

MEDIAWEEK

Market Indicators PAGE 5

MARCH 24, 2003 \$3.95 VOL.13 NO.12

THE NEWS MAGAZINE OF THE MEDIA

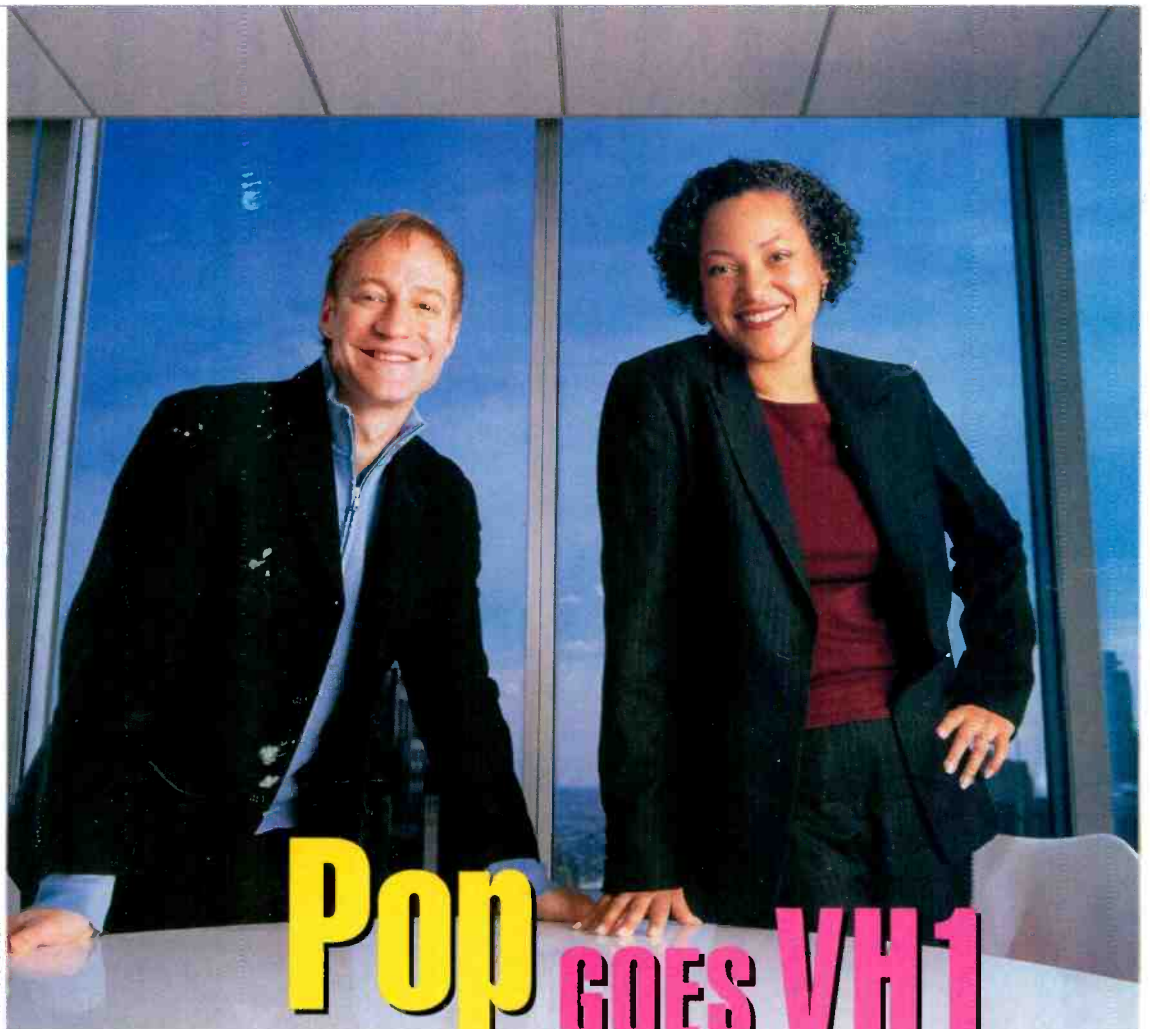
Early Revenue Loss Not So Bad

In war's first stages, nets keep some entertainment shows on, with spots PAGE 6

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CHRIS CASABURI

Pop GOES VH1

New chiefs **Brian Graden** and **Christina Norman** are expanding the music channel's palette to include a full range of entertainment

BY MEGAN LARSON PAGE 26



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At Deadline

■ ABC EXTENDS UNION CONTRACT

ABC agreed on Friday to temporarily suspend negotiations and extend its agreement with the National Association of Broadcast Employees and Technicians-Communications Workers of America until midnight May 12. The contract was due to expire on March 31, but both sides agreed on the extension because of the war in Iraq and the role NABETCWA-represented employees are playing in the coverage. The extended agreement provides for an undisclosed wage increase for the more than 2,500 union members.

■ DILLER EXITS AS VUE SELL-OFF GOES FORWARD

As Vivendi Universal proceeded with negotiations to sell its entertainment units, Barry Diller last week resigned as co-chairman of Vivendi Universal Entertainment. "My executive role was never intended to be permanent," Diller said in a statement. Viacom is said to be in the running to purchase VUE's cable assets, which include USA Networks, and oil tycoon Marvin Davis has offered \$20 billion for the Vivendi Entertainment arm and the Universal Music Group. Vivendi Universal did not return calls seeking comment. There is some speculation that Diller may make a bid to buy back the entertainment assets, but he downplayed such talk last week. Diller, who owns a 1.5 percent stake in VUE, retains control of USA Interactive, which has a 5.4 percent stake in VUE.

■ VIACOM PROMOTES TWO EXECs

Viacom-owned cable networks last week promoted two programming executives. Michele Megan Dix, most recently vp of music and talent programming for MTV and MTV2, was named senior vp. Sal Maniaci was named vp of development and production for TV Land and Nick at Nite. Maniaci has been vp of current series and sports production for Viacom sibling the New TNN, where he oversaw the development of *Ultimate Revenge* and *Conspiracy Theory*.

■ DIRECTV, DISNEY HAGGLE OVER ABC FAMILY

DirecTV and the Walt Disney Co. were still in negotiations late last week over the satellite service's carriage of ABC Family network. DirecTV, in an effort to keep programming costs low, is refusing to pay what it describes as a 35-percent rate hike over the current price for ABC Family, said to be about 19 cents per subscriber. DirecTV has said that if Disney does not reduce the price bump, it will remove ABC Family at the end of March.

■ VIACOM'S KARMAZIN INKS THREE-YEAR DEAL

Mel Karmazin has agreed to a new three-year deal to stay on as president/COO of CBS parent Viacom through May 2006. Under the new deal, Karmazin will retain full operating authority over Viacom, but chairman/CEO Sumner Redstone has control of corporate strategy, the power to make acquisitions, can select board members and determine board size. Redstone also can overrule Karmazin after consulting the board.

■ FOX FIRM ON LAUNCHING WANDA, PITTS

While the extent to which war coverage may impact the networks' prime-time schedules this week is unclear, Fox said it is committed to launching two new series. The comedy *Wanda at Large*, starring Chris Rock alum Wanda Sykes, will premiere Wednesday at 9:30, and the offbeat family sitcom *The Pitts* will bow on March 30 at 9:30. A Fox rep said the network did not anticipate any changes to the schedule.

■ ARBITRON'S PLANS DELAYED

Under pressure to reverse falling diary response rates, Arbitron met last week with the National Association of Broadcasters' committee on local radio audience measurement. The radio ratings company stopped short of providing a comprehensive plan, promising more details in early second quarter. Arbitron said its plan will also address other attributes of radio research quality, including sample size and how well its sample reflects the population.

■ **ADDENDA:** Kim Pinto, vp/publisher of *Premiere* magazine since August 2000, has been replaced by publishing veteran **Paul Turcotte**, most recently president/publisher of men's title *Ramp*. Pinto will remain at Hachette Filipacchi Media in a corporate capacity...**American Media**,

which recently acquired Weider Publications, will relaunch *Natural Health* in October to compete against Time Inc.'s *Real Simple* and Rodale's *Organic Style*. A new editorial staff will be hired in July...The salary dispute between *The Sopranos* star James Gandolfini and HBO is over, with both sides dropping their lawsuits. Production on the hit show's fifth season is reportedly set to begin in early April...**ABC Radio Networks** has launched a top-of-the-hour Spanish-language newscast on Spanish Broadcasting System's WSKQ-FM and WPAT-FM in New York. The five-minute newscasts air from 6 a.m. to 6 p.m.



Time's McCarrick addresses advertiser concerns about war coverage Page 8

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Market Indicators

NATIONAL TV: BUSY
Pre-empting prime-time entertainment programming for ad-free war coverage could cost the networks all remaining scatter avails through third quarter if advertisers recommitted all of their displaced dollars.

NET CABLE: MIXED
The marketplace had been healthy leading up to the war in Iraq. Though several advertisers pulled out during the first days of battle, it's expected that activity will return to normal soon. Travel and some packaged goods pulled business last week. But some movie dollars displaced from the broadcast networks moved to cable.

SPOT TV: STALLING
A lot of advertisers are pulling out of their late March commitments due to the war. Expectations are that inventory losses will be short-term but could be costly.

RADIO: RETRENCHING
March inventory is off, as advertisers pull campaigns from News and Talk stations. Sports and music stations, however, are seeing steady activity from the auto, fast food, beverage and financial services sectors. Early indications are that ad budgets will come back in April and May.

MAGAZINES: SLOWING
Some advertisers in the financial services, travel and insurance categories were backing out of their schedules during the initial phase of the war.

Media Wire

3 GOP Senators Want More Debate on Ownership Rules

Opponents of deregulation are welcoming last week's call by three Republican senators for broad public debate before the Federal Communications Commission decides what changes to make in the country's media ownership laws. The suggestion, if heeded by the FCC, could slow the deregulation process coveted by many large media companies.

The GOP senators—Wayne Allard of Colorado and Susan Collins and Olympia Snowe, both of Maine—staked out their position in a March 19 letter to FCC chairman Michael Powell, who is working to complete the agency's review of the ownership rules by late spring.

Gene Kimmelman, senior director of public policy for Consumers Union, called the senators' stance "a major boost." In public debates so far, Democrats have been the most forceful skeptics about relaxing ownership rules. Meanwhile, FCC commissioner Michael Copps, who has campaigned for broader public input, is to attend a public hearing set for April 7 in Phoenix. —Todd Shields

Nickelodeon Takes Wraps Off New Series for Fall

Nickelodeon last week unveiled several new live-action and animated series at an upfront presentation in New York. New cartoons that will join the network's lineup this fall include *All Grown Up*, the first spinoff from *Rugrats*; *Danny Phantom*; and *My Life as a Teenage Robot*. New live-action shows include *Romeo!*, starring Master P and his son Lil' Romeo, and *Drake and Josh*. For preschoolers, new entries will include *Backyardigans* and the stop-frame animation show *Rubbidubbers*.

As part of its Sunday-night, two-and-a-half hour TEENick block, the network will launch *Live From Hard Rock*. The old ABC series *Sabrina, the Teenage Witch* will also join TEENick this fall.

At the upfront session, Nick executives said that the network currently controls 52 percent of kids 2-11 gross rating points and that the net has grown its GRP share 3 percent this season. —Megan Larson (continued on page 8)

Television BY JOHN CONSOLI

War's Toll on Revenue

By keeping some entertainment on, broadcasters mitigate ad losses



Though war coverage racked up huge costs, the networks were able to run some ads last week.

Perhaps it was because the war had been building up for some time, but by the end of last week, the television business—the Big Four broadcast networks, cable networks and local stations—had suffered a lesser financial hit from covering the outset of the conflict with Iraq than many had expected. But at press time last Friday, as the U.S. stepped up its bombing campaign to far more significant levels, it was unclear how much more regularly scheduled programming might be pre-empted and if more advertisers would try to get off TV.

The slow escalation of combat in the opening days of the war enabled at least some of the broadcast networks to air their regularly scheduled programming in prime time, mitigating at least early-on the impact of advertising losses resulting from the switch to continuous, commercial-free, all-news coverage.

And while many advertisers expressed a desire to not have their commercials run in potentially grisly war coverage, most allowed their scheduled ads to air on the Big Four networks, which expansively covered the early days of the war but did not go wall-to-wall.

A switch to continuous ad-free coverage of the war in prime-time would mean ad revenue losses for ABC, NBC and CBS of about \$20 million each per day, according to media buyers. Fox would lose about \$8 million daily. As it played out, however, during the first 44 hours from the start of combat on March 19, instead of losing a potential \$32 million CBS and NBC only took about \$14 million in revenue hits, buyers estimated. ABC, which was the only Big Three network to pre-empt its prime-time entertainment programming on March 20 for commercial-free war coverage, took an estimated \$24 million hit over the 44-hour period.

After NBC News first broke to coverage on March 19 at 9:33 p.m., the broadcast networks and cable news channels all stayed with commercial-free news the rest of the night. From last Thursday morning through Friday afternoon, however, the networks chose to switch out of news coverage when they could and ran commercials. CBS carried the NCAA basketball tournament Thursday night, while NBC ran the first two hours of its Must See TV lineup. ABC and Fox pre-empted all prime-time programming in favor of news coverage, but as one media buyer noted, ABC's scheduled *Are*

Not So Bad, for Now

able news nets stay wall-to-wall, but say they'll manage

You Hot? and Fox's *Married By America* "would not have gotten any audience anyway." The reality programs "are shows that advertisers probably would have wanted to pull out of" on a night when the other networks ran war coverage, the buyer said.

Ad revenue losses were expected to escalate over the weekend, however, as the U.S. military on Friday afternoon began the first phase of its "shock and awe" bombing campaign of Iraq, and Iraqi forces offered some resistance to U.S. troops advancing toward Baghdad.

Tempers did flare between some broadcast-network sales executives and a handful of buyers, who, fearing potential viewer backlash, demanded that their clients' ads be pulled in all programming for a week after the war began. At least two of the Big Four networks initially balked at those demands, reasoning that no ads would run in war coverage anyway, but that once regular entertainment fare returned, the advertisers were under contract to run.

"We're not opposed to discussing switching of an ad that might not be in the best taste, and realize there are certain categories that may not be appropriate to run ads during a conflict," said one network sales exec. "But for an advertiser to say they want to pull all of their ads for 7 or 10 days and not pay for them is obnoxious. They have a contract to run these ads and can't unilaterally decide they won't pay for them."

Mike Drexler, CEO of Optimedia, said that both sides have to realize the extenuating circumstances and "drop their clubs," adding: "It's all about discussion, relationships and negotiation, and it needs to be done on an advertiser-by-advertiser basis because all products and categories are different."

Several major advertisers refused to be scared off by the war. When NBC aired its regular Thursday comedies, for example, General Motors, Wal-Mart, JCPenney, Wendy's, Lowe's, H&R Block, Toyota, Ford, Motrin and several movie companies all advertised. And Chrysler, V8, Kit Kat, Bayer Aspirin, GM and some pharmaceutical companies ran spots on NBC's and CBS' Thursday-evening newscasts.

"We don't want to pull our advertising," an executive for one major retailer told *Mediaweek*. "A lot of advertisers learned after 9/11 that once you go off the air, it can take a while to re-express and find holes to get your ads back on

the air. We just don't want our ads in TV newsmagazines that feature war coverage."

The situation appeared to be much more civil on the cable side. The major cable news networks—CNN, Fox News Channel and MSNBC—had already planned to operate commercial-free for at least 48 hours once the war began and had discussed with advertisers in advance how to reallocate those dollars when commercial breaks returned. "We have been there so many times before," Greg D'Alba, executive vp of CNN sales, said on Friday. "We have left our office numbers, home numbers, cell phone numbers and pagers with all our advertisers and plan to be in constant contact with them at night and over the weekend."

A TV audience survey sponsored by media agency MediaVest (whose client roster includes Procter & Gamble and Kraft), completed in early March, found that 70 percent of viewers do not find advertising offensive during a war or conflict, as long as it runs in non-news programs. The survey also found, however, that 60 percent of those polled believe commercials should not be of a humorous nature. Another significant finding of the viewer poll—71 percent believe it is appropriate for the networks to air commercials two days or less into or immediately following a "national crisis."

On the programming side, 67 percent of viewers said they will not watch reality shows during the war, compared to 28 percent who

said they will not watch sitcoms and 29 percent who will not watch dramas.

Mel Berning, MediaVest president of broadcast, said viewer polling will be done continuously, with results being fed to the agency's clients to help them evaluate their ad decisions.

Broadcast and cable entertainment networks were taking a close look at the content of upcoming episodes of their original series. But most said that while the war may be cutting into the networks' prime-time schedules, it has yet to impact the content of most scheduled programming. MTV, noting that much of its young audience gleans its news from the network, chose to hold back its regular Spring Break coverage in favor of interviewing young troops overseas. But aside from eliminating some sensitive material from schedules, few cable entertainment nets altered their lineups, citing a need for viewers to have alternatives.

"The vast majority of our advertisers have remained on. They realize that our programming will be an appealing respite for the viewers," said Steve Gigliotti, senior vp of advertising for Scripps Networks, which includes Food Network and HGTV. "A handful of advertisers have asked to be off for 48 hours. Some of those advertisers you would expect—tourism and airlines, for example."

Fox, if it did not elect to run Fox News Channel's war coverage in prime time again on Sunday night, was planning to switch out the action movie *True Lies* in favor of *The Lost World: Jurassic Park 2*. ABC, meanwhile, pulled the documentary-style military series *Profiles From the Line* from its schedule. "We don't want to blur the line between entertainment and news, and this series could confuse the viewer at a time of war," said Jeff Bader, executive vp of ABC Entertainment.

Scripted series receiving the most scrutiny

Broadcast-Net Viewers Seeking Out Lighter Fare

While coverage of the assault on Iraq strongly boosted ratings for the cable news networks, by the second night of action broadcast nets that reverted to entertainment shows in prime time attracted larger audiences than those that stayed with war reports.

Based on fast national ratings from Nielsen Media Research (final national ratings were not available at press time last Friday), the war was already wearing on broadcast-network viewers by Thursday night, the second night of the conflict. From 8 to 10 p.m., NBC's regular sitcom lineup (led by *Friends* at 8) won all four half hours in households and 18-49 ratings. Including a war-focused *Dateline* at 10 p.m., NBC won the night in homes with a 9.2/14. ABC's full night of war coverage placed second with a 7.4/11. CBS' NCAA basketball coverage earned a third-place 5.2/8 (18 percent below last year), beating the 3.9/6 Fox earned with its Fox News Channel feed of war coverage.

On the first night of the assault last Wednesday, Fox News Channel easily won the cable-news competition with a 6.0 rating in households between 9:30 p.m. and 1:15 a.m., followed by CNN's 5.0 and MSNBC's 2.6, according to Nielsen national ratings. —Katy Bachman

Media Wire

The New Yorker Tops List Of Awards Nominees

Finalists for the National Magazine Awards were announced last week, and once again *The New Yorker*, published by Condé Nast and edited by David Remnick, led the list with nine nominations in seven categories, including General Excellence for a magazine with a circulation of 500,000 to 1 million.

Several of the finalists were nominated for articles relating to the Middle East, homeland security and terrorism.

Other titles receiving multiple nods include *The Atlantic Monthly*, with seven; *Harper's Magazine* and CN's *Vanity Fair*, with five apiece; *Newsweek* and Time Inc.'s *Sports Illustrated*, four each; and CN's *GQ*, with three.

For *GQ*, the noms are a final hurrah for outgoing editor Art Cooper. The recognition of *SI* is a stamp of approval for managing editor Terry McDonell, who joined the weekly last year.

Hearst Magazines' *Esquire*, *National Geographic*, *Outside* and *Texas Monthly* also received three nominations each.

The awards will be handed out in New York on May 7. —Lisa Granatstein

Hispanic Group Steps Up Opposition to Univision Deal

A New York-based Hispanic advocacy group last week further pressed its opposition to the pending merger of Univision Communications and Hispanic Broadcasting Corp. In a new filing with the Federal Communications Commission, the National Hispanic Policy Institute asked the agency to carefully inspect the deal, saying it will create a Hispanic media entity tied closely to radio giant Clear Channel Communications.

The filing, the latest of several by the group, said the union would create a "jugernaut" that could deny competitors like NBC's Telemundo advertising on radio, TV and outdoor displays. The National Hispanic Policy Institute is led by New York state Sen. Efrain Gonzalez Jr. (D).

At issue is the combination of Univision, the leading Spanish-language TV company, and HBC, the largest Hispanic radio group. Univision declined to comment on the filing. —Todd Shields

are those with plot lines that could allude to current events, ranging from NBC's *The West Wing* to Fox's *24*. *24* is scheduled to return to the Fox schedule on Tuesday night, and a Fox representative said at press time that there were no plans to pre-empt or postpone it.

A recent study by media agency Carat examining the impact of the Sept. 11, 2001 terrorist attacks on prime-time viewing patterns found that shows like *Law & Order* and the CBS military drama *JAG* attracted large audience hikes during the month following the attacks.

For stations, the financial impact of the war on network affiliates was uncertain entering the weekend. "At this point it is very difficult to project financial impact because we don't know network plans hour-by-hour, day-by-day," said Jack Sander, Belo Corp. executive vp of media operations and TV group president. He said Belo had lost minimal revenue so far from unaired local spots. "We lost the NCAA's on [March 20] in the afternoon, so there was some revenue loss there, but nothing major."

But Alan Frank, president of Post-News-

week Stations, owner of six outlets including Independent WJXT in Jacksonville, Fla., had a different take. "The financial impact is immediate and deep," said Frank, "and the longer the wall-to-wall coverage, the deeper our losses. Even if we wished to run commercials now, most advertisers do not want to run in war."

According to the Television Bureau of Advertising, in third-quarter 2001 (following the Sept. 11 attacks), local TV ad revenue plunged 24 percent compared to the same period a year earlier. A TVB representative suggested that advertisers should be cautious when they pull out. "Advertisers have to be sensitive during times like this, but in general it can be [a risk] to be quiet for too long," the TVB rep said.

Meanwhile, many ABC affiliates were upset when the network halted its news coverage at the end of prime time on March 19 after earlier telling stations it would continue broadcasting. Most affiliates were dark for several minutes before they could scramble to get their own local newscasts up and running. —with Sandy Brown, A.J. Frutkin and Megan Larson ■

■ **Print** BY LISA GRANATSTEIN

Cool Heads Prevail on Ad Changes

Magazine and newspaper publishers last week juggled a number of skittish advertisers that wanted to either shift ad placements away from war coverage or postpone running their pages altogether. But given the Iraq assault's promising start, advertiser demands for changes or withdrawals were not anywhere near the level of those following the Sept. 11 attacks.

Late last week, the newsweeklies suffered a drop-off in advertising across all categories, but no outright cancellations. "I'd be less than candid if I said everybody was staying," *Time* publisher Ed McCarrick said last Friday. About a half-dozen clients (out of 50 total) had pulled out of *Time's* edition due on stands Monday. The issue, including a section observing *Time's* 80th anniversary, was to carry about 180 ad pages. (A contingency plan was in place to publish two separate issues—one solely on Iraq—if the war took a turn for the worse.) *Time* was planning to boost its newsstand draw.

Newsweek planned to devote its entire issue to the war. "It's a heavier ad-to-edit ratio than normal, definitely," said Greg Osberg, executive vp/worldwide publisher. Osberg said that "over half" of the ad pages planned for this

week had "moved out" and will run in coming issues. *Newsweek* was planning to more than double its newsstand draw for Monday's issue.

U.S. News & World Report was also experiencing falloff, with some advertisers shifting their pages from this week to issues in April.

This week's edition will include the title's new back-of-book, war-free zone, 2nd Front, where advertisers can run adjacent to health and business stories. (*Time* and *Newsweek* said they also were being sensitive to where ads were placed.)

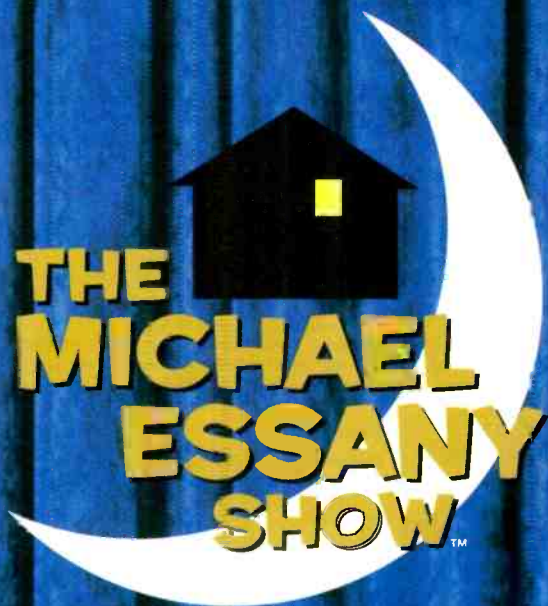
"Some clients asked us to remove their advertising [from the newsweeklies]," said Charlie Rutman, president of Carat USA, whose roster includes

Pfizer and Adidas. "We have found every publisher to be very understanding and reasonable."

Newspapers also have seen their share of advertiser attrition. Pulitzer, publisher of 14 dailies, "felt the brunt of it" when national department-store chains pulled ads that were set to run from Wednesday to Friday last week, said vp Mark Contreras. At Cox Newspapers, while there were some cancellations by travel and real-estate firms, said vp of advertising Cathy Coffey, "it's not wholesale panic." —with Lucia Moses, *Editor & Publisher* ■

"We have found every publisher to be understanding and reasonable."
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■ **Radio** BY KATY BACHMAN

For Industry, a Target of Opportunity

The assault on Iraq presents another big test of commitment to news reporting and public service for a radio industry that is far more consolidated now than at the time of the 1991 Gulf War. Like military generals mapping out their plans, top radio groups last week devised varied programming strategies for their local stations.

Radio groups with large market clusters, including Viacom's Infinity Broadcasting and Clear Channel Communications, were regularly directing music-station listeners to their sister News and Talk outlets for more information and in-depth coverage.

"That's the benefit of the cluster synergy," said Drew Hayes, operations manager for WBBM-AM, Infinity's News station in Chicago.

After Sept. 11, 2001, Clear Channel, the largest radio group with 1,200 stations, moved quickly to build its own news service, which draws on 450 reporters in 174 news bureaus. "Most of our News/Talk stations are affiliated with one of the major networks for the initial stages [of the war]. As things progress, we'll rely more on our own resources," said Gabe Hobbs, CC vp of News/Talk/Sports programming.



Engel remained in Baghdad during the U.S. campaign.

Radio networks were offering affiliates a number of options for war coverage. In addition to continuous reporting, the networks increased the number of updates they broadcast per hour. ABC Radio News, the only radio news organization with a reporter (Richard Engel) in Baghdad, led the pack with six updates per hour, followed by CBS (which was the first radio network to report the war's outbreak) with five. Cumulus Media and Saga Communications last week signed up their outlets for more news from Westwood One, which syndicates several news feeds.

While most advertisers pulled out of News/Talk programming for at least 72 hours, those that had bought into music and sports stayed put. Coca-Cola, Radio Shack, Nautica and State Farm were sticking with NCAA basketball tournament coverage on Westwood One.

At least one network radio buyer was looking to acquire News inventory. Buyers expect business to return soon. "We'll take a hiatus, but the [News] dollars will come back. It's more a question of when than if," said Natalie Swed Stone, director of national radio for OMD. ■

■ **Online** BY CATHERINE P. TAYLOR

News Sites Pull Ads, Get High Traffic

Some major news Web sites pulled advertising almost as soon as the bombs began raining down on Iraq last week. But despite the lost revenue in the short-term, online publishers said they were not unduly concerned about recouping.

At the outset, MSNBC.com and CNN.com pulled ads from their sites; but others, including ABCNews.com and NYTimes.com, did not. MSN News & Information general manager Scott Moore said that unlike TV, the Web's more-elastic ad inventory will allow sites to recover lost business. "I don't think this costs us anything in the big picture," Moore said.

News sites displayed a wide array of new and old technologies that had their visitor counts skyrocketing. MSNBC.com offered a free streaming video archive of several dozen Iraq-focused news clips from NBC News. But there were pitfalls, as well: The site's move to limit

video capacity to 65,000 simultaneous feeds made the feature difficult to access. Late Thursday, MSNBC.com peaked at 250,000 simultaneous users, its second-highest volume ever.

ABC News Live showcased its "virtual control room"—available in some online versions of the service—which let users watch four war-related streams at the same time.

All news sites utilized the Web's flexibility in more low-tech ways, featuring detailed maps, 3-D models, public-opinion polls and profiles of commanders on both sides of the conflict.

These features resulted in a surge in traffic, with some news sites reporting as much as five-fold increases. Nielsen/NetRatings figures released during the first day of the war showed traffic was up almost across the board. CNN's site showed a 30 percent jump from a week earlier; USA Today.com leaped 101 percent; and WashingtonPost.com rose 34 percent. ■

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local media

TV STATIONS | RADIO STATIONS | CABLE | NEWSPAPERS | MAGAZINES | OUTDOOR

The New Free Agents

More Major League teams are taking their TV coverage in-house by forming regional sports nets **BY MICHAEL FREEMAN**

Facing resistance from local broadcast TV outlets and cable operators to pay higher rights fees, more Major League Baseball franchises are moving to take their game telecasts in-house by launching their own regional sports networks. While as many as 75 percent of MLB clubs are currently losing money, the potential rewards of retaining their own television rights (and in-game advertising inventory) may be worth the hefty start-up costs in this era of squeezed local license fees.

In New York, the YES (Yankees Entertain-

conscious cable operators wary of new channels and higher programming costs.

For teams having a stake in a regional sports network, "the opportunities to control your own distribution and ad sales are so much more promising than just taking rights checks from a middleman," says Lee Berke, whose LBH Sports, Entertainment and Media consults pro teams on launching their own RSNs. "Every [Major League] team that is nearing the end of its current [TV] deal is exploring the RSN approach, even if they're in a small market."

Indeed, teams around both leagues are going to be keeping a close eye this season on Kansas City—the No. 31 TV market in the country, according to Nielsen Media Research—where on March 20 the Royals flipped the switch on their own regional sports net. The Royals, typical of many smaller-market MLB franchises that are suffering from flagging fan support and rising player payrolls, are likely to be watched as a test of the viability of do-it-yourself networks for cash-strapped clubs.

The Royals decided to part with previous local rights-holder Fox Sports Midwest, which last season offered just 30 telecasts from the team's 162-game schedule. Royals Television Network has set a 100-game lineup for this year via a charter carriage deal with equity partner Time Warner Cable. Royals Television Network has sublicensed another 14 games for over-the-air broadcast on KMCI-TV, Scripps-Howard Broadcasting's independent outlet in Kansas City.

As a limited (non-24-hour), single-team cable network, the Royals channel faces uncertainty over how much it can expand beyond Time Warner Cable's 440,000 households in the market (Kansas City has a total of 849,000 TV homes). The network is pursuing agreements in the six-state region with other MSOs, including Comcast, Cox and Mediacom. Fox Sports Midwest, by comparison, claims a high-

er percentage of total TV homes in the area and also carries MLB's St. Louis Cardinals and the National Hockey League's St. Louis Blues on its 24-hour schedule.

John Mansell, senior sports analyst for Kagan World Media, doubts that the Royals' new network can match the estimated \$5.5-\$6 million rights fee the team received annually from Fox Sports. "Time Warner can probably get up to \$1 per subscriber [per month] extra on its basic [tier] fees, but I don't think that's going to initially [equal] what Fox had paid," Mansell says. "Still, there is little risk to Time Warner. The onus lies on the Royals to increase their revenue."

Bob Thompson, president of Fox Sports Midwest parent Fox Sports Net, says he understands the Royals' desire to have more of their games on local TV. But he wonders if the economics of the part-time, single-sport network will work. "Down the road, they want to be a full-service local origination channel, but it will become an issue of ratings, delivery and programming environment—whether they are going to program *Cooking With Wanda* or another sports show," Thompson says. "They believe they can get a larger net check [from cable operators] than what we could provide. But I think they're going to find negotiations over pricing and channel position with other cable operators tougher."

If the Royals and partner Time Warner can convince other cable operators in the region (which own systems in the K.C. metro area as well as elsewhere in Missouri and Kansas, Nebraska, Oklahoma, Iowa and Arkansas) to sign on, the channel could reach as many as 1 million subscribers and \$6 million in annual subscriber fees. At the current count of TWC's 440,000 households, the Royals Television partnership would stand to earn about \$2.6 million in sub fees. And with only 51 percent of the DMA's total TV homes currently having access to the network, ABC Regional Sports Sales, which last week signed a five-year agreement to handle advertising sales for Royals Television, could face some challenges.

"We're not going to seal all of the other cable-system deals by the start of the season [March 31]. We are looking at this as a long-term venture and [reaching] our goal of getting more games on TV for our fans," says David Witty, vp of operations for Royals Television Network. "We feel pretty confident about what [ABC] can bring to us in national and local ad sales, to hopefully bridge



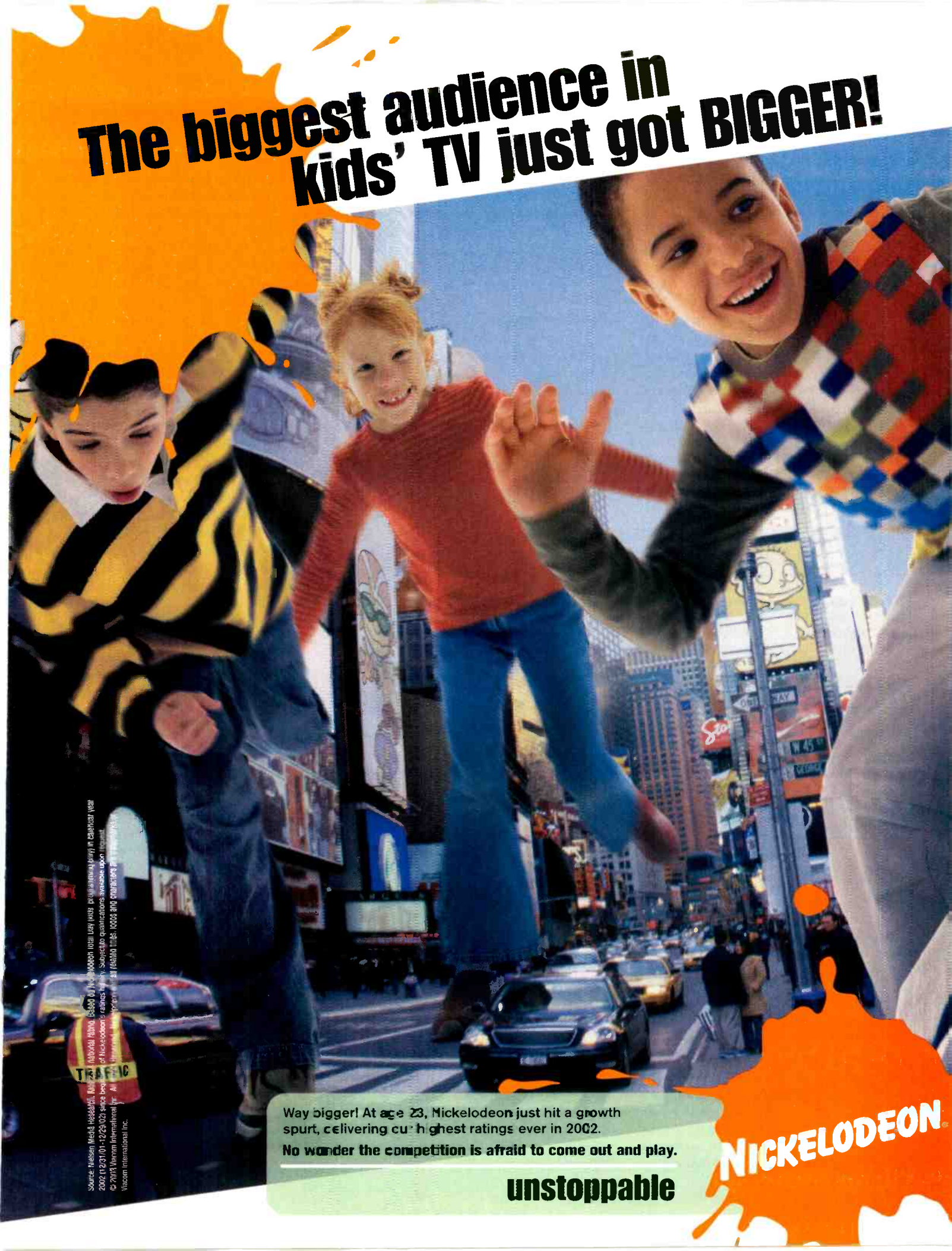
The Kansas City Royals' new network will offer 100 game telecasts, tripling the team's TV coverage from last season.

JOHN SIEGERT/KANSAS CITY STAR

ment and Sports) network's carriage agreement earlier this month with Cablevision fills a gaping hole in distribution for the Yankees' flagship TV outlet, bringing new hope to other clubs that are planning the do-it-yourself approach. Two other big-market MLB franchises, the Boston Red Sox and Philadelphia Phillies, have enjoyed success with their partial ownership stakes in New England Sports Net and Comcast SportsNet Philadelphia, respectively.

Still, the path to introducing a regional sports network is littered with many failed efforts. And the strategy, which is currently being introduced or seriously studied by more than a half-dozen MLB clubs, remains challenged by a weak ad economy and cost-

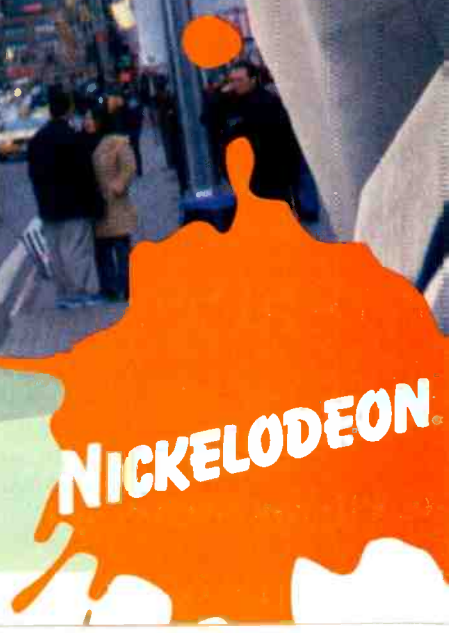
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local media

any gaps while we build up our cable carriage and subscriber revenue.” (ABC Regional Sports Sales also handles national advertising sales for the YES network and for broadcast TV stations that carry Baltimore Orioles telecasts.)

Disputes with cable operators have been a consistent hurdle in getting regional sports nets off the ground—witness YES’ year-long battle with Cablevision overpricing of the channel for the MSO’s 3 million subscribers in the New York metro area. The dispute, which included lawsuits and countersuits, was particularly heated since the Yankees’ holding company, YankeeNets, dumped Cablevision’s MSG Network (and its \$50 million in annual rights fees) to launch YES.

Still, even though the network lacked dis-

tribution in more than 40 percent of the New York DMA (which has a total of 7.5 million TV households), YES is estimated to have generated just over \$100 million in advertising and subscriber revenue in its 2002 launch year. (The network’s healthy \$2-per-subscriber monthly fee to cable operators was a big factor.)

Two other MLB franchises, the Houston Astros and Minnesota Twins, have filed lawsuits seeking to free themselves from current TV rights deals in order to launch their own networks. In late February, the Astros asked the Harris County (Texas) court to impose a 30-day deadline on Fox Sports Southwest to match an offer the Astros have received from the NBA’s Houston Rockets to partner in starting up the Houston Regional Sports

Network in 2006. As of late last week, the court had not responded to the suit. In 1998, Fox Sports Southwest signed the Astros to a 12-year rights deal that pays the club \$9.2 million per year. The contract permits the Astros to field a “bona fide, arms-length offer from a third-party” during the 2005 season to acquire the rights for the 2006-09 seasons, which Fox would have 30 days to match.

Fox Sports contends that the proposed network with the Rockets is not a third-party offer because the Astros are essentially “bidding on themselves, since they will own a large equity interest” in the RSN, says Fox Sports Net’s Thompson. The other issue is whether the Astros can trigger the 30-day match window “two years earlier than what

Several other MLB franchises are mulling starting up their own RSNs. In Chicago, the Cubs and the crosstown White Sox are in talks on a partnership to take their TV business in-house (both teams’ games are currently on Fox Sports Chicago). The New York Mets (which recently claimed to be losing \$18-20 million per year) have internally discussed bolting Fox Sports New York and Cablevision’s MSG to mount an RSN venture. The Orioles are said to be prepping the launch of an RSN after the club’s pact with Comcast SportsNet concludes in 2006.

Representatives of the Cubs and team owner Tribune Co. declined to comment on the status of the talks with the White Sox. Officials of the privately held White Sox could not be reached. New York Mets representatives did not return calls.

The Oakland Athletics are entering the final season of a seven-year rights deal with Fox Sports Bay Area (worth about \$7 million annually) and are exploring their options. Ken Pries, vp of broadcasting and communications for the A’s, says that “serious consideration” is being given to the RSN model in the event that current negotiations with Fox do not yield a renewal.

The Milwaukee Brewers are “studying” a do-it-yourself network as the franchise enters the final season of its contract with Fox Sports North, a team representative says. The Brewers, controlled by the family of MLB commissioner Bud Selig, are near the bottom of baseball’s TV rights-fee standings, with an estimated take of \$2.6 million per year.

In Cincinnati, where the Reds are in the next-to-last season of a contract with Fox Sports Ohio worth about \$4 million annually, a representative says the team currently is “inclined” to renew with Fox.

Neal Pilson, a former president of CBS Sports who now owns his own sports consulting firm, Pilson Communications, cautions that small-market MLB teams may have a more difficult road to success with the regional sports network model.

“Not every market is like New York, Boston or Philadelphia,” Pilson says. “The challenge is to get more revenue than they do [in rights fees] from the Fox regional sports networks, and that’s no slam-dunk.” Pilson notes that Fox boasts a variety of other cable sports programming assets, including Speed Channel and FX, giving the company carriage leverage with cable operators and making its per-subscriber fees lower than those of a single-team regional sports network. ■

TRADING CHANNELS

New local TV rights holders in Major League Baseball, 2003

AMERICAN LEAGUE

	FLAGSHIP BROADCAST TV OUTLET(S) (NO. OF '03 TELECASTS)	REGIONAL CABLE SPORTS NETWORK ('03 TELECASTS)
BALTIMORE ORIOLES	WJZ/WNUV/WPXW* (56)	COMCAST SPORTS BALTIMORE (87)
BOSTON RED SOX	WBZ/WSBK* (28)	NEW ENGLAND SPORTS NET (124)
KANSAS CITY ROYALS	KMCI* (14)	ROYALS TELEVISION NETWORK* (100)
SEATTLE MARINERS	KSTW* (33)	FOX SPORTS NORTHWEST (107)
TAMPA DEVIL RAYS	WXPX* (65)	FOX SPORTS FLORIDA (74)
TORONTO BLUE JAYS	NONE*	ROGERS SPORTS NET (120) THE SPORTS NETWORK (25)

NATIONAL LEAGUE

COLORADO ROCKIES	KTVD* (75)	FOX SPORTS ROCKY MOUNTAIN (50)
MONTREAL EXPOS	NONE	NONE*
PITTSBURGH PIRATES	NONE*	FOX SPORTS PITTSBURGH (105)

*New rights holder or sub-licensee in 2003.

*Blue Jays were dropped from CBC’s broadcast schedule; *Expos were dropped from French-language pay-cable network RDS; *WCWB-TV was the Pirates’ broadcast sub-licensee in 2002

Sources: Major League Baseball, teams, local rights holders

is written in the contract,” Thompson adds.

Pam Gardner, president of business operations for the Astros, says that the club was approached by Rockets chief operating officer George Postolos with the offer to take an equity stake in Houston Regional Sports Network. “The agreement [with Fox Sports] said we could field a third-party offer, and that is what we got from the Rockets,” says Gardner.

In Minnesota, a similar lawsuit was filed last year against Fox Sports North by the Twins, seeking to free the team to launch an RSN called Victory Sports Network in time for the 2003 season. But a court ruled that the Twins must honor the final year of their contract with FSN, delaying the launch of Victory Sports until 2004.

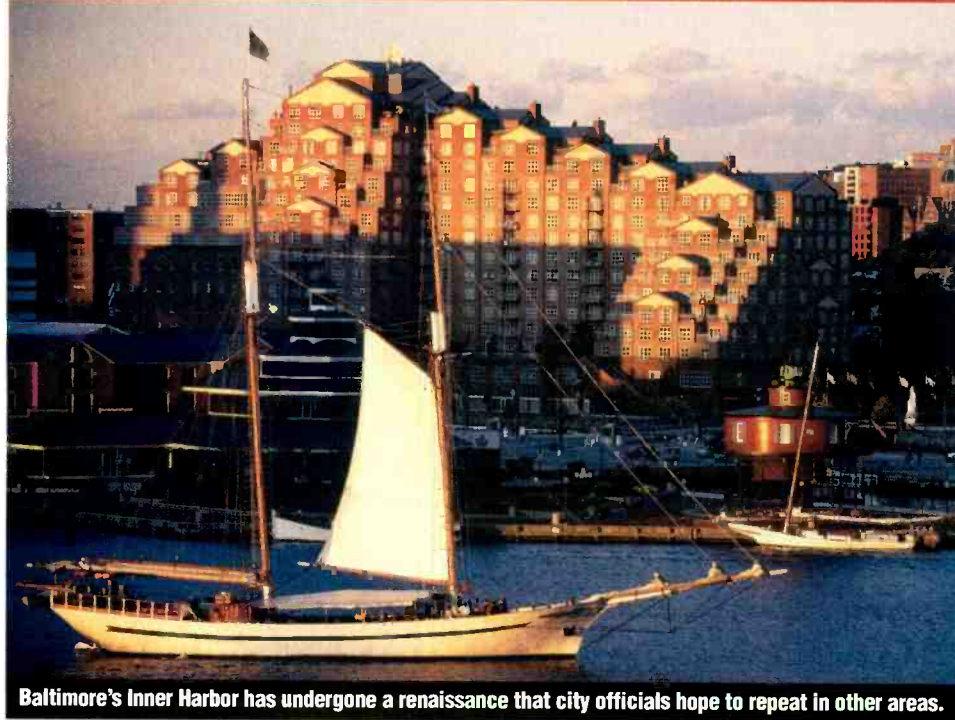
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market profile

BY EILEEN DAVIS HUDSON



Baltimore's Inner Harbor has undergone a renaissance that city officials hope to repeat in other areas.

RANDY WELLS/GETTY IMAGES

Baltimore

THE COMPLETE REDEVELOPMENT OF BALTIMORE'S 84-YEAR-OLD HIPPODROME THEATER into a 2,200-seat performing arts center is considered a pivotal catalyst in the current rebuilding effort on the city's west side. The estimated \$63 million project will include renovation of the theater, which has sat

dormant since 1990, and adjacent buildings. The theater will become the prime venue for major Broadway shows traveling to Baltimore. Hippodrome owner and operator Clear Channel Entertainment is working with the Maryland Stadium Authority and the Baltimore Center for Performing Arts on the extensive renewal project, which is scheduled for completion in spring 2004. The city and state have both put up millions toward the project. Meanwhile, on the city's east side, home to Johns Hopkins University, the city is pushing for the development of a biotech research facility centered around the university.

Television viewers in the 24th-ranked Baltimore market (1.06 million TV households, according to Nielsen Media Research), like those in many other areas of the country, have shown an increased appetite

for hard news since the Sept. 11 attacks. Spotting the trend, several outlets in Baltimore have ramped up their local news programming.

WJZ-TV arguably has made the most aggressive moves to expand its news product, thus shaking up the local TV landscape. The CBS owned-and-operated station last September launched the market's first and only 4 p.m. newscast, which runs an hour. The newscast actually dethroned perennial market

leader *The Oprah Winfrey Show* on rival outlet WBAL-TV, Hearst-Argyle Television's NBC affiliate, for the first time in more than a decade, says Jay Newman, WJZ vp and general manager. As a result, WJZ won the early-fringe time period in the February sweeps in households. "The station has and always has had a very strong brand identity with our team of on-air personalities," Newman says.

To reflect the increased news coverage, the station altered its brand from Baltimore's Favorite Station to Baltimore's News Station. With the addition of the 4 o'clock news, WJZ produces seven hours of local news a day, more than any other station in the market.

WBAL has been the market news leader for the past several years, with WJZ a strong second. Bill Fine, WBAL gm, is not ready to concede defeat, although he does credit WJZ with having excellent timing. WJZ launched its 4 p.m. news a week before the D.C.-area sniper shootings last year, which received extensive coverage, along with Iraq war stories and coverage of a number of serious winter storms. "They certainly picked a fortuitous time to launch a 4 o'clock news," says Fine, adding that it has "no doubt given them a tremendous boost."

Fine says he still views his station as the market news leader, particularly in offering advertisers and audiences higher qualitative value. "We had the news leadership in the market for the last three years, except for the last six months," says Fine. "I will not concede news leadership to them."

WBAL does not plan to launch its own 4 p.m. news, Fine says, but the station is planning to launch new news product, including Digital Traffic Pulse 11 at the end of March. The service uses a breaking-news helicopter and information from a dedicated news traffic company. The service, which digitally captures traffic on the roadways, "will give the best, most accurate traffic reports," says Fine.

WBFF, Sinclair Broadcast Group's Fox affiliate, also expanded its local news programming. In February, the station replaced reruns of *King of the Hill* with an 11 p.m. newscast to compete head-to-head with the other Big Three networks. The station continues to produce its very strong 45-minute late news at 10 p.m., which is followed by a 15-minute sports show called *Sports Unlimited*. The 11 p.m. newscast

NIelsen MONITOR-PLUS

AD SPENDING BY MEDIA / BALTIMORE

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	\$245,688,815	\$251,955,347
Local Newspaper	\$141,777,274	\$129,866,408
Outdoor	\$23,834,657	\$22,037,628
Local Magazine	\$4,675,501	\$4,203,680
Total	\$415,976,247	\$408,063,063

Source: Nielsen Monitor-Plus

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market profile

did a 2.3 rating/4 share in households in February, fourth overall in the market (see *Nielsen chart on page 22*). "We believe we can put on as good or better product at 11 o'clock," says Bill Fanshawe, WBFF gm.

Sinclair also has oversight of WB affiliate WNUV, which airs a live local newscast at 6:30 p.m. using WBFF talent. The station, which had sandwiched its 6:30 p.m. newscast with *Judge Judy* at 6 and 7 p.m., now runs *The Simpsons* before and after. It also replaced its weeknight run of *Martin* at 7:30 with *That '70s Show*.

WNUV also carries more than 30 Orioles Major League Baseball games (WJZ this season will carry another 25 Orioles telecasts, and 87 others will air on local cable sports network Comcast SportsNet). Other sports on WNUV include Atlantic Coast Conference basketball and the ACC tournament featuring the University of Maryland, which last year was the No. 1 team in the country.

Fanshawe says he consciously differentiates WBFF's 11 p.m. newscast by making it very fast-paced, with more than 30 stories in 30 minutes and slicker graphics. The parent company provides the station with live national news feeds featuring an anchor, while WBFF's in-house anchor reads the local stories. The station is currently alternating Jennifer Gilbert, its main female anchor at 10 p.m., and weekend anchor Craig Demchalk to handle the 11 o'clock news, but Fanshawe says he will name a permanent anchor in the next three to four weeks.

WBFF has entered into a long-term agreement to be home to preseason Baltimore Ravens pro football games. The station will also carry one of the team's shows, including coach Brian Billick's *The Ravens Report*, to air at 7 p.m. on Saturdays. *Ravens Wired*, featuring game highlights and player interviews, will air on WNUV Mondays at midnight.

WMAR-TV, Scripps Howard Broadcasting's ABC affiliate, has never recovered from losing its NBC affiliation in 1995 (and losing *Oprah*), remaining a distant third in local news behind WJZ and WBAL. Drew Berry, WMAR vp/gm, says ownership and management volatility over the years also hasn't helped the station.

To try to turn things around, Berry last summer rebranded the station to a more advocacy-oriented, viewer-friendly position with more consumer, investigative and health coverage. He says the station will roll out a new tag to go with the revised brand in the next few months. The station is playing up its affiliation, going with the new moniker ABC2 instead of

WMAR. Berry also says his station does more local programming than any other station in the market, when local cooking, gospel and sports shows are counted.

Executives at WUTB, Fox Television's UPN affiliate, did not return calls seeking comment. Fox took over the station when it bought Chris-Craft/United Television in July 2001.

Comcast Corp. is the dominant cable operator in Baltimore. The company also operates the local interconnect, Comcast MarketLink Baltimore. The 2-year-old intercon-

nect serves nearly 800,000 homes in the DMA. Millennium Cable agreed to join the interconnect in 2001, handing over a third of its inventory for MarketLink Baltimore to manage, says MarketLink Baltimore vp Jeff Basler. Millennium serves some 56,000 cable households in Anne Arundel County, Md., about 7 percent of cable homes in the market. Basler says 98 percent of all cable households are now part of the interconnect, representing 80 percent of all TV homes in the DMA. Adelphia Cable still controls one of the sys-

SCARBOROUGH PROFILE

Comparison of Baltimore

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Baltimore Composition %	Baltimore Index
DEMOGRAPHICS			
Age 18-34	31	30	99
Age 35-54	41	42	103
Age 55+	28	27	97
HHI \$75,000+	29	31	108
College Graduate	13	13	103
Any Postgraduate Work	11	12	112
Professional/Managerial	23	27	118
African American	13	26	201
Hispanic	13	#	#
MEDIA USAGE-AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	51	93
Read Any Sunday Newspaper	64	64	100
Total Radio Morning Drive M-F	22	23	105
Total Radio Afternoon Drive M-F	18	20	108
Total TV Early News M-F	29	29	101
Total TV Prime Time M-Sun	39	39	101
Total Cable Prime Time M-Sun	13	15	112
MEDIA USAGE-CUME AUDIENCES**			
Read Any Daily Newspaper	75	71	95
Read Any Sunday Newspaper	77	77	99
Total Radio Morning Drive M-F	76	78	103
Total Radio Afternoon Drive M-F	73	76	103
Total TV Early News M-F	70	70	100
Total TV Prime Time M-Sun	91	91	99
Total Cable Prime Time M-Sun	59	62	106
MEDIA USAGE-OTHER			
Accessed Internet Past 30 Days	60	61	101
HOME TECHNOLOGY			
Owns a Personal Computer	69	68	99
Purchase Using Internet Past 12 Months	38	40	106
HH Connected to Cable	69	73	107
HH Connected to Satellite/Microwave Dish	16	9	58

#Respondent count too low to count. *Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable. **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.
Source: 2002 Scarborough Research Top 50 Market Report (February 2001-March 2002)

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market profile

tems in the interconnect, serving about 32,000 subscribers in Carroll County, Md.

The interconnect currently inserts ads on 35 networks and soon plans to increase the number to 40, says Basler. The five new channels will be a first for the interconnect, which is rolling them out with fully supported ad sponsorship. Four advertisers will have exclusive rights to all advertising on the channels, which include ESPN Classic and Discovery

Health, says Basler.

"We have ambitious plans to expand the organization in 2003," Basler says, "to reflect the growing demand for our product." The interconnect hired Chris Mecchi, former research director for WJZ, as its new director of audience research. Melinda Ragusa was named to the new position of manager of client services.

Baltimore's *The Sun*, owned by the Tribune

Co., is the city's only daily newspaper. The paper's daily circulation for the six months ended Sept. 30, 2002, was 253,439 (Monday-Tuesday), down 3.8 percent from the same period in 2001, according to the Audit Bureau of Circulations. Its Wednesday-to-Saturday circ was 300,410, down 1.9 percent from a year ago. On Sundays, the paper's circ reached 465,513, a 1.8 percent slip from 2001. Despite being in the shadow of the much larger Washington, D.C., market and its daily newspapers, the *Sun* remains the dominant paper in its own neighborhood.

Last September, *The Sun* welcomed Denise Palmer as its new president, publisher and CEO. Palmer was most recently president/CEO of Tribune's ChicagoLand Television, a Chicago cable news channel. Palmer succeeds Mike Waller, who became chairman of the newspaper and retired in January.

After a year of work, the paper last November completed the reorganization of its advertising department. The department was broken up into teams consisting of ad reps, a compositor, finance and billing personnel, an artist and a marketing research person. These self-directed teams enable advertisers to talk directly with not only the ad sales rep but also with people (the sketch artist, for example) whom they did not deal with in the past. "We've seen much improvement in error-reduction in our ads," says John Patinella, *The Sun* senior vp/gm. "The customers like going directly to the back-office people."

In February, the daily launched some new pages in the paper. They include a new Health & Fitness page that is part of the Home & Family section in Sunday's paper, and a Medicine & Science page that goes into the main section of the paper on Mondays. This month, *The Sun* expanded its total-market-coverage product, called Sun Plus. The paper launched *A+ Sun Plus*, which targets African Americans. *The Sun* repackages previously published content about African Americans. The product is published weekly and is mailed to nonsubscribers in areas of the market with concentrations of African Americans, says Patinella.

The Sun also has placed a strong emphasis on beefing up its already extensive entertainment coverage. The paper, which recently hired another music critic, plans to fatten its entertainment tab, called *Maryland Live*, by "adding significant copy so that it targets more younger readers, basically 18-to-34-year-olds," says Patinella. The tab, now about 32 pages, will increase by up to 10 pages, he says.

American City Business Journals publishes

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Infinity Broadcasting	1 AM, 4 FM	19.6	\$45.7	32.3%
Radio One	2 AM, 2 FM	14.0	\$29.4	20.8%
Hearst Corp.	1 AM, 1 FM	10.7	\$25.3	17.9%
Clear Channel Communications	1 AM, 2 FM	14.5	\$24.1	17.1%
Nick Mangione	2 AM	3.8	\$3.6	2.5%
Peter & John Radio	1 FM	1.6	\$1.6	1.1%

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

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Baltimore County: 308,045 Households				
<i>The Sun</i>	101,812	166,845	33.1%	54.3%
Baltimore City: 255,561 Households				
<i>The Sun</i>	65,480	104,649	26.2%	41.9%
<i>The Washington Post</i>	1,888	2,593	0.8%	1.0%
Anne Arundel County: 185,231 Households				
<i>Annapolis Capital</i>	43,695	46,400	24.3%	25.8%
<i>The Sun</i>	30,336	57,942	16.9%	32.2%
<i>The Washington Post</i>	19,836	27,091	11.0%	15.1%
<i>The Washington Times</i>	4,514	1,954	2.5%	1.1%
Howard County: 94,685 Households				
<i>The Sun</i>	21,360	37,868	21.9%	38.8%
<i>The Washington Post</i>	15,384	21,290	15.8%	21.8%
<i>The Washington Times</i>	1,044	491	1.1%	0.5%
Harford County: 82,849 Households				
<i>The Sun</i>	20,781	39,567	25.3%	48.3%
Carroll County: 54,674 Households				
<i>Carroll County Times</i>	21,777	22,888	40.3%	42.3%
<i>The Sun</i>	10,655	23,107	19.7%	42.7%
<i>The Frederick News-Post</i>		1,399		2.6%
<i>The Washington Post</i>	935	1,495	1.7%	2.8%
<i>Hanover Evening Sun</i>	551	579	1.0%	1.1%
Queen Anne's County: 16,051 Households				
<i>Annapolis Capital</i>	2,157	2,534	13.9%	16.4%
<i>The Washington Post</i>	863	1,336	5.6%	8.6%
<i>The Sun</i>	734	1,977	4.7%	12.8%

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

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market profile

the weekly *Baltimore Business Journal*. The Baltimore Times Inc. publishes *The Baltimore Times*, along with several other free weeklies in the region targeting Maryland's African American community.

Infinity Broadcasting, Radio One, Hearst-Argyle and Clear Channel Communications are the main radio players in the radio market, with Infinity claiming the dominant market-share position, thanks to controlling a third of the radio ad market.

The 19th-ranked Baltimore market features perennial leader Urban Contemporary Hit Radio station WERQ-FM, owned by Radio One, and Clear Channel's Country powerhouse WPOC-FM. In the fall 2002 Arbitron survey, WERQ saw its share decline from a 7.3 in the summer to a 6.7 among listeners 12-plus, while WPOC enjoyed a nice bump from a 7.8 in the summer to a 9.0 in the fall. Hearst-Argyle's Album-Oriented Rock station WIYY-FM also saw its share shoot up, from a 3.5 share in the summer to a 4.6 in the fall book.

Out-of-home advertisers in the market include Eastern Outdoor and Gateway Outdoor, the latter holding the contract for the city's transit advertising. But the biggest and most active is Clear Channel Outdoor, which is taking an active role in Baltimore's revitalization efforts. The company, which is the largest outdoor-advertising player in the Baltimore market, hopes to win approval for a plan to construct 17 wallsapes on the exterior of the First Mariner Baltimore Arena. The arena, home of the Baltimore Blast indoor soccer team, takes up an entire city block and is within a few blocks of Baltimore's Inner Harbor, Mechanics Theatre, Ravens Stadium, the Baltimore Convention Center and downtown Baltimore.

Five of the wallsapes will measure 27 feet tall by 45 feet long, another 10 will measure 45 feet tall by 54 feet in length, and two more are still in development, says Don Scherer, division president of Clear Channel Outdoor. The massive advertisement displays will cost anywhere from \$8,000 to \$20,000 a month, depending on placement and market demand, says Scherer.

Scherer says he's hoping the project turns this area into a destination spot that draws people not only to visit the myriad venues in the vicinity but also to see the razzle-dazzle ads. Each ad must "avoid the literal, avoid the mundane," says Scherer, who cites the allure of New York's Times Square or Los Angeles' Sunset Millennium Project. "If it doesn't give me a 'Wow,' I may reject it." Scherer says

RADIO LISTENERSHIP / BALTIMORE

STATION	FORMAT	Avg. Qtr. -Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WPOC-FM	Country	9.5	9.0
WBAL-AM	News/Talk/Sports	5.9	5.9
WERQ-FM	Urban Contemporary Hit Radio	5.8	7.0
WIYY-FM	Album-Oriented Rock	5.8	4.5
WWIN-FM	Urban Adult Contemporary	5.7	5.2
WLIF-FM	Soft Adult Contemporary	5.4	5.6
WQSR-FM	Oldies	5.2	3.6
WWMX-FM	Hot Adult Contemporary	4.3	4.8
WXYV-FM	Talk	3.0	4.3
WCBM-AM	News/Talk	3.0	2.2

Source: Arbitron Fall 2002 Radio Market Report

NIelsen RATINGS / BALTIMORE

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4-5 p.m.	CBS	WJZ	8.6	19
	CBS	WJZ	11.4	22
	NBC	WBAL	8.8	17
	Fox	WBFF*	3.8	7
	ABC	WMAR	2.6	5
5:30-6 p.m.	WB	WNUV*	2.0	4
	UPN	WUTB*	1.9	4
	CBS	WJZ	11.4	22
	NBC	WBAL	8.8	17
	Fox	WBFF*	4.1	7
6-6:30 p.m.	ABC	WMAR	3.0	5
	WB	WNUV*	2.5	5
	UPN	WUTB*	1.9	4
	CBS	WJZ	12.7	21
	NBC	WBAL	9.4	16
6:30-7 p.m.	ABC	WMAR	4.1	7
	WB	WNUV*	4.0	7
	Fox	WBFF*	2.8	5
	UPN	WUTB*	2.6	5
	CBS	WJZ	12.7	21
WB	WNUV	2.2	4	

Late News

Time	Network	Station	Rating	Share
10-10:45 p.m.	Fox	WBFF	7.3	11
11-11:30 p.m.	CBS	WJZ	11.7	21
	NBC	WBAL	11.5	21
	ABC	WMAR	4.2	8
	Fox	WBFF	2.3	4
	WB	WNUV*	2.1	4
UPN	WUTB*	1.5	3	

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


that if Clear Channel receives the green light for the project, he'll aim to have the first ads up by April, but no later than May. He adds that the project would be the first of its kind in Baltimore.

Clear Channel sells the Washington-Baltimore metroplex as a combo buy to national and regional advertisers, offering about 250 bulletin faces, 1,300 30-sheet posters and about a half-dozen wallsapes. ■

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**-Geoffrey Mark Fidelman,
Author, The Lucy Book**

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-Adam Ware, COO, UPN

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**-Bruce Johansen,
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Behind the makeover

VH1's **Brian Graden**
and **Christina Norman**
have a plan to revamp the channel
into a pop-culture destination.
Will the network's core of music
fans stick around for the next set?

BY MEGAN LARSON

[cue music. cue announcer.]

It started out as a backup to MTV, laboring in the shadows of its famous sibling until it made the big time with new hits like *Pop-Up Video* and *Behind the Music*. Frontman John Sykes was no stranger to the volatile music business, but even he had never imagined such a wild ride to the top. Then, when it came time to follow up on the hits, everything went south—the fans deserted, the business failed, and Sykes was gone. But now, new leaders Brian Graden and Christina Norman hope to engineer a comeback that will bring back the old fans and convert new ones... Tonight, the rock 'n' roll roller-coaster saga of VH1, on *Behind the Music*.

The story of VH1 really could make a great *Behind the Music* episode. For most of the late 1990s, the music channel was the darling of Viacom's basic cable networks, breaking ratings and revenue records right up to the millennium. It all crescendoed at the end of 2000, whereupon the go-to network for post-MTV music fans found itself in a steep nosedive. Audience levels crashed across all demographics, and the network's sales executives couldn't deliver on promises to advertisers. *Behind the Music* and *Pop-Up Video* had suffered death by overplay, and nothing else grabbed viewers' attentions.

Matters only worsened when John Sykes, the general manager who had led the network to its apex, was bumped upstairs (and out of the way) to run sister company Infinity Radio for Viacom president/COO Mel Karmazin. VH1 was a rudderless network that had run aground in an embarrassingly short period of time.

"If you looked at VH1 a year ago, it was the *Behind the Music* network,"

PHOTOGRAPH BY CHRIS CASABURI

says Marc Goldstein, president/CEO of Mindshare. "They learned the hard way that you can only take a good thing so far."

Enter Christina Norman, who last April left the comfortable confines of MTV as a marketing and on-air promotions executive to enter a totally new domain as VH1's general manager. Joining her in May was Brian Graden, a programming wunderkind best known for discovering *South Park*, as president of entertainment for MTV and VH1.

The two were daunted to discover upon arrival that VH1 really was—and still remains—an entirely different beast from MTV: different audience with different sampling habits, and an internal vibe at the channel that was more structured and cautious. Worst of all, there was very little content in development with which Graden and the programming department could work. "I looked in the cupboard and saw about three or four things that had some life," Graden recalls. "Virtual panic set in."

The pair immediately set about rallying the staff, shelving *Behind the Music*, updating some other old standards like *Pop-Up Video* and polishing series that weren't doing as well as they should, like *Driven* and *Ultimate Albums*. They led the charge to create more sophisticated on-air promos and graphics that echo the Beat generation, Warhol pop art and Sex Pistols album covers. More importantly, they tried to loosen up the staff by promulgating a greater sense of autonomy and freedom of expression, even if an idea sounded terrible.

"At a retreat in June, I opened up our meeting by giving the staff one cardinal rule: don't trash anyone's idea. Because being creative is like standing up in front of a room naked," Graden says. "Everyone just stared at me in silence. I think I changed the dynamic."

"Morale was really down," adds Norman. "Everyone was waiting around for permission, but for me and Brian it's all about generating ideas. The staff needed to be unstocked and freed."

Their efforts paid off. After its near-record collapse, VH1 started to rebound in the latter half of 2002 through a tripling of original programming, and ended up posting a 50 percent ratings increase to a 0.3 in prime time among 18-to-49-year-olds first quarter to-date through March 9, according to Nielsen Media Research.



"The adult music lover is very real, as evidenced by Norah Jones' win at the Grammys. And we don't want to lose that. But we do want to inform the viewer about Avril Lavigne." MCGRATH

Some observers charge that the "recovery" has been largely the result of quick fixes and say that the greater challenge lies in keeping the momentum going with original programming that has yet to really see the light. "They applied some great band-aids to get them to the next step," says Kathryn Thomas, associate director at Starcom Entertainment. "But they need original, well thought-out development to go forward, which is where VH1 has always stumbled and exhausted their formulas. We have not seen a real daringness in programming yet."

At VH1's weekly development meeting on Feb. 24, the topic of conversation among the researchers, programmers and graphic artists in attendance turns to the tragic Rhode Island club fire and the band

Great White. The energy is high and the staff verbose, talking across and up and down the table to each other about the liabilities involved. The electricity doesn't fade when Graden and Norman walk in, but everyone soon gets to work, communicating via video with the L.A. office where Graden spends half his time. People are clearly feeling good because ratings are on the rise and programming—both what's on the air and in development—looks promising. Graden asks questions but leaves most of the talking to the staff.

After screening the latest installment of VH1's new programming franchise *Behind the Movies: Chicago*, the graphics team shows off some of the new show openers that are being developed. The program is 25 *Greatest Power Ballads*. As the tape starts, the first bars of music accompanying the stark orange onscreen billboard sound familiar, but the song builds to the unmistakable lyrics blasting out of the TV's speakers: "You're motorin'...What's your price for flight?"

The mood around the table is infectious as Night Ranger's cheesy but resonant 1984 classic *Sister Christian* almost inspires some staffers to call out "yes" and sing out loud like the kids in the opening credits of *That '70s Show*. "We want to trigger the emotion from a past that we share together," says Graden, later. "The appetite for recycled pop culture seems endless. It's comfort food."

For years VH1 has been building on the irrefutable tie between modern man and music. *Behind the Music's* success first captured that essence, bringing fathers and daughters and mothers and sons together over a common appreciation of, say, Crosby, Stills and Nash. But the constant repetition of that show and less iconic profiles tainted the brand, and *BTM* found its way into a Jerry Seinfeld routine that wasn't so flattering.

VH1 is still about the lore and legend of music, but in order to grow and appeal to as many people as possible, the network can't be limited to these areas alone, at least in Graden's and Norman's eyes. "To define VH1 you need to invent a word: popstalgia," says Norman, sounding unsure that she's coining the right word. "Of course, that would never come across to the viewer. You have to be it, not say it."

That VH1 is aiming to encapsulate feelings evoked by America's relationship with pop culture is probably the greatest distinction between the network in the 1990s and now. Part of the problem last year was that VH1 could no longer balance the vast age range of its audience—children of the 1960s and 1970s up through the class of 2000—once *BTM* was run into the ground. To be focused on pop culture lets the network cover the music, movies, people and topics of the last 40 years that get people talking.

"It's all stuff you can use to get into a conversation at a cocktail party," muses Norman. "The collective memory of the last 35 years is mine to play with. How cool is that?"

VH1's sister network TNN tried to brand itself as the pop culture network but couldn't overcome its original roots as The Nashville Network equipped only with the *Star Trek* franchise and wrestling to sell its concept. Though it lost considerable ratings traction last year, VH1 enjoys much better brand equity with its audience because it has been around for so long. And music, which is at the heart of the channel, is also an enduring staple of pop culture—and therefore, a good launching pad into other pop arts.

The network wants to inform as much as entertain, so the Jimmy Page nut can watch something cool but also find out who 50 Cent is. This means—much to the irritation of some viewers—that Pink and Lil' Kim received airtime alongside Elvis Costello and the Police's performances on the Rock and Roll Hall of Fame ceremony show earlier

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RUNNIN' THE GAMUT: VH1 aims to satisfy a wide world of pop-culture tastes. (Clockwise from top): The ladies of new reality contest *Born to Diva*; Elvis Costello rocks the Hall of Fame show; Run DMC get their due on *Hip Hop Icons*.



this month (which, by the way, delivered 248 percent higher adults 18-49 ratings over the 2002 telecast). It also means that reality TV will have a place on the schedule. "The adult music lover is very real, as evidenced by Norah Jones' win at the Grammys. And we do not want to lose that, but we do want to open it up a bit to inform the viewer about Avril Lavigne," says Judy McGrath, president of the MTV Networks Music Group, who tapped Graden and Norman to take on the rebuilding of VH1. "The slice is bigger."

It is still a 180-degree turn from MTV, which is all about the artist of the moment. "We're with artists for the long haul, not just at the launch," says Norman.

In February, VH1's prime-time ratings grew 22 percent among persons 2-plus to deliver 430,000 viewers and 20 percent among adults 18-49 to 287,000, according to Nielsen. In total-day, ratings also grew 26 percent to delivery of 264,000 viewers 2-plus. The audiences, though bigger than last year, are still small.

VH1 had its greatest recent ratings success with *I Love the '80s*, a heartfelt homage to the "me" decade that had been in development under Sykes and former programming vp Fred Graver. *I Love the '80s* serves almost as a template of VH1's new direction as a mirror of pop culture, for it chronicled the decade looking not only at the music, but also the people, films, politics and major events. It showcased old videos, news clips and commercials but updated it with commentary from contemporary actors and comedians such as *The Daily Show's* Mo Rocca.

Graden most certainly put his stamp on '80s series (there is talk about producing *I Love the '70s* and *I Love the '90s*), but the new product developed under him so far has yet to be tested.

But buyers are encouraged already by what they've seen from Graden and Norman. "They should be applauded. They fixed it and

stayed within the VH1 DNA," says Mindshare's Goldstein. "They took their first step and probably their second. I am a heck of a lot more confident these executives will take VH1 to the next step in development. They won't rest on their laurels where they are today."

New series and specials set to debut in the coming weeks and months include *50 Greatest Teen Idols*, *25 Greatest Fads*, *Hip Hop Icons*, *Hip Hop Babylon*, *Karaoke Dreams* and VH1's own reality talent contest, *Born to Diva*, which premieres in April. There is also the latest installment of the network's *All Access*: series, *Hot, Sexy, Gay*, which looks at gay icons; *Pop Illustrated*, which charts pop culture phenomena like the rise of the super model; *Heroes of Bad Taste*; and *Super Secret TV Formulas*. All have the potential to get sampling from the network's typical channel-surfing audience. But, to paraphrase Starcom's Thomas, the only "daringness" can be found in *Inside/Out*, a cinema verité series whose first episode follows musician Warren Zevon as he finishes what is likely to be his final album (the singer-songwriter is suffering from inoperable lung cancer).

Responding to skeptics, Graden says, "Our first order of business was to put into development a broad range of programming that would give us some ratings traction.

Through that process we found some fantastic, water-cooler programming... We haven't even been here a year yet, and we're just beginning to see the fruits of our traditional development process."

Though he says he is "challenged" by VH1, Graden helped deliver MTV out of the ratings doldrums when he joined the network in 1997 by developing more programs for the schedule, lightening the load of music videos. Most observers expect him to take VH1 beyond the heights reached when Sykes' team was still firing on all cylinders. "Brian enjoys the sport of TV too much," says McGrath.

"VH1 is a tough challenge going forward, but I think they have chosen the best guy to figure it out," believes USA Network president Doug Herzog, who gave the greenlight to Graden's first major independent project, *South Park*, when Herzog was president of Comedy Central. "I tried to hire him when I was at MTV [Herzog had once been MTV's head of programming]. I think I might have tried to hire him at Comedy Central, too, when I was there. Smart guy. Real smart."

"Brian has a very market-tested development system that he brought to VH1," adds Michael Hirschorn, VH1 senior vp of production and programming. "It's a development frenzy because, on a percentage basis, you increase your chances of succeeding."

Some media buyers warn VH1 not to stray too far from what it does best. "Is *Behind the Music* overworked? Perhaps. But if that is what the viewers like, then they need to go in that direction," says Ray Dundas, senior vp and group director at Initiative Media. "VH1 is very good at storytelling. *Ultimate Album* and *Driven* are working well."

McGrath, who stays very close to the work Graden and Norman are putting into the network, agrees that forward progress must come on the shoulders of past successes. "The fact that the audience came back as quickly as it did shows how much equity the brand still had," she sums up. "VH1 has good bones." ■

EAST

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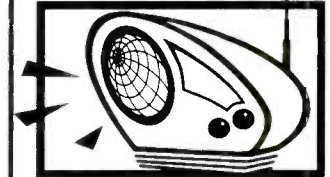
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Calendar

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

The **Museum of Television & Radio** in New York will present a seminar entitled **Television Criticism: A Roundtable** April 8. Panelists including Anita Gates, *The New York Times*; James Poniewozik, *Time* magazine; and Ken Tucker, *Entertainment Weekly*, will discuss contemporary programming. Contact: 212-621-6800.

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

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

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

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

The **Association of National Advertisers** will present the **Print Advertising Forum** June 19 at the Plaza Hotel in New York. The event includes sessions on readership measurement, print creative and content development. Contact Patricia Hanlon, 212-455-8021.

inside media

NEWS OF THE MARKET

ABC Radio Plans May Launch for Walsh

ABC Radio Networks has set a launch date for a new daily feature with John Walsh, host of Fox TV's *America's Most Wanted*. Through an agreement with Twentieth Television, Straight Shooter Productions, TotalMedia Communications and RLR Associates, ABC will bring Walsh to radio, beginning May 26, in daily 60-second *AMW* updates as an extension of the TV show. They will focus on crime and news stories, missing children and fugitive pursuits and captures. Most recently, Walsh has been credited with helping authorities find Elizabeth Smart, the Salt Lake City teenager who was abducted from her home last June.

Planning Tool Probes Yahoo! Channels

A new software feature developed by IMS Media Solutions gives media planners access to Yahoo! channel-level data. In total, 25 Yahoo! channels and combined channels—including Yahoo! Finance, Yahoo! News and Yahoo! Autos—are listed with individual reach curves associated with each channel. Previously, data was available only for the Yahoo! site as a whole, making it difficult for planners to make comparisons with traditional media buys in vertical categories. The new feature, developed in conjunction with Yahoo! and being marketed by Marketing Resources Plus, is available to users of the Web-based multimedia reach and frequency system called MRPrf.

Seward Elevated at Fallon

Lisa Seward last week was promoted to media director of Fallon North America. She takes over duties handled by New York media director Mary Gerzema, who recently joined Interpublic Group's Universal McCann as a group communications director.

Book Gets Bigger Boost From B&N

Barnes & Noble has taken *Book* magazine, the monthly it co-owns with West Egg Co., more closely under its wing, first changing its title with the May/June issue to *Barnes & Noble Presents Book* and supplying more-prominent in-store display. In a major scaling down of production and mailing costs, B&N will slash the rate base of the 5-year-old magazine of book and author reviews and profiles from 750,000 to a niche 150,000. Though *Book* will remain editorially independent from the retail chain, its title has prompted the Borders bookstore chain and independent booksellers to stop offering the magazine.

AARP Pubs. Reorganizes

AARP Publications, which publishes four titles for the 50-plus set, has reorganized its editorial and management divisions. As of June 1, the group will consolidate its New York offices and add new positions in Washington, D.C. Hugh Delehanty, formerly editorial director, has been named editor in chief of AARP Publications, to oversee creative control and develop new brand extensions. A new editor will be appointed for *AARP The Magazine's* daily operations. The sales and design departments will remain in New York and continue to be led by group publisher Jim Fishman and group design director Carl Lehmann-Haupt, respectively. John Condit, most recently production director, will be director of business operations. Rick Bowers will have expanded duties over Web sites as director of new product development. A new features editor and production director will be appointed.

HBC Retains Latin Music Awards

For the second year, Hispanic Broadcasting Corp., the largest Spanish-



Mironovich has taken on publisher duties.

Spin's Chalon Exits as Ad Pages Tumble

Alex Mironovich, CEO of Vibe/Spin Ventures, has taken on additional publishing duties at *Spin* magazine. The move comes as *Spin* publisher Jon Chalon left last week after a little more than a year at the music title. While *Spin* in January increased its circulation rate base for the first time since 1998, to 550,000 from 525,000, the advertising picture has been less rosy. *Spin's* ad pages in 2002 plummeted 20.2 percent to 769, reports the *Mediaweek* Monitor; and pages through April this year have continued to fall, down 17.9 percent to 198. A replacement for Chalon will likely be named down the road.

language radio group, will be the official radio network for the 2003 Billboard Latin Music Awards, scheduled to take place in Miami Beach on May 8. The show is produced and televised by NBC's Telemundo network, the main competitor to Univision Communications, which is awaiting FCC approval to close its \$3.5 billion acquisition of HBC. HBC plans to simulcast Telemundo's coverage on as many as 65 of its owned-and-operated radio stations that elect to carry the show. Leading up to the awards show, HBC stations will also air a two-hour special on May 4 featuring interviews with award finalists and their music, and provide coverage of backstage and pre-show events. Finalists for Billboard Latin Music Awards are based on Billboard's Hot Latin Tracks and Top Latin Albums charts. Billboard is owned separately by VNU, publisher of *Mediaweek*. Separately, HBC is expanding its station portfolio to Austin, Texas, with a deal to acquire KTND-FM from Simmons Media Group for \$16 million. Through a time-brokerage agreement, HBC will begin operating the station, which currently programs Alternative Rock, beginning April 15. HBC currently owns and/or operates 63 radio stations.

WLTW-FM Tops Radio's Top Billers

WLTW-FM, Clear Channel Communication's top-rated Adult Contemporary station in New York, was the top-billing radio station in the U.S. last year with \$65.1 million, according to figures released last week by BIA Financial Network. WLTW increased its billings by more than 15.6 percent to overtake its Los Angeles sister station, KIIS-FM, which fell to the No. 2 spot with \$60.5 million in revenue. The rankings were dominated by the two

largest radio groups. Clear Channel, the largest radio group in the U.S., had 4 of the top 10 billers in addition to the top 2. The second-largest radio group, Viacom's Infinity Broadcasting, also had 4 of the top 10 billers, No. 3 Alternative Rock KROQ-FM in Los Angeles, No. 4 News WINS-AM, No. 5 Sports WFAN-AM in New York and No. 8 Rock WXRK-FM in New York. For the first time, Radio One, the largest radio group specializing in programming to African Americans, had a station in the top 10. Urban KKBT-FM in Los Angeles, anchored by comedian Steve Harvey in mornings, billed \$44 million in 2002 to come in at No. 10, up from No. 18 in 2001.

New Radio Group Makes First Buys

Through backing from Quetzal/J.P. Morgan Partners, a private equity firm formed in 1999 to help African Americans and other minorities acquire broadcast properties, Archway Broadcasting Group has completed its first acquisitions. The group, headed by veteran African American broadcaster Al Vicente, former senior vp of Palmar Broadcasting, has purchased four radio stations in Greenville, N.C., for \$6.5 million cash, as well as two radio stations in Little Rock, Ark., for \$8 million. It is also waiting for FCC approval to buy another four radio stations in Columbus, Ga.

Viacom Stations Team With MLB's Marlins

Viacom's TV station group in South Florida has inked a deal with Major League Baseball's Florida Marlins for the 2003 season under which the team gets commercial time on all three stations—CBS-owned WFOR and UPN station WBFS in Miami, and WTVX, a UPN

affiliate in West Palm Beach. In return, the stations will get high-visibility signage in the Marlins' home venue, Pro Player Stadium; their logos on the stadium's JumboTron; designation as official television partner of the Marlins' pregame celebrations; and other sponsorship of team-related events.

Premiere Signs for Download-Data Service

Premiere Radio Networks, the programming division of Clear Channel, has partnered with Los Angeles-based BigChampagne, which tracks online music and video downloads. The BigChampagne service will be an extension of the music-playlist research Premiere currently offers to stations on a barter basis. Terms of the agreement were not disclosed.

Sears Stores to Get Hi-Def Content

Premier Retail Networks has struck a deal with Sears to deliver customized, high-definition programming to 870 stores on the retail chain's in-store television broadcast platform, and the programming will be targeted by geographic region via DISH Network Business Solutions. Sears expects the move to spur sales of HDTV sets as customers see the difference in quality between analog and HD telecasts. Sears and other advertisers on the in-store network will also be able to target their messages more precisely.

Talk America Has Weekend Plans

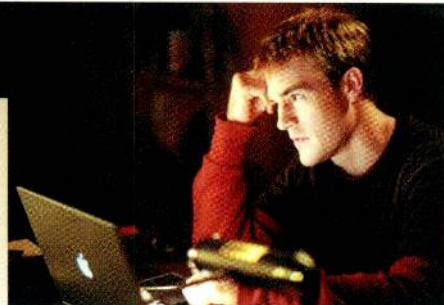
Talk America Radio Networks, syndicators of *Ask Heloise* and *The Dr. Gabe Mirkin Show*, has announced a schedule of weekend programming based on its daily lineup. *The Best of Talk America Weekend* broadcasts noon to midnight and features programs including *The Shmuley Boteach Show*, *Ask Heloise*, *The Dr. Gabe Mirkin Show*, Lowell Ponte, Barry Farber and Bruce Williams. TARN introduced its new weekday lineup last fall and has more than 700 radio station affiliates.

NBC News Radio Signs 100+ Stations

More than 100 radio stations have signed up to air NBC News Radio, which launches March 31. Some of the stations set to air NBC News Radio include WPHT-AM in Philadelphia, KTCT-AM in San Francisco, KPRC-AM in Houston, KJR-AM in Seattle and WZKL-FM in Cleveland. Westwood One and NBC announced their syndication deal in late February. ■

TBS Down With *Dawson's*

Aiming to attract a younger audience in the mornings, TBS Superstation has acquired the exclusive off-network rights to WB teen drama *Dawson's Creek*, which will end its six-year run on the broadcast network in May. The series will begin running on TBS at 9 and 10 a.m. on weekdays starting May 14; to create buzz, the entire first five seasons of episodes will run in four-hour blocks each weekday morning beginning March 31. TBS vp/general manager Dennis Quinn said *Dawson's* fits the 18-34 target audience that has been tuning in to the network's prime-access comedy block, which includes *Friends*. TBS will lead into the 9-11 a.m. block of *Dawson's* with the high school-themed sitcom *Saved by the Bell* at 8 a.m.



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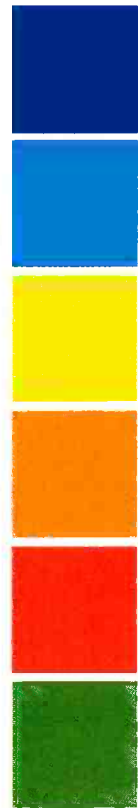
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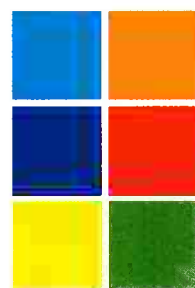
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Movers

MAGAZINES

Condé Nast Publications has named **Bernadette Murray** associate publisher of marketing and creative services at *House & Garden*, replacing **Susan Parks**, who was upped to associate publisher/sales. Murray has held positions at BDO New York, *Condé Nast Traveler* and *Town & Country*...At CN sibling *Gourmet*, **Thomas Hartman** was named associate publisher, replacing Susan Ludlow, who left to spend more time with family. Hartman has held ad-sales positions at CN title *Vogue*, the Walt Disney Internet Group and American Express Publishing...**Todd Hendricks** was named Los Angeles director for Fairchild Publications' *Details*. Hendricks had been Midwest advertising manager for This Old House Ventures.

RADIO

Veronica Medina has been named format director of Super Estrella, Entravision Communications' Spanish-language Contemporary Hit Radio network format. Medina joins Entravision from Big City Radio, where she was program director and morning co-host of WXXY-FM in Chicago...**Ben Stone** and **Ed "Adam" Chandler** have been named co-program directors for WIHN-FM, AAA Entertainment's Rock station in Bloomington, Ill. Stone was formerly assistant program director and serves as afternoon-drive host for the station. Chandler was most recently promotions director and is the station's midday host...**Rodney Huey** was named vp of communications for National Public Radio. He was most recently vp of public relations for Feld Entertainment, whose businesses include Ringling Bros. and Barnum & Bailey Circus and Disney on Ice.

CABLE TV

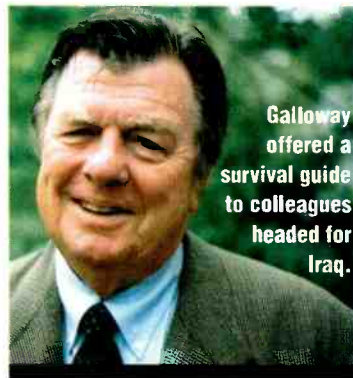
Sal Maniaci was promoted to the new position of vp of development and production for TV Land and Nick at Nite. Maniaci was most recently vp of current series and sports production for The New TNN, TV Land's corporate sibling, overseeing production of *Conspiracy Zone* and *Ultimate Revenge*. Prior to that, he was vp of current series at Nickelodeon, overseeing properties including *Kenan & Kel*; *All That* and *The Amanda Show*.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

KNIGHT RIDDER CORRESPONDENTS in Iraq are armed with something extremely valuable: survival tips from **Joe Galloway**. The renowned UPI war correspondent and bureau chief who recently joined KR as military affairs correspondent for its Washington bureau has covered Vietnam, the Sri Lankan student revolution, East Timor and the India-Pakistan War, to name a few tours of duty, and lived to tell about it. At 61, Galloway's no longer covering combat close-up, but he shared his war-time experience and advice in a recent memo to younger correspondents being dispatched to cover Gulf War II. He cautioned about sun, sand and scorpions, and offered tips for staying alive, such as: "Strive to look as much like a private of whatever service you are traveling with...If you look different, you may appear important to someone peering through a sniper scope. If he is low on ammo or short on time, he will definitely shoot you first." Hopefully, Galloway's words will serve his colleagues well...At New York's Fashion Institute of Technology at the recent party for the U.S. launch of *Bell'Italia*, the 200-plus crowd was lively, the fashions were smashing and the vino was flowing—right down the editor's back. **Steven Wagner**, who helms the English-language version of the Italian travel title, was sitting at a table with some guests when an attractive woman wearing four layers of Moschino and pouring Chianti passed behind him. "I did a big double-take," says the Italian-



Galloway offered a survival guide to colleagues headed for Iraq.

born Wagner. "Part of the event was an exhibit on the history of Italian fashion design, with mannequins wearing fabulous outfits...And

this woman was really made up, and with all those layers—it was like seeing a mannequin come to life." Wagner's startled reaction startled the woman, and she missed her glass, dousing Wagner's grey pinstripes with red wine. But Wagner took it as an auspicious omen about the

mag's launch, because in Italy, spilling wine is good luck—and besides, the woman was an advertiser...What were Julia Roberts, Richard Gere and Ben Affleck doing in the greenroom before they took the stage as presenters at last night's Oscars ceremony? *Architectural Digest* hopes they were shopping. Through a collaboration with the Academy of Motion Picture Arts and Sciences, the Condé Nast title handled the decor of the greenroom at Hollywood's Kodak Theatre, dressing it in products from companies including Bergamo (fabrics), Circa (furnishings) and Edelman (leather) as an added value to those *AD* advertisers. For the Academy Awards' 75th anniversary, *AD* worked with a production designer and set decorator to mix 1930s Art Deco sleekness with modern sophistication. The *Arch Digest* branding was subtle, with *AD* archival photos in albums, current issues, and tip sheets identifying the furnishings. Associate publisher **Randi MacColl** came up with the idea and was hands-on in the room's development and construction. Says vp/publisher **Amy Churgin**, who attended the ceremony but couldn't hobnob in the greenroom because of strict security rules: "Every magazine is looking for a way to put their clients in the spotlight. The Oscars are such a natural fit for us." *AD* advertisers also had a captive audience of A-listers earlier this year when the mag did the decor for the greenroom at the Emmys in L.A.'s Shrine Auditorium.



AD decked the Oscars' greenroom with advertisers' wares.

JAMES HUNTER

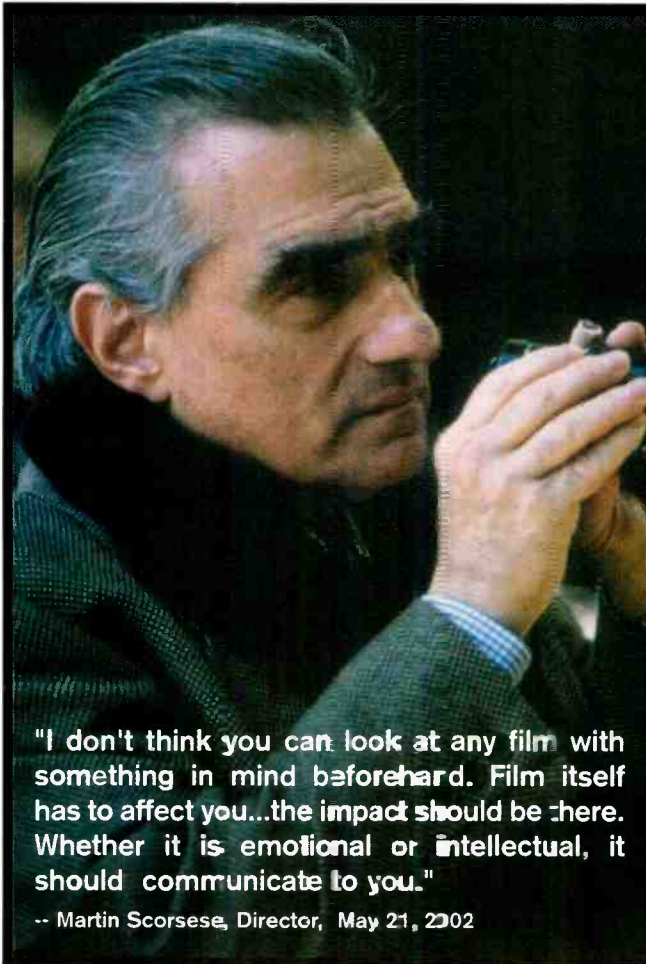
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Food & Wine editor Dana Cowin (l.) celebrated with emcee Alton Brown and celebrity chef Alice Waters at the recent South Beach Wine & Food Festival in Miami.

In Atlanta for American Urban Radio Networks' SBN Black College All-American Awards, (l. to r.) Vernon Wright, AURN senior vp; Linzell Harris, vp/market operations for event co-sponsor Pfizer Consumer Healthcare, which provided scholarships for BCAA All-American scholar/athletes; and AURN president E.J. "Jay" Williams Jr.



"I don't think you can look at any film with something in mind beforehand. Film itself has to affect you...the impact should be there. Whether it is emotional or intellectual, it should communicate to you."

-- Martin Scorsese, Director, May 21, 2002

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Wedding March

Publishers are rolling out bridal-themed issues and bonus sections in hopes of better serving readers on their special day

AS WEDDINGS BECOME INCREASINGLY ELABORATE AFFAIRS, SEVERAL MAGAZINES, eager to assist their readers (and attract additional advertisers), are opting to put their own spin on the big day. Riding the nuptial train pulled by Condé Nast's *Bride's* and *Modern Bride* as well as the independently

published *Bridal Guide*, Hearst Magazines' *Town & Country* for several years has devoted its February issue to wedding planning. Time Inc.'s *In Style* produces newsstand-only bridal specials each January and June. And joining the wedding party this spring will be two other women's titles: G+J USA Publishing's *Fitness* and Hearst's *Cosmopolitan*.

"There's a sense of people wanting to customize their weddings. The stakes are higher," Kate White, *Cosmo* editor in chief, says of the growing interest in wedding guidance. "Suddenly it's not just a little church or reception—it's about releasing 100 butterflies, or coming by speedboat."

Adds Peter Hunsinger, president of CN's bridal group: "The leading edge of the Echo Boom is coming into the engagement zone, and [there is] a big chunk of the population focused on it," he notes. "[Publishers] want to fish where the fish are."

On newsstands for three months beginning April 15 will be a *Fitness* spinoff called *Fitness Wedding Makeover*. The 125,000-circulation special will sell for \$4.99 and be grouped with other wedding titles on stands. "What are the

milestones of your life that you want to get in great shape for? One is definitely getting ready for your wedding, from the standpoint of health, fitness, diet, fashion and beauty," says *Fitness* publisher Julie Pinkwater on the strategy behind *Wedding Makeover*.

Editorial features will range from a 90-day workout and weight-loss plan to a beauty and fashion guide. If *Makeover* clicks, Pinkwater says G+J will publish two bridal issues next year.

So far, the special has pulled in 39 ad pages from the likes of Cody, Cotton and Christian Dior (all advertisers in *Fitness*), along with Target. The open rate for a color page is \$14,000.

Over at *Cosmo*, editors are gearing up for the June issue, which will include a 32-page bridal guide. *Cosmo* occasionally has done wedding stories in its feature well, but this is the first time the book is producing a big bonus section.

"The *Cosmo* reader is such a particular woman, and sometimes when I look at bridal magazines I think some of the dresses are a little less adventurous," says White. "I'd like to present the *Cosmo* reader with information that would be about her take on getting married. I see her as the type who might say, 'Hey, I'd love to



Brides made: *Fitness* will put its spin on weddings in May; *Cosmo* in June will go beyond past efforts, such as this page from May 2000.

show some cleavage on my wedding day."

Cosmo Bride will include wedding-day checklists, a piece on in-laws, and for the non-bride, tips on "bagging a groomsman."

White says she would like to turn the section into a regular stand-alone insert. But for now, Donna Kalajian Lagani, *Cosmo* Group senior vp/publishing director, will not discuss strategy or advertisers. Lagani says only that she is focusing on *Cosmo*'s endemic advertisers and that there's strong interest in the bridal section from the travel and jewelry categories.

"Hearst has done a very good job of testing concepts that aren't necessarily big launches," says Karen Jacobs, Starcom director of print investment, pointing to *Chic Simple*, which was polybagged last October and December with four Hearst titles (it has not resurfaced this year). "This may be a one-time thing for *Cosmo*, or [part of] a strategy. Knowing how smart Hearst is, the company may do a little research and see what kind of response it gets from readers and advertisers." —LG

In Turnaround

Movieline tries lifestyle spin

After 14 years focusing on the movie industry, *Movieline* in May will expand its celebrity lifestyle coverage, introduce a larger trim size and

Mediaweek Magazine Monitor

BIWEEKLIES March 24, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	31-Mar	61.58	1-Apr	54.15	13.72%	336.28	314.58	6.90%
Forbes ^{E/F}	31-Mar	132.22	1-Apr	91.83	43.97%	646.96	569.37	13.63%
Fortune	31-Mar	100.02	18-Mar	124.92	-19.93%	587.68	591.90	-0.71%
National Review	7-Apr	18.33	8-Apr	9.83	86.50%	96.49	83.82	15.12%
Rolling Stone	3-Apr	48.54	28-Mar	47.80	1.55%	262.46	263.52	-0.40%
CATEGORY TOTAL		360.69		328.53	9.79%	1,929.86	1,823.18	5.85%

E=estimate; F=current issue includes *Forbes* FYI and 2002 issue includes *ASAP* issue

WEEKLIES March 24, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	24-Mar	41.95	25-Mar	63.73	-34.18%	536.72	575.98	-6.82%
The Economist	15-Mar	53.00	16-Mar	72.00	-26.39%	457.00	537.00	-14.90%
Newsweek ^E	24-Mar	27.73	25-Mar	35.43	-21.73%	397.82	362.04	9.88%
The New Republic ⁺	24-Mar	7.00	25-Mar	14.30	-51.05%	71.07	77.11	-7.83%
Time ^E	24-Mar	56.25	25-Mar	42.52	32.29%	479.31	465.80	2.90%
U.S. News & World Report	24-Mar	30.62	25-Mar	19.50	57.03%	279.04	252.66	10.44%
The Weekly Standard	31-Mar	9.00	1-Apr	7.00	28.57%	98.14	107.66	-8.84%
Category Total		225.55		254.48	-11.37%	2,319.10	2,378.25	-2.49%

SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	24-Mar	19.19	25-Mar	18.80	2.07%	266.64	269.64	-1.11%
Entertainment Weekly	21-Mar	61.20	22-Mar	52.01	17.67%	376.00	337.33	11.46%
Golf World	21-Mar	33.83	22-Mar	38.50	-12.13%	208.48	310.79	-32.92%
New YorkDD	24-Mar	46.80	25-Mar	110.30	-57.57%	465.40	610.00	-23.70%
People	24-Mar	62.48	25-Mar	60.12	3.93%	752.32	710.49	5.89%
Sporting News	24-Mar	13.00	25-Mar	21.30	-38.97%	147.08	169.65	-13.30%
Sports Illustrated ¹	24-Mar	64.66	25-Mar	45.51	42.08%	524.73	594.21	-11.69%
The New Yorker	24-Mar	23.70	25-Mar	39.30	-39.69%	459.30	416.34	10.32%
Time Out New York	19-Mar	78.63	20-Mar	65.44	20.15%	771.93	701.12	10.10%
TV Guide	22-Mar	46.52	23-Mar	49.90	-6.77%	612.73	588.07	4.19%
Us Weekly ¹	17-Mar	21.50	18-Mar	28.67	-25.01%	283.51	223.51	26.84%
Category Total		471.51		529.85	-11.01%	4,868.12	4,931.15	-1.28%

SUNDAY MAGAZINES

American Profile	23-Mar	8.95	24-Mar	8.35	7.19%	104.15	103.25	0.87%
Parade	23-Mar	12.19	24-Mar	17.20	-29.13%	151.92	152.08	-0.11%
USA Weekend	23-Mar	14.76	24-Mar	11.70	26.15%	137.38	151.06	-9.06%
Category Total		35.90		37.25	-3.62%	393.45	406.39	-3.18%
TOTALS		732.96		821.58	-10.79%	7,580.67	7,715.79	-1.75%

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

BIMONTHLIES March/April 2003

	RATE BASE (2ND HALF '02)	CIRC. (2ND HALF '02)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
AARP The Magazine ^M	21,500,000	N.A.	48.13	116.11	-58.55%	95.78	177.85	-46.15%
American Heritage	340,000	344,481	DID NOT REPORT			22.90	23.36	-1.97%
American Photo	250,000	254,983	50.15	44.16	13.56%	90.63	90.95	-0.35%
Bride's	None	385,291	794.42	ND ISSUE	N.A.	1,197.28	ND ISSUE	N.A.
Coastal Living	500,000	516,868	135.38	137.97	-1.88%	229.93	205.38	11.95%
Country Living Gardener	350,000 ^Q	362,385	22.97	26.68	-13.91%	42.03	51.20	-17.91%
Departures ⁷	500,000	619,066 ^B	120.96	115.89	4.37%	197.53	181.58	8.78%
Elle Decor ⁷	450,000	473,222	146.39	155.47	-5.84%	258.85	249.40	3.79%
Fit Pregnancy ^A	500,000	528,214 ^B	83.75	97.51	-14.11%	173.03	186.52	-7.23%
Garden Design ^{AA}	300,000	305,652	DID NOT REPORT			30.50	31.39	-2.83%
Golf for Women	420,000	403,564	87.16	58.11	49.99%	134.86	103.43	30.39%
Islands ^B	220,000	230,994	69.13	62.03	11.45%	130.94	110.85	18.12%
Metropolitan Home	600,000	613,613	107.18	96.48	11.09%	179.01	147.57	21.31%
Midwest Living	815,000	831,110	184.83	176.81	4.54%	274.98	237.48	15.79%
Modern Bride	None	337,491	371.11	401.60	-7.59%	923.26	979.38	-5.73%
Mother Jones	170,000 ^X	201,233	33.50	33.17	0.99%	58.50	68.17	-14.19%
Muscle & Fitness Hers ^A	250,000	253,773	35.00	55.17	-36.56%	91.30	116.84	-21.86%
Nat'l. Geo. Traveler ^{B/MM}	715,000	820,000 ^B	58.89	49.92	17.97%	98.99	70.94	39.54%
OG	300,000	306,079	30.93	24.66	25.43%	50.13	39.33	27.46%
Old House Journal	None	102,172	70.50	75.40	-6.50%	131.40	130.50	0.69%
Organic Style	500,000	N.A. ^C	43.62	37.86	15.21%	83.81	68.53	22.30%
Saveur ^B	375,000	378,707	DID NOT REPORT			30.61	30.37	0.79%
Ski ^B	450,000	455,793	51.64	36.70	40.71%	226.41	164.85	37.34%
Skiing ⁷	400,000	408,298	34.80	25.46	36.68%	162.14	136.72	18.59%
Spa	None	85,000	62.85	69.33	-9.35%	120.40	132.16	-8.90%
Southern Accents	375,000	401,261	106.99	102.13	4.76%	181.12	178.93	1.22%
T&L Golf	600,000 ^Q	566,871	112.27	109.86	2.19%	179.01	157.89	13.38%
Traditional Home ^{B/AA}	850,000	852,121	96.79	86.08	12.44%	186.23	166.81	11.64%
Veranda	370,000	402,328	126.47	117.04	8.06%	201.71	179.14	12.60%
Workbench Magazine	375,000 ^Q	366,672	40.90	33.33	22.71%	70.07	61.33	14.25%
CATEGORY TOTAL			2,973.08	2,098.25	41.69%	5,637.67	4,162.53	35.44%

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2002 except: B=audited by BPA International, X=did not file audit by deadline, A=April/May issue, AA=April issue only, M=My Generation and Modern Maturity magazines combined as of March/April issue; former titles' figures combined in 2002; MM=March issue only; Q=raised rate base during period; 7=published seven times yearly; 8=published eight times

CHARTS COMPILED BY AIMEE DEEKEN

a redesign by Robert Priest and take on the new name *Movieline's Hollywood Life*. The issue, due on newsstands May 6, will boast 30 additional editorial pages (for a total of 90) offering profiles of the stars along with peeks at their homes and vacation spots.

The makeover comes almost a year after the independent title began changing its look and focus, adding fashion and music-themed stories. But the changes also reflect a magazine in need of a jump-start. Through the March/April issue, *Movieline's* ad pages are down 22.4 percent this year to 52, reports the *Mediaweek* Monitor; for all of 2002, pages dropped 24.5 percent to 285. (In 2001, the title published 11 issues; in '02, 9; this year, it will publish just 8 times before ramping back up to 10 in '04).

Movieline has also suffered a falloff in circ. The title's total circ fell 18.1 percent to 251,986 in last year's second half, according to the Audit Bureau of Circulations, and newsstand sales tumbled 31.8 percent. Last June, *Movieline* slashed its rate base by 50,000, to 250,000.

The magazine's primary competitor, Hachette Filipacchi Media's *Premiere*, is also in the midst of a retooling, having cut its rate base, reduced its frequency from monthly to 10 times yearly and changed its look.

Movieline publisher Audrey Arnold says the magazine's readership has evolved. "Our readers are more upscale," Arnold says. "They wanted a more coffee table-display magazine." Despite broadening the coverage to include lifestyles of the stars as well as music and TV, Arnold anticipates minimal reader confusion,

even though *Movieline* remains part of the title's name. The new lifestyle emphasis "will be clear because the *Movieline* [logo] is small," Arnold says.

The changes are also designed to attract new advertisers; on tap for May are Diamond Trading Co. and Ketel One.

With Time Inc.'s *In Style* having a heavy emphasis on fashion and beauty, "it's left a lifestyle void in the entertainment category," says Pam McNeely, senior vp/media director for Dailey & Associates. "But [*Movieline*] has a lot of work ahead of them. You can't look at their past [readership] to know who [their new reader] is." —Aimee Deeken ■



Lisa Kudrow graces both the prototype and the May cover.

media person

BY LEWIS GROSSBERGER



To Go, or Not to Go

ONE THING MEDIA PERSON IS REALLY HAPPY ABOUT IS THAT

nobody's ever thought of embedding media columnists among the reporters embedded with the troops in order to provide instant critiques of their techniques. "Quit fiddling with that gas mask, journalist, and

type!" is not something Media Person can easily see himself shouting, especially through his own gas mask. Or maybe, "Hey, ask that Marine colonel tougher questions, you spineless worm, or Media Person will ridicule you mercilessly and then turn you over to the *Columbia Journalism Review*."

No, Media Person is quite content to have been embedded on his couch for the duration, not just of the war but of his life. Truly, as the sages advise us in the ancient chronicles, some of us must go, and some of us must stay.

The problem is that some people don't know which they are.

Take Ted Turner. Ted thinks he's a goer. The erratic, semi-retired communications mogul volunteered to ship out for Iraq as a CNN correspondent. Really. It was only the network's executives who held him back.

"I'm 64, pretty much financially wiped out, and it would be a dramatic way to exit the world," he said at a Syracuse University-sponsored forum in New York. "But they said no, I wasn't qualified. How qualified do you have to be? Holding the microphone and describing the world falling apart isn't a magical thing... I'm here in Baghdad... bombs are everywhere..."

This raises three interesting questions. One, what does Turner mean by "pretty much wiped out?" In his financial league, does that mean "down to my last billion?" Has he perhaps had to sell one of his ranches? Will he be on the street next begging for spare Krugerrands?

Two, is it true that just about anyone can do network television reporting? If so, should Wolf Blitzer and Christiane Amanpour be paid

millions when any 64-year-old busted tycoon off the street can stand under the Tomahawk cruise-missile bursts and occasional whiff of nerve agent and calmly explain to Dan, Tom or Peter what the traffic situation is in Baghdad? We need to investigate this claim immediately.

And three, if Ted needs a dramatic exit, why not just throw himself in front of Jane Fonda while she's jogging?

But now, to perfectly balance the case of he who would go but must stay, we have the saga of he who could go but wouldn't. Hampton Sides of *The New Yorker* has split the journalistic community. Some say he is a wimp. Others say he's the smartest individual they've ever heard of in their entire life. No question about which camp Media Person is in.

For those of you who haven't yet read his story (and you're never going to be assigned to Baghdad, you can count on that), Sides volunteered for war-correspondent duty and proceeded to Kuwait to be embedded into a front-line Marine recon battalion. While undergoing gas-mask training, he became unnerved listening to Marine instructors describe the effects on the human body of various chemical agents. For example: "Sergeant Parks... launched right into a description of what might happen if we were 'slimed' by a 'snowstorm,' the operative term for a toxic cloud in the new military parlance. Parks related how a victim of

a chemical attack would lapse into intense, twitching convulsions, which he likened to 'doing the funky chicken.'"

It was during this vivid presentation that Sides achieved epiphany and, in a beautiful update of Melville's *Bartleby the Scrivener*, told the Marine officer in charge, "No offense, but I can't do this." He then headed in the general direction of his wife and three children.

While some of the more macho journalists of both sexes may cluck in disapproval, Media Person salutes Hampton Sides for pulling perhaps the greatest delayed stay in journalism history. And there can be no question of his courage. In MP's book, to face the glares from one's glory-hungry colleagues onsite and back in the home office takes even more nerve than facing the rockets' red glare. No, this is a man with true staying power. Not to mention sense.

As for the actual war itself, it got off to a strange start. What Media Person, monitoring the greenish Baghdad skyline on CNN Wednesday night, initially thought was the promised "shock and awe" attack turned out to be merely a "decapitation" strike whose outcome, as MP writes this, was uncertain. It was soon followed by televised speeches

from all the leading politicians on both sides, including Saddam Hussein—or someone who looked like him.

Consulting the pages of several steno pads, Maybe Saddam rattled on about jihad against infidels, reckless criminals and evil enemies. If he had a sense of humor, he just would've said, "Nyah, nyah—you missed!"

Problem is, Saddam was a man who stayed when he should have gone. ■

If Ted needs a dramatic exit, why not just throw himself in front of Jane Fonda while she's jogging?

MEDIAWEEK (ISSN 0155-176X, USPS 885-580) is published 46 times a year. Regular issues are published weekly except 7/8, 7/22, 8/5, 8/26, 12/23 and 12/30 by VNU Business Publications USA., 770 Broadway, New York, NY 10003. Subscriptions are \$149 one year, \$249 two years. Canadian subscriptions are \$342 per year. All other foreign subscriptions are \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Post Publication Agreement Number 1430238. Periodicals postage paid at New York, NY, and additional mailing offices. Subscriber Service (1-800) 722-6658. MEDIAWEEK, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (1-800-7-ADWEEK). POSTMASTER: Send address changes to MEDIAWEEK, P.O. Box 1976, Danbury, CT, 06813-1976. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (800) 722-6658. Copyright 2002, VNU Business Media, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Reprints (651) 582-3800.



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cmr
TAYLOR NELSON SOFRES

HE DIVIDED A CITY.
HE UNITED A NATION.

JAMES WOODS IS

RUDY



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