

MEDIAWEEK

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When Is One Time Too Many?

Buyers question networks' increased use of repeats of A-list shows **PAGE 7**

SYNDICATION

Off-Net Ratings Bottom Out

Buyers: few keepers in new crop of sitcoms

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Drug Ads May Suffer New Ills

Pharmaceuticals come under fire in Washington

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Lopez, Bachelor score, others underperform

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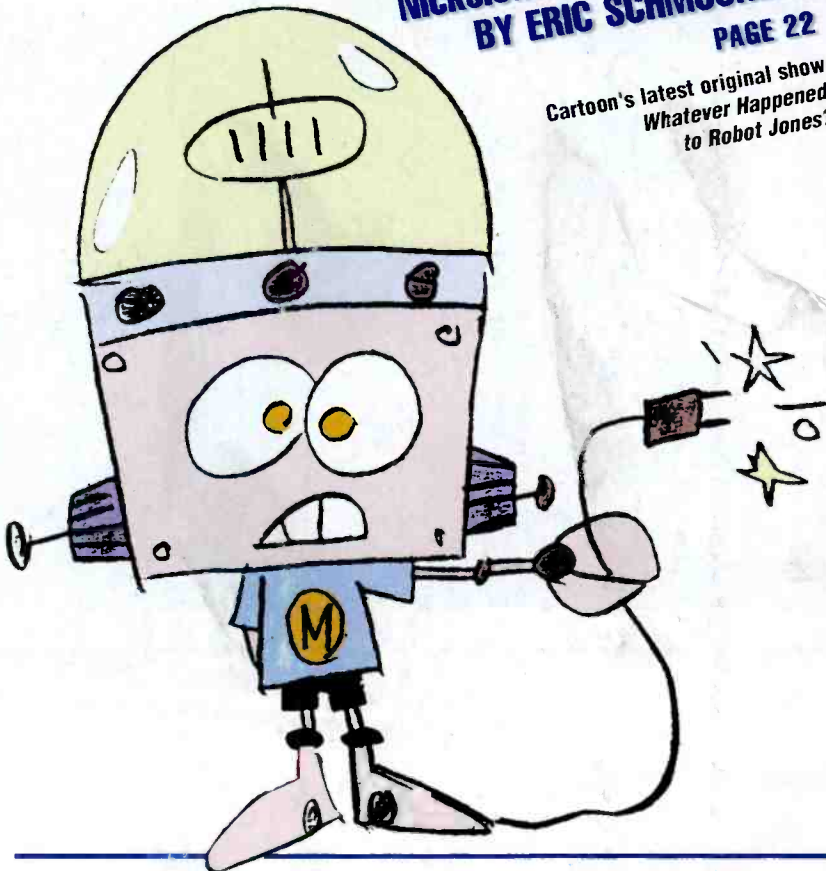
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Charged Up!

Cartoon Network executives predict they will surpass kids market leader Nickelodeon in two years.
BY ERIC SCHMUCKLER

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Cartoon's latest original show Whatever Happened to Robot Jones?



MARKET INDICATORS

NATIONAL TV: QUIET
Network execs are discreetly meeting with media buyers in the pre-upfront period. Ad buyers have yet to make their budgets known. With makegoods juggling, it looks like third-quarter scatter will also be on the tight side.

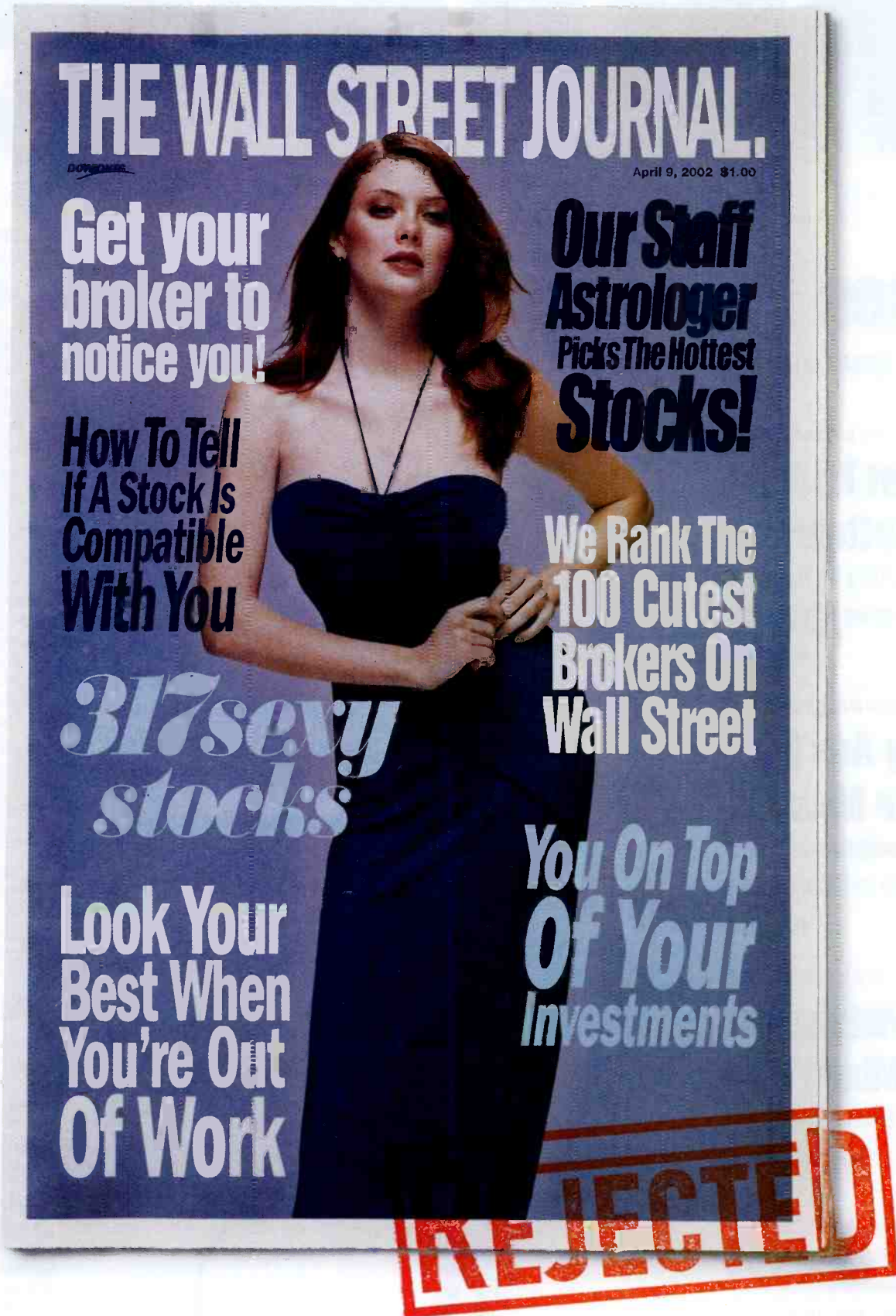
NET CABLE: STEADY
Business slow at the end of the holiday week. Sales execs still remain upbeat about their upfront prospects as consumer confidence stays stable. The auto and beverage categories are spending.

SPOT TV: FLAT
Rates are proving to be more favorable to advertisers than stations. New York and Chicago are healthy markets. Stations say spending for the '02 elections not as robust as the races in 2000.

RADIO: TIGHTENING
Rates for April and May inventory are on the rise. Some markets are a bit tighter, but inventory is still available. Tune-in spots for May sweeps on deck.

MAGAZINES: STIRRING
NBC's decision not to accept liquor advertising may benefit men's lifestyle and entertainment titles as well as women's fashion and beauty books in the coming months.







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

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

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

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

Coming April 9.

E.D., Steve & Brian *cut through* in the morning.

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	#1 Adults 25-54
7-10am	#1 Households
	#1 Adults 25-54
6-10am	#1 Households
	#1 Adults 25-54



FOX
& [friends]

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We report.



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The Network America Trusts for Fair and Balanced News™

Source: Nielsen Media Research, February (1/28/02-2/24/02), FNC vs. CNBC, CNN, HLN and MSNBC, Mon-Fri 6am-9am, 7am-10am, and 6am-10am, Household and Adults 25-54 AA(000). Subject to qualifications which will be made available upon request.

At Deadline

Viacom Wins Reprieve on Station Cap

The Federal Communications Commission last week awarded Viacom a temporary reprieve from the 35 percent station ownership cap, of which the company is presently in violation. The FCC ruled that Viacom will not have to sell any of its stations, which currently reach over 41 percent of the country, until regulators determine whether or not the station cap will stay in place. If the cap remains, Viacom will have a year to comply with the law.

NFL Takes a Pass on Flexible Scheduling

The National Football League reversed its decision to work out a deal with the broadcast networks that would allow flexible scheduling in order to bring more relevant games to ABC's *Monday Night Football* telecasts during the upcoming season. Under the current NFL contracts with CBS, Fox, ESPN and ABC, the league does not have the right to move game telecasts from one network to the other during the season. NFL Commissioner Paul Tagliabue, at the recent NFL owners' meetings, publicly expressed his desire to put into effect for the coming season a system that would make it possible to move a better game into the MNF slot in order to help improve TV ratings. CBS and Fox, however, objected, saying they would not want to help their rival ABC by letting it have better matchups at their expense, unless some concessions were made.

Charter and Cox Pick Up YES

Charter Communications and Cox Communications last week became the latest cable operators to strike a distribution deal with Yankees Entertainment & Sports Network. Under the terms of the deal, YES, which will air 130 New York Yankees regular-season games, will be added to the basic cable lineups of 100,000 Cox subscribers and 70,000 Charter subs. The deals come as YES and Cablevision Systems Corp. continue to disagree over carriage of the sports net on Cablevision's 3 million subscribers in the New York area. Cablevision wants the service to run as a premium service, while YES' affiliate strategy calls for expanded basic carriage.

Ozzy Delivers Record Ratings for MTV

Powered in part by the hilariously bizarre antics of Ozzy Osbourne's home life, MTV scored its highest first-quarter ratings ever among all its young viewer demographic categories. The network remains the top cable network among 12-34, 12-24 and 18-24 audiences for the first quarter,

according to Nielsen Media Research. *The Osbournes* premiered March 5 as the highest-rated new series in MTV history among households and viewers 12-34. The reality show has consistently grown its audience with episodes on March 19 and 26, delivering more 12-34, 12-24 and 12-17 demos than any other broadcast or cable program in the time slot. Other programming that garnered solid audience during the quarter were *Be Heard: An MTV Global Discussion with Colin Powell*, *Dismissed*, *Flipped*, *Kidnapped* and *Wasted*.

Addenda: The auditor for **General Media Inc.**, publisher of *Penthouse*, said there is substantial doubt the company can continue operating, according to a Dow Jones *Wall Street Journal* report late Friday. In the company's annual report filed with the Securities

and Exchange Commission, auditing firm Grant Thornton said the company's liabilities exceeded its assets by \$22.3 million at the end of last year, and it is unlikely that it can earn enough to make all its interest payments due in 2002...

Initiative Media North America has pulled out of

Sun Microsystems' \$100 million global media consolidation. Initiative has handled a piece of Sun's business for four years. The remaining contenders for the consolidated assignment are Carat, Mediaedge:cia and Starcom...

The Tennis Channel tapped Sports Marketing Partners as its official advertising sales representatives...

Pri-media fired 65 sales and editorial staffers from its business-to-business publishing division. The company's telecommunications and transportation titles were affected, as were *Folio* and *American Demographics*, which are part of Media Central...

ABC has canceled its critically-acclaimed but low-rated drama *Once and Again*. The series, which ran for three seasons, will air its finale on April 15...

Scanlon Broadcasting's WBKP, an ABC affiliate in Marquette, Mich., shuttered its local news operation. The department, consisting of 15 staffers, was eliminated. The station blamed a soft ad economy and the loss of network compensation for the decision...

E!'s Academy Awards show *Live from the Red Carpet* on March 24 earned the highest ratings in the network's history, averaging a 3.6 household rating, according to Nielsen Media Research.

Correction: In the March 25 Market Profile on Memphis, Tenn., the call letters of Clear Channel's Urban outlet KJMS-FM were incorrect in the body of the article, and the call letters of Flinn Broadcasting's Hip-Hop station KXHT-FM were incorrect in both the article and "Radio Listenership" chart on page 18.



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Squires spins off a music
supplement Page 32

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CSI: Miami Heads CBS' '02-'03 Development Slate

CBS has 10 dramas and 9 comedies in development for the 2002-2003 prime-time television season and has taken a stake in five. Five others are being produced by Paramount Television and Big Ticket Television, which, like CBS, are Viacom units.

One drama sure to make the schedule is the *CSI: Crime Scene Investigation* spinoff, to be called *CSI: Miami*. Featuring a new team of investigators, the spinoff stars Emily Procter, last seen on NBC's *The West Wing*. Other dramas include: *Queens Supreme*, a court drama co-starring Oliver Platt and Annabella Sciorra; *Georgetown*, about power-broking and lobbying in the nation's capital; *Jo*, with Andie McDowell as a veterinary surgeon; *R.U.S.H.*, a police drama; *Hack*, about a police officer turned taxi driver; *Lefty*, produced by Sylvester Stallone, about an ex-Marine turned priest; and *Presidio Med*, a doctor drama from producers John Wells and Lydia Woodward.

CBS comedies include: *Life of the Party*, starring Nathan Lane as an actor turned congressman; *Two Families*, starring Brian Dennehy and Anne Meara; *My Big Greek Family*, starring Rita Moreno and Nia Vardalos; and *The Dragans of New York*, about a husband-and-wife private investigator team. —John Consoli

ABC Daytime's Shapiro Tapped to Take Over Family

Angela Shapiro, president of ABC Daytime and Buena Vista Productions, last week was named president of the Walt Disney Co.'s ABC Family cable channel. Shapiro replaces Maureen Smith, formerly president of Fox Family Channel, which Disney acquired late last year from previous owners News Corp. and Haim Saban. Smith served as the network's president during its transition into the Disney fold.

Shapiro, who is credited with the success of *Live with Regis and Kelly* and *The View*, will be responsible for ABC Family's day-to-day operations, including creative direction, programming, business affairs, finance, (continued on page 8)

Risky Reliance On Repeats

Reusing prime-time hits could blur lines between broadcast, cable

NETWORK TV By John Consoli

The broadcast networks, some of which are already in ratings trouble, may be digging their holes deeper as they increasingly depend on repeating "A-list" shows as lead-ins to struggling midseason programs. The lack of success is generating even more angst for entertainment executives, who are scrambling to fill as many schedule holes as possible in preparation for the upfront sales marketplace.

Not only have repeats of successful shows failed to draw audiences to new programming, but the proliferation of double-pumping by ABC, Fox, NBC and to a lesser extent CBS throughout their schedules to replace canceled shows has many media buyers concerned that the distinction between broadcast and cable is starting to blur.

"The networks may be thinking they can save money and grow audience, and that may be true in the short term, but in the long run, it could all lead to a backlash," said Laura Caraccioli, director of Starcom Entertainment. "It can do damage to the branding of a network, by conceding that there is a lack of creative vision, that the network can't develop enough good, new shows."

Broadcasters say they have no choice. "Airing double runs of shows during the same week is a smart way to manage failure, and failure is a big part of our business," said one broadcast network executive, who declined to speak for attribution. "The reality is most new shows introduced on television each season fail," the exec added. "This is a cost-effective way to fill holes and cover the costs of the programming that failed. There are also a lot of occasions where repeats of A-level shows will get better ratings than either some new shows that succeed or the shows that are canceled. All the networks can't keep pouring money into new programming to cover their fall scheduling failures."

Judging from March's scheduling frenzy, the practice won't soon abate. ABC tried to use its hit comedy *My Wife and Kids* to relaunch *The*



CBS repeated its hit drama *JAG* (above) as a lead-in to the struggling midseason drama *First Monday* (left), to little ratings avail.

Wayne Brady Show but scrapped the plan after just two weeks. NBC moved a repeat of *Frasier* as a lead-in to its new sitcom *Watching Ellie* to try to drum up viewers but is now planning to put *Ellie* on hiatus (although it has extended its run by a few weeks). While CBS moved a repeat of its hit drama *JAG* to Friday night as a lead-in to midseason drama *First Monday*, it failed to help the latter show's sagging ratings.

In the case of *My Wife and Kids*, the Monday 8 p.m. repeats leading into *Wayne Brady* drew household ratings of 5.3/8 and 4.8/8, and 18-49 ratings of 3.2 and 2.6 for the two weeks of lead-ins. On its regular Wednesday 8 p.m. slot, the show averaged a 6.8/12 and 6.2/10 in households, and a 4.0 and 3.6 in 18-49s. *Wayne Brady*, meanwhile, slipped from a first week 18-49 rating of 3.1 to a second week of 1.8, before being shelved.

Watching Ellie, sandwiched between a repeat of *Frasier* at 8 p.m. and *Frasier* in its usual

9 p.m. slot, saw its ratings slide for four consecutive weeks before getting a slight bump in 18-49s in its fifth week. *Frasier's* repeat ratings at 8 p.m. over the five weeks were about 20 percent lower than at 9 p.m.

CBS' *JAG*, which did a solid 10.6/17 household rating in its regular Tuesday 8 p.m. time slot on March 5, produced only a 3.4/6 at 8 p.m. on March 8, failing to help *First Monday*, which recorded a 4.7/8.

Fox has made the most regular use of airing multiple episodes of comedies, including *The Bernie Mac Show* and *That '70s Show*, to fill holes on its schedule. Fox carried *Bernie Mac* at 8 p.m. on Monday March 4 and drew a 4.1/6 household rating, far below the show's 6.0/10 that it recorded in its regular 9 p.m. Wednesday time period. *That '70s Show* has repeated on Friday nights, averaging only a 3.3/6, far shy of the 5.3/9 in its Tuesday slot.

"If you want to keep the dollars advertisers committed to the time period, you have to replace scripted shows with scripted shows," said one Fox executive. "Repeating comedies generally get a decent rating and are sales-friendly. It allows you to fill holes in a cost-efficient way. We don't have a movie night or news magazines, so we tend to use more comedies."

To buyers, there's a big downside. "The broadcast networks are supposed to reach mass audiences, but when they air a second episode of a show in the same week that does only half as good as the original, they are getting more like cable," said one media buyer. "We pay them more for reach. If we wanted smaller repeat audiences, we could get that by buying cable cheaper."

With the growing cost of program production, however, the networks believe it's the most cost-efficient way to cover the expense of first-year shows that fail to catch on with viewers and have to be prematurely pulled. Plus, certain shows gain added audience exposure.

They also argue that a show is only a repeat if the audience has not seen it, and with most viewing choices each night on both broadcast and cable, even a show with a credible 10.0 rating is still not being seen by 90 percent of the television homes. But as ABC found out with *Who Wants to Be a Millionaire*, airing a show four nights a week—even if the multi-episodes are all originals—can cause the viewing public to tire and eventually tune out.

Steve Sternberg, vp of audience research for Magna Global USA, said the nets should carefully monitor the effects of double-pumping shows. "On a short-term basis, if they want to plug an episode or two of a show that's doing well, it could boost the ratings on the night," he said. "But if they continue the practice long-term, they'll dilute a show's ratings." ■

Looking for Longevity

While *Seinfeld* and *Friends* work, the prospects for '02 entries are in doubt

SYNDICATION By Marc Berman

It simply has not been a good year for the syndication business. The unfortunate reality is that audience erosion continues unabated. Only 9 (or 13 percent) of the 67 established first-run and off-network series can claim better ratings than the comparable year-ago time period.

While it's easy to notice some serious household rating losses in the off-network sitcom genre, such as the 48 percent downward spiral by Paramount's *Spin City* from last year, it's also critical to note that two comedy mainstays—*Friends* and *Seinfeld*—have avoided the downward trend.

According to Nielsen Media Research, *Friends* through March 17 is averaging an 8.0 gross average audience rating—up 21 percent from 2001. Even more impressive is *Seinfeld's* 6.9 average rating, which is up 35 percent over last year.

Add King World's freshman off-net entry *Everybody Loves Raymond* (a 6.2 season to-date) to the mix, and only three of the current 22 rated off-net sitcoms—*Friends*, *Seinfeld* and *Raymond*—can be considered long-term keepers (*The Simpsons* is sold cash only; hence no national ratings are produced). In terms of ratings, 14 of the 16 established off-net sitcoms (read: on for more than one season) are down from 2000-2001. And among the first-years, it's slim pickings after *Raymond*. With a 3.4 rating, Twentieth Television's *King of the Hill* trails *Raymond* considerably, followed by *Just Shoot Me* (2.8), *Steve Harvey* (1.9), *Mad TV* (0.8) and *City Guys* (0.5).

There are more off-net sitcoms on the horizon. The upcoming fall 2002 entries hoping for long-term survival in syndication include *Dharma & Greg*, *Will & Grace*, *That '70s Show* and *The Hughleys*. But do these comedies have what it takes to buck this predominantly harsh landscape? "Longevity in off-network syndication can result if the sitcom appeals to both women 18-49, its core audience, and teens and kids, the secondary tier," explained Bruce Rosenblum, executive vp, media research, Warner Bros. Domestic Television Distribution.

"While it's true that *Friends* [which Warner Bros. distributes] on cable has fueled its national rating, even without TBS in the mix the show is doing as equally well as when it debuted to strong numbers four years ago in

syndication," said Rosenblum. "And that's a reflection of the quality of this series."

Quality seems to boil down to being able to make show characters and situations relatable to the audience. "The success of any network sitcom often comes within the writing," said John Rash, senior vp, director of broadcast negotiations at Campbell Mithun. "If the characters are believable and the sitcom is an ensemble piece, surviving the test of time is a possibility." Rash said that while he'd like to believe *Will & Grace* and *That '70s Show* have a shot, he doesn't "necessarily see the same level of durability as a *M*A*S*H*, *Cheers*, *The Simpsons*, *Friends*, *Seinfeld* or even *Raymond*."

"At best, I'd call next season's crop of off-network sitcoms a mixed bag," adds Bill Car-



roll, vp and director of programming at the Katz Media Group. "Although consensus—and potentially the best time periods—gives *Will & Grace* a definite advantage, a better pick might be Fox's *That '70s Show* because of its multitier audience appeal," said Carroll. "*Dharma & Greg* would have been a better fit this season before the show collapsed on ABC, while *The Hughleys* has a more urban skew."

Veteran syndication executive Bob Jacobs, who was instrumental in the off-network sitcom launches for both *The Cosby Show* and *The Golden Girls*, sees few real ratings successes in syndication's future.

"For a comedy to succeed in off-net syndication, it must be a universally appealing vehicle," said Jacobs. "As appealing as it might be to a 25-year-old woman in New York, it must be as equally rewarding for a 40-year-old man watching in Peoria, Ill. And I just don't see that for next season...or beyond, for that matter." ■

scheduling and marketing. She will report to Steve Bornstein, president of the ABC Television Group. Her strategy will be to use a mixture of original programming and repurposed shows from ABC to bolster ABC Family's schedule.

Shapiro rose through the ranks at ABC Daytime, joining seven years ago as senior vp, marketing and promotion; in 1998, she became president of the division. —Jim Cooper

Sirius Satellite to Wrap National Rollout by July

Lagging XM Satellite Radio by several months, Sirius Satellite Radio last week said it would complete its national rollout July 1, one month earlier than originally planned. Sirius launched its 100-channel subscription radio service Feb. 14 in four cities, including Houston and Denver, while XM completed its national rollout last November. Sirius also renegotiated its \$150 million term loan with Lehman Brothers, avoiding potential covenant violations in 2002.

"We have put on a full court press," said Joe Clayton, Sirius president/CEO, during a conference call with investors. By May, Sirius will turn on its radio service in 39 states, including Nevada, Utah, Oklahoma, Minnesota, Missouri, Arkansas and Louisiana. Midwestern states will be the first in which Sirius will concentrate, followed by the South, the West and East.

The satellite company has also stepped up its retail distribution plans. Clayton said he expects that Sirius receivers, now sold in 200 retail stores, will be available in 3,500 stores by the end of June. —Katy Bachman

Gannett's Ogden Elected Chairman of NBC Affiliates

More than 135 NBC affiliates last week elected Roger Ogden, senior vp of Gannett Broadcasting, to be their new affiliate chairman. The vote was taken at the NBC affiliates meeting, which was held in New York last week in conjunction with the Television Bureau of Advertising's Marketing Conference. Ogden replaces Jack Sander, president of Belo Television group. (continued on page 10)

Drug Spots Challenged

AARP, automakers say pharmaceutical ad explosion raises healthcare costs

THE MARKETPLACE By Jeremy Murphy

Broadcast and cable networks still dealing with a tough advertising environment now have something new to worry about: restrictions limiting pharmaceutical advertising, one of television's biggest ad categories.

Two bills making their way through Congress—one deals with speeding approvals for prescription drugs, and another addresses whether or not Medicare and Medicaid should pay prescriptions for outpatients—could impose limitations on TV ads for drugs like Claritin, Prilosec and Plevacid.

The AARP and companies such as Ford and General Motors (who have to cover healthcare costs for employees) are concerned that the proliferation of drug ads has severely inflated healthcare costs, as consumers are now demanding drugs in record numbers. "We're concerned about it because in some cases [the increased advertising] has driven inappropriate and unnecessary use of prescription drugs," said John Rother, policy director for the AARP.

A study released March 29 by the National Institute for Health Care Management found that prescription drug spending in 2001 rose 27 percent to \$175.2 billion. The study found advertising to be a key factor in the dramatic increase in demand.

Rep. Bill Thomas (R-Calif.) and other lawmakers want to attach amendments to the bills that would stiffen the Food and Drug Administration's advertising authority, limit Medicare and Medicaid's reimbursement of the drugs

and limit the deductibility of advertising for pharmaceutical companies. Since the FDA dropped many of the restrictions on direct-to-consumer prescription-drug advertising in 1997, pharmaceuticals have become one of the fastest-growing ad categories. Last year, the category spent more than \$1.5 billion on TV, including \$995 million in network, \$330 million in cable and \$68 million in spot.



Pharmaceutical companies last year spent \$1.5 billion on TV ads for drugs, including Pfizer's Lipitor.

"The category has been healthy for the last four years," said one cable sales executive, who added that pharmaceuticals still represent less than 10 percent revenue, on average. Calls to the broadcast networks were not returned.

The American Association of Advertising Agencies and the National Association of Broadcasters are part of a broad coalition that is fighting to preserve TV pharmaceutical ads. "We oppose it not only because we believe the marketing and advertising helps reduce the costs, but also on strict First Amendment grounds," said Jim May, NAB executive vp of government relations. ■

ABC's Midseason Is Mixed

The Bachelor and *Lopez* show promise, *The Court* and *Wed. 9:30* disappoint

NETWORK TV By Alan James Frutkin

In what may have been ABC's most crucial set of program launches since its fall premieres, the network got mixed news following the premieres of four series last week. While *The George Lopez Show* and *The Bachelor* showed potential to build audiences, *Wednesday 9:30* and *The Court* disappointed.

After hyping *The Court* at last year's pre-

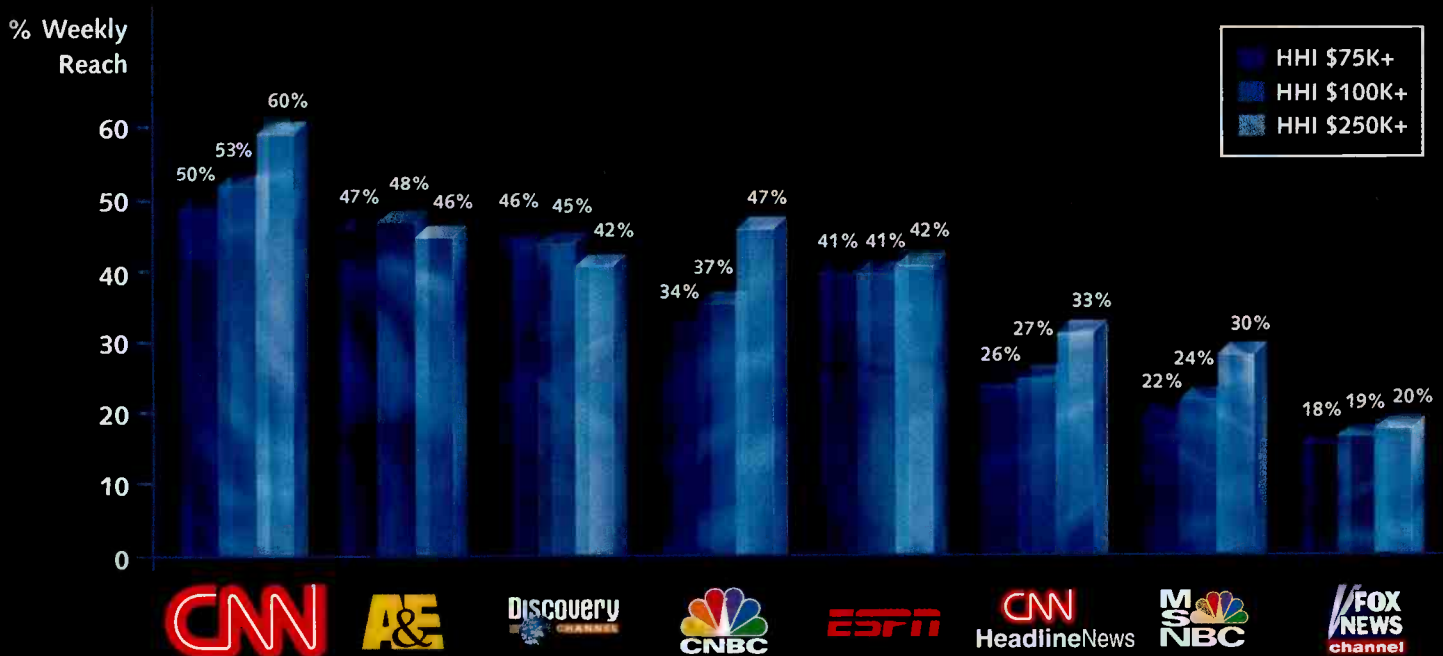
upfront in Los Angeles, the long-delayed Supreme Court drama had surprisingly low numbers, ranking last in its Tuesday 10 p.m. time period in households (7.0/12), total viewers (10.1 million) and adults 18-49 (3.5/9).

"Clearly, we need to bring in younger viewers," said Jeff Bader, executive vp at ABC Entertainment. But with only five remaining

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 # of Affluent Households: HHI \$75K+ 27,000,000; HHI \$100K+ 14,950,000; HHI \$250K 1,823,000
 Source: 2001 Mendelsohn Media Research Affluent HOH Survey, HHI \$75K+

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Media Wire

Also elected to the board: Terry Hurley, president, Cordillera Communications; Marci Burdick, president and general manager of WAGT-TV, which is a Schurz Communications NBC affiliate in Augusta, Ga.; and Terry Mackin, executive vp, Hearst-Argyle Television. The new board members replace Jim Zimmerman, Media General Broadcast Group president, and Phil Stolz, senior vp of Hearst-Argyle Television.

In an otherwise uneventful meeting, affiliates also previewed NBC's May sweeps lineup, summer programming, and fall development. —*Jeremy Murphy*

Urban and Young Adult Nets See Gains in RADAR Report

Audiences hearing the commercials on the 31 radio networks measured by Arbitron's RADAR service for the 12 months ending Jan. 22 were relatively stable. Released last week, the report comes in the midst of a robust scatter market for network radio. Inventory for the three major networks, ABC Radio Networks, Premiere Radio Networks, and Westwood One is booked through April into May and June, with some networks commanding 20 percent price increases for second quarter.

Overall, the latest RADAR report showed that young-adult audiences (18-34) were up 7 percent. Among the networks with double-digit gains include Westwood One's Source Max, the top network among 18-34 year-olds, up 13.9 percent; third-ranked Premiere Radio Networks Action, up 9.3 percent; seventh-ranked ABC Young Adult network, up 19.8 percent.

Urban networks also continued to gain ground, due in many ways to the addition of Radio One stations to the ABC network. ABC's Urban Advantage, for example, posted a 38.1 percent gain, the largest rise in the category.

Separately, American Urban Radio Networks announced a deal with Radio One last week to syndicate *The Russ Parr Morning Show* with Olivia Fox, currently airing on 28 stations, including WKYS-FM in Washington and WDTJ-FM in Detroit. Some of the inventory for that show will become part of American Urban's Pinnacle network. —*KB*

episodes scheduled to air, Bader added that getting traction will be an uphill battle. "You have a very brief window to try and make it or break it before the May schedule."

Whether *Wednesday 9:30* will make it also seems uncertain. The inside-a-TV network comedy ranked a dismal fourth in its time period in households (5.0/8) and adults 18-49 (3.1/8). Bader admitted the series got the pants beaten off it by Fox's launch of *Greg the Bunny* (which pulled a 7.4/11 in households, ranking it second behind NBC's *The West Wing*).

Better news for the network was Wednesday's launch of *George Lopez*, which came in first in its 8:30 p.m. time period among adults 18-49 (3.8/11), retaining 95 percent of its *My Wife and Kids* 18-49 lead-in. While Bader said the network "couldn't ask for more" from *Lopez*, most advertisers remain cautious about the series, which has a four-episode order. "It's not as crisply written and acted as some other sitcoms," said John Rash, senior vp, director of broadcast negotiations at Campbell Mithun. "But there were some promising moments."

ABC's greatest cause for celebration may come from the launch of *The Bachelor*. The reality series, in which 25 women compete for the affection of one man, took second place



Wednesday 9:30, with Ivan Sergi, John Cleese and Melinda McGraw, was fourth in 18-49s.

among adults 18-49 in its Monday 9 p.m. time period, posting a 4.0/9 in the demo. Those numbers are likely to rise over the course of the show's six-week run, but most advertisers warn against the network placing too much stock in the program's long-term viability.

"You can throw a show like this into the mix once in a while," said Stacy Lynn Koerner, senior vp/director of broadcast research at Initiative Media. "But we're not talking about a series that can be the cornerstone of any network's schedule." ■

Super-Bureau Opens

FCC's Media Bureau under Ferree already has its hands full in first week

WASHINGTON By Todd Shields

Not too long ago, the Federal Communications Commission was something of a Washington backwater, presiding over a mature telephone industry and established networks and cable systems. Today, the agency must cope with such issues as whether EchoStar may acquire the owner of DirecTV, whether Comcast and AT&T Broadband may merge and where the limits lie in broadcast station ownership. Last week, in a bid to help handle the increased pace, it opened what some are calling a super-bureau.

The new Media Bureau, headed by W. Kenneth Ferree, melds the old Mass Media and Cable bureaus, giving it jurisdiction over topics central to the broadcast and cable industries. Radio and television licenses, broadcast satellite policy and multichannel video policy all fall under its purview. Ferree said the merger proposals are his top priority, along with addressing cable and television ownership limits that are under attack by federal courts. By combining the former bureaus, Ferree said "industry will benefit from decisions that are being made

with a broader perspective."

A longtime telecom lawyer, Ferree was plucked from private practice by FCC chairman Michael Powell to head the Cable Services Bureau in May 2001. He has impressed industry lobbyists as a no-nonsense official who may prove successful in pushing policy through the tight sieve formed by FCC bureaucracy, competing interests and Capitol Hill oversight.

Former FCC chair Dick Wiley, who lobbies the commission, welcomed the advent of the Media Bureau. "It means the commission has recognized cable, broadcast and satellite are all elements of one major force," Wiley said.

Some fear the bureau may be too efficient. "I think they should call it the media concentration bureau," said Jeff Chester, executive director of the nonprofit Center for Digital Democracy. "Those are the policies that will be implemented by this new super-bureau."

"That would really be a case of the tail wagging the dog, wouldn't it?" parried Ferree. "Media concentration is a function of the marketplace... The FCC doesn't drive [it]." ■

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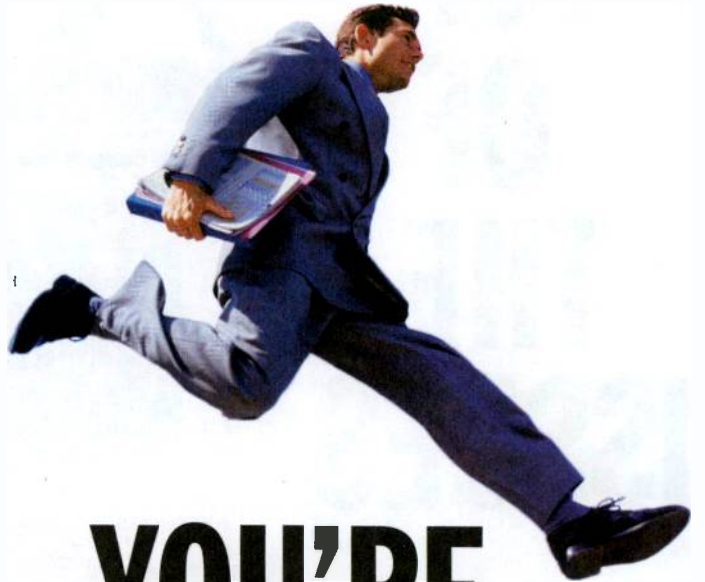
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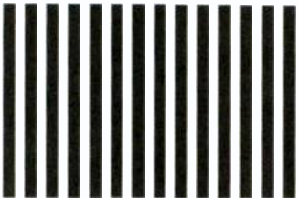
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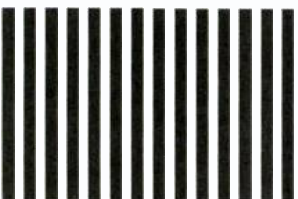
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Techno Phobias

Media execs fear piracy of digital content but are split over how to stifle it

WASHINGTON By Todd Shields

Later this month, as they have for many months, delegates from the film, computer and consumer-electronics industries will gather to discuss ways to stifle the digital piracy that threatens the profitability of movies and television shows. Yet when the little-known Copy Protection Technical Working Group convenes April 17 in a Los Angeles hotel, participants will be under more scrutiny than ever. That's because Washington is threatening to write standards if industry fails to devise a solution of its own.

The proposal comes from Sen. Ernest Hollings, the South Carolina Democrat who heads the powerful Commerce Committee. In legislation introduced March 21, Hollings gives industry a year to propose ways to ensure copyright protection for movies, shows and other content sent over the airwaves, cable and the Internet. After a year, federal officials would impose a solution. "Industry negotiations have been lagging," Hollings said. "The private sector needs a nudge."

The Motion Picture Association of America and the National Association of Broadcasters back Hollings' action. So does Michael Eisner, chairman/CEO of the Walt Disney Co. "We gratefully endorse" the Hollings bill, Eisner said in a statement. Eisner testified that an estimated 350,000 pirated movies are downloaded daily from the Internet. "Digital technologies can enable a level of piracy—theft—that would undermine our capacity to produce films and entertainment," Eisner said. "The time to solve this problem is running short." Entertainment executives said the problem will only worsen as broadband deploys and the transition to digital television accelerates.

Technology companies acknowledge piracy as a serious problem. But they abhor government intervention, saying it would stifle the free-market creativity that feeds the ongoing technology revolution. And they say they are working toward ways to stop important types of digital piracy. For instance, a subgroup of the standards-setting, pan-industry Advanced Television Systems Committee has agreed on a way to encode digital broadcasts so some devices could display the broadcast while other digital devices farther downstream could not. Old-fashioned analog broadcasts likely will be harder to protect, but technical experts claim to be making progress there too. "There are solutions that meet Hollywood's needs while

at the same time preserving consumers' rights" to home copies and other personal use, explained Michael Petricone, vp for technology policy at the Consumer Electronics Association.

Even such steps would leave shortcomings, according to TV and movie companies. There seems to be no easy technical solution to the peer-to-peer file swapping enabled by such Web sites as Morpheus. Studios fear such a shortcoming would leave them with no way to recapture pirated material already on the Web.

Technology industries have greeted the Hollings proposal with a counteroffensive of their own. The day before Hollings convened hearings to lay groundwork for his bill, the chief executives of leading computer and chip manufacturers wrote to entertainment execs to propose "interindustry cooperation" in anti-piracy. After Hollings' hearing, the chairman of the Judiciary Committee that traditionally oversees copyright issues pointedly held his own hearing on the issue. Sen. Patrick Leahy (D-Vt.) asserted jurisdiction, called government-mandated solutions "wrong-headed," and predicted no bill would pass this year without private-industry consensus.

That might be hard to come by. Witness the stance taken by AOL Time Warner, which has substantial interests on both sides of the debate. Its CEO designate, Richard Parsons, told Leahy's committee his company prefers a voluntary solution. "The lead must come from the private sector," Parsons said. "We are far from done, but we have come a long way."

Others say the issue is too urgent to leave to private negotiations for much longer. "Time is growing short," said News Corp. president/COO Peter Chernin before Hollings' committee. Chernin said negotiations between entertainment companies and technology companies were "at an impasse." He addressed the issue again later at a D.C. lunch sponsored by the nonprofit Media Institute. "It's paying customers—or the lack thereof—that have always determined the success or failure of any business. That shouldn't change now." ■



TV STATIONS

Fox, Meredith Shuffle GMs After Duopoly Deal

BY JEREMY MURPHY

The fallout over last week's station swap between News Corp.'s Fox Television and Meredith Broadcasting has begun, just days after the deal was finalized. Fox took the first step in building a duopoly out of its Orlando, Fla., stations—Fox affiliate WOFL and UPN affiliate WRBW—by letting go of Mark Higgins, vp/general manager of WOFL, who is also chairman of the Fox affiliates board of governors.

"I just know all the employees will be retained except one—me," said Higgins, who

Though both companies have only announced two executive departures as a result of the duopoly swap, there are likely going to be additional layoffs as both companies begin consolidating backroom functions like business, engineering and traffic, as they have done in other markets. Executives at Meredith do not expect to announce any immediate personnel changes.

"It's anticipated that with this duopoly there will be opportunities to consolidate various operations," said Jody Judge, a Meredith representative. "But we won't know all that

Already, buyers in the two markets are reporting that both Fox and Meredith are trying to sell the attributes of their new duopolies, especially Fox's Orlando operation. Sales executives for the Fox stations have begun scheduling appointments with major agencies to discuss the new setup, although buyers aren't sure they'll have success in selling the stations as a package.

"We've seen that before in other markets, and it just doesn't work," said Gail Scott, Initiative Media's regional broadcast director for the southeast. Scott said Fox is expected to try to raise rates on the lower-rated WRBW but that buyers typically "deal with each station as a separate entity."

Meredith also announced last week that Susan Lucas, the gm of Sinclair's Raleigh, N.C., duopoly WLFL (WB) and WRDC (UPN), will take over as the new vp/gm of KVVU, Meredith's Las Vegas Fox affiliate. Lucas replaces Rusty Durante, who resigned last year when O'Brien took over.

PROVIDENCE, RI. TV STATIONS

WLWC to Air WBZ News

TV viewers in Providence, R.I., will be able to get local Boston news once again now that two of Viacom's New England stations—Boston CBS O&O WBZ and Providence, R.I., UPN station WLWC—have started to share programming. Starting today, April 1, the *WBZ 4 News in the Morning* will begin airing on WLWC weekdays from 5-7 a.m. And starting April 7, WBZ's *Sports Final*, airing in Boston on Sunday nights at 11:30 p.m., will run on WLWC at the same time.

"Rhode Island isn't just another state," said Ed Goldman, president/general manager of Viacom's New England stations. "We share commuters, who travel back and forth on a regular basis. A lot of people in Providence are interested in Boston-area news, especially traffic and weather."

Buyers in the market like the idea. Not only does it give 49th-ranked Providence major-market talent, said Karen Agresti, senior vp and director of local broadcast for Hill, Holliday, Connors, Cosmopolos, but it also gives the stations new revenue opportunities. "A lot of clients want to be in both markets," Agresti said, noting advertisers in categories like car dealers and fast food heavily buy these markets already.

This isn't the first time TV viewers in

FOX TELEVISION'S TOP 5 DUOPOLY MARKETS

MARKET	MARKET RANK	STATIONS	AFFILIATIONS
NEW YORK	1	WNYW/WWOR	Fox/UPN
LOS ANGELES	2	KTTV/KCOP	Fox/UPN
DALLAS	7	KDFW/KDFI	Fox/Independent
WASHINGTON, D.C.	8	WTTG/WDCB	Fox/UPN
HOUSTON	11	KRIV/KTXH	Fox/UPN

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will stay at the station until the deal closes. Fox has not announced a replacement, and a representative declined to comment on the station group's plans.

Meredith also announced major changes to its first duopoly in Portland, Ore.—Fox affiliate KPDX and UPN affiliate KPTV. Last week, the company named Teresa Burgess as vp/gm of both stations. She replaces KPDX vp/gm Tony Thompson, the fifth gm to leave Meredith since Kevin O'Brien was named president of the division last fall.

Fox's former UPN affiliate KPTV has not had a general manager since the company acquired the station as part of last year's \$5.3 billion acquisition of Chris-Craft. KPTV was overseen by Bob Simone, vp/gm of Fox's Denver O&O KDVR, who is expected to stay with the station until the deal is approved.

will entail until we go in and analyze all the operations." Judge said the company plans to wait until the Federal Communications Commission has approved the deal before making any staffing changes.

Even though the swap has yet to receive the FCC's blessing, analysts are already pointing to the deal's advantages.

"One of the reasons we like duopolies so much is that it's because it's one of the few deregulations that has revenue and expense benefits," said Victor Miller, a media analyst at Bear Sterns. In addition to consolidating operations, the combined stations will be able to "sell yet another group of viewers, pitch different types of demographics," Miller added. The combined stations will also be able to negotiate lower programming costs and "re-aggregate some of the lost audience due to the fractionalization of the business."

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Providence have been able to watch WBZ. For years, the station was carried on Cox Communications cable systems in Providence, while Providence CBS affiliate WPRI, which was recently purchased by LIN Television, was carried on several cable systems in Worcester, Mass., which is a large part of the

Boston DMA. Last year both stations, hoping to end the network duplication in their markets, asked the cable operator to remove them from each other's systems.

Adding morning news and sports to WLWC wasn't the only programming move the Viacom cluster made this month. WSBK,

the company's Boston UPN station, will start airing a 10 p.m. local newscast tonight. The 30-minute newscast, called *Nightwatch at 10 p.m.*, will compete with local news on Fox O&O WFXT and Tribune WB affiliate WLVI.

The newscast replaces WSBK's 7 p.m. local news, which was cancelled late last month due to low ratings. The 30-minute newscast, averaged a 2.4 rating/4 share last February. "We didn't anticipate the establishment of a behavioral change—watching news at 7 p.m. instead of 6 p.m.—would be so difficult," Goldman said. —JM

RADIO

Going Where Few 'Chicks' Have Gone Before



Gold is a self-professed "smart ass."

Leslie Gold knows how to change gears. Successfully transforming her career from entrepreneur to radio personality, Gold, aka The Radio Chick, has achieved what few women have been able to in the radio industry: co-host a morning drive show on a major station in the top market in the country.

After a stint as a shock jock at WNEW-FM in New York, Gold has landed in morning drive on Classic Rock Q104.3 (WAXQ-FM), where execs at the Clear Channel-owned outlet are hoping she can also transform the station's lackluster morning ratings that underperform the rest of the station's dayparts.

Just five years ago, Gold was a businesswoman with a graduate degree from the Harvard School of Business and a window-manufacturing business, which she owned and managed for 10 years. But Gold wanted to work in radio and did something most would consider, well, crazy: After selling her business, she volunteered to work for free at a small, now-defunct 1,000-watt station in Connecticut that was powered with even less wattage at night. Not knowing any better, she took nights anyway and

launched her on-air career. After six months she started sending out demo tapes to some of the biggest stations in the country and managed to catch the ear of Tim Sabean, operations manager for Infinity Broadcasting's WYSP-FM in Philadelphia, who offered her an insult wrapped in a compliment. "He told me, 'You're awful, but I hear genius in you.' For the next six months I'd send him a tape, and he'd give me nine seconds of advice a week," says Gold. In 1998, the Connecticut native landed her first job hosting evenings on WRKO-AM in Boston, which led to her WNEW gig.

As midday host on the Infinity Broadcasting station, she was as raunchy and as good as the competition, and her ratings showed it—WNEW's midday rank among men 18-34 surged from 17th to third. "WNEW was like the open sewer of radio, and the point was to be as shocking and outrageous as possible," Gold says. After getting pushed out last year when the station signed *The Don & Mike Show* for middays, Gold landed in January on WAXQ, where she co-hosts morning drive with Bob Buchmann. "We saw in Leslie and her team [comedian Chuck Nice and producer Butchy Brennan] a great show that appealed to males 25 and older," said Tom Poleman, senior vp of programming for Clear Channel in New York.

"I think of us as a bunch of smart asses," says Gold. "Bob is the solid citizen in the room, and we're the juvenile delinquents." Bits on the show have included things like 20 Questions with a Hooker and Speed Dating. Every Friday she shares phone calls with her father, whom she refers to as Grouchy Abe. "He hates what I do for a living. He was much happier when I ran a business," she adds. Already, the monthly trends for the daypart have begun to show improvement. "It's hard to measure success so quickly, but there is significant upward movement," Poleman says. —Katy Bachman

MILWAUKEE TV STATIONS

WISN Taps Biancuzzo

Hearst-Argyle Television's Milwaukee ABC affiliate WISN has a new general manager—Frank Biancuzzo, the station group's vp of marketing and promotion, a job he has held since Hearst Broadcasting and Argyle Television merged in 1997.

Biancuzzo succeeds Rick Henry, who left WISN after Hearst-Argyle offered him the vp/gm position at WTAE, the company's ABC affiliate in Pittsburgh. (Henry replaced Jim Hefner, who left to head WRAL, Capitol Broadcasting's CBS affiliate in Raleigh, N.C.) At Hearst-Argyle's corporate headquarters, Biancuzzo oversaw the stations' strategic planning with an emphasis on audience promotion, positioning and branding, research and local newscast development. —JM

FT. MYERS, FLA. RADIO

Scott Back on at Night

After a two-year medical leave due to admitted substance abuse, Joe Scott returned to the Ft. Myers airwaves last week to host evenings 7 p.m. to midnight on WRXK-FM, Beasley Broadcast Group's Classic Rock station in the market. Scott fills out the station's lineup, which previously had no host for evenings—the station's lowest-rated daypart.

"We went from first to fifth in the evenings with men 25-54—obviously the missing element was the personality," said John Rozz, program director for WRXK.

The station airs *The Howard Stern Show* in the morning, followed by Mark Steele from 11 a.m. to 3 p.m. and *Stan & Haney* from 3 p.m. to 7 p.m. Scott had previously co-hosted mornings on WRXK. He also hosted *The Joe Show* on two other Beasley stations in Ft. Myers: Modern Rock WJBX-FM and Sports WWCN-AM. —KB

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Market Profile

BY EILEEN DAVIS HUDSON



GREATER MIAMI CONVENTION & VISITORS BUREAU

Domino players sweat it out in Miami's Little Havana, home to a very large Hispanic population.

Miami-Ft. Lauderdale

RANKED 15TH IN THE NATION WITH 1.5 MILLION TV HOUSEHOLDS, THE MIAMI-Ft. Lauderdale television market is among the most unique and dynamic in the country. One reason the south Florida area stands out is intense media competition and sheer number of viewers. The market

is so competitive that on any given night, virtually any one of the eight stations with local news could be No. 1 in news.

What really gives the market its character and heavily influences the local media is its demographic makeup. Hispanics comprise 36 percent of the market, making it the third largest Hispanic market in the country. That clout is underscored by the sheer dominance of the market's Univision Communications' owned-and-operated station WLTU. Not only is WLTU the No. 1 station in the market sign-on to sign-off, but it also dominates the local news race in all dayparts except late news.

Despite slipping somewhat in the ratings due to the 2002 Winter Olympic Games, which were carried on NBC O&O WTVJ, WLTU managed to maintain its overall market leadership in the February Nielsen sweeps, again with the

exception of late news. As it did in November, WTVJ won the 11 p.m. news race in households, with a 6.7 rating/12 share compared to WLTU's 6.3/11. Executives at WLTU could not be reached for comment. Curiously, WLTU's market-leading position in ratings has not translated into revenue. According to BIA Financial Network, the market's highest biller by far is Sunbeam Television's Fox affiliate WSVN, which took in an estimated

\$86 million in 2000. Post-Newsweek Stations' ABC affiliate WPLG ranked second with \$77 million, followed by WLTU in third place at \$72.5 million.

Univision also has the newest duopoly in the market, with the creation of its second Spanish-language network, Telefuturo, which runs on WAMI-TV. (Telefuturo launched in January.) Previously owned by Barry Diller's USA Broadcasting, WAMI had been the local TV home of the NBA's Miami Heat and Major League Baseball's Florida Marlins. The switch from an independent general-market station to Spanish-language outlet means one less mainstream competitor for the other general-market stations in the market. The change also means the station lost its pro-sports contracts—Heat games shifted over to UPN affiliate WBFS-TV, while Paxson Communications-owned WPXM-TV acquired the rights to 54 Marlins games.

The market's third Spanish-language station is Telemundo O&O WSCV. NBC's planned purchase of the Telemundo network is expected to be finalized in April or May. At the end of last year, WSCV launched new newscasts at 6 p.m. and 11 p.m. on Saturday and Sunday. The newscasts are anchored by Felix Guillermo, a former weekend anchor at rival WLTU, and Teresa Martinez, previously a health and general-assignment reporter at WSCV.

WSCV general manager Luis Fernandez-Rocha says the station had discussed starting a weekend newscast for years and decided to go forward with the idea as "a commitment to our audience." He also admits, however, that the additional news programming stretched the station's resources, particularly when advertising dried up following Sept. 11. The station subsequently laid off about a dozen people.

WPLG and WSVN are generally the two closest competitors among the English-language stations in the early-news race. WPLG gm John Garwood says there have

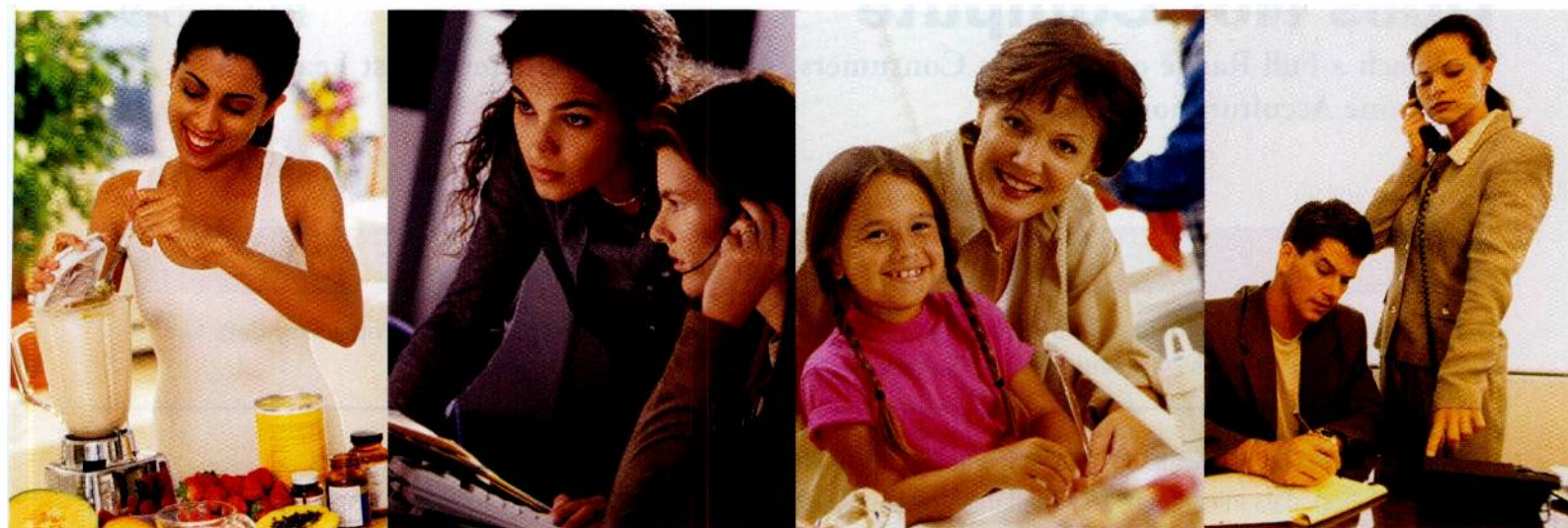
been no major changes at his station in the last year. Robert Leider, gm at Fox affiliate WSVN, says the Miami-Ft. Lauderdale marketplace has started a turnaround out of an economic slump. "Last year was kind of a soft year. The first quarter [2002] is really dramatically improved," says Leider, who estimates the TV market was down

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Does Not Compute

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To Reach a Full Range of Hispanic Consumers, Technology Marketers Must Learn to Overcome Acculturation Clash

RESOURCES

In this advertising supplement, research firms ACNielsen and Spectra use their specialized, proprietary data to add insight to the U.S. Census 2000 findings on Hispanic Americans.

Spectra provides manufacturers, retailers, and brokers in the consumer goods industries with consumer segmentation, data integration, and retail intelligence. Spectra strives to deliver "fully integrated Consumer-Centric Marketing solutions" to the CPG industry. Consumer-Centric Marketing (CCM) creates Marketing ROI by measuring the sales volume impact of all consumer directed spending. Spectra, working with many information partners, is assembling a breakthrough set of tools that provide the new century marketer, sales professional, or advertising manager, the means to create unparalleled efficiency in all marketing spending.

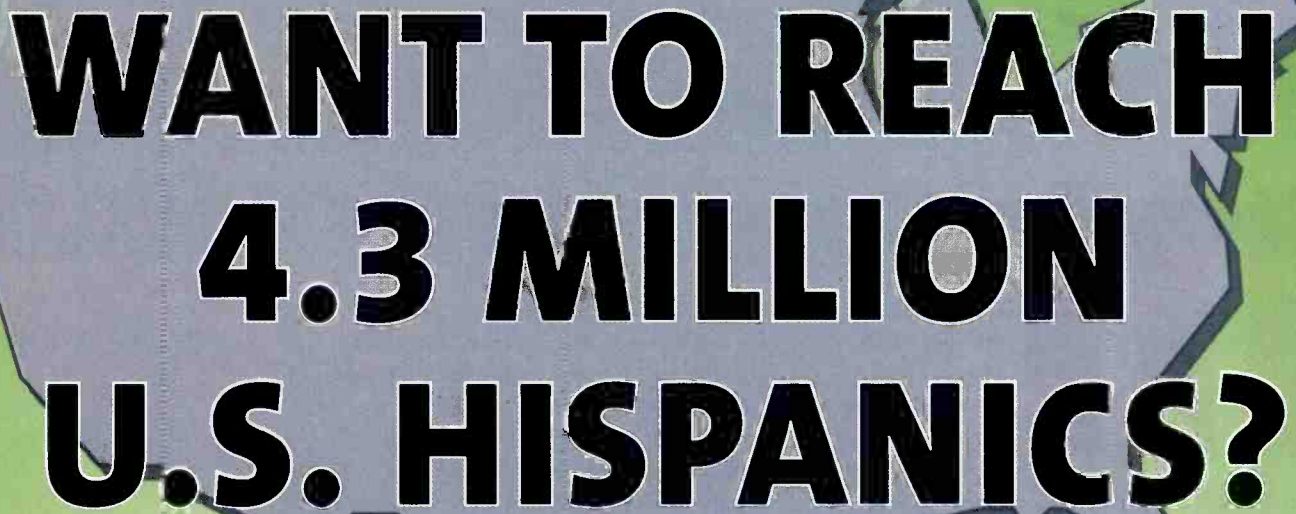
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ACNielsen, a company of VNU N.V., is the world's leading market research firm, offering measurement and analysis of marketplace dynamics, consumer attitudes and behavior, and new and traditional media in more than 100 countries. Clients include leading consumer product manufacturers and retailers, service firms, media and entertainment companies and the Internet community.

For more information about the ACNielsen Hispanic Consumer Panel, contact Sharon Abish at (516) 682-6011 or sabish@acnielsen.com.





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Source: 2001 Simmons Hispanic Study (adults 18+)



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AOL Keyword: Latino

HISPANIC MARKETING AND MEDIA

About Face *by* TIM KREGOR

AS AMERICAN DEMOGRAPHICS CHANGE, MARKETERS MUST ADJUST TO THRIVE IN A NEW AMERICA

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e llamo Juan. Tengo tres hijos. Hablo Español y ingles. ¿Cómo me obtendrá usted para comprar su producto? (My

name is John. I have three kids. I speak Spanish and English. How will you market your product to me?)

The 2000 Census offered proof that the face of America is changing. Leading this demographic shift are Latinos, who now represent 13% of the population and are expected to more than double their ranks to

comprise 26% of the population in the next 50 years. The release of this data confirmed what many packaged-goods marketers suspected: The aging baby boom generation is being outpaced by a younger, growing Latino segment.

In 2000, the United States surpassed Colombia and Spain to become the second largest Latino nation in the world after Mexico.* Over the last decade, our nation grew by approximately 33 million people, exceeding the Census Bureau's forecast by 7 million. Latinos represented more than half of this unexpected growth—approximately 4 million people. Drastically

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Hispanic
Marketing and Media

* Includes 2000 census data, Puerto Rican population and adjustments for census undercount.



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Sources: U.S. Census Bureau, Selig Center for Economic Growth



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Sources: July 2000 *Latina* Subscriber Study, December 2001 Roper Starch Ad Reports, 2001 MRI Doublebase

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Latina

The new mainstream



HISPANIC MARKETING AND MEDIA

About Face

outpacing other segments, Hispanics accounted for 39% of the growth over the last decade. Conversely, non-Latino whites, which make up 70% of the population, only accounted for 27% of the growth.

The Latino explosion can be witnessed in traditional markets. In Los Angeles, the Hispanic segment grew by 37.5%. However, this growth trend transcends such heavily concentrated Latino DMAs to include cities where Hispanics are a relatively small proportion of the population. For example, Atlanta's Latino population may be a fraction of Los Angeles', but it grew more than 400% in the past decade.

Basically, young ethnic populations are growing, while their caucasian counterparts continue to shrink. The Latino population is in its infancy—literally. In about 25 years, ethnic youth (age 18 and under) will comprise more than half of the U.S. population, while only 25% of Hispanic americans will be older than 65. Over the next 50 years, we expect to see Hispanic youth grow by 85%.

Currently, 20% of Latinos are less than one year old, 39% are under six and 56% are under 18. Latino youth make up an even larger proportion of the population in such heavily Hispanic cities as Los Angeles, New York and Chicago. In a few short years, it is projected that four out of five Los Angeles Latinos

Latino Volume Doubles

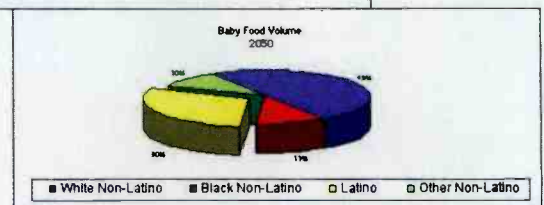
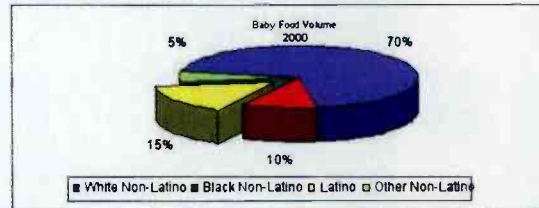


CHART 1

(80%) will be younger than age 20, an important fact since much of popular culture and its influence on brands is driven by teenagers and young adults in large, urban markets.

As a result of the anticipated youth population surge, baby food sales are expected to increase by 50% over the next 50 years [See Chart 1]. Taking into consideration the growing Latino youth population, Latinos represent a clear opportunity segment for marketers in this category. During this period, the volume of baby food purchased by Latinos is expected to double, rising from today's 15% to 30% in 2050.

Similarly, the beverage industry, which historically markets to younger consumers, has an opportunity to take advantage of the Latino's growing youth ranks. It is projected that the volume of the beverage category will increase by 41% by 2050 [See Chart 2], while the Latino share will more than double, from 11% to 23%.

The baby food and beverage categories are not the only ones that can attribute significant volume increases over the next 50 years to the Latino population [See Chart 5]. This trend is expected to translate among most brands that are targeted to households with kids and teens. Categories such as diapers, flavored chewable children's vitamins, refrigerated milk and ready-to-eat cereal are poised to rise between 35%

Latino Volume Doubles

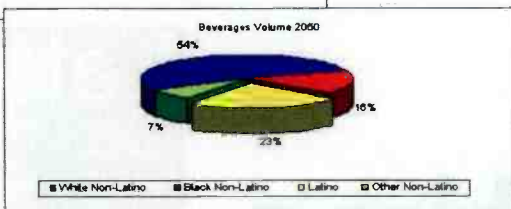
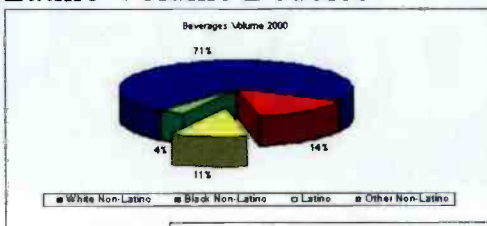
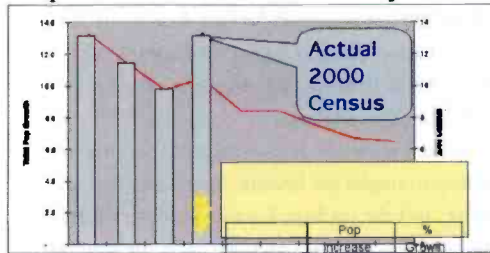


CHART 2

HISPANIC MARKETING AND MEDIA

About Face

Population Growth Beats Projections



Spectra

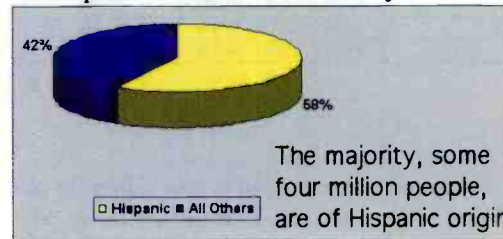
CHART 3

and 50%, and more than half of that growth will be attributed to Latinos. These projections offer a glimpse of the profound impact the Latino population will have on a myriad of brands.

However, there are many challenges marketers will face when positioning their brand to young Latinos. There are many substantial barriers for Latinos to

assimilate into mainstream America, important components to consider when developing a marketing strategy. Latino culture—language preference, family relationships, perspective on the world—will impact how marketers approach this growing demographic with their products.

Unexpected Growth Primarily Latino



Spectra

CHART 4

The majority, some four million people, are of Hispanic origin



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HISPANIC MARKETING AND MEDIA

About Face

Additional Categories Impacted by Latino Growth

Category	Growth Volume	Growth Rate	% of Growth Volume attributed to Latinos
Diapers	179,378,556	46.0%	81.5%
Flavored Chewable Children's Vitamins	599,038,577	40.7%	59.9%
Refrigerated Milk	8,011,522,888	34.0%	59.6%
Ready To Eat Cereal	922,361,081	34.7%	58.3%
Pretzels & Chips Snacks	9,609,460,764	33.2%	57.0%
Gum	4,778,921,339	37.2%	55.7%
Stationery, School Supplies	3,244,750,362	34.9%	55.3%
Cookies	8,655,684,780	34.1%	55.5%



CHART 5

Latino youth are immersed in their culture. In fact, 54% of Latino youth identify more with Latino culture than American culture, while, 36% identify equally with American and Latino culture. Because of this lack of assimilation, marketers must adjust the strategies they currently use on other population segments to be relevant to Hispanics.

Language plays a major role in Latino assimilation and impacts how Hispanics respond to various marketing tactics. More 16- to 24-year-old Latinos say they prefer Spanish this year than did in 1997. And this varies by market. For example, Houston speaks predominantly Spanish, while San Antonio and New York Hispanics are primarily bilingual.

While traditional broadcast TV programming has become more ethnically diverse, there is an inherent disconnect with the Latino population. According to

Growing Beverage Category

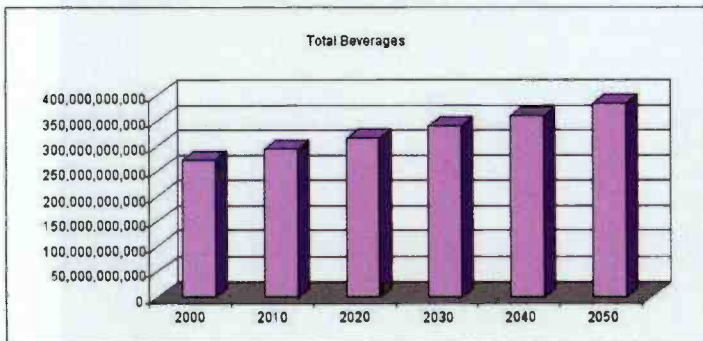


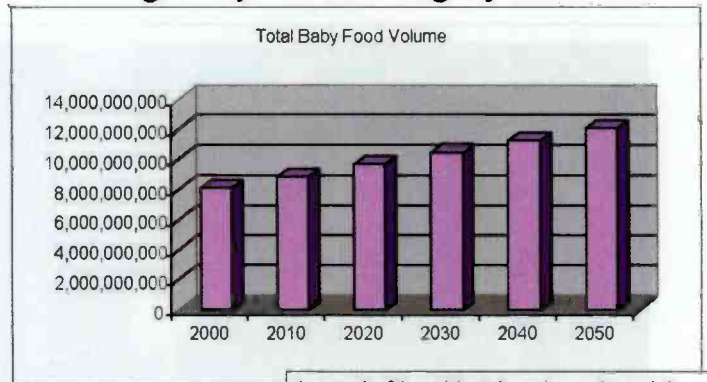
CHART 7

Nielsen Media Research, seven of the top 20 shows overall in 2001 also topped African Americans' list. However, Latino viewing habits were completely different: All of their top 20 programs were on Spanish-language networks.

These facts show the importance of adapting new marketing strategies for brands. American faces are changing, and the packaged-goods industry's survival will be based on how well it adapts and understands these new consumers. Just as the borders of the world are beginning to disappear, so are America's. A growing number of us are beginning to speak a different language, literally and figuratively.

The changing face of America will continue to impact brands, markets, retailers and merchandisers for decades to come. Marketers now have a choice:

Growing Baby Food Category



As a result of the anticipated growing youth population, baby food sales are expected to nearly double over the next fifty years.

CHART 6

They can adapt their long-term strategies for their brands to accommodate the changing American population, or they can continue marketing to the traditional markets and let this opportunity pass them by. How will you respond?

Tim Kregor is executive vice president for the product management and retail client service group at Spectra (spectramarketing.com), a Chicago, Ill.-based supplier of intelligent targeting solutions.

HISPANIC MARKETING AND MEDIA

Does Not Compute *by* KEN GREENBERG

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TO REACH A FULL RANGE OF HISPANIC CONSUMERS, TECHNOLOGY MARKETERS MUST LEARN TO OVERCOME ACCULTURATION CLASH

Hispanics are a U.S. market segment worth reckoning with—that's hardly big news anymore. Most people know about the size and consistent, rapid growth of this important ethnic group.

What is surprising is the degree to which many marketers still apply relatively unsophisticated methods for understanding and, ultimately, reaching it.

There seems to be a well-circulated myth regarding the Hispanic market. Mainly, this revolves around the idea that there is one single Latino market that can be affectively hit in one fell swoop. Instead, this broad

segment can be divided into several subcategories containing consumers with their own unique demographic and psychographic features. These nuances result in attitudes and conditions that determine how they view media, make purchases and generally behave in vastly different ways.

Most marketers would never talk in terms of the U.S. Caucasian market. Instead, they talk in excruciating detail about specific segments: "urban midscale mothers of teenagers," "suburban affluent empty nesters," "blond political science majors who take public transportation three or more times per week and wear size 9.5 shoes."

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But those same marketers often can be heard talking in the broadest possible terms about the "Hispanic market." David Perez, founder and president of Luminas Americas, a firm that provides integrated marketing solutions for companies attempting to reach Hispanic consumers, says a different outlook is needed.

"We talk about the Hispanic *markets*," he says. "There is no *one* market."

There are three levels of understanding that marketers need to utilize when trying to serve those markets: demographics and geodemographics, acculturation and psychographics. We at ACNielsen decided to examine one category—technology—and demonstrate how the various acculturation levels of Latino purchasers make it unwise for marketers to perceive and target Hispanics as a broad-based consumer group.

To help marketers probe the nuances of acculturation, we enlisted the support of Cultural Access Group (CAG), which is owned by Luminas Americas. CAG helped us develop the first and only consumer panel that is fully representative of the Latino population within Los Angeles, the largest Hispanic community in the country. (This type of comparison is best done city-by-city because of the differing countries of origin and acculturation mixes represented in areas with large Hispanic populations.) Our panel consists of households that fit into four categories: non-Hispanics, bilingual Hispanics,

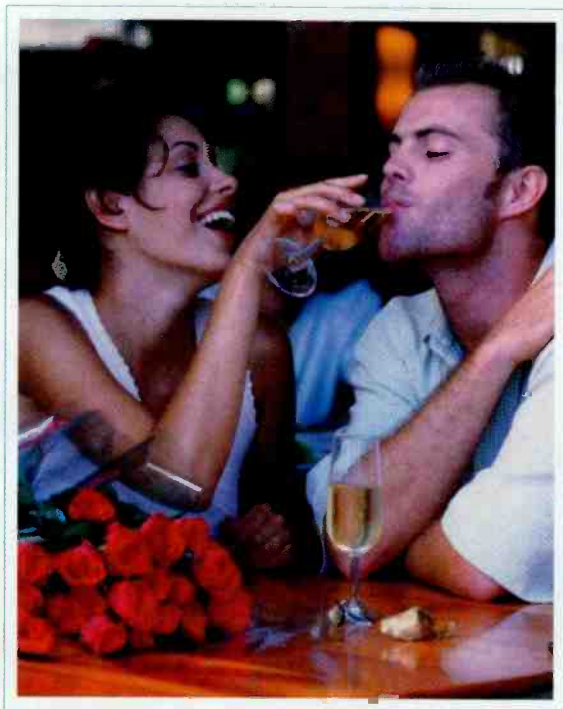
Where Hispanics Live

State	Hispanic Population
California	11M
Texas	6.7M
New York	2.9M
Florida	2.7M
Illinois	1.5M
Arizona	1.3M
New Jersey	1.1M

Source: U.S. Bureau of Census, 2000



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SOURCES: SELECCIONES SUBSCRIBER STUDY, NOVEMBER 2000
*MEDIA INDUSTRY NEWSLETTER, MARCH 4, 2002

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Hispanics who prefer to or only speak English, and Hispanics who prefer to or only speak Spanish.

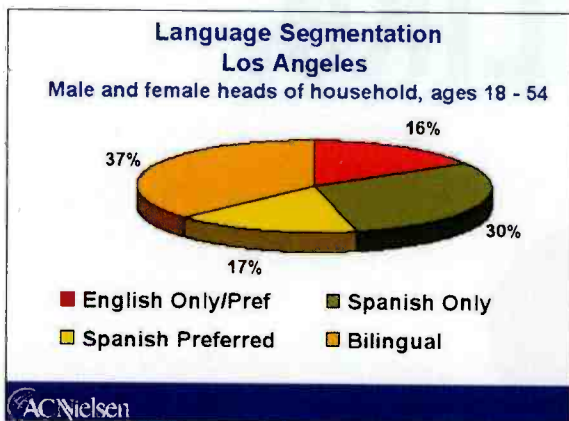
Why is it so important to segment consumers by their acculturation level? To illustrate, let's look at Internet access and usage over the past 12 months. If marketers targeting Latinos were to strictly compare usage between Hispanic and non-Hispanic households,

they might conclude that non-Hispanics are a bit more likely to have gone online (75% vs. 60%).

But break it down by language preference and you'll notice that almost twice as many of the more acculturated Hispanics (91%) had used the Internet than those who speak Spanish predominately (47%) and that they were even more likely to have gone online than non-Hispanics (75%). Latinos who classified themselves as bilingual fell in the middle (66%).

The implication for marketers, of course, is that the effectiveness of the Internet as a marketing vehicle varies greatly depending on the acculturation level of the target audience. There is much more potential to reach English Only/Preferred Hispanics through this medium.

However, marketers should not get overly reliant on reaching only the most acculturated Hispanics or assume that they are targeting the Latino market effectively because of the high penetration among this subset. It is important to note that when we surveyed heads of household, only about one in six of the LA Latinos (16%) fell under the English Only/Preferred language



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The Miami Herald
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Source:
Scarborough Multi-Media
Study, 2001

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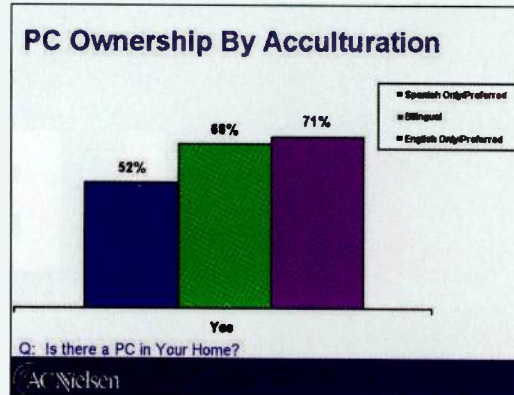
category and about one-third (37%) were bilingual. The Spanish Only/Preferred households comprise almost half (47%) of the Latino market—a large part of the population that cannot be ignored. Or, simply lumped in with the others and addressed in English.

Latinos use the Internet in many of the same ways as non-Hispanics do. They go online to look for jobs, listen to music, check on the news, find recipes and e-mail friends and co-workers. As with the general audience, our Homescan Panel research indicated that e-mail was the most used online activity for LA Hispanics, with three out of four (75%) saying they had used the Internet for this purpose over the past year. Research (48%) and games (43%) were also popular functions.

The Web sites they visit most range from populist to Latin-centric. Univision's URL got plenty of hits, but so did celebrity wonder.com, cartoonnetwork.com and ed.gov. Since Hispanics represent a segment that skews younger than the general population, it's no surprise that music sites such as lyrics.com and rollingstone.com were among the top-visited.

When it came to buying patterns, one key difference emerged between Latinos and others. Hispanics, as a whole, tend to have a slightly lower incidence of computer ownership (61% vs 70% of non-Hispanics).

But again, our survey of LA's Hispanic households indicates that as acculturation increases, so does one's probability of owning a computer. While only about half (52%) of Spanish Only/Preferred Latinos have



personal computers in their homes, this figure jumps to nearly three out of four (71%) among the English Only/Preferred group.

Since many tech companies are focusing on upgrading existing computers or encouraging consumers to trade up rather than targeting first-time buyers, Perez believes that they are missing an important marketing opportunity. If these manufacturers are thinking about Hispanics at all, it is only the most acculturated ones they are pursuing. And even when they do target first-time buyers, their communications tend to be in English, thus ensuring that the most likely purchasers cannot respond to these offers.

Additionally, many seem to be overlooking an interesting cultural factor. While Dell has banked its business on the ease of ordering online or by phone, many Hispanics can't exercise this option.

"It's not that Latinos don't have money to spend," Perez said. "It's that they don't have credit cards. Gateway, with its retail stores, is the one computer manufacturer I know of that is proactively courting Hispanics with advertising in Spanish on Univision, and its stores enable people to go in and pay in cash."

Conversely, Latinos match, even exceed, non-Hispanics in regards to cell phone ownership (47% vs. 46%). Again, the more acculturated consumer was much more likely than the Spanish-only speaker to own a device (58% vs. 45%). The English Only/Preferred group outpaced non-Hispanics when it came to phone ownership (58% vs. 46%).

Perhaps it can be attributed to the fact that Latinos have larger family sizes on average, but when it came to televisions, we found that Hispanic homes contain more sets. The rule of thumb: The more acculturated the home, the more TVs it contains. English Only/Preferred Latinos were most likely to have four or more sets (34% do, compared with 25% of bilingual,

NIelsen//NET RATINGS

Top 15 Sites Most Visited by People of Hispanic Origin
January 2002, Home

Site	Composition (% Latino)	Projected Unique Audience(000)	Composition Index
univision.com	87.44	175	1356
wamu.com	23.15	147	359
celebrity wonder.com	16.83	137	261
lyrics.com	15.92	279	247
astrology.msn.com	15.4	177	239
sprintpcs.com	14.69	264	228
my.netzero.net	14.2	356	220
cartoonnetwork.com	13.01	349	202
gorillanation.com	12.95	210	201
rollingstone.com	12.94	181	201
yellowpages.msn.com	12.86	147	199
wellsfargo.com	12.48	288	194
ed.gov	12.45	233	193
nickjr.com	12.08	152	187
keen.com	11.79	180	183

Source: Nielsen/Net Ratings. This data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access, and 8,000 U.S. panelists who have work Internet access.

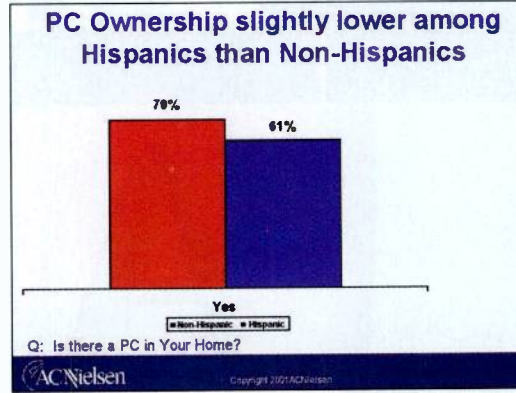
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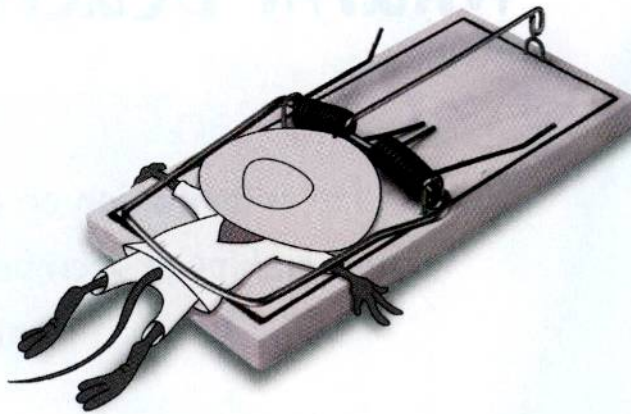
23% of Spanish Only/Preferred and 26% of non-Hispanics) and were the least likely to say their house contains only one TV (14% vs. 14%, 17% and 23%). These statistics support the idea that there's an increased opportunity for ad exposure on TV.

It is becoming more and more important to understand not only how to reach Latinos, but how Latino culture is impacting others. Much has been said about the crossover appeal of high-profile Hispanic entertainers in recent years. Fast-growing Mexican restaurant chains such as Baja Fresh are capitalizing on the mainstreaming of Mexican food. Packaged-foods manufacturers would be well advised to consider how they can tap the popularity of Hispanics, too.

With a quarter of all births in the United States currently coming from Latino families, marketers who aren't already aware should consider the fact that Latinos will not be a minority population for long. Instead, the most-savvy marketers define Hispanics as the emerging majority.



Ken Greenberg is vice president, consumer marketing services for ACNielsen Homescan, the industry's leading consumer panel with 55,000 households in 21 markets. His Los Angeles Hispanic Panel consists of 1,500 households and is the only longitudinal panel in the U.S. that enables marketers to understand differences in buying behavior between various acculturation segments of the Hispanic population.



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WAMR-FM	Spanish Adult Contemporary	6.0	4.5
WHQT-FM	Urban Adult Contemporary	5.8	4.1
WBGG-FM	Classic Rock	4.8	2.6
WAQI-AM	Spanish/Variety	4.5	2.3
WPOW-FM	CHR/Dance	4.0	6.2
WLYF-FM	Adult Contemporary	4.0	5.3
WHYI-FM	Contemporary Hit Radio	3.8	5.0
WRTO-FM	Spanish/Tropical	3.4	2.5
WXDJ-FM	Spanish	3.3	3.2

Source: Arbitron, Fall 2001 Radio Market Report

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Comm.	2 AM, 5 FM	18.5	\$55.9	21.5%
Cox Radio	4 FM	19.3	\$48.1	18.5%
Beasley Broadcast Group	1 AM, 2 FM	11.3	\$44.8	17.2%
Hispanic Broadcasting	2 AM, 2 FM	13.1	\$34.4	13.2%
Spanish Broadcasting	3 FM	9.9	\$26.1	10.0%
Jefferson-Pilot Comm.	2 FM	7.9	\$23.4	9.0%

Includes only stations with significant registration in Arbitron diary returns and licensed in Miami-Ft. Lauderdale-Hollywood or immediate area. Ratings from Arbitron Fall 2001 book; revenue and owner information provided by BIA Financial Network.

about 15 percent last year.

Leider also says his station produces more local news than any other in the market—nine hours a day—and perhaps more than any other station in the country. After Sept. 11, WSVN tacked on another 45 minutes of daily local news. The station expanded its noon news by a half hour and also expanded its 11 p.m. news, which had formerly been a 15-minute news headline show, to a full half hour. It also runs its *Today in Florida* for four hours in the morning. The station welcomed its newest main anchor, Craig Stevens, who replaced Rick Sanchez at 5 p.m., 6 p.m. and 10 p.m. about a year ago.

NBC O&O WTVJ, which has had considerable success with its late news, continued its winning ways in February in the time period. Don Browne, president/gm of WTVJ, says his station managed to get a small lift from the winter Olympics despite the fact that Miami-Ft. Lauderdale is a warm-weather market with a large population of emigrants from other warm climates. WTVJ launched the market's first and only 4 p.m. hour-long newscast on the first Monday after the Olympics. Following the May book, the 4 p.m. news will relocate to a new *Today* show-style studio and newsroom in downtown Miami in the American Airlines Arena (home of the Miami Heat). Browne says he knows the 4 p.m. newscast will take time to build: "We expect it's going to be a slow grow."

WTVJ also operates WPXM through a joint sales agreement. WPXM rebroadcasts WTVJ's late news at 11:35 p.m. WTVJ also

produces Tribune Broadcasting WB affiliate WBZL's 10 p.m. newscast and has a news-sharing relationship with Knight Ridder's *Miami Herald*. Browne says when the Telemundo purchase is complete, he expects to also leverage its relationship with WSCV.

CBS O&O WFOR-TV has its own partnership with sister station WBFS, producing a 10 p.m. newscast on the UPN affiliate that launched last September. On the programming front, one notable change on WBFS is the addition of *Entertainment Tonight* at 10:30 p.m. following its late news. It's actu-

ally a second run for the syndicated show; the first run airs on WFOR at 7 p.m.

Meanwhile, WBZL vice president/gm Jim Zerwekh says his station is coming off one of its best ratings books ever. WBZL has a half hour of local news at 10 p.m. that competes against a half-hour newscast on WBFS and an hour-long news show on WSVN. WBFS' 10 p.m. news program is the market's most recent entry in the time period. WSVN dominates its other two competitors in the time period in households, but WBZL doubled WBFS' news demographics and generated a

multiply



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Market Profile

higher rating than WFOR's 11 p.m. news in adults 18-49 and men 18-49 in February. Zerwekh attributes his station's ratings growth to a retooling of its five-year-old newscast last fall with a new set, new graphics and logo. The station also has fresh anchors in Micah Ohlman, previously a reporter on WTVJ, and Julia Yarbough, a former reporter and fill-in anchor on WTVJ. WBZL's former 10 p.m. anchors left to go to WTVJ.

The local radio market is defined by Arbitron as Miami-Ft. Lauderdale-Hollywood, which is ranked 12th in the nation. As with local television, the market's demographics significantly influence the radio landscape. The top station overall is WEDR-FM, Cox Radio's Urban powerhouse. WEDR, which has grown its share consistently over the last few books, is also the market's top revenue-getter, bringing in an estimated \$17.8 million in 2000, according to BIA Financial Network.

Hispanic Broadcasting also has strong ethnic-focused stations in WAMR-FM, a Spanish-language Adult Contemporary station, and WAQI-AM, a Spanish-language Variety station. WAQI-AM saw a marked decline in share in the Fall book, dropping from a 5.1 to a 4.0 among listeners 12-plus. The station has had up and down books since peaking as the overall market leader in the Spring 2000 Arbitrons with a 6.7 share.

WAMR is the market's third-highest biller at \$17.5 million, just behind Beasley Broadcast Group's Sports station WQAM-AM at \$17.7 million, according to BIA estimates. While WQAM is not particularly strong with 12-plus listeners, it does well in its target male demos. The station did have a nice bounce in the Fall book, rising to a 2.9 share from a 2.0 in the Summer Arbitrons.

Six radio broadcasters control 90 percent of the market's advertising pie, with Clear Channel Communications possessing the biggest slice at 21.5 percent (see *Radio Ownership chart on page 19*). CC's seven stations garnered a collective 18.5 share in the Fall 2001 Arbitrons and took in an estimated \$55.9 million. Close on its heels is Cox Radio, whose four FM outlets earned a combined 19.3 share and grossed an estimated \$48.1 million, giving it an 18.5 percent chunk of the market's ad revenue.

Like radio and broadcast TV, the cable television market has several competitors, but considerably fewer than several years ago as rapid industry consolidation has shrunk the number of Miami cable providers. AT&T, Charter Communications and Adelphia Cable are the top three cable companies now serving the area and participating in the local cable

SCARBOROUGH PROFILE

Comparison of Miami-Ft. Lauderdale

TO THE TOP 50 MARKET AVERAGE

DEMOGRAPHICS	Top 50 Market Average %	Miami Composition %	Miami Index
Age 18-34	31	27	85
Age 35-54	41	37	92
Age 55+	28	36	128
HHI \$75,000+	27	24	90
College Graduate	12	12	94
Any Postgraduate Work	10	9	89
Professional/Managerial	23	19	83
African American	13	16	123
Hispanic	12	36	291

MEDIA USAGE - AVERAGE AUDIENCES*

Read Any Daily Newspaper	54	49	91
Read Any Sunday Newspaper	64	66	104
Total Radio Morning Drive M-F	22	25	114
Total Radio Evening Drive M-F	18	21	117
Total TV Early Evening M-F	30	33	110
Total TV Prime Time M-Sun	39	42	108
Total Cable Prime Time M-Sun	13	12	96

MEDIA USAGE - CUME AUDIENCES**

Read Any Daily Newspaper	73	71	98
Read Any Sunday Newspaper	77	80	103
Total Radio Morning Drive M-F	75	75	99
Total Radio Evening Drive M-F	73	73	99
Total TV Early Evening M-F	71	73	103
Total TV Prime Time M-Sun	91	92	101
Total Cable Prime Time M-Sun	58	57	99

MEDIA USAGE - OTHER

Access Internet/WWW	61	55	90
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HOME TECHNOLOGY

Own a Personal Computer	67	59	89
Purchase Using Online Services/Internet	35	27	77
Connected to Cable	71	76	108
Connected to Satellite/Microwave Dish	15	12	83

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

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Dade County: 810,324 Households				
<i>South Florida Sun-Sentinel</i>	3,317	3,948	0.4%	0.5%
<i>The Miami Herald/El Nuevo Herald</i>	220,538	287,543	27.2%	35.5%
<i>El Nuevo Herald</i>	77,792	84,963	9.6%	10.5%
Broward County: 686,199 Households				
<i>South Florida Sun-Sentinel</i>	183,936	279,430	26.8%	40.7%
<i>The Miami Herald/El Nuevo Herald*</i>	93,216	125,173	13.6%	18.2%
<i>El Nuevo Herald</i>	7,076	7,930	1.0%	1.2%
Monroe County: 34,105 Households				
<i>Key West Citizen</i>	9,469	10,169	27.8%	29.6%
<i>The Miami Herald/El Nuevo Herald*</i>	7,775	11,268	22.8%	33.0%
<i>El Nuevo Herald</i>	116	124	0.3%	0.4%

*Reflects combined daily and Sunday circulations of *The Miami Herald* and *El Nuevo Herald*. Source: Audit Bureau of Circulations

NIELSEN RATINGS / MIAMI-FT. LAUDERDALE

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
4:30-5 p.m.	NBC	WTVJ	2.0	5
5-5:30 p.m.	Univision	WLVJ**	7.5	15
		WSVN	6.1	12
	Telemundo	WSCV**	4.7	9
		WPLG	4.6	9
	CBS	WFOR	4.6	9
	NBC	WTVJ	3.3	7
	UPN	WBFS*	2.3	5
	WB	WBZL*	2.2	4
	Telefuturo	WAMI*	0.6	1
	Pax	WPXM*	0.3	1
5:30-6 p.m.	Univision	WSCV**	7.5	15
		WSVN	5.7	11
	ABC	WPLG	5.5	11
		Telemundo	WSCV**	4.7
	CBS	WFOR	4.2	8
	NBC	WTVJ	3.7	7
	UPN	WBFS*	2.6	5
	WB	WBZL*	2.2	4
	Telefuturo	WAMI*	0.6	1
	Pax	WPXM*	0.3	1
6-6:30 p.m.	Univision	WLVJ	8.2	15
		WPLG	6.7	12
	Fox	WSVN	5.4	10
		NBC	WTVJ	4.8
	Telemundo	WSCV	4.5	8
		CBS	WFOR	4.3
	WB	WBZL*	4.2	7
	UPN	WBFS*	3.0	5
	Telefuturo	WAMI*	1.4	2
	Pax	WPXM*	0.3	#
	Univision	WLVJ	8.4	14
		Fox	WSVN	4.6
	Telemundo	WSCV	4.3	7

Late News

9:30-10 p.m.	Fox	WSVN	6.3	9
	WB	WBZL*	2.8	4
	UPN	WBFS*	1.9	3
10-10:30 p.m.	Fox	WSVN	6.3	9
		UPN	WBFS*	2.5
	WB	WBZL*	2.5	4
11-11:30 p.m.	NBC	WTVJ	6.7	12
	Univision	WLVJ	6.3	11
		CBS	WFOR	5.7
	Telemundo	WSCV	5.6	10
		ABC	WPLG	5.5
	Fox	WSVN	4.0	7
	WB	WBZL*	3.5	6
	UPN	WBFS*	1.9	3
	Pax	WPXM*	0.8	1
Telefuturo	WAMI*	0.3	#	

*Non-news programming. **Network news. #Below reportable minimum. Source: Nielsen Media Research, February 2002

interconnect formed several years ago to help unify a splintered market. The interconnect, called South Florida Cable Advertising, now serves 1,049,000 cable homes, or well over 90 percent of all cable homes in South Florida.

According to Scarborough Research, Miami-Ft. Lauderdale is a healthy cable market, with 76 percent of its homes connected to cable. That tops the national average for the largest 50 markets of 71 percent. Households hooked up to satellite service is 12 percent, below the national average of 15 percent.

Last year was a difficult year for many media outlets, *The Miami Herald* being no exception. Like other newspaper publishers across the country, *Herald* parent Knight Ridder had to do some belt-tightening during the economic crunch last year. The paper was forced to cut its staff by 10 percent and also lost a key management executive when Joe Natoli resigned as president of the Miami Herald Publishing Co. to take the post as publisher of sister Knight Ridder paper the *San Jose Mercury News* in March 2001. The paper also tapped 30-year *Herald* veteran Tom Fiedler as its new executive editor last fall. Fiedler, most recently editorial page editor, succeeds Marty Baron, who left in mid-July to become executive editor of the *Boston Globe* after a year and a half in Miami.

According to the Audit Bureau of Circulations, the *Herald's* daily circ for the six months ended Sept. 30, 2001 was 300,377. Its Sunday circ was +11,724 for the period, a decline of 4.6 percent from the same period in 2000. The percentage change for its daily circ was not available because of a change in ABC reporting guidelines.

Sister publication *El Nuevo Herald*, the largest Spanish-language daily paper in the market, had a daily circulation of 86,096 for the period, a decline of 4.7 percent from a year ago, and a Sunday circ of 94,015, a 4.8 percent slide.

Tribune Co.'s *South Florida Sun-Sentinel* is the *Herald's* main competitor outside of Dade County, which the *Herald* dominates. The *Sun-Sentinel's* daily circ for the six months ended Sept. 30, 2001 was 236,095, representing about a 1 percent drop from 2000. Its Sunday circ decreased about 1.7 percent to 344,263.

Like the *Herald*, the *Sun-Sentinel*, which dominates Broward County and South Palm Beach County, has had a few key management changes in the past year. Susan Hunt, the paper's general manager, left last year to become publisher of sister paper *The Morning Call* in Allentown, Pa. John McKeon, previously senior vp of advertising at the *Los Ange-*

les Times, was named senior vp and gm of the *Sun-Sentinel* last November. Also, Sheldon Greenberger, who had been at the paper for about 25 years, retired as advertising director. He was succeeded by Michael LaBonia, who was named vp and advertising director. LaBonia had been vp/gm of Tribune's New Orleans TV stations duopoly. Last April, the *Sun-Sentinel* converted to a 50-inch web width after retrofitting its existing presses. Along with the conversion, the paper expanded and

rezoned its community news sections.

The out-of-home advertising business in Miami-Ft. Lauderdale is also a highly competitive media sector. Viacom Outdoor, Clear Channel Outdoor and Fort Myers, Fla.-based independent Carter Outdoor Advertising are the main outdoor players in this market. Clear Channel offers the widest selection of products, including standard-size 14-foot-by-48-foot bulletins, as well as 30-sheet posters, 8-sheet junior posters and transit shelters. ■



Looking for a fight

Nickelodeon is still the biggest player in children's programming, but Cartoon Network has closed the ratings gap between them. Now a couple of new entrants want to stake their own turf.

BY ERIC SCHMUCKLER

Things have gotten a lot simpler in the kids' business. Children's television is now essentially a two-horse race, at least as far as advertisers are concerned. Nickelodeon and Cartoon Network are the big kahunas, with 90 percent of the saleable kids 2-11 ratings points between them and their broadcast partners. Disney lags behind with some 9 percent of the GRP pool spread across four platforms, while its most powerful kids TV asset, the thriving Disney Channel, goes its merry noncommercial way. Add a stray rating point here or there, and th-th-th-that's all folks.

What's interesting is that this is now truly a race. Nickelodeon, king of kidvid since knocking Fox (remember Fox?) off its perch half a decade ago, today faces a credible challenger. After years of growth in ratings, distribution, program strength and brand identity, Cartoon appears ready to go *mano a mano* with Big Orange. Mike Lazzo, Cartoon's senior vp of programming, boldly fires this shot across the bow: "I guarantee in a couple of years that we'll catch Nick and surpass them."

It is inarguable—despite Nick's best spin—that Cartoon is narrowing the ratings gap. In 1997, Nick's coverage-area rating in kids 2-11 peaked at a 4.6 as *Blue's Clues* hit and *Rugrats* became an institution. Nick led Cartoon by 2.8 rating points that year, a 153 percent

advantage. Since then Nick's ratings have bounced around a few ticks, while Cartoon's have marched steadily upward. Last year, Nick's 4.2 (again, in coverage area) bested Cartoon's 2.7 by only a point and a half. That 55 percent advantage is formidable, but so is the trendline: Cartoon has sliced Nick's lead in half. This comparison, based on Nick's

programming day, excludes some of Cartoon's highest rated prime-time hours. In pure delivery, Cartoon's gains are even more impressive as it closes in on 80 million homes. Over the last four years, Nick's share of the GRP pool in 2-11 has slipped from 54 percent to 48 percent, while Cartoon's has jumped from 24 percent to 35 percent.

Jack Wakshlag, chief research officer at Turner Broadcasting, takes it a step further, pointing to monthly reach numbers for the Cartoon/Kids' WB combo that are

virtually identical to Nick/CBS in kids 6-11. "We win on boys, they win on girls," he notes. "A year ago, Nick with CBS was stronger, but you can't say that today."

"I think the real race is between Cartoon and Disney for No. 2," replies Cyma Zarghami, Nick's executive vp/general manager. "We've got an incredibly strong position and have been able to maintain our viewership with all the competition. Given [other networks'] distribution, our leadership stands even more significantly. And 62 percent is still a big [ratings] gap." Nick researchers further point out that



NEW KID ON THE BLOCK: One of Nick's new shows this fall, *Danny Phantom* (left), comes from the producer of *Fairly OddParents*; Cartoon will roll out its first theatrical film, *The Powerpuff Girls Movie* (above) in July.

Cartoon's ratings growth has slowed over the last couple years; with homes nearly maxed out, future delivery gains will be harder to come by.

While this duel is clearly the main event and good fun for all, other developments in the kids business are intriguing. There's new blood on Saturday morning with Discovery Networks and merchandising king 4Kids Entertainment inheriting the NBC and Fox time periods, respectively. There's Disney juggling a surfeit of kids shelf space, Nick going after boys, Cartoon going after grownups and increasing integration between cable and broadcast partners.

IT AIN'T EASY BEING ON TOP of the heap, but Nick has done a superb job maintaining its position. "We just keep topping ourselves," says Zarghami, referring to recent record-setting months of kids viewership—fueled largely by a rise in subscribers to 85 million, as ratings are flattish. Her highlights of the year: *Rugrats' All Growned Up* special pulled an astounding 70 kids share; *SpongeBob SquarePants* became a runaway hit; *Dora the Explorer* emerged as the top preschool show;

months back that put a crimp on production budgets and episode orders because of tough targets set by Viacom brass. "Nick seems to be cutting back and conserving revenues in a down market," says a top kids producer. Explains Zarghami: "We tightened our belts in a tough economy like everyone else. But we've got more shows in production than ever, over 20, and that fuels every daypart."

Over at Cartoon, executive vp/gm Jim Samples aims to keep Nick in his crosshairs. "We're getting an increasing piece of the market and picking up other pieces, like 9-to-14s and adults," he notes. "Our big opportunities are to continue to close the gap, to begin to monetize the adult third of our audience and to launch our features business." The *Powerpuff Girls Movie*, opening in July, will be a big step in raising the network's profile.

Cartoon's greatest challenge, says a rival, is reaping revenues to match its ratings gains. "It's a shame," says the executive. "This could have been the year they really helped their CPMs [still 20-25 percent below Nick's] except for the dreadful ad climate." Because of market pressure on Nick's rates, adds a buyer, "Cartoon has closed the gap, but not the way they'd like to."

Observers agree Cartoon has real creative juice now, with critics turning cartwheels over *Samurai Jack* and little-noticed *Grim & Evil* paying the bills. "Our Burbank studio is the Termite Terrace of today," says Mike Lazzo, referring to the legendary '30s Warner animation group that hatched Bugs, Daffy and the gang. On tap are *Whatever Happened to Robot Jones?*, featuring a spunky robot in junior high, and *Codename: Kids Next Door*, the favorite of viewers and Cartoon creatives from its latest batch of shorts. The network has acquired prequel series *Dragonball* to bolster its afternoon Toonami block, which is kicking serious ratings butt (ahead of MTV's TRL in teens). Another pickup is off-beat Japanese sensation *Hamtaro*.

Cartoon's sensibility translates nicely to its late weekend Adult Swim block, which improved adults 18-34 delivery by 67 percent. Joining such offbeat series as *Aqua Teen Hunger Force* (featuring a crime-fighting Happy Meal) is *Harvey Birdman, Attorney-at-Law*, in which the winged lawyer defends third-string players from the Hanna-Barbera library. Funny stuff, but is it a business? "If the growth curve remains what we're seeing, it will rapidly become one," says Samples. The block is packaged with an ROS schedule of Cartoon's more adult-skewing fare; advertis-

the brains behind the nets



(From left) Cartoon's Samples plans to keep Nickelodeon in his crosshairs; Ross expects to air more of Disney Channel's originals on sibling ABC; Nick's Zarghami, downplaying Cartoon's gains, believes the real race in kids is for the No. 2 spot between Cartoon and Disney.

JIM SAMPLES PHOTO: KYLE CHRISTY/CARTOON NETWORK

I guarantee in a couple of years that we will catch Nick and we

Sunday's TEENick block saw 15 percent ratings growth; Saturday morning cruised; and *Jimmy Neutron* got an Oscar nomination, boding well for the series this fall.

Critics charge that Nick's programs are a little same-y, soft and stale. "*Rugrats* is an aging franchise, and if you take out *SpongeBob* I don't know where they'd be," says a rival. Replies Zarghami: "We have *Hey Arnold!*, *Rugrats*, *Rocket Power*, *SpongeBob* and *Fairly OddParents* all humming along at the same pace." She agrees that producer Klasky-Csupo, with four shows on Nick, has a "house style, but the storytelling varies from show to show. And *Fairly OddParents* IS my next hit." Promising series for next season include *Rugrats* spinoff *Angelica and Susie's School Daze* and *Danny Phantom* from *OddParents* creator Butch Hartman.

Although Zarghami is proud of Nick's "gender neutral" position and balanced audience, the network is perceived as "too girl-y," as one observer puts it, while Cartoon cashes in with boys. Nick will make a small nod to protecting its boy flank with *Slam*, a two-hour action/comedy block for Sunday afternoon. "We can superserve segments of our audience and maintain our position—Nick Jr. and Teen Nick do it," she says. "Can we be more boy-centric? We'll give it our best shot."

Hollywood sources say Nick endured a serious layoff a couple





will surpass them. MIKE LAZZO, CARTOON NETWORK

ers include U.S. Navy, Chili's, Levi, Gillette, Honda and Sears.

Cartoon will be working more closely than ever with cousin Kids' WB, sharing four fresh episodes of *Powerpuff Girls* to support the movie; other shows migrating between networks include *Dragon Ball Z*, *Jackie Chan Adventures* and *Scooby Doo*. Though the long-running cold war between Cartoon and Kids' WB has ended by executive fiat, insiders say there is no great affection or respect, at least on the Cartoon side. "We know they're run as separate organizations, and they act that way," notes a kids player. Says Sander Schwartz, president of Warner Animation: "By nature there's always conflict between people, but everyone's trying really hard to make it work."

Broadcast leader Kids' WB has done a solid job keeping Saturday morning ratings fairly flat as the Pokémon craze faded, thanks to credible performers like *X-Men: Evolution* and *The Mummy*. WB is inordinately proud of winning Saturdays in boys 6-11. "To beat Nick in any demo is an incredible testament to our company's execution," says network president Jed Petrick.

Executive vp Donna Friedman points to the evolution of her schedule from pure action through last season's

scary stuff to this fall's comedic thrust. The new shows are "comedy-adventure, but all three are different," she says. Along with *What's New Scooby Doo?*, which will help attract girls to the network, and molecular buddy cop comedy *Ozzie & Drix*, WB will add *Mucha Lucha!*, the story of three kids training to be Mexican masked wrestlers. "It's got the same irreverent humor and bold animation style as *Powerpuff Girls*," she says. The net will feed in original programming year-round, launching *Mucha Lucha!* and *Phantom Investigators* this summer. As for Nick going after older kids with its CBS block, she says, "I'm glad it's this year and not two years ago." Overall, Friedman is pleased with her position: "Cable can be more patient and we're so hit-driven, but every single half hour on our schedule is working."

The big question for WB: Is there still a business on weekdays? Ratings are flat this season at 1.7, though they bounced 15 percent in the first quarter after the Fox block vanished. Like the Fox stations, WB affiliates may soon clamor to make better use of the time. "The stations are waiting to see how much local market revenue there will be," says Wakshlag. "Then they'll make a judgment in a

THIS FALL'S MISFITS:
(Left) Disney Channel's new original *Kim Possible* revolves around a high school girl who can do pretty much anything; (above) Kids WB's *Mucha Lucha!* features three kids training to be Mexican masked wrestlers.

year or two. Is there enough money to support it? We think there might be, and we'll see. Even if we pull out on weekdays, Cartoon can always push kids to WB [on Saturday]."

CARTOON'S GAINS NOTWITHSTANDING, the Disney Channel has arguably been the growth story of the year. Disney's coverage-area tween ratings rose 20-plus percent last year in prime time and total day; kids 6-11 grew 9 percent in prime and 13 percent all day. With a gain of 8.5 million homes to 73 million, Disney is challenging Nick on the girl side just as Cartoon is crashing Nick's boy flank.

Executive vp/gm Rich Ross points to prime-time shows *Lizzie McGuire* and *The Proud Family* as "tentpoles of the Zoog Disney tween strategy," but is looking to age the channel down a bit with new animated series *Kim Possible*, about a high schooler who can tackle anything. "A 16-year-old is the most fickle viewer in television," he says. "The 6-to-9 year olds are really our future."

Disney has scored heavily with its original movies like *Cadet Kelly*, which beat all broadcast nets in kids 6-11 and tweens in its premiere last month, but Ross has cut these to eight a year in order "to funnel more money into original series. Those are the building blocks for literally tomorrow. Weekend series like *Lizzie* are going to strip this fall, and that's a big deal for us; we can start building strength in our everyday schedule."

Disney signed McDonald's to sponsor its preschool block, and "we'll continue down that road," says Ross, by hawking prime-time sponsorship of Zoog Disney. Outsiders say it's only a matter of time until the channel starts taking ads and the parent company has enough clout to make it stick with cable operators. Replies Ross: "We believe having a commercial-free environment is meaningful," and cites a three-legged revenue stool of affiliate fees, licensing and sponsorships.

Of Disney's four other kids platforms, Toon Disney is the most robust, growing a surprising 60 percent last year to 31 million homes. It pulls a competitive 0.7 prime-time rating in kids 6-11 in its universe with '90s shows such as *Goof Troop*. Meanwhile, ABC Family's two-hour morning action block (and soon five hours on weekend days), featuring the cream of Saban's library, has doubled boys ratings. Some say Saban's *Power Rangers* may end up on ABC Saturdays, which ought to set ol' Walt spinning in his grave.

The declining Saturday lineup dropped 17 percent this season to a dispiriting fifth place tie with CBS. Disney Channel imports *Lizzie McGuire* and *Even Stevens* have helped. "*Lizzie* has built consistently into our top-rated show, and it's allowed us to age up the block somewhat," says senior vp Jonathan Barzilay. The good news is ABC will stick with five hours on Saturday despite rumors of cutbacks, though the lineup won't be set for a few weeks.

Increasingly, though, Saturday will be an outlet for Disney Channel programs, according to Rich Ross. "Saturday morning has completed its cycle by becoming the pinnacle of reach for the top kids cable players," he says. "*Lizzie* has grown so big for us, and I have to credit

and thank Saturday morning. We're definitely broadening the relationship and aiming to launch simultaneously on broadcast and cable. Why reach 80 million homes when you can reach 105 million?" One broadcast platform that may go away is Disney's One Too block, pulling a flat 1.0 on UPN stations. UPN has told Disney it won't renew after '02/'03.

ONCE-PROUD SATURDAY IS NOW something of a sideshow for the kids biggies, but a couple of new players make it much more interesting. Syndicator 4Kids Entertainment shocked the industry with its \$100 million bid for the former Fox time slots. "No one can figure out their business model," says one kids player. Adds a competitor: "Everyone looked at their shows and passed. I don't think anyone's worried about them." So far 4Kids has set two previously announced Japanese properties, *Kinnikuman* and *Ultraman Tiga*, plus *Kirby*, the star of two popular Nintendo games, and DIC's *Stargate*, an educational qualifier. The company has pursued a deal with Cartoon Network for *ThunderCats*, a vintage '80s property in which it holds a stake.

4Kids chairman Al Kahn is sick of hearing his programs denigrated as toy fodder. "I don't like the connotation that we're trying to be Toys 'R' Us," he says. "These are all story-driven ideas. In Japan, the shows came first, and they will come first here; if kids like the shows, then the toys will come." He freely admits other networks passed on his properties: "A lot of people passed on *Pokémon* too; maybe that makes it better."

Observers say 4Kids will struggle to brand, promote and sell its untested, once-a-week block; one predicts ad revenue could be as little as \$10 million. "Fox has done a helluva lot more than that historically," Kahn shoots back. Ultimately, he likes his chances: "We have world rights in 20 or 30 countries, merchandising, home video. If I get one hit, this is chump change."

Discovery Networks needn't worry about a return on its \$10 million annual lease of NBC's Saturday. "This is part of an overall strategic decision to broaden our kids business and make

Discovery Kids a viable channel," explains senior vp Marjorie Kaplan. "It supports our distribution goals [the channel hovers at 15 million homes, mostly on digital tiers] and gives us a chance to be shoulder-to-shoulder with the big guys." Discovery will, as reported, start with spinoffs from existing programs on dinosaurs and crocs, reality and scripted drama series. "We see a very significant hole in the market," says Kaplan. "Kids are devoted to the real world, and no one owns that like we do." Notes veteran kids executive Bert Gould: "Discovery Kids hasn't exactly created much buzz, but they have a chance to

develop a unique Saturday morning sensibility. If they do what they do best, they can get a healthy run like a *Beakman's World* had."

Doing the right thing is hard in a market where ad revenues are flat or down and competition more ferocious than ever. But as *Pokémon*, *SpongeBob* and *Powerpuff Girls* proved, you never know when the next breakout will come along and rejuvenate the kids business. ■

Eric Schmuecker, a former senior editor at Mediaweek, is a contributing writer who works from his home outside New York.



THE NEWCOMERS: (From top) 4Kids Entertainment is trotting out the Japanese *Ultraman Tiga* on Fox stations, while Discovery is programming NBC's Saturday mornings with reality fare such as *Walking with Dinosaurs*.

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Movers

CABLE

Cathy Weeden has left her post as vp and general manager of Fox Sports Net Arizona to take the same title at Sunshine Network, the Orlando, Fla.-based regional sports network. She succeeds Jim Libertore, who was named president of Speed Channel last August. Weeden is returning to her roots, having spent six years at Sunshine before departing in late 1999 for Fox Sports Net.

RADIO

Arnulfo Ramirez and **J.D. Gonzalez** have been promoted to the new position of regional programming director of Hispanic Broadcasting Corp. Ramirez, formerly operations manager and program director for the company's Houston stations, will be responsible for the company's Regional Mexican and Romantica formats in Texas. Gonzalez, formerly operations manager for the company's stations in San Antonio and program director for KKBT-FM in San Antonio, will be responsible for the company's Tejano and Hip-Hop stations in Texas... **Thomas Murray** and **Howard Silverman** were named sales directors of Syndicated Solutions. Silverman, formerly district sales manager for Innovex, Inc., will be based at the company's West Coast offices. Murray, most recently director of marketing for the Country Music Association, will be based at Syndicated's headquarters in Ridgefield, Conn.

MAGAZINES

Suzanne Lang, formerly corporate accounts director at *Spin*, was named to the new position of advertising director at Dennis Publishing's *Blender*... **Glenn Rosenbloom** has been promoted from vp to senior vp and group publishing director of Buena Vista Magazines at Disney Publishing Worldwide, where he will oversee global manufacturing of DPW products. He will continue to supervise editorial and advertising for *Discover*, *Disney Adventures*, *FamilyFun* and *Disney Magazine*.

RESEARCH

Intermedia Advertising Group has named **Eric Gould** CFO. Gould previously held senior roles at Credit Suisse First Boston and Merrill Lynch in fixed income derivatives trading, eCommerce and quantitative research.

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

PREVIOUSLY UNDISCLOSED nuggets from those fab Oscar parties: At Morton's in West Hollywood, the West Coast place to be that night, *Vanity Fair* guests who lingered late got to witness some major pick-up action. In accepting the award for Best Picture, *A Beautiful Mind* co-producer **Brian Grazer** had thanked *VF* editor **Graydon Carter** for bringing him and Ron Howard the idea for the movie back in 1998. So when Grazer arrived at Morton's after the awards ceremony, Carter rushed over and affectionately scooped him up, along with Oscar. At *Food & Wine's* L.A. party at Spago, the highlights included theme drinks (Gosford Punch, anyone?) and *F&W* publisher

Julie McGowan catching up with old friend **Laura Innes**, *ER's* testy lesbian Dr. Weaver. And in New York, the annual *EW* affair at Elaine's packed 'em in for cocktails and dinner, with star sightings of **Mariska Hargitay**, **Ron Silver**, **Chris Noth** and **Michelle Lee**. *EW* publisher **David Morris** hobnobbed with

Stewart, 16; and **Hillary Clinton**, 14... **Oprah**, **Rosie**, **Martha**, and now even **Gloria Steinem** have been there—on the cover of their own magazines. So who'll be the first male editor to stare up at us from the newsstand? Maybe **Dave Zinczenko**, top dog at *Men's Health*, if the guests at the mag's recent redesign celebration have their way. Though cover-guy **Eddie Cibrian**, who plays a firefighter on NBC's *Third Watch*, was the featured heartthrob at Manhattan's Bungalow 8 that night, Zinczenko didn't lack for attention. The buff 32-year-old attracted a bevy of young female media planners who asked for his autograph and wanted to know when he'd

be appearing on the *MH* cover. No immediate plans, says Dave, but thanks for asking... **Ann Martinez**, vp of ad sales for United Stations Radio Networks, took on some additional responsibility last week: escorting two girls from Bloomville, Ohio. The pair won a trip to Los Angeles in United Stations' recent "24's Escape to L.A." co-promotion with Fox, themed around the network's hit drama *24*. But the Midwestern misses admitted they were afraid to take on L.A. traffic, saying, "We don't even drive around [nearby] Columbus." So Martinez generously offered to drive them to the Fox lot and back to their hotel. Now that's going the extra miles... Starting today, **Comedy Central account execs** will greet their key agency targets every day outside the buyers' offices. The a.e.'s "star" in phone-kiosk ads placed throughout midtown Manhattan near key agencies Media Edge, Mediavest, Mediacom, Carat and Mindshare as part of the cable net's upfront campaign. ■



Scooped: Grazer, by *VF* editor Carter

PHOTO: GUSTAVO COCHINELLI



Oscar-ific: *EW's* Morris (c.) with Pordy and Lee

Zenith print maven **Melissa Pordy**. Most mentionable unmentionable in the goodie bag: a red silk thong... A new survey by *Family Circle* asked women which celebrity they would choose as a member of their tribe if they were contestants on a new *Survivor*-like television show. **Rosie O'Donnell** rated highest, scoring 27 percent; **Oprah** pulled 25 percent, First Lady **Laura Bush**, 19; **Martha**



Inside Media

NEWS OF THE MARKET

Benedek Files for Bankruptcy

Illinois-based Benedek Broadcasting Corp., owner of 23 midsize- and small-market TV stations, has filed for protection under Chapter 11 bankruptcy rules after failing to make interest payments on more than \$150 million in bonds the company issued seven years ago. Benedek, whose largest station is Wichita, Kan., ABC affiliate KAKE, saw a 90 percent drop in operating income in the first three quarters of 2001, to \$5 million from \$79 million, according to their Securities and Exchange Commission filing. The company told employees March 22 of the Chapter 11 filing. There is no word whether executives will begin selling off stations to cover the losses.

L.A.'s KSPN-AM Gets Galaxy Soccer Rights

KSPN-AM 1110, the ESPN Radio affiliate in Los Angeles, will be the official English-language broadcaster for L.A. Galaxy soccer. Under terms of the one-year deal, Disney-owned ESPN Radio will provide coverage of both home and away games. In addition to two hours of game coverage and a postgame show, ESPN will broadcast next-day summaries of the previous night's game. L.A. Galaxy will also get branded traffic reports on ESPN Radio and its sister stations KLOS-FM and KABC-AM. The companies will also collaborate on several major promotions and marketing efforts. Hispanic Broadcasting-owned KTNQ-AM signed a two-year deal in January to be the exclusive Hispanic radio broadcaster for L.A. Galaxy.

Hybrid Mag *Seed* Has First Planting

Seed, a Montreal-based magazine for the 25-45 demo, launched in bookstores and on newsstands last week. Distributed by AOL Time Warner's Warner Publishing Services, *Seed* mixes science with celebrity, pop culture and current events. The title will begin as a quarterly and increase frequency to eight issues in 2003. Distribution for the first issues will be 100,000, with a projected increase to 250,000 by 2004. Inaugural advertisers include Evian, Absolut, Dior and Target.

Nielsen Names Luff CTO

Robert Luff has joined Nielsen Media Research in the new post of executive vp and chief technology officer, reporting to former president/CEO John Dimling, who is now serving as chairman part-time. Dubbed the TV ratings company's "technology ambas-

sador," Luff will be responsible for setting technology strategy globally and guiding measurement contracts and strategic alliances in 30 countries. He was most recently vp and chief technology officer for NBC's broadcast and network operations group. In related news, Nielsen named Jack Oken to succeed Harry Stecker as general manager of local services. Oken, formerly president of television rep firm MMT Sales, will report to Susan Whiting, president/CEO of Nielsen.

Volkswagen, Nissan to Offer Satellite Radio

Through a distribution agreement with both XM Satellite Radio and Sirius Satellite Radio, Volkswagen of America and Nissan will later this year begin offering buyers of Volkswagen and Audi cars and select Nissan models a choice of satellite radio services. In a separate announcement, XM has added *The Dave Nemo Show* and expanded its news, safety and entertainment programming, including daily Nascar updates, to Open Road, its full-service channel targeting truckers. *Nemo* will air daily from 7 a.m. to noon.

NYT Expands National Offerings

Beginning tomorrow, *The New York Times* will introduce changes to its national edition, continuing an expansion begun in 1997. Readers around the country will receive weekday sections formerly exclusive to the New York and Northeast editions, including *The Arts* and *Dining In/Dining Out*. *House & Home* will replace *Living Arts* on Thursdays, which has run in the national edition since 1988. Each section will have more national coverage. This Friday marks the launch of *Escapes*, the paper's first new theme section since 1998, focusing on weekend homes, destinations and autos.

Jones Picks Up *The Onion*

Jones Radio Networks has picked up syndication rights for *The Onion Radio News*, a twice-daily comedy feature based on content from the popular humor publication and Web site. Formerly syndicated by Westwood One, the show currently has about 50 affiliates. Jones MediaAmerica will handle national ad sales for the show, which will be syndicated through JRN's American Comedy Network. In related news, Jones MediaAmerica has signed on to represent Pacific West Radio Sports, an independent national syndicator of sporting events with a focus on college football.

Calendar

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

The **Advertising Research Foundation** will present its annual **Convention and Research Infoplex** April 8-10 at the Hilton New York. This year's event, themed "Consumers at the Helm—The New Marketing Compass," will feature keynote by Sir Martin Sorrell, CEO of the WPP Group, and a session on measuring the effectiveness of online marketing. Contact: 212-751-5656.

New York Women in Communications will present the **Matrix Awards**, recognizing women who have achieved excellence in advertising, books, broadcast, film, magazines, newspapers, new media and public relations, April 15 at New York's Waldorf-Astoria. Contact: 212-297-2133.

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

The New York Chapter of the **International Advertising Association** will offer **Master Classes** for international marketing communications professionals beginning April 18-19 at the Princeton Club in New York. Contact: 212-292-4248.

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

Cable Positive, the cable-industry organization dedicated to AIDS awareness and prevention, will host its annual benefit dinner, this year entitled **Absolutely Positively**, April 25 at the New York Marriott Marquis. The event will honor William McGorry, senior vp, Reed Business Information. Contact: Sandy Friedman at 212-463-6740.



2 Billion
Media \$\$\$ Available.

Movies & the Media Special Issue. May 14.

In 2001 marketing and advertising costs rose to \$31 million, up from \$27 million in 2000. Intense and increasingly expensive campaigns were in part responsible for another record-breaking year at the box office.

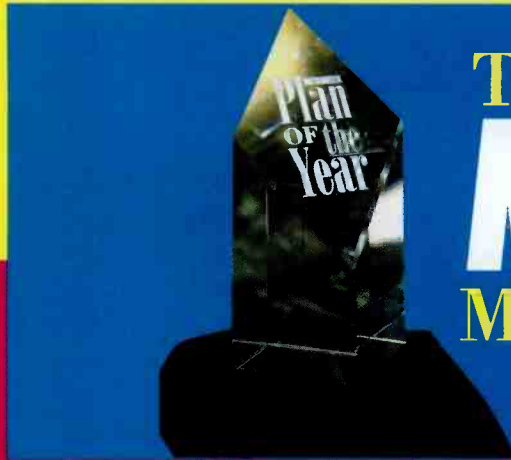
Hollywood marketing executives know that the right media buys can make or break a film for its opening weekend. Which is why last year they spent over \$2 billion on network and cable TV, magazines, newspapers, outdoor, radio and online advertising. To get your share of the media pie plan now to advertise in our "Movies & the Media" special issue. It's the most targeted way to reach Hollywood's marketing mavens and producers who decide where their media dollars are spent.

Bonus distribution to the top 100 ad agencies.

Space Deadline: April 26. Materials Deadline: May 2.

Sue Raymer - (323) 525-2245 • NY - Julie Lang - (646) 654-5629

THE REPORTER
www.hollywoodreporter.com



The 2002 **MEDIAWEEK** Media Plan of the Year Competition

CALL FOR ENTRIES ~ Deadline: April 8th

Enter Your Best Plans In Our Annual Competition. . . Your Group Could Win the \$10,000 Grand Prize!

The media plan expresses the essence of the advertising business. It is the place where all the lines of advertising intersect — account planning, creative, media planning, media buying, account management, and top management. Your media plan may be the best in the business. Enter it in MEDIAWEEK's Plan of the Year competition by April 8th, 2002 and find out. You might win the \$10,000 Grand Prize.

\$10,000 Grand Prize For Excellence

Awarded for the judge's choice for best overall plan.

Our distinguished panel of judges will select Plans of the Year in the following categories:

1. Best plan for a campaign spending more than \$25 Million
2. Best plan for a campaign spending between \$10 Million and \$25 Million
3. Best plan for a campaign spending between \$1 Million and \$10 Million
4. Best plan for a campaign spending \$1 Million or less
5. Best use of National Television and/or Cable
6. Best use of Local Television
7. Best use of Magazines
8. Best use of Radio
9. Best use of Newspapers
10. Best use of Out-of Home
11. Best use of Internet

Judging Criteria

- ◆ innovative nature of the concept
- ◆ tactical approach
- ◆ creative and or innovative use of media
- ◆ effectiveness relative to the objective

Your Secrets are Safe with Us

Media plans often contain sensitive, competitive information but don't let that keep you from entering this competition. Our judges all sign confidentiality agreements and they are never assigned to product categories in which they compete professionally.

Who is Eligible?

Any US advertising agency media department, media buying service or in-house advertising agency or media department may enter. To be eligible, your plan must be under execution between February 28, 2001 and March 1, 2002.

How to Enter

Detach and complete the official entry form on the bottom of this page. Please photocopy this form for multiple submissions. Attach the completed entry form as a cover to your statement which should describe the nature of the plan, why you consider it creative, and how it achieved the clients objectives. Statements should not exceed **750 words in total** and must be **typed on a single page**. Feel free to discuss any background information or situation analysis relevant to set the stage for the program description.

Questions?

Please call Jennifer Minihan at MEDIAWEEK at (646) 654-5134 or email her at jminihan@adweek.com

Documentation

Please include documentation such as a copy of the media plan, examples of the execution and any client testimonials demonstrating the successful results of your plan. In order to properly categorize your entry, be sure to indicate the level of media spending on your entry. Confidential, proprietary information in the supporting documentation may be censored.

Entry Deadline

All entries must be postmarked by **April 8, 2002**.

Entry fees: **\$160 per entry**.

Checks or money orders should be made payable to MEDIAWEEK's Media Plan of the Year.

Send entries to:

Jennifer Minihan
MEDIAWEEK
770 Broadway, 7th Floor
New York, NY 10003

MEDIAWEEK's Plan of the Year Official Entry Form

All entries must be postmarked by April 8, 2002

Category number (1 through 11): _____

Your Client: _____

Submitted by: _____

Brand: _____

Company: _____

Budget: _____

Address: _____

Media used when the plan was implemented: _____

City: _____

State: _____ Zip: _____

Phone: _____

Names and titles of those involved in developing the plan:

Fax: _____

SEND ENTRIES TO:

Jennifer Minihan
MEDIAWEEK
770 Broadway, 7th Floor
New York, NY 10003

MEDIAWEEK

A Classic Case

After failed attempts to modernize, *Glamour* and *Harper's Bazaar* return to their respective roots

LIKE COCA-COLA, WHICH IN THE '80S LEARNED THE HARD WAY NOT TO MESS WITH A brand's DNA, Condé Nast Publications and Hearst Magazines last year retreated from their own versions of New Coke. ■ Earlier, in an effort to shake up the fashion monthlies following the retirement in 1998 of

Glamour's Ruth Whitney and the death in 1999 of *Bazaar's* Liz Tilberis, both publishing companies opted to recharge their magazines with editors willing to sweep away much of the past. Former *Cosmopolitan* editor Bonnie Fuller sexed up 65-year-old *Glamour's* coverlines and veered off in a somewhat downmarket direction. And at 135-year-old *Bazaar*, *Vogue* veteran Kate Betts applied a more youthful and accessible touch to the high-fashion title, doing away with its legendary Dido logo. By last summer, neither editor proved to be clicking with readers or advertisers (not to mention their bosses). In the first half of 2001, *Glamour* and *Bazaar* were down double-digits on the newsstand, according to the Audit Bureau of Circulations.

Though they are not direct competitors, "*Glamour* and *Bazaar* shared a similar fate," says Melissa Pordy, Zenith Media senior vp/director of print services. "They took on new identities, and they were not delivering on their promise or their raison d'être."

Fuller was quickly replaced by *Self* editor Cindi Leive last May, and Glenda Bailey, formerly of *Marie Claire*, succeeded Betts in July. Since then, the two editors have been doggedly working to return the magazines to their roots (both redesigned their magazines last November, and *Bazaar* officially relaunched in February), and there are now some indicators that their efforts are beginning to pay off.

"You don't turn it around in 10 seconds, but I feel very strongly that the changes we've made [at *Glamour*] are pushing in the right direction," says Leive, who worked under Whitney for 11 years. In addition to a slew of new columns, more health coverage and a souped-up beauty department, *Glamour* in June will add a new gazette-style section in the front of the book called "Dos News Views and Don'ts." The new



Bailey (above) has put a new spin on *Bazaar's* old logo.



Leive's *Glamour* covers all aspects of a woman's life.

section will feature nuggets on fashion, pop culture, lifestyle, politics and health. In July, *Glamour* will reintroduce an early '90s franchise called "20, 30, 40," which looks at different subjects for different ages. (A new creative direction may also be in the works. Leive is said to be searching for a creative director to replace Fuller holdover Donald Robertson; Leive declined to comment.)

So far, newsstand sales appear to be improving. The 2.2 million circ *Glamour's* November issue grew 2.4 percent, to 991,405, through last year's second half compared to the year prior; and December jumped 9.7 percent, to 1 million. And while *Glamour* in January fell 15 per-

cent with its Debra Messing cover, February was up 19 percent and March grew 21 percent, according to publisher's estimates.

The 737,000-circ *Bazaar* is also experiencing an uptick on stands. November grew 7.4 percent, to 169,104; and December increased 34.3 percent, to 161,024, according to Hearst estimates. Hearst, however, declined to provide additional '02 figures.

"We are really traveling in the right direction," insists Bailey, pointing to her artful covers. "With this look, we're getting our branding back." *Bazaar's* cover logo in April is repeated with a gradation of color, and more logo surprises should be expected. "It is so true to our innovative past," she continues, "yet it sets the basis for our creative future."

Fashion photographer Mario Sorrenti, who once worked for Tilberis, will return to *Bazaar* in May.

On the advertising front, both titles have struggled in part due to tight budgets and media buyers waiting to see how the titles shaped up. Through April, *Glamour* fell 24.6 percent, to 343 pages (*Cosmo* is down 16 percent, to 501 pages); *Bazaar* dropped 25.6 percent, to 463 (CN's *Vogue* dipped 13.4 percent to 888), reports the *Mediaweek* Monitor. Even so, both publishers are optimistic about the second half. *Glamour* vp/publisher Suzanne Grimes will welcome Pfizer back in May and Polo Jeans Co. in June; Cynthia Lewis, *Bazaar's* vp/publisher, notes Oscar de la Renta will also return to the fold in coming months. That said, some advertisers are not entirely bowled over and still feel like the magazines are a work in progress (both editors admit as much, too). "They still have a way to go," notes Ross Klein, Polo Jeans senior vp, corporate marketing. "If I could ask them for two things, I would ask them for more confidence and focus." —Lisa Granatstein

EW Will Rock You Weekly to add monthly insert

Entertainment Weekly in May will sing a new tune with the launch of *Listen 2 This*, a monthly music supplement bound in to 500,000 select subscriber copies of the Time Inc. title.

Targeting mostly males in their late 20s (the 1.6 million-circ *EW* has a dual audience and a median age of 33) who have an interest in music, the expanded coverage will focus on rock, metal, hip-hop and some techno. *EW* general editor John McAlley will oversee the

Mediaweek Magazine Monitor

WEEKLIES April 1, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek ^X	1-Apr	32.38	2-Apr	45.00	-28.04%	608.36	909.36	-33.10%
The Economist	23-Mar	58.00	24-Mar	96.00	-39.58%	595.00	732.00	-18.72%
Newsweek ^{E/X}	1-Apr	36.26	2-Apr	28.96	25.21%	395.11	367.95	7.38%
The New Republic ²	1-Apr	10.49	2-Apr	9.63	8.93%	88.59	94.73	-6.48%
Time ^{E/X}	1-Apr	50.08	2-Apr	38.28	30.83%	509.52	513.65	-0.80%
US News & World Report	1-Apr	36.86	2-Apr	28.23	30.57%	289.78	325.86	-11.07%
The Weekly Standard	8-Apr	10.30	9-Apr	8.83	16.65%	122.71	121.64	0.88%
Category Total		234.37		254.93	-8.06%	2,609.07	3,065.19	-14.88%
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	1-Apr	19.91	2-Apr	24.11	-17.42%	289.55	372.35	-22.24%
Entertainment Weekly	29-Mar	22.34	30-Mar	16.89	32.27%	359.67	399.98	-10.08%
Golf World	29-Mar	47.50	30-Mar	49.28	-3.61%	358.29	310.15	15.52%
New York ³	NO ISSUE		2-Apr	32.70	N.A.	610.00	630.20	-3.21%
People ^X	1-Apr	52.92	2-Apr	74.45	-28.92%	763.91	852.86	-10.43%
The Sporting News	1-Apr	13.00	2-Apr	18.70	-30.48%	182.65	175.74	3.93%
Sports Illustrated	1-Apr	29.03	2-Apr	37.44	-22.46%	623.24	603.01	3.35%
The New Yorker	1-Apr	31.88	2-Apr	33.93	-6.04%	449.53	549.89	-18.25%
Time Out New York	27-Mar	57.00	28-Mar	65.375	-12.81%	777.12	837.38	-7.20%
TV Guide	30-Mar	29.88	31-Mar	56.87	-47.46%	617.95	781.81	-20.96%
US Weekly ¹	1-Apr	13.33	2-Apr	22.83	-41.61%	236.84	223.16	6.13%
Category Total		316.79		432.58	-26.77%	5,268.75	5,736.53	-8.15%
SUNDAY MAGAZINES								
Parade	31-Mar	9.45	1-Apr	14.39	-34.33%	161.53	165.64	-2.48%
USA Weekend	31-Mar	9.26	1-Apr	8.95	3.46%	160.31	156.12	2.68%
Category Total		18.71		23.34	-19.84%	321.84	321.76	0.02%
TOTALS		569.87		710.85	-19.83%	8,199.66	9,123.48	-10.13%

E=estimated page counts; X=2001 YTD includes an out-of-cycle issue; 1=1 less issue in 2002 over 2001; 2=2 fewer issues in 2002 3=3 fewer issues thus far in 2002



TOM TANEE/CORBIS OUTLINE

Buyers have already seen a prototype.

editorial expertise in a subject that tracks a lot of men, and that's going to be a great place to build an advertising business over time."

In recent months, there has been a renewed interest in music publishing. Dennis Publishing last year launched *Blender*, joining Wenner Media's *Rolling Stone*, *The Source* and Vibe/Spin Ventures. Also, Hearst Magazines and MTV are now partnering on a prototype, and Vibe/Spin vets Alan Light and John Rollins have teamed up to launch a "grown-up" music magazine.

Each issue of *Listen 2 This* includes a feature, offbeat news bits, music reviews, charts and tour dates. Also in the works is a column titled "London Calling" that will be written by *New Musical Express*, a magazine published by Time Inc.'s U.K.-based IPC Media.

Selective edit is a popular advertising platform at Time Inc. *Sports Illustrated's Golf Plus* (500,000-circ, published 40 times yearly) is a cash cow, and *Time Digital* performed well as a 1 million-circ supplement for *Time* before spinning off into *On* magazine (which folded last year). *EW*, during the dot-com boom, also enjoyed success with the 500,000-circ *EW Internet*, though the tech bust ended its three-year run last November.

"Music is such a great platform from which to target people, and you start lining that up with all the other assets across AOL Time Warner and it becomes a great print [vehicle]," says Peter Gardiner, Deutsch executive vp/director of U.S. media services. "Also, if you're a reader of *EW*, you're probably interested in music. It's a heck of a lot easier to get additional music coverage from a magazine you already like."

So far, new advertisers include Ford Motor Co.'s Mustang, Crown Royal and Moby's V2 Records. A full-color page in *Listen 2 This* costs \$39,100; a page in *EW* costs \$113,959. *EW* is also offering advertisers multiple package deals

with the AOL Music channel.

Separately, last week James Seymore, *EW* managing editor, confirmed he will be boning up on skateboarding and other rad sports. He has agreed to consult at Time Inc. specialty sports publisher Time4 Media (no editorial changes will be made at *EW*). "I would characterize it as a minor consultancy," Seymore says of his new role. "I really don't know if it will become something more or quietly fade away. I remain editor [at *EW*] for the foreseeable future, and I like that just fine." —LG

Fertile Ground? G+J mom title to hit stands

Parents Expecting, a 1.3 million controlled circulation quarterly published by G+J USA, will change course, lowering both its circ and frequency, as it attempts to convert a portion of its circulation to paid.

Beginning with the spring issue, on newsstands April 16, the seven-year-old full-service pregnancy magazine will slash its total circ to 500,000. While 325,000 copies will continue to be distributed to doctor's offices, 175,000 copies for the first time will be on newsstands for \$4.99. The publishing frequency will be halved, with another issue appearing in August. Any frequency changes will depend on the magazine's future success.

"We made a strategic decision to produce a more targeted product," explains William Carter, G+J's consumer marketing director. "In this competitive environment, we felt that less is more and refocusing is the best way to approach a relaunch of this type."

In preparation for its newsstand debut, *Parents Expecting* is also getting a makeover that includes better quality paper stock. The changes come, however, with some serious risks, given the current rocky newsstand environment and the fact that *Parents Expecting* is hardly the first pregnancy title to be there.

"We like competition. Bring it on!" says Kevin Walsh, publishing director of Weider Publications' *Fit Pregnancy*. The nine-year-old bimonthly's paid circ in last year's first half fell 3.9 percent, to 525,072; single copies rose 3.6 percent, to 108,609, reports BPA International.

Meanwhile, *Parents Expecting* will have other competition, including *ePregnancy*, a monthly print version of Myria Media's Web site that will debut in June. Also, *Pregnancy*, published monthly by U.K.-based Highbury House Communications has been on newsstands for nearly two years. *Pregnancy* boasts a paid circ of 205,000, with 160,000 on newsstand, according to publisher's figures.

"Can four mags be supported by the 4 million women having babies?" asks Walsh on G+J's newsstand launch. "I think in about a year someone will be gone." —Aimee Deeken ■

Media Person

BY LEWIS GROSSBERGER



Bosomic Vinegar

LET'S TALK ABOUT GWYNETH PALTROW'S BREASTS. NOT BE-

cause Media Person wants to, you understand. Only because they were a great topic of controversy in the media last week, and thus it became MP's sworn duty to analyze the Paltrowic protrusions and their signif-

icance in our culture. In the amazing gush of post-Oscar commentary that now fills the media, an issue such as Gwyneth's breasts can be chewed over, so to speak, endlessly. Mole-hills become mountains.

Oscar-night ladies' apparel in particular is now a media obsession. Media Person does not know why. Every year, several dozen actresses go out and purchase (or borrow or steal) these expensive designer dresses specifically to be worn on television, and everybody in the country then watches and comments. Later, magazines like *People* and *Us Weekly*, as well as other publications, publish page upon page upon page of photos of these gowns and issue verdicts on the taste of the wearers, as if all of us agreed on what constituted gownly beauty and the offender was plainly in violation of natural law. It is quite a bizarre ritual, and one we all enjoy.

This year, poor Gwyneth and her breasts won, as a New York *Daily News* headline inevitably termed it, the booby prize. At the Oscar gathering that Media Person attended (not Graydon Carter's), there were basically four prominent breasts discussed, two of them Gwyneth's and two Uma Thurman's, much to the disadvantage of the former. Uma's golden globes, immense, weighty and magnanimous, burst upward from the traditional low-cleavage line as though proud of having been recently utilized for nature's original purpose, as well as being erotically iconic. The comparison made Gwyneth paltry. Hers, uncomfortably confined in "a see-through stretch-tulle top," according to *People*, resembled boiled tomatoes encased in aspic.

Afterwards, the media ganged up. Letter-

man joked that Gwyneth had forgotten the top of her dress. *People* started its "What Were They Thinking?" section with two pics of Gwyneth, front and back, and reported that "designer Randolph Duke called the getup 'unforgivable.'" *Daily News* columnist Lenore Skenazy cited Gwyneth "for letting your breasts sag like birthday balloons a week after the clown has left." Even that nice old lady Liz Smith grouched, "I would have to name Gwyneth Paltrow the 'Oscar' winner for the worst look, in her bare net flat-breasted top. This girl needs help!"

Perhaps so. Or perhaps it was just time for Gwyneth to get her comedown. With all that talent, beauty, success, intelligence and class, Miramax's leading lady had been starting to get on our nerves. Being totally immature, we as a society hate such perfection. A more civilized civilization would simply avert its eyes and pretend nothing embarrassing

THIS YEAR, POOR GWYNETH AND HER BREASTS WON, AS A NEW YORK DAILY NEWS HEADLINE INEVITABLY TERMED IT, THE BOOBY PRIZE.

was going on. But not us. Oh, no, we need to jeer and throw fruit. And Media Person doesn't spare himself either. He is ashamed of himself as well as you. He is going to meditate in a dark room for several hours in penance. Maybe a little flagellation, as well.

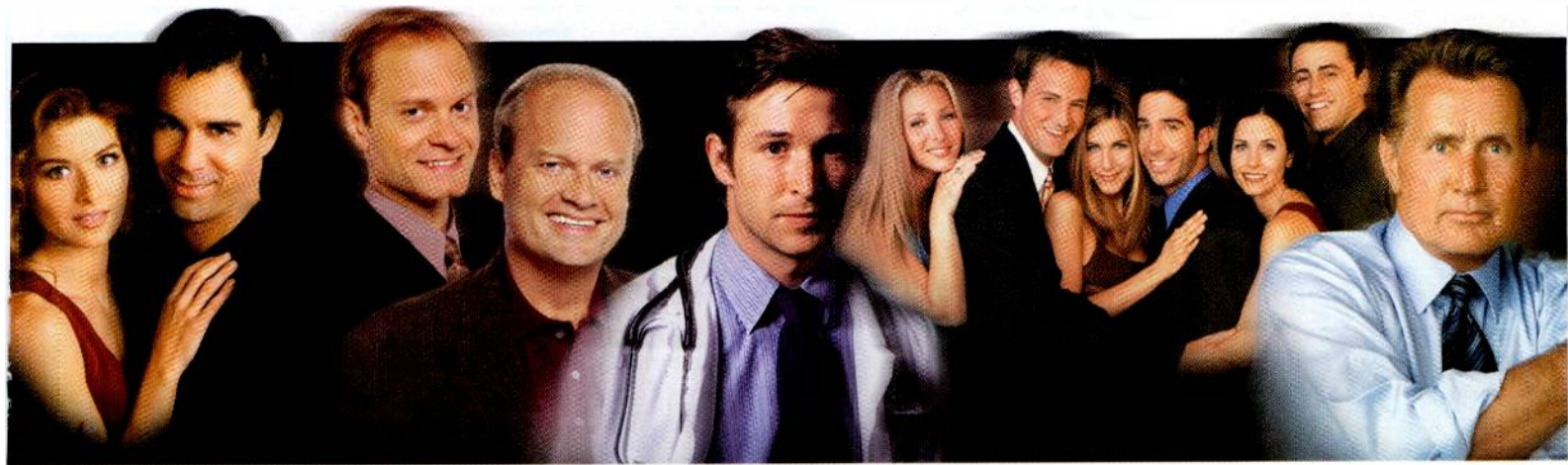
Why does Media Person watch the Oscars, anyway? Only in the hope that some day he will hear something like this:

"OK, stop clapping; I want to talk now. I'd like to thank the Academy for honoring me, even though you should've done it last

time. Many years ago, I became a producer because I wanted to make a pile of money and sleep with beautiful movie stars. Also, my only talent was talking people into investing in dubious projects. I have succeeded, though not beyond my wildest dreams, mainly through boundless aggressiveness, doing favors, schmoozing, sucking up to big shots, cheating, lying and being lucky enough to share the bad taste of the average moviegoer. As for my film, it has no artistic merit, but it was a miserable year and the competition was weak. What I'm really proud of is that the movie has grossed over \$800 million so far, and that's just domestic. The people who worked on it with me did a decent enough job, thanks to my hounding them constantly and my early realization that I had to fire the doped-up, incompetent director; but there are many others in the industry who could have done it just as well. Creative people—writers, actors, directors—are a dime a dozen, and they're helpless until a producer hires them and then makes sure they don't go over budget. I'd also like to thank the new husband of my ex-wife for finally getting her off my back, my accountant for sheltering

\$12 million of my income in untaxable offshore accounts and my girlfriend for sticking with me through thick. But most of all, I want to thank anyone who will feel resentful and hold it against me if I forget to mention him or her. Consider yourself thanked, all of you. Now let's go to the post-Oscar parties and get smashed and grope each other and tell each other how beautiful and talented we are. Just watch out for the photographers and gossip columnists; they're waiting for us to make fools of ourselves. Good night." ■

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