds. The event, distributed by HBO, also features famed ring announcer Michael Buffer and commentators Al Bernstein and Barry Tompkins. But for DiBella, Zito was the real coup. "Chuck obviously has the celebrity factor," he says. "And I was looking to add some sizzle."...Let's just say the food editors in the *Family Circle* test kitchen were getting a little carried away with their work, so they hired a nutritionist to help them lighten up. Together they came up with a new diet, and it worked so well that they lost a combined 146 pounds and inspired a 10-page special section in the mag's May issue. But that wasn't ambitious enough for editor in chief **Susan Ungaro**. She wanted to do a book on her editors' diet story, and she wanted it to be ready by mid-April to coincide with the May issue. After several book publishers turned down the rush-order project, Judith Regan, head of her own book imprint at HarperCollins, stepped up to the challenge. Ungaro's team put the edit and

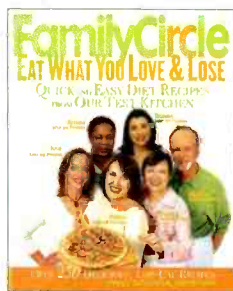


**Talkin' tough:** Former *Oz* con Zito will cover PPV *Fights* as a sideline reporter.

ROSS BENICOR/STAR MAX INC.

recipes together in eight weeks, and Regan swears the final product, *Eat What You Love and Lose*, will be in bookstores by April 15...*The Sporting News* president **Rick Allen** put one over on former Yankees third baseman Graig Nettles during TSN's recent trip to MLB's spring training camp in Tampa, Fla. During the annual softball game between the TSN crew and MLB greats, Allen popped a long fly over Nettles' head, scoring the distinction of being the only participant to take one of the legends deep. TSN pub-

lisher **Pete Spina** was no slouch at bat, either: He went 3-for-3 off former Boston Red Sox star Jim Rice...The show did go on, and so did *EW*'s Oscars party at Elaine's. Celebrated guests included Tony Bennett, who seemed genuinely pleased with his goodie bag; cast members from NBC's *Ed* and *Law & Order: SVU*, including Ice-T, whose fiancé Coco won the Most Daring Dress award with her red, back-plunging number; and *Men's Health* editor **Dave Zinczenko**, who canoodled with girlfriend/*Charmed* star Rose McGowan while *EW* execs at their table talked odds for Best Picture...When the going gets tough, the tough pull out the *Maxim* swimsuit issue. Apparently some of the soldiers in the Gulf are enjoying at least one comfort of home, judging from the photo at left, which shows a page from the February issue of the laddie mag taped onto the side of a military vehicle. **Dennis Publishing** recently shipped about 15,000 copies of *Maxim*, *Stuff* and *Blender* to the region to help boost morale. ■



To diet for: *FC*'s food editors "cover" a new book.



A page from *Maxim* keeps a soldier company on the front.

REUTERS

## Movers

### MAGAZINES

Hearst's *O, The Oprah Magazine* has promoted **Michael Wolfe**, advertising director since October 2000, to associate publisher. Prior to joining *O*, Wolfe held ad posts at Time Inc.'s *Entertainment Weekly* and Condé Nast's *Architectural Digest*...**Vicky McGarry** has been named fashion director at Wenner Media's *Men's Journal*. McGarry was most recently fashion editor of Time Inc.'s now shuttered *Sports Illustrated for Women*.

### CABLE

Universal Television Group has given **Patrick Vien** additional responsibilities, appointing him president of Universal Studios Networks. Vien, who currently oversees emerging networks Trio and NWI as well as Universal's interest in the Sundance Channel as president of network enterprises, will now also oversee eight international channels.

### RADIO

**Don Kelley** has been promoted to vp of WMJX-FM, Greater Media's Adult Contemporary station in Boston, from director of programming...**Dia Stein** has been named director of programming for Launch Radio Networks, a service of United Stations Radio Networks. Stein was senior director of programming for Westwood One...**Shane Reilly** has been named regional business manager for Beasley Broadcast Group's five stations in southwest Florida. Reilly had been with Clear Channel Communications as traffic director, credit manager and business manager for stations in New Haven and Hartford, Conn...**Alex Sanchez** was named general manager of Entravision Communications' radio stations and TV duopoly in Monterey-Salinas, Calif. He had been vp of Radio Unica's stations in New York and Houston.

### TV REP FIRMS

**Melissa O'Neill-Battaglia** has been promoted to group sales manager with Katz Media's Eagle Television Sales in New York, from account executive.

### RESEARCH

Mediamark Research Inc. has named **Jay Mattlin** to the new position of vp of research. Mattlin was vp of client services at Knowledge Networks.

EAST

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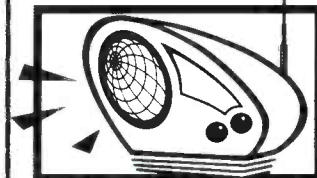
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# Culture Trends

## MOST REQUESTED ON ASK JEEVES

The following is a report containing the movies and TV programs that garnered the most questions on [www.ask.com](http://www.ask.com)

### TOP 10 MOVIE SEARCHES

- 1 **CHICAGO**
- 2 **BRINGING DOWN THE HOUSE**
- 3 **DREAMCATCHER**
- 4 **OLD SCHOOL**
- 5 **THE HUNTED**
- 6 **AGENT CODY BANKS**
- 7 **HEAD OF STATE**
- 8 **THE PIANIST**
- 9 **WHAT A GIRL WANTS**
- 10 **THE HOURS**

### TOP 10 TV SEARCHES

- 1 **THE SIMPSONS**
- 2 **FRIENDS**
- 3 **THE BACHELOR**
- 4 **LIZZIE MCGUIRE**
- 5 **AMERICAN IDOL**
- 6 **BUFFY THE VAMPIRE SLAYER**
- 7 **DAYS OF OUR LIVES**
- 8 **THE OPRAH WINFREY SHOW**
- 9 **FEAR FACTOR**
- 10 **THE ANNA NICOLE SHOW**

Source: Ask Jeeves

## THE HOLLYWOOD REPORTER'S BOX OFFICE

THIS WEEK	LAST WEEK	PICTURE	WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS
1	1	<b>BRINGING DOWN THE HOUSE</b>	16,204,468	17	83,349,134
2	NEW	<b>DREAMCATCHER</b>	15,027,423	3	15,027,423
3	2	<b>AGENT CODY BANKS</b>	9,227,614	10	26,531,584
4	NEW	<b>VIEW FROM THE TOP</b>	7,009,513	3	7,009,513
5	3	<b>THE HUNTED</b>	6,510,154	10	23,390,799
6	5	<b>CHICAGO</b>	6,176,021	87	134,014,534
7	NEW	<b>PIGLET'S BIG MOVIE</b>	6,097,758	3	6,097,758
8	4	<b>TEARS OF THE SUN</b>	4,435,782	17	37,921,775
9	6	<b>OLD SCHOOL</b>	3,904,358	31	66,960,634
10	NEW	<b>BOAT TRIP</b>	3,815,075	3	3,815,075

For weekend ending March 23, 2003

Source: *Hollywood Reporter*

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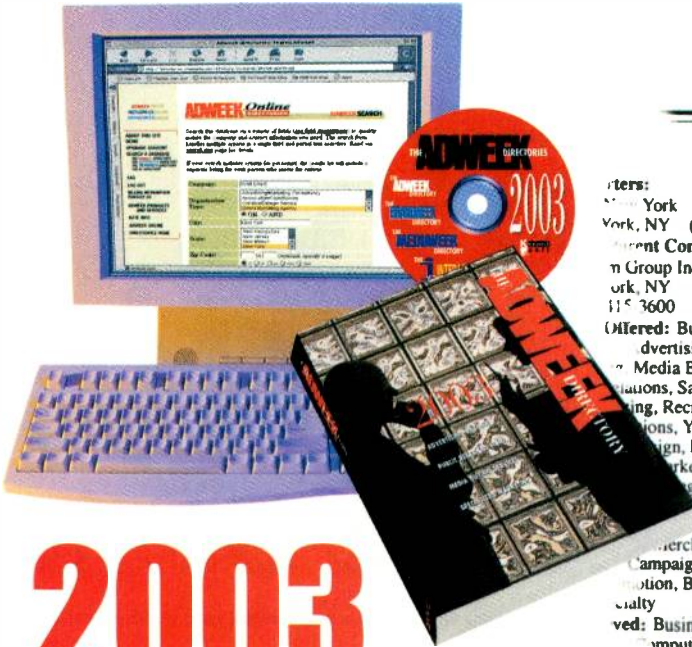


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 Restaurants, Financial Services/Banks/Savings &  
 Loans, Food  
**Employees:** 70      **Year Founded:** 1930  
**2001 Billings:** \$133,908,000  
**Billings By Medium:** Network TV -  
 \$2,400,000, Cable TV - \$155,000, Syndicated TV -  
 \$5,400,000, Spot TV - \$39,754,900, Radio -  
 \$31,000, Newspapers - \$1,498,000, Consumer  
 Publications - \$12,881,100, Trade Publications -  
 \$1,524,700, Outdoor - \$4,131,600, Production -  
 \$4,700, Other - \$4,013,700  
**2001 Fee Income:** \$49,055,000  
**Key Personnel:**  
 Pres./CEO ..... Bob Thacker  
 Exec. Vice Pres./Exec. Creative Dir. Dennv Halev  
 Sr. Vice Pres./Dir., Client Servs. ... Steve Hayes  
 Sr. Vice Pres./COO ..... Wesley Crawford  
 Vice Pres./Dir., Integration ..... Tim Wilson  
 Vice Pres./Media Dir. .... Carolyn Hubbart  
 Vice Pres., Bus. Devel. .... Jeff Harrington  
 Vice Pres./Dir., Bus. Devel. .... Dave Schneider  
 Vice Pres./Mgr., Cor. Servs. ... Barbara Lundeen  
**Major Accounts:**  
 Buffets, Inc.  
 Dain Rauscher  
 Fiserv  
 Hormel Pdcnts. Div. *Hormel Foods Corp.*  
 Turkey Store  
 Hormel Pdcnts. Div. *Hormel Foods Corp.*  
 Anti-Smoking *State of New Jersey*  
 Bank

### ORGANIZED BY BRANCH OFFICE

Address, Telephone, Fax, Email, Web Site, Parent Company, Headquarters Company, Services,  
 Industries Served, Number of Employees, Year Founded, Billings,  
 Billings by Medium, Key Personnel, Major Accounts.

Indexed by State/City, Organization Type and Parent Company  
 Agency Name Changes, Agency Rankings, Advertising Awards, Associations

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- 17,677 Key Personnel**

**Advertising Agency:**  
House  
**Personnel:**  
..... Susan Kronick  
..... Michael Osborn  
Vice Pres., Mktg. .... Carlton B. Watson Jr.  
e Pres., Adv. .... Gilbert Lorenzo  
Vice Pres., Special Events/Publicity  
..... Ron Rodriguez

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378-7011  
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hed: 1954  
anization:  
United Kingdom  
927-5200  
**Service Category:** Fast Food/Restaurants  
**2001 Media Expenditure:**  
\$328,691,800  
**2001 Sales:** \$8,600,000,000 approx.  
**Lead Advertising Agency:**  
DraftWorldwide, Chicago, IL

**Key Personnel:**  
Pres./CEO ..... Monroe G. Milstein  
Vice Pres./COO ..... Mark Nesci  
Vice Pres./Exec. Merch. Mgr. .... Andrew Milstein  
Vice Pres./Gen. Merch. Mgr. .... Stephen Milstein  
Vice Pres./Gen. Counsel ..... Paul Tang  
Vice Pres. .... Henrietta Milstein  
Dir, Human Resources ..... John Weston  
Dir., Mktg. .... Garry Graham  
Dir., Admin. .... Bob Grapski  
Mgr., Media Rel. .... Ric Bramble  
Sr. Media Rel. Specialist ..... Bonnie Malamut

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1830 Rt. 130 N.  
Burlington, NJ 08016  
(609) 387-7800  
Fax: (609) 387-7071  
URL: www.coat.com  
Year Established: 1972  
**Product/Service Category:** Retail Stores/Chains  
**2001 Media Expenditure:**  
\$66,808,500  
**Lead Advertising Agency:**  
Norman J. Stevens, South Orange, NJ

..... Monroe G. Gilstein  
..... Mark Nesci  
..... Stephen Milstein  
Vice Pres., Mktg./Adv. Mari Ann McCormack  
Vice Pres., CIO ..... Michael Prince  
Mgr. Media Rel. .... Ric Bramble

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**Product/Service Category:** Home  
Furnishings/Textiles  
**Key Personnel:**  
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Pres./CEO ..... Joseph Galli Jr.  
Pers. Cor. Devel./CFO ..... William T. Aldredge  
Pres., Burnes of Boston ..... Scott Slater  
Vice Pres., Cor. Commun. .... Ken Ross  
Vice Pres., HR ..... Timothy J. Jahnke

**ORGANIZED BY BRAND NAME**

Address, Telephone, Fax, Email, Web Site, Parent Company, Headquarters Location, Media Expenditure, Year Brand Established, Lead Creative and Specialized Agencies, Key Corporate and Brand Personnel

Indexed by State/City, Industry Category and Marketing Company  
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## Fit Factor

Women's fitness titles are on a winning streak, enjoying a strong bump in readers and a healthy bulk-up in ad pages

WHILE SOME COMBAT THE STRESS OF WAR AND A BAD ECONOMY WITH KRISPY KREMES, a growing number of women in their 30s are embracing healthy, active lifestyles by hitting the gym or muttering mantras. The well-being trend that began in the late '90s has been flourishing of late, and has trans-

lated into solid circulation and advertising numbers for publishers of women's fitness magazines. Paid circulation for Weider Publications' *Shape* grew 4 percent to 1.6 million in the second half of last year compared to the same period in 2001, according to the Audit Bureau of Circulations; G+J USA Publishing's *Fitness* rose 7.3 percent, to 1.3 million; Weider's

snapped up Weider, says he sees a "big opportunity" in the fitness category. In October, Pecker will revive *Living Fit* (which folded in 1998) as a three-issue test for fortysomething women and will also relaunch *Natural Health* as a new competitor to Time Inc.'s *Real Simple* and *Health*.

On the advertising front, the big three in

rose 35.6 percent to \$127.1 million, according to Publishers Information Bureau, while Drugs & Remedies jumped 41.5 percent to \$100.9 million. Through February, the two categories were up 17.8 and 13.9 percent, respectively.

"A lot of marketers are taking this wellness platform and incorporating it into how they market their products. There is much more of a holistic approach these days," explains Carolyn Bekkedahl, executive vp/publishing director of Weider's Active Lifestyle Group, citing advertisers such as Aveda and Chanel's Précision skin care line as examples. Botox, the anti-wrinkle drug, is also a big advertiser in Weider's *Shape*, as well as CN's *Self*. Meanwhile, *Fitness* this year has added L'Oréal and Christian Dior, while *Self* has picked up Dove Haircare and Propel Water.

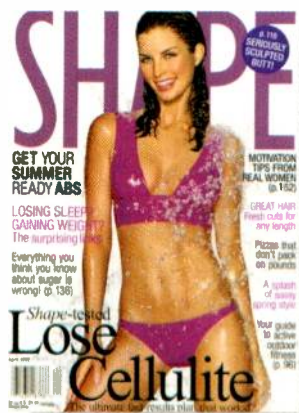
"Health and fitness is becoming a stronger player," says Robin Steinberg, Carat vp/print director. "The topic is hot. The books are much more editorially pleasing, more friendly and not as scientific. And they are doing a really good job marketing themselves."

All three titles are branching out. *Self* is partnering again with VH1 this year to air at least three *Rock Bodies* prime-time specials, featuring musicians' workout regimens. A *Rock Bodies* celeb will adorn the June cover of *Self*. Clairol is among the advertisers that will run in *Self* and on the VH1 special via a package deal.

Over at G+J, *Fitness* is preparing to launch the 125,000-circ spinoff *Fitness Wedding Makeover*, which will carry 39 pages of ads and be on stands for three months beginning April 15.

Meanwhile, *Shape* in May will launch the first of seven digest-sized, single-topic editions planned for this year; the premiere will be *Fast Results Fitness*. The draw for the digests will be between 300,000 and 500,000. *Shape* in October will also launch the 300,000-circulation *Shape en Español* in selected U.S. cities.

And since its acquisition by AMI, *Shape* is primed to reach even larger audiences. Pecker, who also owns magazine distributor Distribution Services Inc., says he will be investing \$5 million to double *Shape's* front-end retail pockets over the next 12 months. —LG



### SHAPE

- Frequency: monthly
- Total circ: 1.6 million, up 4% in second half of 2002
- 2003 ad pages through April: up 44.3% to 334



### FITNESS

- Frequency: monthly
- Total circ: 1.3 million, up 7.3% in second half of 2002
- 2003 ad pages through April: up 17.4% to 298



### SELF

- Frequency: monthly
- Total circ: 1.3 million, flat in second half of 2002
- 2003 ad pages through April: up 11.9% to 355

SOURCE: ABC, MEDIAWEEK MONITOR

*Muscle & Fitness Hers* stayed flat at 253,773; and Condé Nast's *Self* also remained flat at 1.3 million. Both *Self* and *Fitness* will raise their circulation rate bases to 1.4 million in July.

"Something's definitely happening out there," says Beth Brenner, *Self* vp/publisher. "We're connecting in a way that maybe we haven't before."

David Pecker, chairman/CEO and president of American Media, which recently

the women's fitness genre—*Shape*, *Fitness* and *Self*—are up considerably. Through April, *Shape* is ahead 44.3 percent this year to 334 pages, reports the *Mediaweek* Monitor; *Fitness* is up 17.4 percent over 2002 to 298 pages; and *Self* climbed 11.9 percent to 335.

The surge in advertising has largely come from beauty and pharmaceuticals, the titles' two biggest-spending categories. In 2002, Toiletries & Cosmetics spending in all magazines

## Spring Cleaning

EW's front gets an overhaul

When Rick Tetzeli became managing editor of *Entertainment Weekly* last fall, his priorities were to clean up the magazine's oft-cluttered cover,



**New release: Entertainment Weekly's front-of-the-book revamp is set to roll out this week.**

add bolder photography and a broader range of stories to the mix. In recent months, *EW* has begun peppering features with full-page photos and blowing out its feature well with ambitious pieces, such as the March 28 issue's nine-page profile of Vaughn Meader, the onetime JFK impersonator.

Having laid the groundwork, Tetzeli is now unveiling his most ambitious change yet: a total revamp of the front-of-book News + Notes section, its first overhaul in nearly a decade. News + Notes has been one of several standing elements in the front of the book, followed by The Scout, Flashes and one- or two-page department stories. Beginning with the April 11 issue, on stands this Friday, News + Notes will encompass the entire front of the book.

"The goal was to reorganize the magazine into three defined units," explains Tetzeli. "We're going to have one front of the-book, one feature well and one back of the book."

The revamp will include several new elements. In each News + Notes, readers will be able to catch up on the latest Hollywood deals in Deal Report; 5 Year Plan, written in up-and-coming stars' own words, will discuss where they were five years ago, what they're up to and where they hope to be in five years. Another element, First Look, will feature behind-the-scenes photos from sets of upcoming feature

# Mediaweek Magazine Monitor

WEEKLIES March 31, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	31-Mar	52.00	1-Apr	32.38	60.59%	588.72	608.36	-3.23%
The Economist	22-Mar	42.00	23-Mar	58.00	-27.59%	499.00	595.00	-16.13%
Newsweek <sup>E</sup>	31-Mar	24.00	1-Apr	37.65	-36.25%	432.37	399.69	8.13%
The New Republic <sup>DD</sup>	31-Mar	4.66	1-Apr	10.49	-55.58%	75.73	87.59	-13.51%
Time <sup>E</sup>	31-Mar	54.39	1-Apr	39.39	38.08%	540.33	505.19	6.95%
U.S. News & World Report	31-Mar	14.23	1-Apr	36.87	-61.40%	294.77	289.53	1.81%
The Weekly Standard	7-Apr	11.50	8-Apr	6.30	82.54%	109.64	113.96	-3.73%
<b>Category Total</b>		<b>202.78</b>		<b>221.08</b>	<b>-8.28%</b>	<b>2,540.56</b>	<b>2,599.32</b>	<b>-2.23%</b>
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	31-Mar	15.81	1-Apr	19.91	-20.59%	282.45	289.55	-2.45%
Entertainment Weekly	28-Mar	21.18	29-Mar	22.34	-5.19%	397.18	359.67	10.43%
Golf World	28-Mar	50.69	29-Mar	47.50	6.72%	259.17	358.29	-27.66%
New York*	31-Mar	49.90	NO ISSUE		N.A.	515.30	610.00	-15.52%
People	31-Mar	56.59	1-Apr	52.93	6.91%	808.91	763.42	5.96%
Sporting News	31-Mar	20.33	1-Apr	13.00	56.38%	167.41	182.65	-8.34%
Sports Illustrated <sup>1</sup>	31-Mar	47.55	1-Apr	33.08	43.74%	572.10	627.30	-8.80%
The New Yorker	31-Mar	38.05	1-Apr	30.85	23.34%	497.35	447.19	11.22%
Time Out New York	26-Mar	57.19	27-Mar	57.00	0.33%	829.12	758.12	9.36%
TV Guide	29-Mar	39.91	30-Mar	29.88	33.57%	652.64	617.95	5.81%
Us Weekly <sup>1</sup>	31-Mar	21.17	1-Apr	13.33	58.81%	304.68	236.84	28.64%
<b>Category Total</b>		<b>418.37</b>		<b>319.82</b>	<b>30.81%</b>	<b>5,286.31</b>	<b>5,250.98</b>	<b>0.67%</b>
<b>SUNDAY MAGAZINES</b>								
American Profile	30-Mar	11.75	31-Mar	8.35	40.72%	115.90	111.60	3.85%
Parade	30-Mar	17.16	31-Mar	9.45	81.59%	169.08	161.53	4.67%
USA Weekend	30-Mar	12.41	31-Mar	9.26	34.02%	149.79	160.32	-6.57%
<b>Category Total</b>		<b>41.32</b>		<b>27.06</b>	<b>52.70%</b>	<b>434.77</b>	<b>433.45</b>	<b>0.30%</b>
<b>TOTALS</b>		<b>662.47</b>		<b>567.96</b>	<b>16.64%</b>	<b>8,261.64</b>	<b>8,283.75</b>	<b>-0.27%</b>

DD=double issue last year; E=estimated page counts; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003

films to images from big concert tours.

"We have access to so much great behind-the-scenes photography, this will be a page to show it off," says Tetzeli. "People are really interested in what's going to be coming out in a few months."

N + N returning elements include Gimme Shelter, Monitor and Jim Mullen's Hot Sheet.

*EW*'s circulation has edged up since Tetzeli's arrival last October. Total paid circ advanced 7.9 percent to 1.6 million in 2002's second half

compared to the year prior, according to ABC; newsstand sales fell 10 percent, however.

A looming question for *EW* is what impact AOL Time Warner's move this week to make the title's Web site, as well as *People*'s, accessible only to the magazines' subscribers and America Online subscribers. Some *EW* insiders fear there will be a falloff in Web visitors. A dozen other Time Inc. Web sites, including those of *In Style* and *Real Simple*, are expected to be restricted to subscribers by mid-May. —LG ■

60sec With



## Tom Wallace Editor in Chief, Condé Nast Traveler

**Q.** Your April issue includes a piece on Iran by Condé Nast editorial director James Truman. Given the turmoil in the Middle East, why run it now? **A.** War and terror is hardly the reality of the entire region, and one of the benefits of travel is getting to see first-hand what the whole place is like. James' piece is about the cultural treasures of that part of the world. **Q.** Having edited *Traveler* during Gulf War I, what is different this time around? **A.** Condé Nast *Traveler*'s [reader] median age is 45 and was the same in 1991. But there is a difference between today's 45-year-old boomer and 1991's 45-year-old pre-boomer. The baby boom generation grew up with knowing travel as a right to be indulged frequently. The older generation thought of travel as a privilege to be enjoyed rarely.

The character of the readership now is much more sophisticated, much more energetic. **Q.** That said, do you have more Middle East coverage in the works? **A.** We have a great piece about Dubai. I'm ready to run it in the June issue, but I will make my mind up in the coming months depending on the developments in Iraq. In May, I have a beautiful piece on a hotel being rebuilt in Kabul. **Q.** Clearly, not a place to visit right now? **A.** I don't know that I would take my children there. **Q.** What special edit packages do you have coming up? **A.** The May issue has an insert about seven major U.S. cities [including New York, Los Angeles and Chicago] called A Day in the Life. **Q.** What big trips do you have on tap? **A.** I'm going to Portugal in May. And in July, the World Tourism Organization convention will meet in Madrid. But if the war is over by then, the convention may be moved to Dubai. And I'd go in a nanosecond.

# media person

BY LEWIS GROSSBERGER



## Term Limits, Please

**WAR IS THE GREAT WORDSMITH. EVERY TIME AMERICA FIGHTS ANOTHER ONE, AN** already overburdened populace is forced to absorb a glut of familiar and unfamiliar new words, expressions and foreign place names. The pressure to quickly integrate them into your working vocabulary is intense

because whether you're for the war, opposed to it or agonizingly ambivalent, you can't defend your position against all the angry friends, relatives, co-workers and defense secretaries who are spoiling for an argument unless you can wield these crucial neologisms with confidence and skill.

Even before the "disarming of Saddam," also known as the war, got under way, the Bush Administration was throwing at us the euphemistic "regime change" and "coalition of the willing" and the alarming "weapons of mass destruction" (which the acronym-loving military, by the way, prefers to call "NBC"—nuclear, biological and chemical weapons). And when all that frantic maneuvering was going on at the UN, woe betide the citizen unfamiliar with "Resolution 1441."

Once hostilities began, the pace of parlance proliferation only quickened.

Some naive individuals believed they'd be on safe ground because this was a return bout, and such familiar terms as "Humvees," "Scuds," "Patriots," "cruise missiles," "Apache helicopter," "coalition forces," "collateral damage," "Kuwait," "Iraq," "Baghdad," "Republican Guard," "Saddam Hussein" and "President Bush" were all still in play.

Not so. War is always nastier than you think it will be, and millions of Americans (including certain leaders at the commander-in-chief level) were unaware that they'd never gotten certain key words right the first time around. As *New York Times* columnist Nicholas Kristof pointed out recently, "Arabs flinch each time American officials torture pronunciations of the names of Iraqi cities and worse, the

country itself... We are not invading Eye-rack but Ee-rack." To be honest, Media Person had thought we were invading Ee-rock. What possible chance do we have of even coming close on Umm-Qasr, Az Zubayr or Nassiriya? Why can't we ever invade an English-speaking nation, anyway?

And come to think of it, what is the name of the war itself? Will it go down in history as "Gulf War II," as *Time* proffered on its cover, "The Second Iraqo-American Conflict" or "The Saddamic-Coalitionary War?" A couple of scarier possibilities that come to mind are: "The Hundred-Fifty Years' War" and "Dubya's Folly."

With the big push (as they used to say in World War I) finally on, two new phrases, "embedded" and "shock and awe," caught fire, thanks to endless media regurgitation, quickly attaining the status of celebrity expressions. Both originated within the coils of the government and both carry dubious connotations.

Why couldn't reporters be simply "attached" or "assigned" to military units? "Embedding" sounds like an expensive surgical procedure in which a foreign organism is painfully inserted into some military orifice. One dictionary definition of "embed" is "to make something an integral part of," which the Pentagon no doubt hoped would occur, so that its embeddees would indeed feel like members of their

new brotherhood—and write or broadcast that way as well. At any rate, "embed" in its current sense already sounds embedded in the culture. Surely we'll be hearing it in other contexts soon. "I've been embedded in this traffic jam for hours!" "Waiter, is this a raisin embedded in my rice pudding or an insect?" "I wouldn't get embed with you if you were the last man on earth!" "Say, is that Arab reporter an embedouin?"

"Shock and awe's" problem was that it was rolled out as a promise before it was a fact. Media Person fears S&A will now be used primarily in an ironic mode, since the air attacks executed under that rubric evidently failed to cause the Ee-rackee leadership to faint on demand. Media Person can see surly teenagers rounding on a blustering parent with a sarcastic, "Oh, yeah, I'm really shocked and awed, Mom. I'm all like, 'Go to Mopp 4! Go to Mopp 4!'"

And of course you're now wondering, "What is 'Mopp 4?'" Well, it is one of the many new war expressions that has not yet become the rage but could burst through to stardom if given a break, "4" signaling the top level of "mission-oriented protective-posture" overgarments that troops are instructed to pull on as rapidly as possible in the face of chemical attack.

Another term much heard from is "boots on the ground," best defined as: "The bombing ain't working; get the grunts in there." Then there is "jarhead," which may replace "grunt." "The center of gravity" is a phrase that surfaced last week. It means "Baghdad." And the other side has contributed "fedayeen," those

loosely organized paramilitary gangs popping up outside the center of gravity to snipe at the boots on the ground.

The most ominous new term isn't new at all but was last heard in Vietnam and still haunts the U.S. military, which doesn't want to hear it ever again.

It is "bogged down." ■

**A couple of scarier possibilities that come to mind are: "The Hundred Fifty Years' War" and "Dubya's Folly."**

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