

MEDIAWEEK

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Viacom, AOL Fight Over Kids

Media giants realign TV assets to win Sat. a.m. viewers 6-11 this fall **PAGE 6**

KIDS TV

Discovery Eyes Kids Lineup

Block on NBC to feature crocs, dinos, reality

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TV PROGRAMMING

Fox Puts Eggs In Wed. Basket

Buyers like *Greg the Bunny* but say it's a risk

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MAGAZINES

Film Titles Left In the Lobby

Movies had record year but spend little in print

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Mediaweek Magazine Monitor **PAGE 23**



CLEANING UP PRIME TIME

JOHNSON & JOHNSON'S ANDREA ALSTRUP WANTS TO MAKE TV SAFER. BUT HER FAMILY FRIENDLY PROGRAMMING FUND'S RECORD IS MIXED, AND ITS PROCESS IS MURKY

BY ALAN JAMES FRUTKIN **PAGE 20**

MARKET INDICATORS

NATIONAL TV: FULL
 With second quarter just about sold out, and cancellation options running lower than last year, network execs are predicting mid-single-digit upfront CPM hikes for next season. Buyers see flat rates at best.

NET CABLE: MOVING
 The squeeze on broadcast inventory is trickling into cable. March is tightening up, and second quarter is more active than expected. Pharmaceuticals are spending freely.

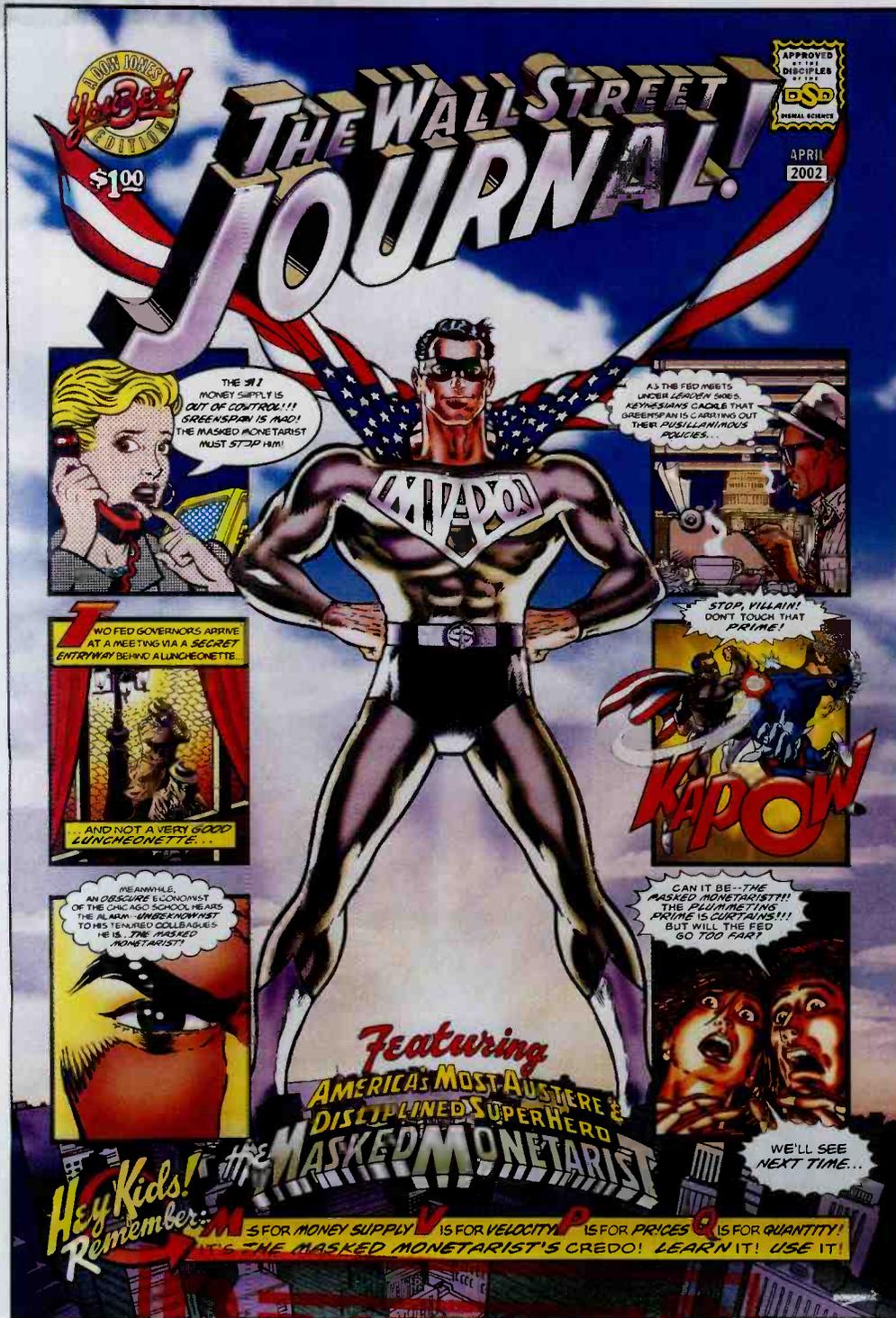
SPOT TV: FLAT
 Inventory is wide open and negotiable, even in top-10 markets. Automotive continues to keep stations afloat, and political dollars are starting to flow in.

RADIO: BUILDING
 March is starting to fill up, with automotive, telecommunications, movies and beer advertisers ramping up. According to the Radio Advertising Bureau, January was barely up 1 percent, led by national, which rose 2 percent.

MAGAZINES: STRONG
 Publishers are benefiting from apparel and accessories advertising, following the success of Milan's fashion week and solid demand for designers' spring apparel.



JEFFREY GARDNER



REJECTED

(Nice, but is it us?)



On April 9, you'll discover a Wall Street Journal that bears absolutely no resemblance to the exhibit at left. Our idea was simpler.

We're pleased to introduce an expanded and enhanced Journal, covering not only business but the business of life. We're publishing a new section three days a week, Personal Journal, featuring articles on personal finance, health and family, travel, cars and gadgets.

We've also tweaked the layout for easier navigation and readability.

And, oh yes, we've added just the most judicious hint of color. Otherwise, it's the same old brilliant rigorous shrewd witty authoritative Journal.

Coming April 9.

Television for Women

Lifetime Takes the Gold in February!

- #1 basic cable network in primetime during the Winter Olympics.¹
- #1 in primetime for the month of February.²
- February marked the 31st consecutive month of total day ratings growth!³

Lifetime
Television for Women

At Deadline

Laura K. Jones

MAR 19 2002

Sykes Shifted to Infinity; McGrath Adds VH1

In a major shakeup at Viacom late Friday, Judy McGrath, chairman of MTV: Music Television (which includes MTV, MTV2 and several digital networks), was named president of MTV Networks Music Group. McGrath adds VH1, CMT and their digital properties to her responsibilities. John Sykes, who had overseen VH1 and CMT, was named chairman/CEO of sibling Viacom unit Infinity Radio. Reporting directly to Viacom president/COO Mel Karmazin, Sykes replaces Farid Suleman, who resigned in late February to become CEO of Citadel Communications. Infinity Radio owns 183 stations and generated \$2 billion in revenue in 2001. VH1's household ratings have been slipping since late last year and dropped 25 percent during prime time in February.

Time Inc. Buys Talk List for Time

Time Inc. executives were busy last week negotiating the acquisition of subscription files for two defunct magazines. The publisher bought the 600,000-name subscription file of *Talk* magazine, jointly published until January by Hearst Magazines and Miramax Films. Time Inc. insiders say *Time* will be the beneficiary of the *Talk* sub file. Last year, *Time* acquired the *George* subscription list from Hachette Filipacchi Media. Meanwhile, another deal in the works, expected to close soon, is the sale of 227,000 names from the defunct *Working Woman*. In September, WW publisher McDonald Communications filed for bankruptcy; its creditors are reportedly ready to sell the list to Time Inc.

Shield Ratings Set Cable Record

The Shield, FX's drama series about the shadier side of Los Angeles law enforcement, drew record ratings for its March 12 premiere episode. The series generated a 4.1 household rating (4.8 million viewers) in its universe, the highest rating ever for an originally scripted series on cable. *The Shield* also drew a 3.8 among men 18-49 and a 4.1 among men 25-54. It also delivered a 2.8 rating among women 18-49 and a 3.1 in women 25-54. Due to the show's violence and sexual content, three advertisers pulled out of the series after the premiere episode. An FX source said the network pulled in an additional \$650,000 in advertising last week.

Bravo Adds and Keeps Original Series

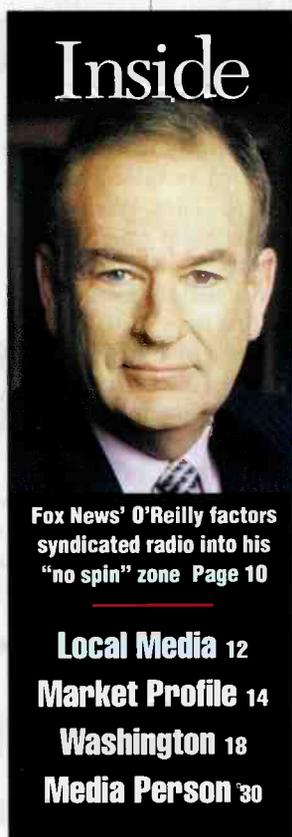
In its upfront presentation last week, Bravo said it will produce five new original series for next season and will continue to air

the *It Factor*, *Musicians* and *Inside the Actor's Studio*. Among the new shows that will launch between third quarter and next year are *Second City Presents*, which will interview comedians in the style of *Actor's Studio*; the reality series *Gay Weddings*; and *Based on the Book*, which examines how novels are adapted to film. The miniseries *Crime and Punishment* will premiere in first quarter '03, followed by *Thursday the 12th* in the second quarter. Specials, including *The Miles Davis Story* and *Dancing to New Orleans*, will also bow next year.

Hallmark, VH1 Get Into the Movie Game

Both Hallmark Channel U.S. and VH1 last week announced plans to produce original movies. VH1 struck a deal with MGM to coproduce five films over the next three years. The first title will take a satirical look at the beach-blanket films of the 1960s. Hallmark said in January that it will begin rolling out 24 original films, with one movie per month, for two years.

Addenda: Citadel Communications chairman Larry Wilson, who relinquished his CEO title to Farid Suleman (see *first item*), is leaving the company...**Maytag** put its \$90 million media account, currently handled by Starcom, up for review a week after **Publicis** announced plans to acquire Starcom parent Bcom3. Publicis buying unit Optimedia handles Maytag competitor Whirlpool...**EchoStar** Communications and the Walt Disney Co. rescheduled their court hearing over a fair carriage deal for ABC Family to March 18th...**Reader's Digest Association** is expected to close an estimated \$800 million deal to acquire Reiman Publications, publisher of *Taste of Home* and *Country Woman*, early this week...**Spin's Sia Michel**, most recently executive editor, has been promoted to editor in chief of the music monthly...**Janice Min**, a former editor at *In Style*, joined *Us Weekly* as executive editor, replacing editor Charlie Leerhsen...Primedia named **Ellen Abramowitz**, most recently publisher of the defunct *Teen*, as publisher of *Seventeen*...Actress-turned-CNN Headline News anchor **Andrea Thompson** resigned last week after seven months. She will be replaced by Sophia Choi.



Inside

Fox News' O'Reilly factors syndicated radio into his "no spin" zone Page 10

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Correction: Last week's cover story on TV development incorrectly implied that Susanne Daniels runs TNT's TV production division. Daniels is an independent producer whose projects are funded by TNT parent Turner Broadcasting System. The cable network's production division is run by Garth Ancier, executive vp of Turner Broadcasting.

FCC: Cable Operators Don't Have to Share Broadband

The Federal Communications Commission last Thursday voted 3-1 to classify cable modem service, an important second stream of revenue for cable operators, as an "information" service that does not fit standing regulatory niches. The declaratory ruling would relieve cable operators from having to pay local franchise fees on their modem income and from having to allow competitive Internet service providers access to their broadband pipes.

Commissioner Michael Copps, the FCC's lone Democrat, objected strongly to the ruling and made it clear that he will oppose making it a binding regulation. Independent ISPs such as EarthLink blasted the FCC's move, saying the rule would make it harder for them to compete with cable and telephone companies' high-speed Internet services. Advocacy groups, including the Center for Digital Democracy, said the ruling would further establish local cable franchises as monopolies. —Alicia Mundy

Court TV and LHM Pick Up New Sponsors for Safety

Due in part to heightened security concerns among consumers post-Sept. 11, Court TV and publishing partner *Ladies' Home Journal* have attracted several new sponsors for their second *Safety Challenge* series. New advertisers include the sleep-aid Ambien, Clorox, Cooper Tires, Hyundai and Johnson & Johnson. Last year, *Safety Challenge* had only one sponsor, Farmers Insurance.

"There is probably increased advertiser interest in this type of programming because of the post-9/11 mindset," said Kris Magel, manager of national broadcast for Optimedia International USA, which buys time for Ambien.

Targeting families, *Safety Challenge* is made up of two one-hour specials on Court TV and special reports in corresponding monthly (continued on page 8)

Viacom, AOL Set for

Two media giants are realigning their kids programming assets to

KIDS TV By John Consoli

Battle of the Titans is not a new cartoon show, but the title can aptly be used to describe the heated competition shaping up for this fall between media giants Viacom and AOL Time Warner in the newly altered kids TV market. With the Fox network exiting the weekday-afternoon kids field, there will be fewer kids rating points available in broadcast TV, making Saturday morning an even more vital playground for advertisers trying to reach the 20 percent of the country's homes not wired for cable. Both Viacom and AOL Time Warner are redeploying their kids programming assets to pump up their Saturday-morning broadcast schedules.

For the first time, AOL Time Warner units Kids' WB! (broadcast) and Cartoon Network (cable) last week held a joint introduction of their new kids programming for media buyers, touting the theme "The Power of Two." Sales executives from the WB and Cartoon talked about packaging ad sales for both networks and also revealed plans to share kids pro-

gramming on a limited basis.

A day earlier, Viacom's Nickelodeon rolled out its new kids programming, both for the cable network and for the Saturday-morning block the net programs for sibling CBS. As a tacit reminder to the audience of buyers that Nick and CBS are working closely together in the kids market, Viacom president/COO Mel Karmazin was introduced prior to the start of the presentation and sat at a front table throughout the session.

While Walt Disney Co. continues to be a major player in kids TV through its Disney Channel and ABC Family network, Viacom and AOL's recent moves have positioned those two companies as the kings of kids this fall, most buyers say.

Back in December, Viacom ratcheted up its kids synergy by having CBS air the broadcast premiere in prime time of *Rugrats*, the



AOL's Kids' WB! this summer will air four episodes of Cartoon's *Powerpuff Girls*.

Dinos, Crocs to Roam NBC

New Saturday a.m. block from Discovery to feature spinoffs from cable nets

KIDS TV By Eric Schmuckler

Discovery Networks is putting the finishing touches on the three-hour Saturday-morning block it will air on NBC beginning this fall. Buyers report they have seen a live-action schedule that ranges from dinosaur and crocodile shows to reality contests to *Saved By the Bell*-type tween shows with a nature/science spin. Discovery is not expected to announce its plans for a week or two.

Among the shows said to be slated for the NBC block is *Walking With Dinosaurs*, a follow-up to the popular British miniseries that Discovery aired two years ago. *Crocodile Files* will

spin off the popular Animal Planet series *Crocodile Hunter*, presumably with that show's star, Steve Irwin; *Hunter* includes some animated elements and could someday become an animated series on the NBC block. *Junkyard Kids* will follow the format of the popular *Junkyard Wars* on Discovery's TLC, with kids using their ingenuity to build contraptions. *Endurance* is described as a kids version of *Survivor*. Rounding out the schedule are two scripted ensemble shows: *Kendall's Safari* portrays a kid relocated to South Africa, while *Black Hole High* is said to be about youngsters on another planet. There's

Saturday Clash

Attract more broadcast viewers in the key 6-11 demo

Nickelodeon/Paramount Pictures theatrical-based movie on the Nick cartoon series. Also in December, the sales staffs of Nick and CBS teamed up to sell commercial time on the CBS prime-time special *Frosty the Snowman*.

Next up, the popular Nick series *Hey Arnold!* and *The Wild Thornberrys* will move to CBS on Saturday mornings this fall as part of Nickelodeon's new strategy to primarily target kids 6-11 (instead of 2-5) on the CBS block. Movies based on both those shows, coproduced by Nick and Paramount, are scheduled to hit theaters later this year.

Not to be outdone, AOL Time Warner's Kids' WB! will air four original episodes of Cartoon Network's hit *Powerpuff Girls* this summer as part of a promotional effort behind the release of the Warner Bros./Cartoon-produced *Powerpuff* movie, due in July.

Including their combined cable and broadcast audiences, Viacom currently is the top dog among kids 6-11, although the AOL combination of Kids' WB! and Cartoon is gaining. Yet on the broadcast side, where the big battle will take place this fall, Kids' WB! is the clear leader in the 6-11 demo, having topped the ratings the past three seasons.

Taking aim at Kids WB's strength, Nickelodeon last week announced a revamped Saturday-morning schedule on CBS for this fall,

also talk of a shark program. Discovery is continuing development talks with producers such as Tommy Lynch (Nick's *The Secret World of Alex Mack*) and veteran animator Phil Roman (*The Simpsons*). On NBC, Discovery may open the season with some repurposed, reshaped programs from its cable networks and add in more originals at midseason.

Marjorie Kaplan, senior vp of Discovery Kids, would not discuss her lineup but described some of the thinking behind it: "What do we have that's already working with kids without our even trying, and what else are kids watching that we can stretch our brand to meet? The real world is a playground Discovery Kids can own."

One top kids buyer noted: "This is more aimed at 6-to-11 [year-olds] than what NBC had, which is what the marketplace wants. Now we'll see how strong the Discovery brand is." ■

with more programming targeting kids 6-11. Gone are the younger-skewing *Bob the Builder*, *Little Bill*, *Oswald* and *Franklin*. In their place will be *Hey Arnold!*, *Thornberrys*, *As Told to Ginger* and *Pelwick*. On its three-hour CBS block, Nick will retain only one hour from the current season, which targets kids 2-5. Those two shows, *Blue's Clues* and *Dora the Explorer*, will air from 7 to 8 a.m. on Saturdays.

The head-to-head competition for viewers 6-11 will begin at 8 a.m., when *Hey Arnold!* will go up against the Kids' WB!'s *Cubix*, followed by *Thornberrys* against *Scooby-Doo* at 8:30 a.m. At 11 a.m., *Ginger* will face off against *X Men: Evolution*, while at 11:30 a.m., *Pelwick* will oppose Kids WB!'s *The Mummy: Secrets of the*

Medjai. *X Men*, with an average 4.4 rating among kids 6-11 this season, and *The Mummy*, with a 3.7, are Nos. 2 and 4 respectively among broadcast shows in that demo on Saturdays.

The WB will air two new kids shows, *Mucha Lucha!* and *Ozzy & Drix*, at 9:30 a.m. and 10:30 a.m., opposite CBS' *The Early Show*.

WB executives are saying that Nickelodeon, by moving some of its 6-11-targeted programming to CBS, will cannibalize ratings for shows that go after the same demo on the Nick cable network on Saturday mornings.

Sue Danaher, executive vp of ad sales for Nickelodeon, disputed that scenario, saying that the programming Nick will air opposite its CBS shows this fall will skew to a different audience. "Our testing and focus groups show that the [broadcast and cable programs] appeal to different types of kids within the 6-11 demo," Danaher said. For example, *As Told by Ginger* is expected to skew toward the 6-9 audience, while *Rocket Power*, which will air at the same time on Nick, will appeal more to viewers ages 9 to 11. ■

They Know What Boys Like

Nick, ABC Family may lure more ad dollars by serving up new action blocks

KIDS TV By Megan Larson

Kids programming on cable is going to the boys. The trend became all too clear last week when Nickelodeon, which has always strived to stay gender-balanced, announced it is creating "Nickelodeon Slam," a high-action Sunday-afternoon block targeting boys starting in fourth quarter. The move follows Disney-owned ABC Family's quiet launch on March 2 of a turbo-charged, 7-9 a.m. daily boy's block using Japanese animé and Marvel Comic cartoons from Saban Entertainment.

For Nick, the decision to create "Slam," which includes original toons *Invader Zim*, *Butt Ugly Martians* and a kid-friendly *Robot Wars*, is an effort to super-serve an audience segment left bored by *Rugrats*. "We realize boys have specific tastes, so we figured we could build on their Nick loyalty but satisfy their appetites for action," said Cyma Zarghami, executive vp/general manager of Nickelodeon. ABC Family's move is part of a larger strategy to diversify Disney's kids offerings, which include Disney Channel, Toon Disney and Zoog Disney.

Ad sales, however, play a role in both networks' moves. Rich Ross, president, entertainment, Disney Channel, acknowledged there are "clear advertising partners that target boys."



Butt Ugly Martians will fill Nick's air on Sundays.

"It would be a stretch to say buyers were asking for more boy-skewing programs, but the fact is that dollars for girls are not there," said one media buyer. Competitive Media Reporting breaks down 2001 toy spending as: \$365 million on electronics/video games, \$49 million on action figures, \$45 million on toy vehicles and \$69 million on dolls.

Encouraged by ratings for its action block, ABC Family will expand its weekend block to noon. The block averaged a 0.8 rating among boys 2-11 and a 1.0 rating among boys 6-11 during its first five weekdays, more than doubling February's ratings. ■

issues of Meredith Corp.'s *LHJ*. The first show, premiering on April 3, addresses women's safety issues. The second, to air in early fall, will focus on child safety in school. *LHJ* will feature the first of its safety articles in the May issue, due on newsstands April 9.

The multiplatform advertising elements include on-air placement during the Court program, ad pages in *LHJ* and various Web components for the cable network and the women's service publisher. —Megan Larson

Drexler to Join Optimedia As CEO on April 1

Mike Drexler last week was named to succeed Gene DeWitt as CEO of Optimedia USA, which has some \$2.1 billion in U.S. billings. Drexler will join Optimedia on April 1. DeWitt recently was named chairman/CEO of the Syndicated Network Television Association.

Drexler, 64, was most recently executive vp of the New York office of interactive agency Mediasmith Inc. He has more than 40 years of agency experience, including top posts at Doyle Dane Bernbach, Ogilvy & Mather, Bozell Worldwide and TN Media.

Optimedia is one of two U.S. media buying units majority-owned by French-based Publicis Groupe. The other is Zenith Media. Earlier this month, Publicis agreed to acquire Bcom3, which also owns two buying units, Starcom and MediaVest.

Optimedia clients include British Airways, BMW, Centrum, Hewlett-Packard, L'Oréal, Nestlé and Whirlpool. —John Consoli

Nick-at-Nite Sitcom Block Scoring With Viewers

Nickelodeon's decision last year to air contemporary classic sitcoms during its Nick-at-Nite block is paying off in gains in household delivery and demographic ratings. Year-to-date, Nick-at-Nite (9 p.m. to 12 a.m.) has grown its household delivery 14 percent over the same period last year, to 1.1 million. The target demographic of 18-49 also grew 14 percent in delivery, to 593,000 homes, and 20 (continued on page 10)

Familiar Faces Flickering

Daytime talk lineup is changing, but insiders say the genre remains healthy

SYNDICATION By Marc Berman

Although new syndicated talk shows rise and fall in one season all the time (two of the five launched this season, *Iyanla* and *Talk or Walk*, have already been canceled), this year several of talk's familiar faces are starting to disappear. But talk-show hosts, media buyers and station reps generally agree that it's too early to say the genre is dying.

But last week's news shows just how much daytime talk is changing. Oprah Winfrey announced she will call it quits after 2005-06. *Sally Jessy Raphael* was canceled, and two other veteran talk shows—Warner Bros.' *Jenny Jones* and Columbia TriStar's *Ricki Lake*—are in jeopardy. Further, Caroline Rhea is preparing to replace Rosie O'Donnell. Of the nine established talk shows, ratings for only one, *Live! with Regis & Kelly* (a 3.9 gross average audience rating, according to Nielsen Media Research), is level with the comparable year-ago period. All others are eroded from 2000-01, ranging from a 6 percent household drop for *Oprah* (6.3 to 5.9) to 27 percent for *Ricki* (2.6 to 1.9) and 35 percent for *Sally* (2.6 to 1.7).

"I honestly don't understand why everyone is acting so surprised about Sally's cancellation," said Garnett Losak, vp/director of programming at the Petry Media Corporation. "She was on the air for 18 years. Even *Ricki*, one of the younger established talk shows, has been around for a decade. If anything, these shows should be commended for surviving this long. Eventually every talk show, including *Oprah*, will come to an end."

But will Oprah, the queen of daytime talk, who has hinted at leaving on a number of occasions, really put down the mic in 2006?

"Instead of focusing on *Oprah's* eventual



If Jenny Jones is not cleared in New York or Los Angeles for next season, it will get canceled.

departure, I think the real question is the future of *Dr. Phil* next season," said veteran talk-show host Maury Povich. "With the support of Oprah and the backing of King World, no new strip has a better shot of survival. If [*Dr. Phil*] works, then single-topic, issue-oriented talk could be poised for a comeback. And if it doesn't, we may finally start seeing less talk shows competing with Oprah, Regis and myself."

"Like most other dayparts, audience erosion is a given, particularly among these aging talk shows," noted John Rash, senior vp, director of broadcast negotiations at agency Campbell Mithun. "Innovation, and not replication, seems like a better way to bring more viewers to daytime."

"Instead of trying to find the next Oprah, maybe it's time for syndicators to focus on what shows will work, instead of just what will sell," added Steve Rosenberg, president of Studios USA, who had to hand Raphael her walking papers last week. "Sally is ending, but the talk show genre is far from over...not by a long shot." ■

Fox Bets on Wacky Wabbit

New sitcom *Greg the Bunny*'s inspired inventiveness could also be its undoing

TV PROGRAMMING By Alan James Frutkin

Fox's controversial *Greg the Bunny*, set to premiere on March 27, may be the season's most daring new sitcom. Advance screener tapes have been making the rounds at ad agencies, and media buyers say *Greg* is approaching water-cooler status.

"As someone who sees a lot of TV and gets

jaded by the typical generic product, you've gotta love this show for the fact that it's so crazy, and so ridiculous, and so unlike other shows," said Kris Magel, national broadcast director for Optimedia International.

But pointing to Fox's failed offbeat comedy *Action* (1999), Magel added that *Greg's* inven-

KNOCK OUT!



Nickelodeon clobbers the competition on Saturday morning!

We beat Kids' WB by 53%, Cartoon Network by 119%, ABC by 171% and the network formerly known as FOX Kids by 130%.

It's no wonder the other guys are climbing out of the ring!

CARTOON NETWORK

NICKELODEON

Source: Nielsen Media Research. NHI & NTI: 9/3/01-12/30/01. Based on Kids 2-11 ratings for Nickelodeon/Cartoon Network/FOX/WB Sa 8a-12p; ABC kids' programming, Sa 7a-1p. Subject to qualifications made available upon request.

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Media Wire

percent in rating, to a 0.6.

Last year, as MTV Networks' other classic-television property, TV Land, began gaining distribution (the channel will be in 71 million homes in April), Nick-at-Nite shifted from an all-classic format to series from the 1970s and '80s. Last fall, Nick-at-Nite added shows including *Family Ties* and *Cheers* that appeal to the older members of Generation X, whose own children are just beginning to discover Nickelodeon. Earlier this month, Nick-at-Nite premiered *The Cosby Show*; the March 3-8 marathon of *Cosby* earned an average 1.6 rating and household delivery of 1.3 million.

"People have a strong emotional tie to these shows that they grew up with," said Larry Jones, executive vp and general manager of Nick-at-Nite/TV Land. "It's about a time when their lives were simpler." —ML

Advanstar, VNU Win Top Honors at Neal Awards

American Business Media last week honored the top trade magazines at the 48th annual Jesse H. Neal National Business Journalism Awards at a ceremony held at the Waldorf-Astoria in New York. Taking the prestigious Grand Neal Award was *Pharmaceutical Executive*, published by Advanstar. The monthly also won a Neal for the best subject-related series of articles. The series "Discovery" examined the science and marketing challenges of therapeutic breakthroughs.

Mediaweek parent VNU Business Media won four Neal awards: In the category of \$3 million or less in advertising/circulation revenue, *Facilities Design & Management* won best news coverage; in the \$3 million to \$7 million category, *Sales & Marketing Management* won best regularly featured department or column; in the \$7 million category, *Restaurant Business* won best staff-written editorials on one or several subjects; and *The Hollywood Reporter* won best Web site.

Other winners included IDG, McGraw-Hill Cos. and Reed Business Information, each of which won two Neals. —Lisa Granatstein

tiveness might also be its greatest liability. "You always hope something like this takes off and develops a cult following, but that usually doesn't happen," he said.

The series is a surreal—and often silly—cross between *Sesame Street* and HBO's *The Larry Sanders Show*. It goes behind-the-scenes of a children's cable program, drawing back the curtain on a world in which TV puppets live lives as three-dimensional as humans. Fox has shot 13 episodes.

Eugene Levy, of *SCTV* and *American Pie* fame, plays the kiddie show's slimy director. But the series' true stars are its puppets, whether they are speaking sexually charged dialogue or just being as goofy as only puppets can be.

Greg's origins already lend the show tremendous cult credibility. The Greg character made his screen debut on a 1997 New York City cable-access program called *Junktape* created by New York University undergrads Spencer Chinoy and Dan Milano. In 1999, cable's Independent Film Channel signed the pair for a series of *Greg* film shorts. That led to the development last year of the Fox series, for which the network teamed Chinoy and Milano (the latter also serves as the voice of Greg) with



Just Shoot Me creator Steve Levitan.

Although the comedy is set on a children's TV show, *Greg* clearly is not for kids. "We purposely didn't put it on at 8 or 8:30," said Preston Beckman, the network's executive vp of strategic program planning. Fox has slotted *Greg* at 9:30 on Wednesdays following its strongest new series this season, *Bernie Mac*, hoping to solidify the hour against NBC's leading *The West Wing*.

Beckman dismissed concerns that *Greg* may be too outrageous for many viewers. "It's so hard to break out and get people's attention," he said. "This show will." ■

O'Reilly Factors In Radio

Talk-show deal with Westwood One expands rival media giants' partnership

RADIO By Katy Bachman

Factor this. Bill O'Reilly, the outspoken host of *The O'Reilly Factor*, the highest-rated news program on cable, is taking his so-called "no-spin" brand of talk to radio, starting May 8. Called *The Radio Factor with Bill O'Reilly*, the two-hour daily show lets O'Reilly expound with a radio audience on a topic from his TV show the prior night.

Though O'Reilly and Westwood One, which is syndicating his show, declined to explain terms of the deal, the arrangement expands on a partnership between News Corp.'s Fox News and Viacom-managed Westwood One, which has been syndicating Fox News Radio since 1998.

A source close to the deal said that the two-year contract is worth about \$2 million a year, including a \$1 million payment to Fox. Joel Hollander, president of Westwood, did acknowledge that Fox has some sort of financial interest in the show. (The most common radio-syndication partnership is revenue sharing.)

The deal with Westwood also gives Roger Ailes, Fox News chairman/CEO, a way to extend his "fair and balanced" brand into a me-

dium in which News Corp.'s biggest competitor is a major player. O'Reilly will no longer pursue a syndicated show for television with News Corp. sibling Twentieth Television.

O'Reilly will broadcast the show live from noon to 2 p.m. out of Fox News' New York studios. "We're going to merge radio and TV for the first time in history," said O'Reilly at a press conference last week. "On radio, it's more relaxed. I can expound, callers can challenge me, we can go back and forth."

Hollander expects O'Reilly to debut on 100 affiliates, including live on ABC Radio's KABC-AM in Los Angeles. In New York, O'Reilly will air on Buckley Broadcasting's WOR-AM from 3 to 5 p.m., where he'll compete with fellow Fox News personality Sean Hannity on WABC-AM.

Radio buyers will be watching for O'Reilly's staying power. "He's the latest and greatest right now, but who knows? The thing he has going for him is his TV exposure," said Laura Kroll, vp of network negotiations for MPG. "But if he can maintain the interaction with the audience, he'll be a winner." ■

STAY ON TOP OF THE ISSUES



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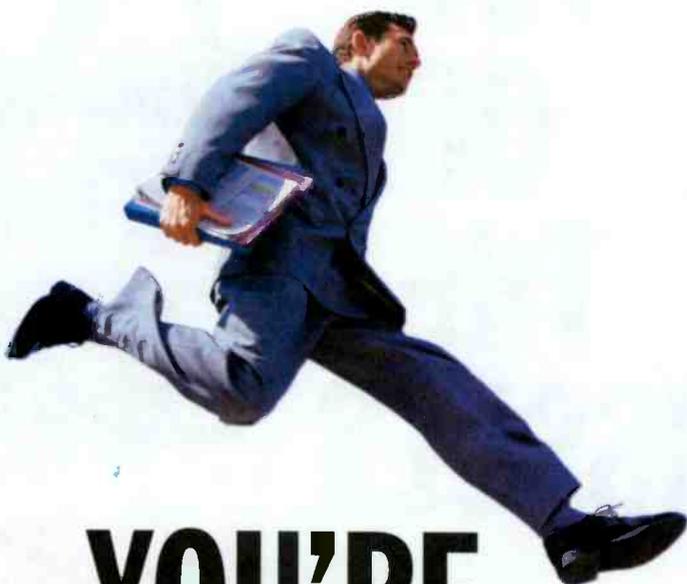
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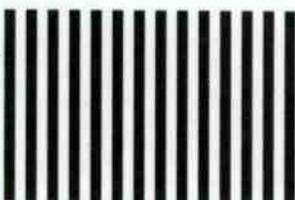
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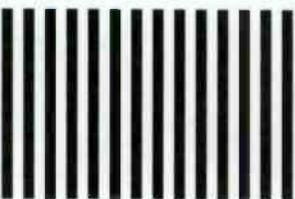
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Will the Stream Run Dry?

As proposed royalty fees threaten streaming's future, advocates push on

THE INTERNET By Katy Bachman

Streaming audio on the Internet, once a promising new medium for advertisers, has suffered a series of setbacks over the past year that threaten its very existence. Early last year, hundreds of radio stations stopped streaming their signals on the Web after the American Federation of Television and Radio Artists demanded additional talent fees for commercials streamed on the Internet. Net-only stations including NetRadio, eYada and DiscJockey.com, unable to pay the fees, shut down soon afterward.

Then last month, the Copyright Arbitration Royalty Panel (CARP) proposed a royalty rate that would require Internet-only broadcasters to pay 14 cents per hundred songs played, double the rate proposed for terrestrial radio stations that stream over the Web, retroactive to October 1998. Record labels and music artists have long pushed for streaming fees, and last December the U.S. Copyright Office ruled that companies streaming music must pay royalties. The streaming fees would be in addition to the payments that radio stations make to artist groups like ASCAP and BMI.

On March 8 five major radio groups—Clear Channel Communications, Infinity Broadcasting, Entercom Communications, Salem Communications, and Susquehanna Radio—and other interested parties asked the copyright office to modify the royalty rates proposed by CARP. Calling the rates “unreasonable,” the radio groups said that the fees—which would amount to hundreds of thousands of dollars per year—would make it impossible for streaming broadcasters and Webcasters to provide content free to consumers, because current advertising levels are too meager to sustain the business. A decision is expected in May.

Hoping to breathe some new life into the threatened medium, Measurecast and Nielsen Media Research, which formed a marketing partnership last year, are out on the road this month touting the benefits of in-stream advertising to agencies. Last October VNU's Nielsen Media Research, Nielsen NetRatings and ACNielsen units invested several million dollars in Measurecast, a two-year-old, privately held Internet audience-research firm based in Portland, Ore. (VNU is also the publisher of *Mediaweek*.)

“In-stream advertising is small—it's not in the mainstream media mix yet,” says Ed Hardy, CEO of Measurecast, which tracks

the audiences of more than 1,000 streaming media sites and publishes next-day reports. “We're just trying to open agencies' eyes and get them excited about in-stream advertising so they can make recommendations to their clients.”

Arbitron, the radio-ratings company, operates a monthly Webcast ratings service, which launched in late 1999.

Total spending on in-stream audio advertising is projected to reach about \$60 million this year, according to AccuStream, a tracking service. For advertisers, CPMs generally range from a low of \$5 to a high of about \$25.

“Right now streaming is an insignificant portion of the budget—it's usually just value-added,” said Kim Vasey, a senior vp and director of Media Edge: CIA. Vasey experimented with in-stream advertising last year for clients AT&T and the U.S. Army.

For in-stream advertising to grow, the industry needs to put into place some basics, beginning with audience measurement, Vasey says. “There is no standardized measurement,” she notes. “Arbitron and Measurecast each do something different, but the metrics are meaningless and the audiences are still insignificant.”

Matt Feinberg, vp and manager of national radio for Zenith Media, says his agency is currently spending “drips and drabs” on in-stream advertising. “There is a limited place for in-stream advertising in the media landscape, but it has a long ways to go,” Feinberg said.

Yet the upcoming royalty decision could stop the streaming business right in its tracks. Clear Channel, the country's largest radio group with more than 1,200 stations, is re-evaluating its streaming operations, which currently involve about 200 outlets. Jerry Kersting, CFO of Clear Channel Radio, said CARP's proposed royalty structure will “effectively kill streaming unless some other price component changes,” such as charging consumers a fee to hear streamed content.

“I don't know of a broadcaster who isn't questioning its streaming activity now,” said David Kennedy, Susquehanna Radio president. ■



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RADIO STATIONS

Urban Outlet Joins Top Station Revenue Ranks

BY KATY BACHMAN

The top 10 billing stations in 2001—five each in New York and Los Angeles—all had one thing in common: a strong brand image that kept them at the top of the heap during one of the worst advertising markets in decades. Yet with national advertising off by 19 percent, those outlets billed 12.5 percent less than last year's leading stations, according to BIA Financial Network, which last week released revenue estimates for the top billing radio stations and groups.

The biggest surprise in this year's rankings is the first appearance ever of an Urban outlet, Emmis Communications' KPWR-FM in Los Angeles, which ranked eighth at \$42.4 million. Val Maki, vp/general of KPWR, credited sales

and-ranked WLTW-FM in New York, which is also a Clear Channel station.

Clear Channel dominated this year's station rankings with five of the top 10 billers. Two stations from its L.A. cluster are newcomers to the list: KYSR-FM, a Modern Adult Contemporary station, rose from 19th place in 2000 to seventh; Adult Contemporary KOST-FM advanced from 17th to 10th. Rounding out Clear Channel's five is WHTZ-FM in New York, in ninth place with \$41.3 million.

"These are incredible brands [whose inventory] moves right away," said Roy Laughlin, regional vp of Clear Channel's L.A. radio stations. "We're huge believers in advertising our radio stations."

Viacom-owned

KPWR's sales staffers "know how to build marketing relationships with clients and get results." CUMMINGS

director Jeff Federman and Dianna Obermeyer, marketing director, with matching advertisers' brands to the station's target audience, which is 60 percent Hispanics and 8 percent African American.

KPWR's sales staff "are more than cost-per-point sales people," said Rick Cummings, president of radio for Emmis, who notes that many Urban stations' ratings don't always translate into revenue. "They know how to build marketing relationships with clients and have a strong talent for helping them get results."

KIIS-FM, Clear Channel Communications' flagship "Kiss" outlet in Los Angeles, was the top billing radio station for the second straight year despite a 6.4 percent revenue drop to an estimated \$61.3 million in revenue. That gives the Top 40 outlet a \$5 million lead over the sec-

ond-ranked WLTW-FM in New York, most of them in New York. For example, Infinity's Sports/Talk WFAN was edged out of the second spot by WLTW—The Fan dropped to no. 3 after a five years in the top spot between 1995 and 1999. Also, All-News WINS-AM moved up from fifth to fourth in rank with \$49.7 million, followed by L.A. Modern Rock outlet KROQ-FM in fifth place and Howard Stern's flagship WXRK-FM in New York in sixth.

Collectively, the top 25 radio groups suffered a 7 percent revenue drop, in line with the industry average, according to BIA. The top two radio groups, Clear Channel at \$3.2 billion in radio revenue and Viacom's Infinity Broadcasting at more than \$2 billion, control 29 percent of all radio revenue. —Katy Bachman



NEW YORK RADIO STATIONS

Jammin' Turns Hip-Hop

After several months of gradually moving away from its Jammin' Oldies programming format, WTJM-FM finally made a full break. At 6 a.m. on March 14, the Clear Channel station signed on as "Power 105.1" with the promise to play 10,000 songs commercial-free for one month. Targeting a younger, female audience, the format combines Hip-Hop with Rhythm & Blues, featuring artists such as Ja Rule, Jay-Z, Usher and Alicia Keys. While the complete personality lineup has not been set, the station so far has signed veteran Hip-Hop personalities Doctor Dre and Ed Lover, formerly on Emmis Communications' WQHT-FM Hot 97, to do mornings. The move pits WTJM in competition for the audience of two younger-skewing Urban stations in the market, particularly Inner City's WBLS-FM, "Where Hip-Hop and R&B connect," and WQHT, which bills itself as "The Hip-Hop Radio Station." —KB

PITTSBURGH TV STATIONS

Sinclair Cancels Shows

Since Sinclair Broadcast Group officially took over Pittsburgh WB affiliate WCWB last year from Eddie Edwards' Glencairn Broadcasting, the station has ditched its locally produced public affairs programming. WCWB, part of Sinclair's Pittsburgh duopoly (the company also owns WPGH, a Fox affiliate), recently cancelled three of its weekly public affairs shows and replaced them with infomercials.

Gone are WCWB's *Girl Scouting Today* (which aired Saturdays at 7-7:30 a.m.), *Inside/Outside Pittsburgh* (which aired Sundays at 6-6:30 a.m.) and *America's Black Forum* (which aired Sundays 6:30-7 a.m.). Meanwhile, *Eddie's Digest*, a community-focused talk show hosted by Edwards himself on Sundays at 7 a.m., is only expected to run until May. Station executives did not return calls for comment.

Though the shows helped fill a void in community programming, they were never popular. *Eddie's Digest* delivered an average 0.3 rating/1 share in households through January and February, according to Nielsen Media Research. The other local shows averaged even smaller audiences. "They just weren't the kinds of shows we searched out," said Richard Wolk, president of RJW Media, a local media

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has said its prayers."

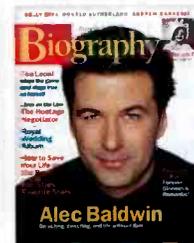
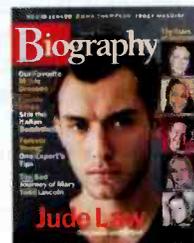
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Market Profile

BY EILEEN DAVIS HUDSON

buying firm. "They weren't widely watched or widely bought." —*Jeremy Murphy*

TV STATIONS

Tribune Restructures

Tribune Co., the Chicago-based owner of 23 network affiliates, last week restructured its station division, the fourth-largest group in the country. The changes were prompted by the retirement of Michael Eigner, who previously oversaw Tribune's East coast stations.

Effective immediately, Peter Walker, senior vp of Tribune Television, replaces Eigner in overseeing the company's East coast and Southern stations, including Tribune's flagship WGN in Chicago and its cable superstation. The only station that won't fall under Walker's control is WPIX, Tribune's New York WB affiliate, which will be personally overseen by Pat Mullen, Tribune TV president.

Jon Young, vp/general manager of KDAF, Tribune's WB affiliate in Dallas, has been promoted to regional vp for the station unit. In addition to managing KDAF, Young now has Miami WB affiliate WBZL, Houston WB affil KHWB and New Orleans duopoly WGNO (ABC) and WNOL (WB) reporting to him.

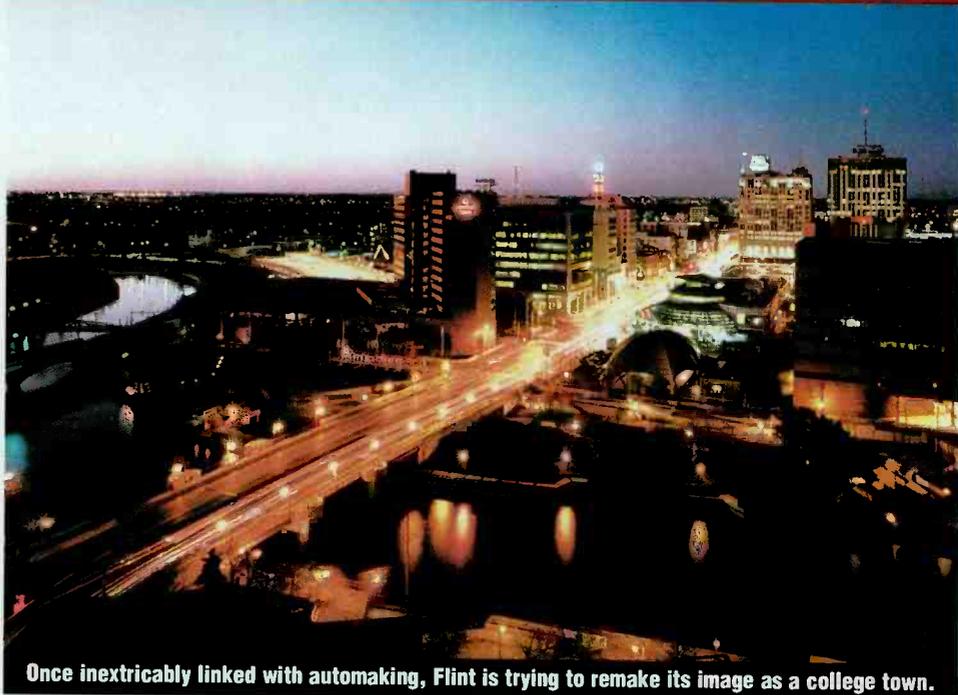
Steve Carter, vp/gm of WGN-AM, Tribune's Chicago radio station, has been promoted to regional vp, which puts him in charge of Fox affiliates WXIN in Indianapolis and WXMI in Grand Rapids, Mich.

And John Reardon, who oversees Tribune's West coast stations, adds oversight of KWGN, Denver WB affiliate, to his roster. —*JM*

TV STATIONS

Meredith Adds N.D.s

Kevin O'Brien's vision for Meredith Broadcasting is beginning to take shape, albeit slowly. After shaking up the staffs at several of Meredith's outlets in his first few months as president, O'Brien's division last week announced several key hires. Regent Ducas has been brought on as news director for KCTV, Meredith's CBS affiliate in Kansas City, Mo. He starts April 3 and replaces Don North, who resigned in January. Also appointed was Kathleen Sullivan as news director of KVVU, the company's Fox affiliate in Las Vegas, where O'Brien is based. Sullivan, who starts April 1, replaces Eric Hulnick, who resigned in February. —*JM*



Once inextricably linked with automaking, Flint is trying to remake its image as a college town.

Flint, Mich.

ROGER & ME, MICHAEL MOORE'S CELEBRATED 1989 DOCUMENTARY, BEST SUMMA- rizes the economic and emotional devastation General Motors caused in Flint, Mich., by laying off tens of thousands of workers. During the 1980s and '90s, massive layoffs at the company left about 60,000 GM

workers in Flint—nearly a quarter of the city's residents—unemployed. The cutbacks also led to a deep and painful recession from which the Rust Belt city is still trying to recover. Flint's historical links to GM are worn as both a badge of honor and a 10-ton albatross. The city is best known for its automotive roots—it's where GM began in 1908 after incorporating the former Buick Motor Co., and where other major U.S. automobile manufacturers also got their start, including Chrysler, Chevrolet, Buick, Nash and Champion.

Situated in Genesee County, Flint is still very much a working-class city. The median income is about \$43,000, and 70 percent of the residents have an annual income of less than \$50,000. More affordable housing has fueled a population shift in the region as people continue to migrate from Detroit to northern Oakland County and southern Genesee County, creating a new bedroom community. The average price of an existing

house in the U.S. is \$162,900; the average price of a Genesee County existing home is \$102,280, according to the National Association of Realtors. Southern Genesee County is seeing the fastest growth in southeast Michigan. Genesee County is also strategically situated at the intersection of Interstate-75, I-69 and U.S. 23.

Four of Flint's colleges—Baker College, Mott Community College, Kettering University and the University of Michigan-Flint—are jointly marketing the city as a college town with the hope of rejuvenating the city's image. Many longtime residents never thought they'd see the day, but there are now more college students in Flint than there are GM workers. More than 25,000 students are enrolled in Flint colleges in any given semester. GM has approximately 17,000 remaining workers in Flint; Delphi, a GM auto-parts maker, employs about another 6,000 people in the city.

SCARBOROUGH PROFILE

Comparison of Flint

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Flint Composition %	Flint Index
DEMOGRAPHICS			
Age 18-34	31	30	96
Age 35-54	41	41	101
Age 55+	28	29	103
HHI \$75,000+	27	18	66
College Graduate	12	7	61
Any Postgraduate Work	10	6	59
Professional/Managerial	23	17	72
African American	13	10	79
Hispanic	12	3	27
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	54	54	100
Read Any Sunday Newspaper	64	66	103
Total Radio Morning Drive M-F	22	21	98
Total Radio Evening Drive M-F	18	19	107
Total TV Early Evening M-F 30 30 99			
Total TV Prime Time M-Sun	39	39	101
Total Cable Prime Time M-Sun	13	15	120
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	73	75	103
Read Any Sunday Newspaper	77	82	106
Total Radio Morning Drive M-F	75	73	97
Total Radio Evening Drive M-F	73	73	100
Total TV Early Evening M-F 71 74 104			
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	58	63	109
MEDIA USAGE - OTHER			
Access Internet/WWW	61	57	93
HOME TECHNOLOGY			
Own a Personal Computer	67	66	100
Purchase Using Online Services/Internet	35	27	77
Connected to Cable	71	68	97
Connected to Satellite/Microwave Dish	15	20	137

#Respondent level too low to report. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable. Source: 2001 Scarborough Research Top 50 Market Report (February 2000-March 2001)

Local politics have thrown a bit of a monkey wrench into Flint's efforts to create a new image. Local residents successfully organized a drive recently to force a mayoral recall that ousted the city's embattled mayor of the past 11 years, Woodrow Stanley. Stanley, seen by some as the personification of Flint's ills, was stripped of his position March 6; he would have been up for reelection in the fall of 2003. Additionally, Flint faces a \$28.4 million budget deficit and the real possibility of a state takeover of the city.

The complexity of the 64th-ranked Flint-Saginaw-Bay City market (453,740 television households) presents many challenges to media buyers and advertisers. The market is not metered and therefore relies on Nielsen Media Research's diary data. Of the four main broadcast TV stations in the market, only two are VHF stations—ABC's owned-and-operated WJRT-TV and Meredith's CBS affiliate WNEM-TV—and they enjoy a sizable ratings lead over the other two stations. The hyphenated market is split geographically, with viewer allegiances going to the station in their own part of the market.

Confusing matters further is the proximity to the Detroit market, which is only about an hour's drive from Flint. Not only can the Detroit stations be picked up over the air, but all Detroit network outlets except the CBS station WWJ are carried by Comcast Cable in Flint. "We have quite a bit of people from Genesee County who are watching news out of Detroit," says Sara Jo Gallock, program and marketing director for WJRT, currently the top-ranked station in the market. "As Detroit expands, from a business standpoint, people tend to treat Genesee County as a bedroom community. So, our challenge is watching that bedroom community grow and have an affinity to Detroit." Gallock says one way to get viewers to change their loyalties to Flint's stations is through "lots of marketing and really good promotion."

Gallock says despite these challenges, WJRT has managed to dethrone the former undisputed market leader, WNEM, in part due to the strength and longevity of its weekday main anchors, including Bill Harris, the lead male anchor at 6 p.m. and 11 p.m., who has been at the station for more than 20 years; morning anchor Karen Gatlin, who has also been at the station about 20 years; and Ed Phelps, the 6 and 11 p.m. sports anchor for the past 30 years.

On the programming front, WJRT is replacing the departing *Rosie O'Donnell Show* with two game shows, *Pyramid* at 4 p.m. and *Who Wants to Be a Millionaire* at 4:30.

Like Flint itself, WNEM is trying to generate its own turnaround story by catching up to WJRT—the ABC outlet leads the market by only a hair in most news dayparts. Steve Sabato, WNEM vp/general manager, attributes his station's slip from the top podium in part to an affiliation swap in the mid-1990s between WNEM, then the NBC affiliate, and STC Broadcasting's WEYI-TV, then the CBS affiliate. Sabato also readily admits that WJRT's aggressiveness in investing in local-news product also cut into WNEM's lead.

Sabatino took over as gm last October, hav-

ing previously served as station manager of another Meredith station, WFSB-TV in Hartford, Conn. "Our primary goal is to build our audience by providing superior weather products...and through the expansion of our local news," he says. In January, the station purchased a new state-of-the-art Doppler radar system that went online in January.

WNEM has also increased its local-news programming twice in the past three months, going head-to-head with WJRT in two dayparts. In January, the station added a half hour to its morning news, airing a full two hours of local news from 5 to 7 (the same time as WJRT). On March 4, WNEM added another half-hour newscast at 5:30 p.m., a time at which only WJRT was running a newscast.



JENNIFER BISHOP

WASHINGTON

Alicia Mundy

That's Entertainment

Stage is set for FCC biennial-review revue, but who'll join Powell's cast?

Those who say Washington isn't a good "entertainment" town just don't appreciate the Senate as performance art. On March 6 at the Senate Appropriations Subcommittee meeting, legendary cartoon characters like Foghorn Leghorn came to life and committed orotundity of a near-criminal nature. For those who missed the SRO show, Sen. Fritz Hollings, the white-haired Democrat from South Carolina, was supposed to be questioning Federal Communications Commission chairman Michael Powell about the agency's budget. But for several minutes observers were at a loss to comprehend Fritz's grits-laden voice, punctuated by Southern-fried growls and low-country slurring. As they acclimated to Hollings' unique approach to the English language, they realized he was sending Powell a message he'd just received from the appellate court: Michael, you just can't win.

"Ah think yew'd be a great executive vice president of the Chamber of Commerce," Hollings drawled while Powell impersonated a political prisoner waiting for Human Rights Watch to step in. "Are yew happy in yer job?" Hollings intoned—his gentle way of telling Powell he didn't like much of what Powell is, or isn't, doing at the FCC. At one point, Hollings jumped on Powell for telling *USA Today* recently, "My religion is the market," and accused Powell of trying to "abolish" the FCC. Adding to the circus-like atmosphere, that morning *New York Times* columnist William Safire had called Powell "round-heeled," an out-of-date reference to women who are easily seduced by the best offer, and said that Powell was leading the FCC toward "terminal fecklessness."

"Oh, feck," sighed an FCC staffer, looking up "round-heeled" on Google. Meanwhile, Hollings read Safire's whole sentence with dramatic flair, seemingly waiting for Powell to either deny having round heels or admit to fecklessness. Reporters buried their heads in their notebooks, trying to suppress snorts. And then Hollings quickly wrapped up, noting that the FCC needed the money, and that was that. After all, the real purpose of the hearing had been to give Hollings a platform to complain about Powell's attempts to clarify and carry out the wacky Telecom Act of 1996, of which Hollings was an author.

It would be funny if it weren't so serious. Powell *can't* snap back at Hollings; he may need the senator before the year is out.

The FCC is under fire from everyone these days, including the conservative D.C. Court of Appeals, where Powell himself once clerked for Judge Harry

Edwards. The court's Feb. 19 decision about the TV station ownership cap and the FCC's biennial review process exacerbated problems at the agency. According to staff and industry insiders, Powell had hoped that the court would remove the station ownership cap and at the same time relieve the FCC of the ridiculous burden of the biennial review, which was mandated by Congress as part of the Telecom Act. In a hearing last summer, Edwards himself called the idea of having the FCC review all its media ownership rules every two years "an absurd time schedule." After that, broadcast lobbyists approached Powell to go with them to the Hill, maybe even to Hollings, to get Congress to intervene and clarify what the hell they meant by "review."

But Powell decided to roll the dice with the court, and they came up snake eyes. The court not only didn't remove the cap but also suggested ways to make it legal, and told Powell to try again. Worst of all, while excoriating the mandate that the FCC spend its time justifying its existence doing the biennial review, the court left it up to Congress to revisit the mess and admit it was not thinking clearly here. Oh, and Congress does that *all* the time.

(For the record, the broadcasters really wanted that biennial review in 1996. But, says a lawyer who works with the National Association of Broadcasters, "It doesn't look like such a good idea now.")

In response to questions from *Mediaweek*, Powell acknowledged the logistics problem of a two-year review. "I'm concerned by the breadth of the court's ruling and the burden it places on the agency," he wrote. "I may, at times, question a given rule, but I think if it is removed, that should be the product of careful analysis and forethought, not the result of regulatory overload."

The previous week, Powell had told a technology group in northern Virginia: "I have for years, if you will allow me a little crowing, said that this [court decision] was coming...I've always thought the statutory provision read that way, and it worried me."

Now it worries everyone. Congress cringes at the prospect of re-opening the Telecom Act. But in light of the court decision, it might be persuaded that lawmakers must release the FCC from the biennial-review bonds as they are currently written.

Powell and Foghorn Leghorn will have to become allies to get Congress to act. It's like some bad sci-fi movie with two enemies stranded on a dangerous planet; one knows how to fly the spaceship, the other has the keys. All I want is the popcorn concession. ■

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Television Network Sales



The Family Friendly Programming Fund is cleaning up prime time in small doses, and most of the broadcast networks are signing on. But the process behind it remains murky and mysterious
BY ALAN JAMES FRUTKIN

Three years ago, the Family Friendly Programming Forum was a mere gleam in Andrea Alstrup's eyes. Now the number of member advertisers on the Forum has grown from 10 to 47, with 14 of those members financially participating in its highly visible script-development fund.

With one out of the two programs that falls under the Family Friendly banner a bona-fide hit (the WB's *Gilmore Girls*), the Forum can lay claim to a batting average better than most production studios. Perhaps most important, the WB is no longer the only network playing ball with the Forum; ABC, CBS and NBC have joined in as well.

The group's success still seems to surprise Alstrup. "We never felt

"We don't intrude on the production process...But they know we're not into bad language and improper situations." BILL CELLA



we'd get this far," confides the corporate vp of advertising at Johnson & Johnson, and the co-chair of the Family Friendly Programming Forum.

But as it enters its third season of content support, the Forum's role in network program development remains surprisingly murky. What real part it plays in a network's script-approval process remains unclear, as does the amount of money it provides the networks and its influence over the long-term health of earmarked programs.

Despite such uncertainty, the networks clearly are coming around to the Forum, hoping to receive its stamp of approval. Alstrup declined to comment on the projects that are under consideration for the 2002-03 season. But NBC confirmed that two comedies and three dramas have been submitted for inclusion in the initiative. The dramas include *St. Georges*, about a big-city family that goes to work on an African game preserve; *Young Arthur*, which concerns King Arthur as a youth; and *Miss American Pie*, which takes place in the 1960s. NBC's comedies are both half-hours—a Chevy Chase family vehicle and another comedy from writer/producer Ken Finkleman.

Other network projects may fall under the family-friendly banner if they wind up on the fall schedule. For one, ABC comedy *Regular Joe* is about an "empty-nester" and his wife whose daughter returns home with a baby (*Seinfeld*'s Estelle Harris and *Maude*'s Bill Macy have already been cast as the family's kooky grandparents). And the WB is submitting up to four dramas and five comedies as well as two reality series.

THE INITIATIVE BEGAN IN 1998, when Alstrup and nine other advertisers unveiled plans to promote family-friendly programming on television. The announcement, however, was met with more apprehension than enthusiasm.

"There was a lot of cynicism about what we'd find or that we'd find only sugary, sweet, 1950s types of shows," Alstrup says. "There was also a feeling that viewers didn't want that type of programming anymore, that all they wanted was the icky stuff."

By icky, Alstrup means the type of content that had become prevalent in the early hours of prime time, which the networks had traditionally reserved for family shows. But with the 1992 exit of NBC's *The Cosby Show* and the imminent demise of ABC's *Home Improvement* (which left the air in 1999), Alstrup and her colleagues foresaw the networks replacing those family comedies with ones that appealed more to urban singles.

"It was as if every writer was trying to top the other, to the point where even sitcoms like *Friends* were becoming one dirty joke. And it was unsettling," Alstrup says. "We just wanted to support programming that didn't have to go over the edge on dialogue, that could be something multi-generations could watch together, something where parents wouldn't be surprised by what they saw if their daughters were sitting with them."

At the time, most broadcasters balked. In fact, the WB was

the only network to participate in the program (which, Alstrup adds, has left the Forum forever indebted to Jamie Kellner, the WB's president at the time). Jordan Levin, the network's current entertainment president, suggests the partnership was a perfect match.

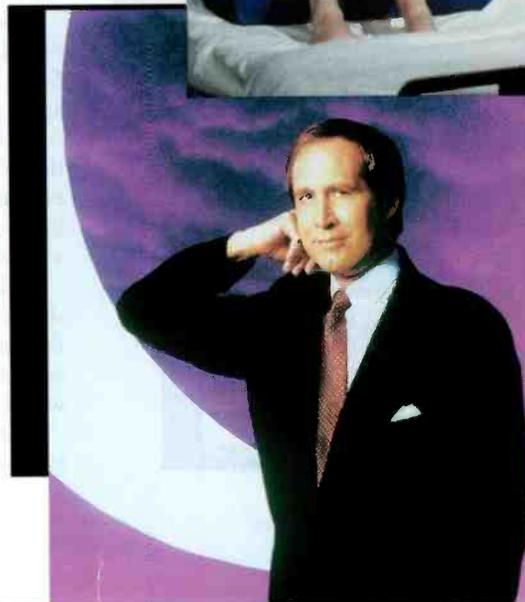
As the major networks increasingly pursued the adult 18-49 demographic, Levin notes the WB's birth came about largely with the hope of appealing to the viewers displaced by that trend. "Our target audience fit more into the family profile than most of the other networks did," Levin adds. "So our main goal fed right into the Forum's directive, while the other networks were abandoning it."

IF IT TOOK TIME FOR the three major networks to cozy up to the Forum, then it is largely due to concerns that the participating advertisers might exert editorial control over the shows they supported by demanding input on content, dialogue, casting and each program's year-to-year evolution. But Forum members say those fears are unfounded.

"We don't intrude on the production process," explains Bill Cella, chairman of Magna Global USA, a member of both the Forum and the



MAKING PRIME TIME SAFE AGAIN: *Seinfeld*'s Estelle Harris (above) has been cast in ABC's "empty-nester" show *Regular Joe*. And Chevy Chase (left) may make his return to the small screen with a family comedy on NBC.



Forum's executive committee and one of Alstrup's initial supporters. "It's strictly church and state."

Levin confirms that on *Gilmore Girls* and on *Raising Dad*, FFPP's second project, the group's editorial participation is insignificant. But clearly there is an awareness among the networks of the Forum's needs. "We allow the creative community to do what they have to do," Cella adds. "But they know we're not into bad language and improper situations."

Perhaps the greatest role the Forum plays in the development process is in providing seed money to the networks, enabling them to develop family-friendly scripts that otherwise might get overlooked. But how great the Forum's financial role is in this process remains unclear.

Alstrup declined to release figures regarding how much money the 14 participating fund members provide to the networks. However, minimum fees for hour-long scripts start at about \$60,000. Half-hours run about half that amount, with seasoned writers in both genres receiving much higher fees. Alstrup notes the Forum's fund would allow the networks to develop in total about a dozen more scripts than normal. So it's likely that each of the 14 advertisers contributes something like \$50,000.

Once the networks earmark projects for family-friendly consideration, Forum members review the selected show concepts, and they either voice their approval of a project or express their concern that a project might not be suitable, further advising the networks to move forward at their own financial risk.

Perhaps ironically, the seed money provided by the Forum is to be used specifically in search of scripts. Once a family-friendly script goes to pilot, the network must reimburse the seed money. Of course, if the pilot makes it onto the network's schedule, it gets stamped with the imprimatur of family-friendly programming.

And even though advertisers may claim they jump out of the loop once series production begins, their stake in the show is perhaps even greater than ever. Levin acknowledges that the advertisers who participate in the script-development fund have a first right of refusal to advertise on that particular program.

Alstrup confirmed that policy, although she notes that advertisers have no control over pricing, that they are not offered sweetened deals and that the WB simply has reserved inventory on those shows for the par-

ticipating advertisers. But she adds that the other nets will do so as well.

Clearly, the motivation behind the family-friendly initiative was Alstrup's desire to create more positive programming choices for families. It's no secret that those types of choices offer advertisers less controversial environments in which to place their products.

But there are also practical reasons for wanting to appeal to such a group. Decisions can be made in front of the TV set that might impact—and alter—purchase patterns. "It's a more relaxed environment if the whole family is together," says Brad Simmons, vp of media services at Unilever U.S. and co-chair of the FFPP. "There's more receptivity, less clutter and fewer messages coming from other rooms."

For a company like Unilever, which sells products ranging from packaged food goods to home and personal care, the upside of a family-friendly environment can be enormous. "If a message is relevant to a whole family, you could have good synergy," Simmons says.

AMY SHERMAN-PALLADINO, CREATOR and exec producer of *Gilmore Girls*, says she was as surprised as anyone that her critically acclaimed mother-daughter drama was chosen as the first show to fall under the rubric of family-friendly programming. After all, she notes, "the very core of the show is about a woman who, at 16 years old, got pregnant out of wedlock and didn't marry the guy."

Alstrup acknowledges that Forum members discussed the appropriateness of christening the script-development initiative with a program that dealt with unwed mothers. In the end, she and her colleagues chose to move forward because, she explains, "the show really wasn't about that. It was about a woman getting on with her life, raising her daughter and making a difficult decision to reconnect with her parents."

Sherman-Palladino says the Forum's stamp of approval underscores the country's evolving values. "It says there's a shift in attitude in terms of what the American family means," she adds. "It isn't Ozzie and Harriet anymore. It hasn't been for a long time. And to get that brand says there are many different types of families out there, and that it's okay."

Gilmore Girls has been a success for the Forum, but *Raising Dad* hasn't, really. All things being equal, *Dad* might not merit a shot at a second season. Of course, all things aren't equal. And as the WB prepares to lock in its Fall schedule, the true test of the Forum's influence on programming may rest on whether or not *Raising Dad* returns to the Fall lineup.

"It's good, pleasant content," Cella says of the show. "It's the kind of TV that the whole family can sit around the set for and not worry that something is offensive to a son or daughter." Cella says he would like to see the show continue, but with the Friday comedy averaging a 2.3 rating/4 share, he adds, "you also want to see something in the ratings."

For most members of the Forum, *Raising Dad*'s numbers don't lie. "It's not enough for a show to be family friendly," Simmons notes. "Each show has to live or die based on viewer interest."

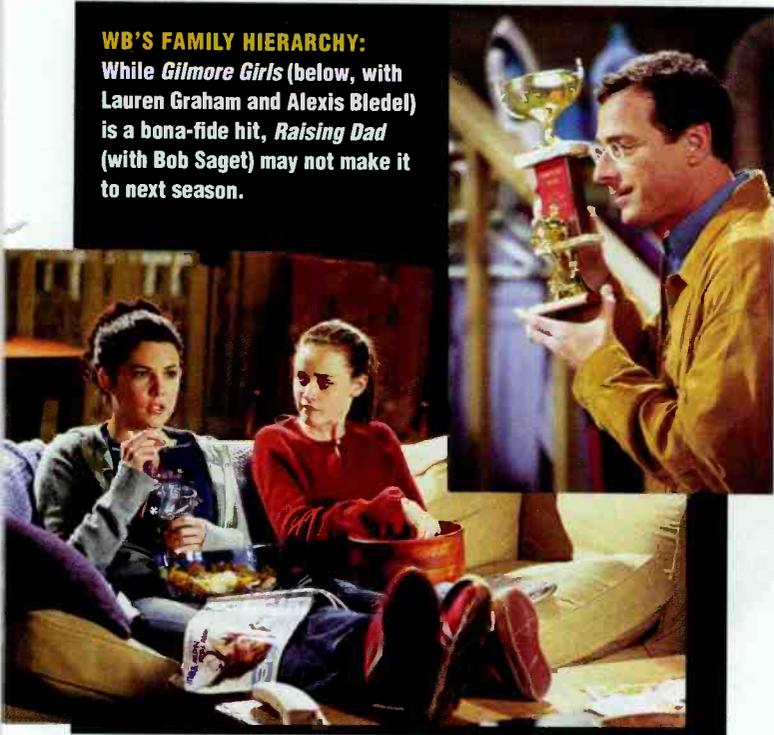
David Selby agrees. "*Raising Dad* underscores the difficulty and volatility of broadcast television," says Selby, senior vp of marketing for Sears, Roebuck & Co. and a Forum member. "But a .500 batting average is pretty good."

Even if advertisers seem willing enough to cast off *Dad*, Levin insists the WB isn't looking toward the Forum for its answers. "We still have to evaluate the show through the remainder of the season," Levin says. "We have to evaluate it against what we have in development, and we'll make a decision on the show like we make any decision."

Which is not to say Levin would dismiss advertisers' input on the show's fate, that is, if it moved from the level of vocal support to increased financial support. "If advertisers were committed to the show in a deeper way," Levin continues, "where the financial upside to producing it would be a plus, yes, you would have to consider that."

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

WB'S FAMILY HIERARCHY:
While *Gilmore Girls* (below, with Lauren Graham and Alexis Bledel) is a bona-fide hit, *Raising Dad* (with Bob Saget) may not make it to next season.



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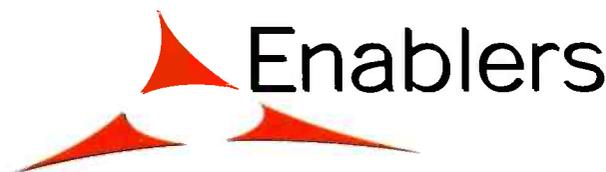
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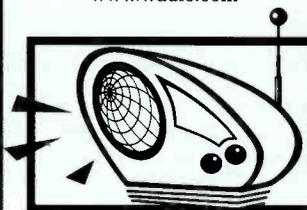
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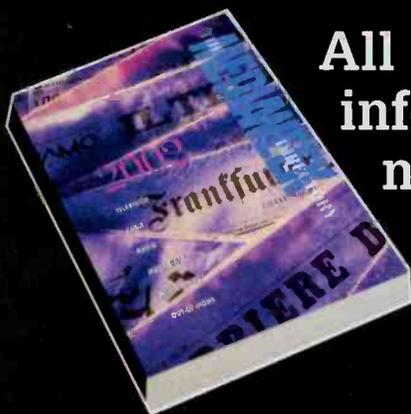
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Magazines

EDITED BY LISA GRANATSTEIN

Scary Picture

A flush year at the box office has not translated into heavy studio spending in movie and pop-culture titles

AT THE MOTION PICTURE INDUSTRY'S RECENT SHOWEST CONFERENCE IN LAS VEGAS, theater owners celebrated their good fortune. Despite the soft economy and Sept. 11, last year's box office draw totaled a record \$8.4 billion in gross sales, according to the Motion Picture Association of America.

It was a very good year, thanks to blockbusters including *Harry Potter*, *Lord of the Rings* and *Shrek*, as well as higher ticket prices.

Yet studios have not shared their riches with the entertainment magazines that cover and celebrate the movie biz. Theatrical releases remain a relatively small fraction of the media advertising (which includes television and home video ads) in Time Inc.'s *Entertainment Weekly*, Wenner Media's *Us Weekly*, and the monthlies *Movieline* and *Premiere*, published by Hachette Filipacchi Media.

"Right now, the movie industry is in love with the television format," says David Morris, *EW* publisher. "There has been a growing interest in television advertising, and the balance of it goes to newspapers, some radio, some online and some magazines."

Last year, the studios accounted for less than 5 percent of total spending in entertainment titles, according to CMR. And this year will not be much better, publishers say. Last-minute shifts in movie release dates often conflict with magazines' relatively long lead times, making it difficult to coordinate ads.

Still, *EW*'s Morris has not written off studio ads just yet. He is spearheading Time Inc.'s efforts to develop a marketing strategy to drive more movie business into *EW*, *People* and *Time*. The effort is part of a broad AOL Time Warner cross-platform initiative to build market share of movie promotions across all of the media giant's properties. Morris says the company hopes to have several wide-ranging deals with studios in place by May—in time for summer releases.

Given the ongoing shortage of studio advertising, all entertainment magazines have had to diversify their ad bases. *Premiere* in recent

months has attracted new business from Lancôme, JVC and Sky Vodka, notes vp/publisher Kim Pinto. The 307,000-circulation *Movieline* has scored Burberry and Polo Jeans, says group publisher Audrey Arnold.

One area that all the entertainment magazines have seen a surge in spending is home video; in the 617,000-circulation *Premiere*,



Movie mania: Publishers say advertisers have jumped on the Oscars bandwagon this month.

home video ad pages grew 16 percent in 2001, Pinto says; through May this year, the title's video ads are up 2.6 percent.

Yet even with their broader ad bases, entertainment titles are having a tough year. Through March 15, *EW* was down 12.1 percent, to 285 pages, reports the *Mediaweek* Monitor. Through April, *Premiere* was down 32.4

Mediaweek Magazine Monitor

WEEKLIES March 18, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	18-Mar	57.24	19-Mar	89.37	-35.95%	512.25	762.78	-32.84%
The Economist	9-Mar	61.00	10-Mar	67.00	-8.96%	466.00	563.00	-17.23%
Newsweek ^E X	18-Mar	35.99	19-Mar	32.76	9.86%	329.79	291.77	13.03%
The New Republic ²	18-Mar	8.17	19-Mar	10.57	-22.71%	62.82	78.88	-20.36%
Time ^E X	18-Mar	61.55	19-Mar	44.39	38.66%	446.92	429.96	3.94%
US News & World Report	18-Mar	39.49	19-Mar	26.86	47.02%	233.42	275.89	-15.39%
The Weekly Standard	25-Mar	9.83	26-Mar	9.31	5.59%	105.08	102.31	2.71%
Category Total		273.27		280.26	-2.49%	2,156.28	2,504.59	-13.91%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	18-Mar	27.25	19-Mar	23.04	18.27%	250.84	327.75	-23.47%
Entertainment Weekly	15-Mar	24.47	16-Mar	25.07	-2.39%	285.32	324.63	-12.11%
Golf World	15-Mar	28.33	16-Mar	25.00	13.32%	270.29	237.42	13.84%
New York ²	18-Mar	29.50	19-Mar	37.10	-20.49%	499.70	501.30	-0.32%
People ^X	18-Mar	62.92	19-Mar	71.03	-11.42%	850.80	708.33	-8.12%
The Sporting News	18-Mar	17.00	19-Mar	19.31	-11.96%	148.35	134.54	10.26%
Sports Illustrated	18-Mar	66.10	19-Mar	65.69	0.62%	542.32	511.20	6.09%
The New Yorker ^S	18-Mar	78.83	19-Mar	85.23	-7.51%	378.45	479.36	-21.05%
Time Out New York	13-Mar	78.69	14-Mar	75.31	4.48%	654.69	686.82	-4.68%
TV Guide	16-Mar	44.62	17-Mar	56.50	-21.03%	538.17	669.66	-19.64%
US Weekly ¹	18-Mar	24.00	19-Mar	20.67	16.11%	194.84	180.33	8.05%
Category Total		491.71		503.95	-4.41%	4,413.77	4,761.34	-7.30%
SUNDAY MAGAZINES								
Parade	17-Mar	15.31	18-Mar	18.13	-15.55%	134.88	137.41	-1.84%
USA Weekend	17-Mar	7.56	18-Mar	16.69	-54.70%	139.36	139.78	-0.30%
Category Total		22.87		34.82	-34.32%	274.24	277.19	-1.06%
TOTALS		777.85		819.03	-5.03%	6,844.29	7,543.12	-9.26%

E=estimated page counts; X=2001 YTD includes an out-of-cycle issue; 1=1 less issue in 2002 over 2001; 2=2 fewer issues in 2002

percent, to 96 pages, and *Movieline* dropped 38.2 percent, to 64 pages (in part because of a combined February/March issue this year). Through March 18, the 930,000-circ *Us* was up 8.1 percent, to 180 pages.

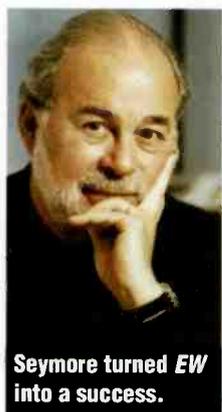
With the Oscars set to air on ABC this Sunday night, publishers are cashing in with themed issues. The 1.5 million-circ *EW*'s March 22 issue, on stands this week, leads with its annual "Oscar Odds" package. The post-Oscars "Big Night" issue, due next week, will include new advertisers Cadillac, Absolut and Michael Kors fragrance. Ad pages will be flat with last year's post-Oscars edition, at 57.

Us Weekly's post-Academy Awards double issue, due March 29, will carry about 40 ad pages, about a dozen more than last year, says Vicci Lasdon Rose, *Us* vp/publisher. But not one of those pages will be from studios.

"I have TV, I have home video, but I don't have any feature films in the Oscar issue," Rose says. "Nobody is launching [a movie] on that particular day. I guess all eyes will be elsewhere." —*Lisa Granatstein*

Time4 a Change? Seymore may depart EW

After a dozen years at the helm of *Entertainment Weekly*, James Seymore is the latest Time Inc. managing editor to contemplate an exit strategy. By summer or early fall, Seymore



Seymore turned *EW* into a success.

could become editorial director of the company's Time4 Media division, a new position in which he would oversee 18 sports specialty titles, including *Golf Magazine* and *Skiing*.

Seymore and his boss, Time Inc. editorial director John Huey, declined to comment. At an *EW* staff meeting last

week, Seymore said that "no decisions have been made," but he did not deny that a change is in the works, says an *EW* insider.

Time Inc. sources say a job change for Seymore (which would follow the recent appointments of new managing editors at *Sports Illustrated*, *People* and *In Style*) would not only potentially smooth his transition to retirement but could also throw open the door to editorial

Mediaweek Magazine Monitor

MONTHLIES April 2002

	RATE BASE (1ST HALF '01)	CIRC. (1ST HALF '00)	CURRENT PAGES	PAGES LAST YR	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Business 2.0 ^L	550,000 ^O	530,909	54.33	N.A.	N.A.	166.43	N.A.	N.A.
Entrepreneur	540,000	563,534	93.60	116.06	-19.35%	438.75	477.05	-8.03%
Fast Company	680,000	708,251	59.57	88.87	-32.97%	206.00	341.18	-39.62%
Fortune Small Business ¹⁰	1,000,000	N.A. ^C	38.93	47.96	-18.83%	111.14	132.29	-15.99%
Inc ^E	650,000	665,428 ^B	59.73	54.90	8.00%	208.02	280.59	-25.86%
Red Herring ^M	325,000	333,810	39.00	60.00	-35.00%	159.00	293.00	-45.73%
Technology Review ¹⁰	275,000	287,221	24.00	36.40	-34.07%	68.82	123.62	-44.33%
Upside ¹⁰	300,000	307,175 ^B	10.00	46.50	-78.49%	49.00	209.00	-76.56%
Wired	500,000	515,383	50.58	139.88	-63.84%	192.91	471.56	-59.09%
Category Total			429.74	590.57	-27.23%	1,600.07	2,328.29	-31.28%
ENTERTAINMENT								
Movieline ^{11/4/2/D}	300,000	307,786	32.50	34.75	-6.47%	63.99	103.49	-38.17%
Premiere	600,000	617,389	27.83	42.95	-35.20%	95.59	141.37	-32.38%
The Source	460,000	464,644	97.33	110.33	-11.78%	358.65	460.75	-22.16%
Spin	525,000	541,506	59.73	82.64	-27.72%	240.88	276.29	-12.82%
Vibe	775,000	800,114	107.12	105.61	1.43%	327.79	343.46	-4.56%
Yahoo! Internet Life	1,100,100	1,103,076	27.33	50.66	-46.05%	119.28	266.31	-55.21%
Category Total			351.84	426.94	-17.59%	1,206.18	1,591.67	-24.22%
ENTHUSIAST								
Automobile	625,000	634,006	78.54	62.48	25.70%	225.20	224.08	0.50%
Backpacker ⁹	285,000	291,089	43.95	64.00	-31.33%	157.25	204.36	-23.05%
Bicycling ¹¹	285,000	280,218	39.47	60.51	-34.78%	92.29	113.81	-18.91%
Boating	None	201,171	120.37	143.34	-16.02%	478.25	575.86	-16.95%
Car and Driver	1,350,000	1,371,761	87.55	84.12	4.08%	297.08	311.12	-4.51%
Cruising World	155,000	159,536	128.55	142.42	-9.74%	406.57	460.21	-11.66%
Cycle World	310,000	328,351	108.96	113.69	-4.16%	338.29	360.86	-6.81%
Flying	None	305,050	56.82	64.58	-12.02%	231.90	258.48	-10.28%
Golf Digest	1,550,000	1,567,588	139.26	153.23	-9.12%	458.59	424.76	7.96%
Golf Magazine	1,400,000	1,400,328	142.45	124.30	14.60%	450.40	486.72	-7.46%
Motor Boating	None	125,473	116.87	123.00	-4.98%	447.18	567.01	-21.13%
Motor Trend	1,250,000	1,271,620	62.66	79.33	-21.01%	243.30	251.80	-3.38%
Popular Mechanics	1,200,000	1,211,630	79.07	74.28	6.45%	244.22	232.37	5.10%
Popular Photography	450,000	452,297	146.50	172.89	-15.26%	581.64	711.59	-18.26%
Power & Motoryacht	None	156,735 ^B	176.00	183.28	-3.97%	828.51	935.86	-11.47%
Road & Track	750,000	787,579	83.32	86.84	-4.05%	326.41	332.27	-1.76%
Sailing World ¹⁰	55,000	56,752	45.90	51.29	-10.51%	115.51	120.59	-4.21%
Stereo Review's Sound & Vision ¹⁰	450,000	453,901	53.49	62.83	-14.87%	192.42	224.48	-14.28%
Tennis ¹⁰	700,000	709,979	56.51	54.21	4.24%	142.08	142.85	-0.54%
Yachting	132,000	132,846	162.82	174.78	-6.84%	698.70	762.07	-8.32%
Category Total			1,929.06	2,075.40	-7.05%	6,953.79	7,701.15	-9.70%
FASHION/BEAUTY								
Allure	850,000	945,631	96.31	112.11	-14.09%	285.26	332.17	-14.12%
Cosmopolitan	2,600,000	2,759,448	164.80	172.44	-4.43%	500.94	596.03	-15.95%
Elle	950,000	981,117	176.70	207.16	-14.70%	487.84	646.69	-24.56%
Essence	1,050,000	1,053,484	76.61	116.35	-34.16%	286.38	388.16	-26.22%
Glamour	2,100,000	2,201,279	111.24	159.14	-30.10%	343.55	455.71	-24.61%
Harper's Bazaar	700,000	736,494	103.78	146.35	-29.09%	463.26	622.89	-25.63%
Honey ¹⁰	350,000	N.A. ^C	47.66	44.00	8.32%	127.92	116.75	9.57%
In Style ^{5/W}	1,400,000	1,568,777	251.42	346.49	-27.44%	784.56	882.49	-11.10%
Jane ¹⁰	600,000	619,166	92.24	100.35	-8.08%	208.62	227.02	-8.11%
Lucky	600,000	693,176	109.31	58.44	50.87%	242.50	158.13	53.35%
Marie Claire	825,000	925,919	133.93	159.43	-15.99%	414.66	473.05	-12.34%
Vogue	1,100,000	1,192,949	244.39	283.94	-13.93%	887.91	1,025.61	-13.43%
W	425,000	455,372	126.10	196.30	-35.76%	545.06	697.78	-21.89%
Category Total			1,734.49	2,102.50	-17.50%	5,578.46	6,622.48	-15.76%
FOOD/EPICUREAN								
Bon Appétit	1,200,000	1,267,560	90.94	103.09	-11.79%	286.53	372.37	-23.05%
Cooking Light ¹¹	1,450,000	1,562,339	99.43	116.22	-14.45%	321.97	318.53	1.08%
Food & Wine	800,000	978,277	96.14	89.33	7.62%	307.51	286.08	7.49%
Gourmet	900,000	947,399	81.30	93.86	-13.36%	296.67	341.64	-13.16%
Category Total			367.81	402.50	-8.62%	1,212.68	1,318.62	-8.03%
GENERAL INTEREST								
Atlantic Monthly ¹¹	450,000	504,336	40.89	42.54	-3.88%	148.34	139.84	6.08%
Biography	650,000	733,495	21.17	36.50	-42.00%	86.38	140.19	-38.38%
Harper's Magazine	205,000	212,010	17.83	22.66	-21.32%	62.40	84.40	-26.07%
National Geographic	7,700,000	7,664,658	27.21	32.53	-16.35%	110.79	108.02	2.56%
People en Español ^{11/1}	325,000	356,152	56.59	57.87	-2.21%	137.80	160.87	-14.34%
Reader's Digest	12,500,000	12,565,779	95.88	126.56	-24.24%	325.54	355.43	-8.41%
Savoy	300,000	N.A. ^C	37.58	28.83	30.35%	136.66	105.58	29.44%
Smithsonian	2,000,000	2,040,141	65.80	60.63	8.53%	185.50	228.00	-18.64%
Vanity Fair	1,000,000	1,108,536	256.61	293.54	-12.58%	527.97	615.64	-14.24%
Category Total			619.56	701.66	-11.70%	1,721.38	1,937.97	-11.18%
HEALTH/FITNESS (MEN)								
Flex	150,000	142,253	192.34	162.47	18.38%	705.33	662.76	6.42%
Muscle & Fitness	None	440,298	144.04	149.98	-3.96%	555.20	550.95	0.77%
Runner's World	505,000	520,684	39.41	30.42	29.55%	135.59	114.08	18.86%
Category Total			375.79	342.87	9.60%	1,396.12	1,327.79	5.15%
HEALTH/FITNESS (WOMEN)								
Fitness	1,050,000	1,168,622	81.93	69.63	17.66%	253.63	196.04	29.38%
Health ^{10/4/8}	1,300,000	1,411,174	86.28	92.92	-7.15%	277.19	274.53	0.97%
Prevention	3,100,000	3,121,340	97.24	87.51	11.12%	322.17	319.04	0.98%
Self	1,200,000	1,332,689	117.00	112.47	4.03%	317.73	342.05	-7.11%
Shape	1,500,000	1,580,655	70.51	94.43	-25.33%	230.76	266.45	-13.39%
Category Total			452.96	456.96	-0.87%	1,401.48	1,398.11	0.24%
KIDS								
Boys' Life	1,300,000	1,224,829	10.34	11.79	-12.30%	43.81	36.11	21.32%
Disney Adventures ¹⁰	1,100,000	1,120,344 ^B	17.90	24.18	-25.97%	69.35	74.18	-6.51%
Nickelodeon Magazine ¹⁰	900,000	929,873 ^B	25.16	38.52	-34.68%	73.82	87.52	-15.65%
Sports Illustrated for Kids	950,000	977,695 ^B	20.42	24.33	-16.07%	92.45	83.99	10.07%
Category Total			73.82	98.82	-25.30%	279.43	281.80	-0.84%
MEN'S LIFESTYLE								
Details ¹⁰	400,000	407,778	73.91	100.27	-26.29%	219.61	236.24	-7.04%

	RATE BASE (1ST HALF '01)	CIRC. (1ST HALF '01)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Esquire	650,000	659,386	58.03	87.71	-33.84%	230.76	315.62	-26.89%
FHM ¹⁰	750,000	844,127	93.00	50.66	83.58%	226.30	128.65	75.90%
Gear ¹¹⁺	500,000	517,008	43.16	34.00	26.94%	119.65	100.83	18.67%
Gentlemen's Quarterly	750,000	758,969	103.62	147.80	-29.89%	427.70	517.80	-17.40%
Maxim	2,500,000	2,553,895	96.50	99.30	-2.82%	332.04	334.44	-0.72%
Men's Fitness	550,000	589,407	61.80	65.90	-6.22%	252.79	221.72	14.01%
Men's Health ¹⁰	1,625,000	1,630,646	58.61	77.80	-24.67%	204.35	207.66	-1.59%
Men's Journal	600,000	638,462	58.00	95.99	-39.58%	221.74	271.11	-18.21%
Outside ^{10/11+}	600,000	643,454	95.81	89.56	6.98%	230.19	247.54	-7.01%
Penthouse	None	641,115	37.43	43.66	-14.27%	157.44	173.80	-9.41%
Playboy	3,150,000	3,157,540	40.72	55.55	-26.70%	158.55	190.87	-16.93%
Stuff	1,000,000	1,103,745	75.66	68.50	10.45%	228.38	184.43	23.83%
Category Total			896.25	1,016.70	-11.85%	3,009.50	3,130.71	-3.87%
OUTDOORS								
Field & Stream	1,750,000	1,752,621	43.64	55.05	-20.73%	145.39	155.66	-6.60%
National Geographic Adventure ^{10/11/A}	350,000	351,238	41.01	NO ISSUE	N.A.	123.85	125.67	-1.45%
Outdoor Life ^{10/11}	1,350,000	1,357,705	41.48	35.86	15.67%	76.66	102.94	-25.53%
Sports Afield [*]	450,000	462,778	27.98	29.66	-5.66%	97.58	78.11	24.93%
Category Total			154.11	120.57	27.82%	443.48	462.38	-4.09%
PARENTING/FAMILY								
American Baby	2,000,000	2,001,922 ^B	66.15	40.91	61.70%	203.04	185.48	9.47%
Baby Talk ¹⁰	2,000,000	2,001,384 ^B	43.12	44.90	-3.96%	135.84	130.10	4.41%
Child ¹⁰	1,020,000	939,310	65.55	64.68	1.35%	185.53	184.25	0.69%
FamilyFun ¹⁰	1,450,000	1,389,699	81.46	76.12	7.02%	178.43	172.60	3.38%
Parenting ¹⁰	2,150,000	1,914,419	103.60	116.23	-10.87%	276.34	273.91	0.89%
Parents	2,125,000	2,005,578	135.90	131.67	3.21%	400.72	421.36	-4.90%
Category Total			495.78	474.51	4.48%	1,379.90	1,367.70	0.89%
PERSONAL FINANCE								
Bloomberg Personal Finance ¹⁰	300,000	354,990	30.33	35.61	-14.83%	77.19	114.73	-32.72%
Kiplinger's Personal Finance	1,000,000	1,223,486	50.60	60.00	-15.67%	182.86	251.36	-27.25%
Money	1,900,000	2,195,178	71.13	99.36	-28.41%	232.45	364.99	-36.31%
Mutual Funds	800,000	884,136	37.19	51.68	-28.04%	139.25	213.58	-34.80%
SmartMoney	800,000	809,685	72.68	75.61	-3.88%	220.41	309.63	-28.82%
Worth ¹⁰	500,000	507,691	42.00	54.09	-22.35%	159.04	156.90	1.36%
Category Total			303.93	376.35	-19.24%	1,011.20	1,411.19	-28.34%
SCIENCE/TECHNOLOGY								
Discover	1,000,000	1,025,059	23.33	20.23	15.32%	87.09	115.57	-24.64%
Natural History ¹⁰	225,000 ^Q	264,815	39.18	38.50	1.77%	112.20	102.84	9.10%
Popular Science ¹⁰	1,550,000	1,567,079	36.90	29.60	24.66%	160.97	138.26	16.43%
Scientific American	655,000	687,437	20.83	27.50	-24.25%	76.21	91.49	-16.70%
Spectrum, IEEE	None	325,685	30.17	48.99	-38.42%	145.04	228.36	-36.49%
Category Total			150.41	164.82	-8.74%	581.51	676.52	-14.04%
SHELTER								
Architectural Digest	800,000	822,014	170.43	177.57	-4.02%	491.57	579.41	-15.16%
Country Living	1,600,000	1,639,626	115.37	95.28	21.09%	301.76	286.36	5.38%
The Family Handyman ¹⁰	1,100,000	1,137,203	66.16	63.84	3.63%	174.00	174.33	-0.19%
Home ¹⁰	1,000,000	1,006,306	80.03	91.32	-12.36%	185.00	228.97	-19.20%
House Beautiful	850,000	865,352	92.91	92.36	0.60%	266.67	297.16	-10.26%
House & Garden	750,000	768,985	107.92	115.03	-6.18%	265.29	306.13	-13.34%
Southern Living ¹³	2,500,000	2,549,601	119.20	129.70	-8.10%	389.10	404.80	-3.88%
Sunset	1,425,000	1,459,354	103.78	125.01	-16.98%	311.55	382.26	-18.20%
This Old House ^{10/K}	925,000 ^Q	1,075,058	76.92	95.33	-19.31%	219.26	232.12	-5.54%
Category Total			932.72	985.44	-5.35%	2,604.20	2,891.54	-9.94%
TEEN								
CosmoGirl! ¹⁰	750,000	838,964	56.06	55.16	1.63%	142.07	143.75	-1.17%
Seventeen	2,350,000	2,333,126	116.65	123.88	-5.84%	359.47	388.46	-7.46%
Teen ^{11/J}	1,583,333 ^Q	1,587,754	57.31	47.37	20.98%	138.30	152.57	-9.35%
Teen People ^{10/W}	1,600,000	1,639,107	105.29	131.20	-19.75%	235.71	311.74	-24.39%
YM ¹¹⁺	2,200,000	2,206,078	128.68	98.16	31.09%	252.10	223.94	12.57%
Category Total			463.99	455.77	1.80%	1,127.65	1,220.46	-7.60%
TRAVEL								
Condé Nast Traveler	750,000	772,476	76.50	122.15	-37.37%	332.98	446.68	-25.45%
Travel + Leisure	925,000	1,012,305	145.40	187.15	-22.31%	381.78	494.71	-22.83%
Travel Holiday ¹⁰	650,000	659,505	125.17	113.35	10.43%	287.42	292.78	-1.83%
Category Total			347.07	422.65	-17.88%	1,002.18	1,234.17	-18.80%
WEALTH								
Robb Report	None	100,526	64.83	141.00	-54.02%	286.16	537.00	-46.71%
Town & Country	425,000	433,771	91.40	116.67	-21.66%	371.99	472.11	-21.21%
Category Total			156.23	257.67	-39.37%	658.15	1,009.11	-34.78%
WOMEN'S LIFESTYLE								
Heart & Soul ¹⁰	350,000	N.A. ^C	39.58	27.00	46.59%	97.74	85.25	14.65%
Martha Stewart Living	2,150,000	2,437,970	180.82	175.33	3.13%	523.75	558.94	-6.30%
More ¹⁰	650,000 ^Q	632,520	65.49	83.31	-21.39%	156.06	126.81	28.02%
O, The Oprah Magazine	1,900,000	2,751,563	136.38	116.78	16.78%	360.05	369.16	-2.47%
Real Simple ¹⁰	700,000	864,891	71.50	55.80	28.14%	170.90	132.90	28.59%
Rosie ^R	3,500,000	3,613,055	86.05	N.A.	N.A.	276.11	N.A.	N.A.
Victoria	950,000	976,795	37.62	34.96	7.61%	118.46	116.73	1.48%
Category Total			617.44	493.18	25.20%	1,703.07	1,478.79	15.09%
WOMEN'S SERVICE								
Better Homes and Gardens	7,600,000	7,601,377	209.05	186.00	12.39%	559.80	551.51	1.50%
Family Circle ^{10/11/A}	4,600,000 ^Q	4,712,548	75.63	56.26	34.43%	350.27	337.85	3.68%
Good Housekeeping	4,500,000	4,527,447	115.22	150.67	-23.53%	468.95	495.95	-5.44%
Ladies' Home Journal	4,100,000	4,100,675	139.54	129.93	7.40%	378.51	401.96	-5.83%
Redbook	2,250,000	2,321,233	94.40	126.46	-25.35%	307.03	381.32	-19.48%
Woman's Day ¹⁷	4,350,000 ^Q	4,257,742	153.31	175.03	-12.41%	458.35	545.72	-16.01%
Category Total			767.15	824.35	-4.51%	2,522.91	2,714.31	-7.05%
MEDIAWEEK MONITOR TOTALS			11,640.15	12,790.23	-8.99%	37,393.34	42,105.76	-11.19%

Footnotes: rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2001, except: B=audited by BPA International, C=non-audited title; A=March/April 2001 combined issue; D=combined Feb/March issue in 2002; E=publisher's estimate; F=extra February issue in 2001; J=Dec 01/Jan 02 issue not counted in 2002 YTD; K=includes winter 2002 Kitchen & Bath SIP; L=relaunched in 9/01; M=moved from biweekly to monthly in 11/01; N=includes 1/01 year-end newstand-only issue; Q=raised rate base during period; R=launched in 5/01; S=will publish four specials in 2002; V=April 2002 figure includes March extra issue; W=YTD 2002 includes Weddings special issue; a=second April 2002 issue to be included in May ad pages; 9=published 9 times; 10=published 10 times; 11=published 11 times; 13=published 13 times; 15=published 15 times; 16=published 16 times; 17=published 17 times; +=will publish one more issue in 2002 than 2001; #=will publish four more issues in 2002, +=will publish two more issues in 2002 than 2001; @=will publish one fewer issue in 2002; @@=will publish two fewer issues in 2002

Magazines

changes at *Entertainment Weekly*.

Though Seymore, 58, is widely credited with turning *EW* into a success after its disastrous launch in 1990, industry observers have noted that the title has grown somewhat predictable over the past few years.

EW's total paid circulation was flat at 1.5 million in the second half of 2001 compared to the same period the year before, according to the Audit Bureau of Circulations. Subscriptions fell 5.6 percent. Still, *EW* in January raised its circulation rate base 6.7 percent, to 1.6 million. Through March 15, the book's ad pages were down 12.1 percent this year, to 285, reports the *Mediaweek* Monitor.

"At some point, a guy who is almost 60 years old is going to lose a little touch with the pop culture of the teen market," a former *EW* editorial staffer says. "It wouldn't hurt to have someone new at the top to shake things up."

EW has managed to keep its readership within its targeted median age. Five years ago, the average *EW* reader was 32, according to Mediamark Research Inc. In MRI's fall '01 report, the median age had risen to 33.2.

Robin Steinberg, Carat USA vp/print director, says that while *EW* is still a very solid title, it could benefit from getting a new editor. "It's good to evolve," Steinberg says. "[*EW*] doesn't need to completely change, but having a fresh perspective is always good."

Only a handful of Time Inc. managing editors have lasted as long as Seymore. The company's Cal Ripken Jr. award goes to André Laguerre, who was m.e. of *SI* for 14 years beginning in 1960. Seymore's 12-year run so far ties him for second place with two other top editors from the 1940s and '50s.

EW staffers say that Seymore's exit would largely be his decision and is not being orchestrated by Huey, whose desire for changes precipitated the recent naming of a new m.e. at *SI*. If Seymore does move to Time4 Media, he would work more closely with Mike Klingensmith, the founding publisher of *EW*, who is now an executive vp of Time Inc. and oversees Time4 Media, acquired by Time Inc. in late 2000 from Tribune Co.

Shifting Seymore to Time4 Media could be a boon to the specialty publisher. While the division's former top executives have largely been replaced by executives from Time Inc., little has been done to elevate the titles to Time Inc.'s loftier editorial standards.

"Jim played by the rules. He came in and made the magazine work, and he deserves to be treated well by the company," says the former *EW* staffer. —LG

Inside Media

NEWS OF THE MARKET

Grubbs Tapped to Top PHD North America

Media veteran Steve Grubbs, previously CEO of U.S. operations for media buying agency OMD, has been named CEO of new Omnicom-owned sibling PHD North America. PHD is comprised of media buying agencies Advanswers, Creative Media and, as of April 1, PentaCom. With the addition of PentaCom, which handles the \$1.6 billion Daimler-Chrysler media account, PHD's total annual media billings will be \$4.5 billion. The heads of the individual agencies, PentaCom's Cindy Nelson, Advanswers' Don Stork and Creative Media's Mickey Marks, will retain their current responsibilities. David Pattison, PHD worldwide CEO, will relocate from London to New York.

Tech TV to Do *Fast Company* Segments

Tech TV and *Fast Company* have struck a deal for the cable network to produce original vignettes based on content from the G+J business title. Three segments will be produced each quarter and sold as part of a multiplatform sponsorship package, including a 30-second commercial following each vignette and ads for sponsors in *Fast Company*. Morgan Stanley and EDS have signed on as sponsors.

This Old House Developing Shows for PBS

This Old House Ventures, owned by Time+Media, has established a production company to develop original programming for PBS. Its first project will be 26 half-hour episodes of a new series with the working title *Ask This Old House*, set to premiere in October. The series will have a second run on cable's DIY—Do It Yourself Network. The company, based in Concord, Mass., will also create five one-hour specials, the first to air April 20, that will also air on DIY sibling Home & Garden Television.

Outdoor Finishes '01 Flat

The outdoor industry ended 2001 with advertising revenue virtually flat at \$5.2 billion, according to figures released last week by the Outdoor Advertising Association of America. Compared to total ad spending, which CMR estimated dipped 9.8 percent last year, outdoor was down only 0.8 percent. The industry's top category, local services and amusements, which makes up 12.6 percent of outdoor's total take, was down 7.7 percent. Public transportation, hotels and resorts, the second-largest category, making up 11.3 percent of outdoor revenue, was up

15.4 percent. Retail, the No. 3 category, was off by 5 percent. Other categories that increased outdoor spending include insurance and real estate, up 11.3 percent, and financial, up 11.2 percent.

Clear Channel Signs Miller for Tour Deal

Clear Channel Entertainment last week kicked off a cross-platform marketing deal created for Miller Brewing Co. that uses CC's entertainment venues and radio stations across 19 markets, including Chicago, Los Angeles and San Francisco. The beer company is the sole sponsor of "The Rellim Tour—A View From the Inside" (Rellim is Miller spelled backwards), which features emerging acts such as Tantric and Trik Turner at intimate venues. Tickets for the shows are available through Clear Channel via promotion contests on its stations in tour-stop markets.

VOD "Mag Rack" to Stock AmEx Titles

American Express Publishing and Rainbow Media Holdings, a subsidiary of Cablevision Systems Corp. and NBC, have teamed to create video-on-demand content for "Mag Rack," a virtual newsstand of "video magazines" available to customers of Cablevision's iO digital service. The two companies will create content for various VOD magazines, using the staff and editorial concepts of AmEx Publishing's *Food & Wine* and *T&L Golf* magazines. By year-end, Mag Rack expects to offer as many as 40 video magazines. Cross-promotion will include AmEx magazine spots at the end of Mag Rack programming, cable operators providing subscription offers, and ads for Mag Rack in AmEx magazines.

Voice of Yankees Now on ESPN Radio

WABC-AM lost the radio rights to the New York Yankees to Infinity Broadcasting, but parent ABC has managed to keep the voice of the Yankees on its newest radio outlet. Michael Kay, the current TV and former radio announcer of the New York Yankees, has signed a multiyear agreement with ABC's ESPN Radio in New York. Beginning April 1, Kay will get a regular slot on WEVD-AM, which ABC has been operating since September under a local marketing agreement. In the meantime, Kay is hosting *Michael Kay Live From Yankee Spring Training*, which began airing last week and will continue airing daily 4 to 7 p.m. through Opening Day direct from Legends Field in Tampa, Fla. ■

Calendar

The **Jupiter Media Forum**, this year titled "The Death of Free Content? Strategies for Exploiting Media Assets Online," produced in association with *Mediaweek*, will be held March 18-19 at the New York Hilton. Topics to be covered include revenue opportunities and using the Net to support offline properties. Contact: 800-488-4345, ext. 6424.

Advertising Women of New York will present the first in its "**Media Visionaries**" series of leadership interviews featuring women media executives March 25 at The Ad Council office in New York. Contact: Rosemarie Sharpe at 212-481-3038.

The **Television Bureau of Advertising** will hold its **annual marketing conference** March 26 at the Jacob Javits Convention Center in New York, running in tandem with the New York Auto Show. Keynote speaker will be Tom Brokaw, anchor of *NBC Nightly News*. Contact: Janice Garjian at 212-486-1111.

The National Association of Broadcasters' conference and expo, **NAB 2002: The Convergence Marketplace**, will be held April 6-11 at the Las Vegas Convention Center, the Sands Expo Center and other Las Vegas venues. Contact Kristie Morris at 800-342-2460 or 202-429-4194.

American Women in Radio and Television will host the New York market winners of the **2002 Gracie Allen Awards**, honoring outstanding women in broadcasting behind the scenes and on the air, at a luncheon on April 16 at Tavern on the Green in New York. Contact: 703-506-3290.

The Association of National Advertisers will present the **ANA TV Advertising Forum** April 24 at the Plaza Hotel in New York. The event will include a panel session on trends in integrating products into TV programming, with discussion of how different vehicles are being used, funded and measured. Contact: 212-697-5950.

American Society of Magazine Editors in association with Columbia University Graduate School of Journalism will present the **National Magazine Awards** May 1 at the Waldorf-Astoria in New York. Contact ASME at 212-872-3700.

To really UNDERSTAND the MEDIA landscape in the TOP 50 MARKETS, you need to:

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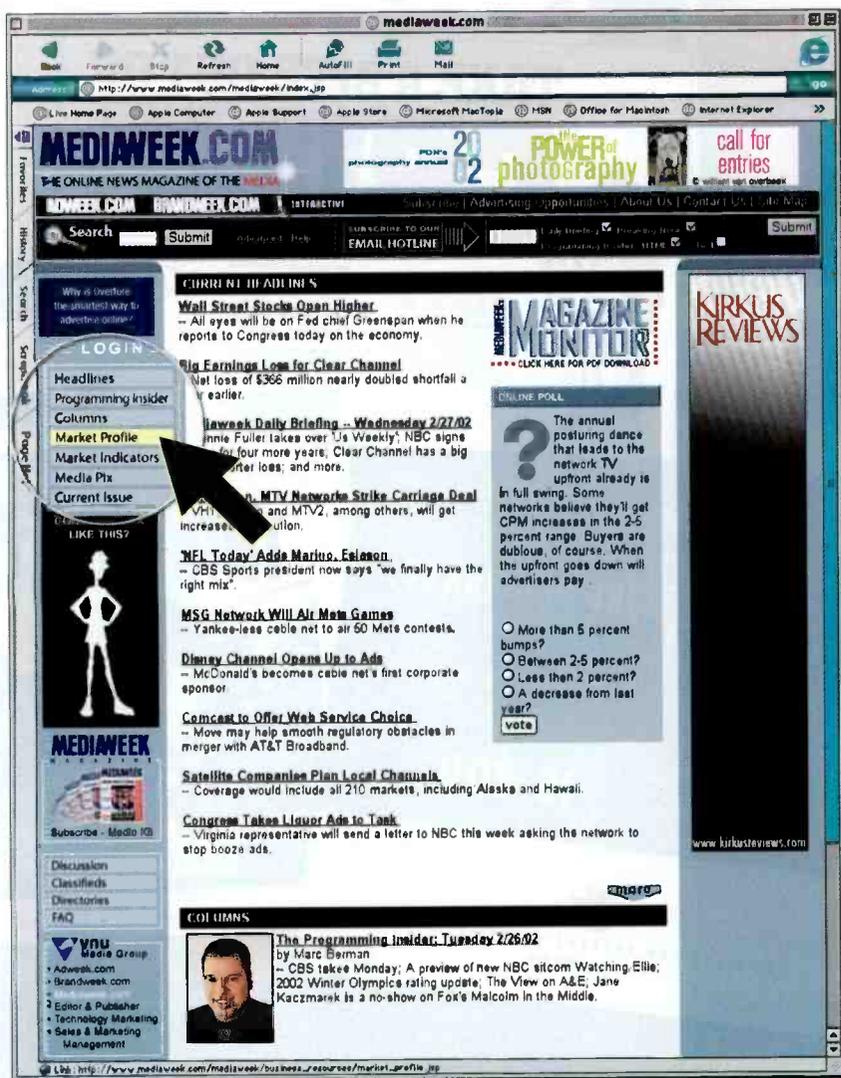
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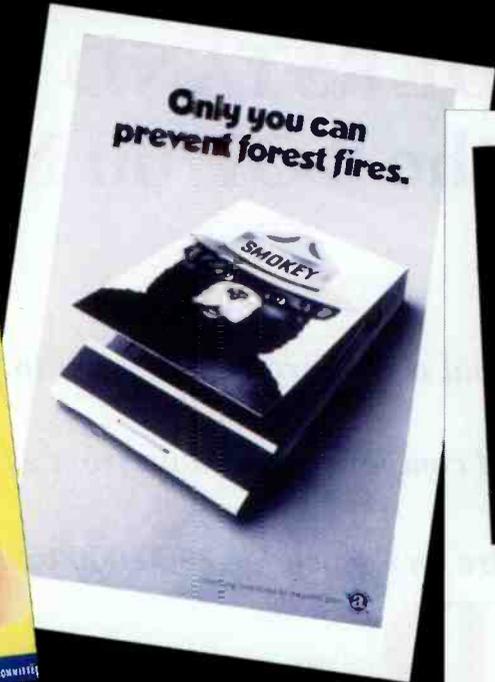
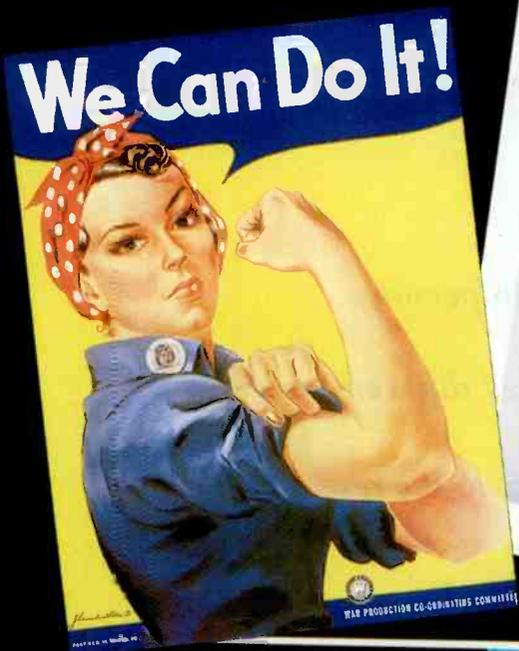
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The Ad Council was formed in 1942 to use the power of advertising to help America deal with issues related to WWII. Following the tragedy of September 11th, the Ad Council has returned to its wartime footing to communicate messages that will inform Americans about activities that will strengthen our nation and help win the War on Terrorism.

The section will cover the Ad Council's rich history, advertising's best-loved icons, and how Presidents through the years have called upon them to bring important messages to the nation. We will address the increasingly competitive nature of PSA's and talk with some of the many agencies and celebrities who have offered their talents on behalf of Ad Council efforts.

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— Edward T. Reilly, Chairman, Ad Council

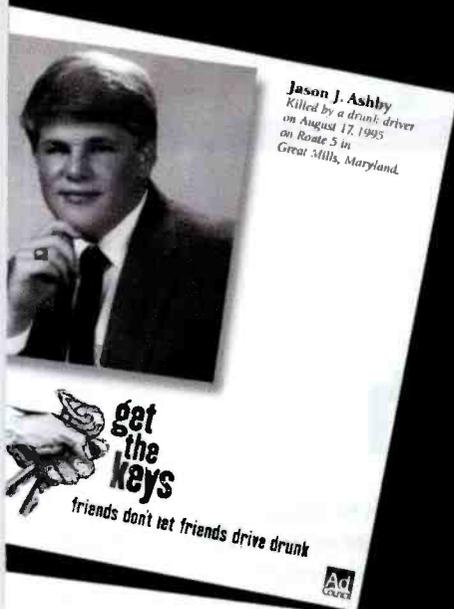
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Media Person

BY LEWIS GROSSBERGER



Season of the Winch

MEDIA PERSON DOESN'T USUALLY DO THEATER REVIEWS, BUT

Sweet Smell of Success is begging for it, being a musical based on a movie (often seen on television) that was based on the life of a newspaper gossip-column kingpin and the press agents he browbeat into being his vassals.

Media Person went so far as to attend the show before critiquing it, even though that always makes an honest assessment more difficult. When you see all those poor, vulnerable actors sweating up there, you start empathizing with them, and next thing you know, the sickening sap of kindness has seeped into your soul and turned you into Joel Siegel and aren't we all having a wonderful time.

As he is blessed with vast reserves of curmudgeonly ire, Media Person was able to get over that. His verdict on the show: Rent the movie.

The movie is fine and nasty, and if you haven't ever seen it, you're a big doofus. Burt Lancaster and Tony Curtis give two of the best performances they ever gave, both of them playing no-good, detestable sleazebags. Lancaster's crisp portrayal of the venomous J.J. Hunsecker was, of course, modeled on the tabloid legend Walter Winchell, who more or less invented the gossip column and rode it to immense fame, influence and much too much power. On the radio he would say, "Good evening, Mr. and Mrs. America, and all the ships at sea." He wasn't exaggerating.

There is no singing in the movie. There is in the musical, which is unfortunate because the songs add nothing to the story. In fact, Media Person can't remember a single one. Marvin Hamlisch, take a bow.

Why you'd want to turn this movie into a musical in the first place is beyond Media Person. It's grim. You can have a musical that goes grim at the end, such as *Cabaret*, for instance, but en route you want to have lots of sexy, corrupt fun. Come to think of it, they could have had that with *Sweet Smell*, too,

except they somehow forgot to. Here is a great milieu, Broadway nightlife in the '50s, a mix of show-biz stars, jocks, pols, gangsters, babes, socialites, newsguys and assorted zanies, all of them smoking, drinking, hustling, vamping and scamping—and the show neglects to give you even one big song and dance exploiting the energy, excitement and glamour of all that razzmatazz. Not one.

On the upside—not that there is much upside—John Lithgow makes a pretty good Hunsecker, and Media Person has to giggle when he thinks of the *3rd Rock From the Sun* fans who will go to see it expecting him to be silly—at least, if the show lasts long enough.

As for Walter Winchell, he's still dead, and his style of corruption now seems quaint. His power was such that he could make or break a career, and the flacks were so in his thrall they'd shoot their own grandma for the chance to plant one little manufactured item in his

that Brits can be Okies.

Though not as magnificently, brilliantly fantastic as it's been made out to be, the production still has that lilting Rodgers & Hammerstein didle-didle-deedle-dee that even a gangsta rapper like Media Person can appreciate.

But where did R&H ever get that reputation for happy and sappy, anyway? *Oklahoma* features a pornography-loving arsonist/stalker who gets knifed to death onstage, a farm girl who can't say no and a howling mob intent on inflicting coitus interruptus on the lead couple's post-wedding coupling.

Unfortunately, the low moans behind Media Person made it hard to concentrate on the high corn to the front. A Larry David Moment was taking place at the Gershwin Theater on West 51st Street, as Media Person strove to bring all his considerable powers of denial into play and shrink into invisibility.

Some questions for Mr. Ethicist of *The New York Times*: Should parents bring to the theater their developmentally challenged child with a tendency to moan loudly? Should management have to refund the money of those

YOU CAN HAVE A MUSICAL THAT GOES GRIM AT THE END, SUCH AS *CABARET*, BUT EN ROUTE YOU WANT TO HAVE LOTS OF SEXY, CORRUPT FUN.

must-read column. Today the payola and collusion are standardized and systemic, as show biz, TV infotainment and glossy magazines all push the product in a seamless hum of smooth-running promotional efficiency.

Feeling the urgent need to see a musical with musical music, Media Person rushed to the revival of *Oklahoma*, even though this required a second night away from his beloved couch. Apparently *Oklahoma* is now in England, since that is where the production originated. But if the cowman and the farmer can be friends, then MP supposes

seated around said child who are too guilt-stricken to tell said parents sympathetically but firmly that they should remove their moaning offspring because he's disturbing everyone around them after being handed a printed card saying, "Please Be Patient! My Child Is AUTISTIC"?

Walter Winchell probably would've had them thrown into the street, but he was a bullying lout. Media Person went back to his couch, determined to stay there. This is why television was invented, MP reflected before falling into blissful slumber. ■

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