MEDIAWEEK

VOL. 12 NO. 16 THE NEWS MAGAZINE OF THE MEDIA APRIL 22, 2002 $3.95

Nets: Buyers Are Blinking

Sales execs claim early-deal discussions could yield upfront CPM hikes PAGE 4

THE MARKETPLACE

ESPN/ABC Tries New Game Plan

Erhardt to offer 3 cross-sport ad sales packages

PAGE 5

TV PROGRAMMING

Nets Follow Procedure

Self-contained dramas increasing in prime time

PAGE 6

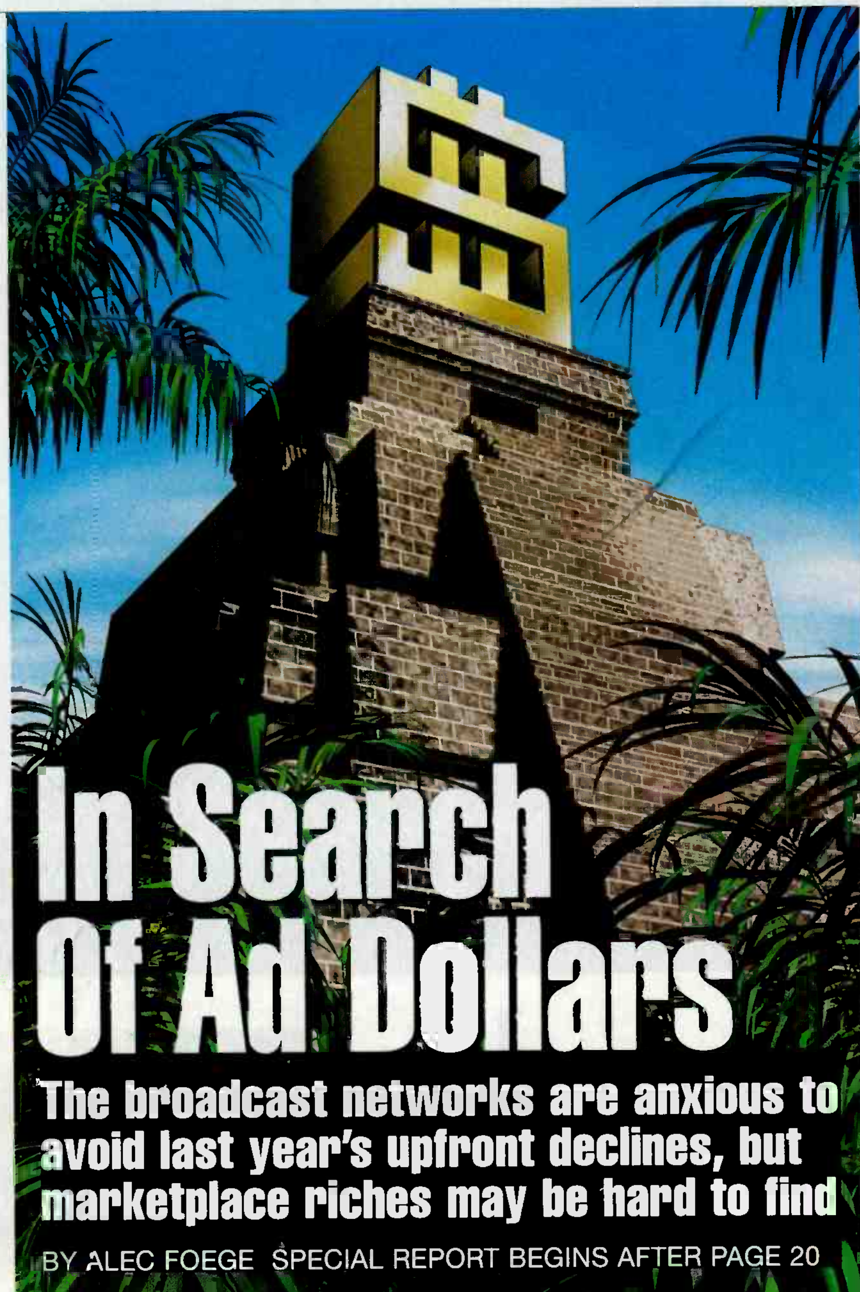
NETWORK TV

Early Show to Seek Sibling Aid

New exec producer will reach out to MTV Nets

PAGE 6

Mediaweek Magazine Monitor PAGE 33



In Search Of Ad Dollars

The broadcast networks are anxious to avoid last year's upfront declines, but marketplace riches may be hard to find

BY ALEC FOEGE SPECIAL REPORT BEGINS AFTER PAGE 20

GIACOMO MARCHESI

MARKET INDICATORS

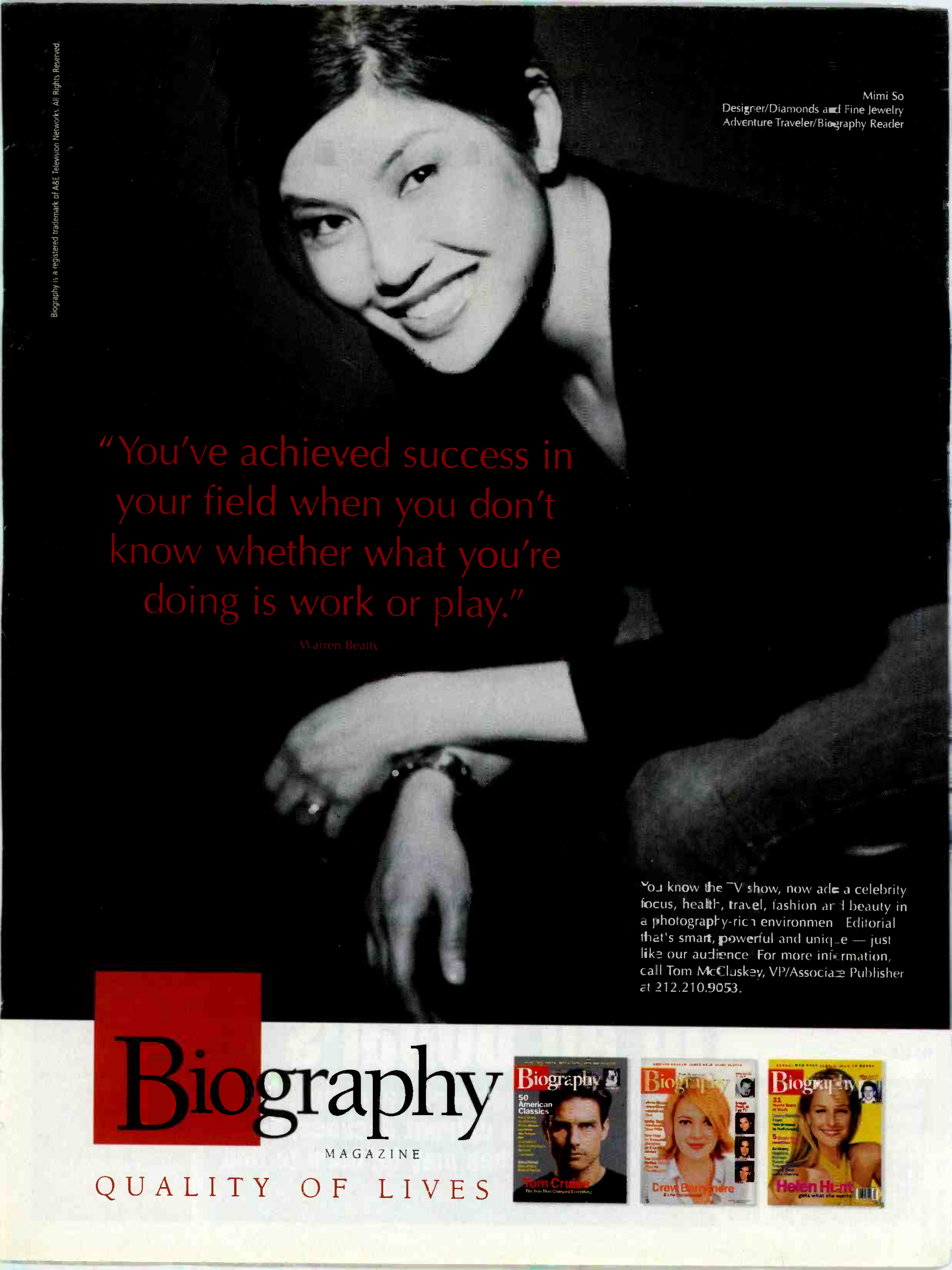
NATIONAL TV: BUSY
Nearly sold-out second-quarter inventory in all dayparts has some networks mandating that advertisers first buy time in sports events before getting deals for what is left in prime.

NET CABLE: MOVING
A handful of networks claim to be close to wrapping all of their second-quarter deals. Third-quarter scatter is tightening, with auto and movies among the most active categories.

SPOT TV: BUILDING
Political dollars are building in states including Florida and Massachusetts. Banking and financial services; auto; and retail chains like Lowe's, Wal-Mart, Kohl's and Target are tightening demand in many markets.

RADIO: ACTIVE
Core stations in top markets are sold out through May. Strong categories include auto, TV and cable tune-ins, retail, telecom, financial services and home improvement.

MAGAZINES: MIXED
The limping transportation, hotels and travel category is starting to come back, helping news and business titles fill the void left by weak spending from the financial and technology categories.


Biography is a registered trademark of A&E Television Networks. All Rights Reserved.
Mimi So
Designer/Diamonds and Fine Jewelry
Adventure Traveler/Biography Reader
"You've achieved success in your field when you don't know whether what you're doing is work or play."
- Warren Beatty
You know the TV show, now add a celebrity focus, health, travel, fashion and beauty in a photography-rich environment. Editorial that's smart, powerful and unique — just like our audience. For more information, call Tom McCluskey, VP/Associate Publisher at 212.210.9053.
Biography
MAGAZINE
QUALITY OF LIVES
50 American Classics
Tom Cruise

At Deadline

FCC Seeks Review of Ownership Decision

The Federal Communications Commission on Friday asked the federal appeals court in Washington to review a decision in February that challenged two FCC broadcast-ownership rules. The request for a rehearing questions whether a three-judge panel was correct to throw out a rule barring common ownership of a cable system and a broadcast station in the same market. In the February decision, the court also told the FCC to come up with a justification for a rule barring broadcasters from serving more than 35 percent of the U.S. with their stations. The FCC also has asked the appeals court to re-examine that issue.

Stations Seek Digital Carriage Guarantees

The owners of 99 television stations say the federal government's plan to accelerate television's transition to digital broadcasting is faulty because it does not require cable and satellite companies to carry their high-definition broadcast signals. In a letter sent last week to FCC chairman Michael Powell, Benedek Broadcasting, LIN Television, Raycom Media and other station owners noted that while they are eager to develop digital programming, they "need assurances that these enhanced services ultimately will reach the public." The broadcasters also said their industry eventually will invest $10 billion in DTV.

MTV Vet Norman to Head VH1

Christine Norman last week was named executive vp and general manager of VH1. The network has been without a leader since mid-March, when John Sykes, former chief of VH1 and CMT, moved to Infinity Radio as chairman/CEO. Norman is an 11-year veteran of VH1 sibling network MTV; most recently she served as senior vp of marketing and on-air promotion. At VH1, she will have oversight of marketing, business development and human resources and will also manage sister digital nets VH1 Classic and VH1 Soul.

Belo's Schwartz Joins Meredith

Sue Schwartz has been named vp and general manager of WGCL-TV, Meredith Broadcasting's underperforming CBS affiliate in Atlanta. Schwartz comes to Meredith from Belo's KTVK-TV in Phoenix, one of the country's top Independent stations, where she was vp and gm. At WGCL, Schwartz replaces Allen Shaklan, who resigned two months ago. Since Kevin O'Brien was named group president for Meredith's 12 TV stations last year, he has fired and hired three station managers and replaced two news directors.

Philly PPM Figures Released

Arbitron last week released February media estimates from the second phase of its portable-people-meter trial in Philadelphia. Cable more than doubled, from a 3.4 rating to an 8.1, according to PPM data. At a 17.3 PPM rating, broadcast TV station audience estimates were 34 percent higher than those from Nielsen's meter/diary data. Radio was up slightly, from an 11.0 using Arbitron's diaries to 11.8 with the PPM. It was the first time PPM data was compared to current measurement schemes in the same area.

ABC Family, Disney Kids Merge Sales Units

ABC Family and the Disney Kids Network last week merged their sales teams into a new unit, ABC Family & Kids. Laura Nathanson, formerly executive vp/national sales manager for the ABC Television Network—who recently has been overseeing ad sales at ABC Family—was appointed executive vp of the new group. The unit includes Toon Disney, ABC Family, the ABC network's kids block and Buena Vista syndication.

Inside

JOHN P. FILO

Mike Bass will map out the *Early Show*'s new direction for CBS Page 6

Local Media 9
Market Profile 12
Media Elite 28
Magazines 33

Addenda: ***Sports Afield***, the 115-year-old monthly published by Robert Petersen, will cease publication following the June issue...**Primedia,** publisher of *New York* and *Seventeen*, is said to be looking to sell ***Chicago***...After five seasons, Fox has canceled ***Ally McBeal***, from writer/producer David E. Kelley. The show, which struggled in the ratings, will air its finale on May 20... Following Whoopi Goldberg's exit from the syndicated game show ***Hollywood Squares***, King World Productions said it would also part ways with **Moffit-Lee Productions,** which has worked on the show since its 1998 premiere...FX has renewed its controversial cop show ***The Shield*** for a second season, picking up 13 new episodes.

Corrections: The Discovery Channel's Tuesday-night lineup of forensics programming indexes higher on the viewers $75,000-plus scale than was reported in a story in last week's issue. The block indexes between 56 and 138 across several demographics among viewers $75,000-plus...A Media Elite item in the same issue incorrectly identified two Elton John performances for Country Music Television's *Crossroads* series. John performed solo at the Hammerstein Ballroom in New York; two weeks later, he did a taping with Ryan Adams in Nashville, Tenn....In the April 1 issue's Market Profile of Miami, a TV news ratings chart listed the wrong call letters for the local Univision station. The outlet is WLTV-TV.

MEDIAWEEK (ISSN 0155-176X, USPS 885-580) is published 46 times a year. Regular issues are published weekly except 7/8, 7/22, 8/5, 8/26, 12/23 and 12/30 by VNU Business Publications USA., 770 Broadway, New York, NY 10003. Subscriptions are $149 one year, $249 two years. Canadian subscriptions are $342 per year. All other foreign subscriptions are $319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Post Publication Agreement Number 1430238. Periodicals postage paid at New York, NY, and additional mailing offices. Subscriber Service (1-800) 722-6658. MEDIAWEEK, 770 Broadway, New York, NY, 10003. Editorial: New York, (646) 654-5250; Los Angeles, (323) 525-2270; Chicago, (312) 583-5500. Sales: (646) 654-5125. Classified: (1-800-7-ADWEEK). POSTMASTER: Send address changes to MEDIAWEEK, P.O. Box 1976, Danbury, CT, 06813-1976. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (800) 722-6658.

MediaWire

Wenner Takes Hands-On Role at *Rolling Stone*

Jann Wenner, chairman and editor in chief of Wenner Media, is said to be unhappy with the direction of his flagship magazine, *Rolling Stone*, and has assumed an active, day-to-day role in guiding the biweekly title.

Upon his return from vacation earlier this month, Wenner was said to be upset with editor Robert Love's choice of a six-page feature on Marlon Brando that ran in the April 25 issue. Wenner also made extensive changes to the issue that is currently on newsstands, pulling action star The Rock off the cover and inserting the Osbournes, promoting an *RS* exposé on the MTV family. Wenner "thought the Osbournes were a cover subject and story more true to what *Rolling Stone*'s readers would want to read," said a company insider.

Love has been editor of *RS* since 1997. The title's paid circulation was flat at 1.27 million in last year's second half, according to the Audit Bureau of Circulations. Single-copy sales fell 9.9 percent. *—Lisa Granatstein*

Newspaper Circ Report To Show Only Modest Gains

Several of the country's largest newspapers will report significant circulation gains for the six months ended in March when the industry's new circ figures are released on April 30 by the Audit Bureau of Circulations. But overall circ increases for the industry were relatively modest, according to a survey of newspapers by *Editor & Publisher*. The major circulation increases of last fall flattened rather quickly, despite a busy news cycle that included the Afghan war, the Enron Corp. debacle, the Winter Olympics, the Roman Catholic priest sex scandals and the Israeli-Palestinian conflict.

Many big papers will report gains, ranging from New York's major dailies—the *New York Post* (up 15.5 percent in daily circ), *The New York Times* (up 3.8 percent) and the *Daily News* (up 2.4 percent)—to the *Sacramento* (Calif.) *Bee*, far from Ground Zero, which reports daily circ grew by *(continued on page 6)*

Nets See Buyers As First to Blink

Sales execs claim pre-upfront inquiries could yield CPM gains

THE MARKETPLACE By John Consoli

Just three weeks before the broadcast networks unveil their new programming schedules for the 2002-2003 season, the pre-upfront marketplace is beginning to boil. Stirring it up are sales executives for the broadcast networks, who are expressing confidence they can win mid-to-high-single-digit cost-per-thousand (CPM) commercial rate increases for next season, based on their current conversations with media buyers.

Network sales executives, none of whom would speak for attribution, say their confidence stems from the fact that buyers are approaching them with pre-upfront conceptual deals, in which a buyer will guarantee to spend a certain amount of client dollars with a network if that network will agree to a tentative CPM range that would get finalized at a later date. Such a negotiation enables the buyer to go to the other networks during the upfront with less money available, ideally putting pressure on those networks to offer better CPM pricing to get a portion of those remaining dollars. The networks reason that this kind of strategy would not be on the table if this was a definitive buyers' market like last year, when few advertisers attempted to do business early.

"The buyers are starting to realize that ad spending is increasing and we will not be looking at decreases for next season," said one Big Four network sales executive.

"The agencies are a lot more nervous than they would ever want to publicly admit," added another network sales executive.

But Rino Scanzoni, president of broadcast for media buyer Mediaedge:cia, said nothing should be read into the discussions currently taking place. "There are always conversations that go on before the upfront," said Scanzoni. "This is all part of the process...the dance always goes on, the feeling-out process."

However, the networks say when advertisers ask about the possibility of doing conceptual deals in April, they are tipping their hand. "It's one thing to posture—it's another to inquire about actual deals," a network executive said.

Network sales executives believe one reason some buying agencies are trying to do early deals is to gain an edge on the other agencies once the upfront begins. "With all the consolidation among the agencies, all of their clients are expecting this new buying clout to produce results," said one sales executive. "The advertisers don't want to hear about a competitor getting a better rate through another agency. They need to show their clients why clout is better at their shop."

Agencies are under pressure "to show their clients why clout is better at their shop," a network sales executive says.

"There are always conversations that go on before the upfront," says Mediaedge:cia's Scanzoni. "This is all part of the process."

Clearly, the number of major players buying in the TV upfront marketplace has shrunk considerably through consolidation. Giants such as Mindshare; OMD; Magna Global (which negotiates for Universal McCann and Initiative Media North America); Carat; Mediacom; and Publicis units Starcom, MediaVest, Zenith and Optimedia, each have clients that total well over $1 billion to spend in the broadcast TV advertising upfront. Publicis just last month acquired Bcom3, the umbrella under which Starcom and MediaVest operate.

The networks say the same categories that are heavy players in the scatter market right now are the ones in which clients are inquiring about pre-upfront conceptual deals. They include automotive, movies, fast food, pharmaceuticals, credit card companies and soft drinks.

The network sales executives say what's preventing conceptual deals from getting done right now is that neither side can agree on a CPM range that might hold up several months down the road. "In order to cut any type of deal, even conceptual, both sides have to be fairly comfortable about what the range will be," said one of the executives. "Right now, nobody is that comfortable."

And Scanzoni stresses that doing early deals "doesn't necessarily translate into better deals. It only works if the two sides can agree on a similar perspective."

The networks believe CPM increases will average between 6-8 percent over last year's upfront when the market is wrapped. If that happens, it would push this year's prime-time upfront total up by about $500 million over last year to about $7.4 billion. Buyers counter that most of their client budgets are still not finalized, which makes it impossible to say whether spending will be up or not.

Both sides agree that no matter how many pre-upfront deals are done, the upfront will most likely move in a slower and more deliberate way (as happened last year), with actual deals being closed over several weeks following the network presentations the week of May 13, rather than in a matter of days.

"The agencies can no longer move and finish too quickly without being accused by their clients of possibly overpaying," said a sales exec.

The one thing that could jumpstart the upfront marketplace quicker, networks and agencies agree, is if one particular network wows the buyers with its new programming presentation, which could cause a more immediate run on that network's inventory. That said, no one expects that to happen.

Buyers say the longer they can delay the bulk of their deals, the better chance they have of putting marketplace doubt into the minds of the network sales teams.

"NBC is in the best bargaining position because of its strong, young, upscale audience," said one network sales executive, analyzing the pattern the upfront could follow. "NBC should be the pricing leader. CBS, even with all of its top-20 shows, is still older-skewing overall and will not get as much as it should because of that. Fox is a situation player and will grab what it can. And ABC has no strength at all."

NBC was the first to do deals at negative CPMs in last year's upfront, but even some of its network competitors do not believe it will be anxious to move so early again, even with more inventory to sell in February since it does not have the Olympics this year. ■

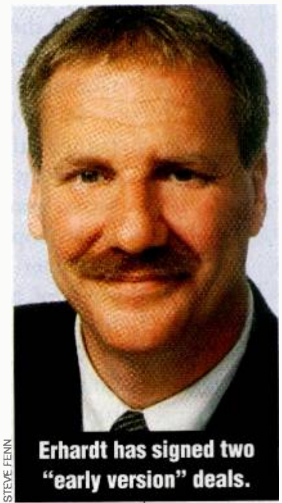
ESPN/ABC's New Playbook

Sales unit to offer 3 upfront packages that cut horizontally across sports

THE MARKETPLACE **By John Consoli**

Loaded with an abundance of sports gross rating points, ESPN/ABC Sports for the upcoming TV season plans to offer packages in the upfront that allow advertisers to purchase horizontally across different sports at various points in their seasons. Ed Erhardt, president of ESPN/ABC Sports Customer Marketing and Sales, said it will be the first time his unit enters the marketplace with specific cross-sport packages to sell.

The Disney-owned sports sales operation will offer three types of packages. The first, and most costly, "Where Championships Are Watched and Won," will offer spots on ESPN/ABC's telecasts of the Super Bowl, College Bowl Championship Series, NBA Finals, NHL Stanley Cup Finals and NCAA Women's Final Four basketball.


STEVE FENN

Erhardt has signed two "early version" deals.

The second tier of inventory, to be shopped as "Where Sports Are Ready for Prime Time," will offer packages that include *Monday Night Football* on ABC, *Sunday Night Football* on ESPN and spots on prime-time telecasts of the X Games, Major League Baseball, the Little League World Series, golf and figure skating.

The third package option, called "ESPN, All Day, Everyday," will offer avails on ESPN (both sports events and shoulder programming), plus spots on other ESPN properties, such as ESPN Radio, *ESPN The Magazine* and ESPN.com. Erhardt plans to tout research that shows an advertiser can improve reach by 20 percent using this package.

ESPN/ABC Sports recently closed two deals in excess of $5 million each, which Erhardt called "early versions of what we're trying to do." The first deal was with Smirnoff Ice; the other with convenience chain 7-Eleven.

Advertiser interest in *Monday Night Football* has increased now that John Madden is set to join Al Michaels in the broadcast booth this fall, Erhardt said. "Last year, we had to pursue advertisers early on for *Monday Night Football*," he said. "This year, we are already getting inquiries from them."

Erhardt said he plans to seek CPM increases on *MNF* this year, even though the show's ratings were down last year. Erhardt reasons that because Madden will also appear on shoulder programming on ESPN and on ESPN.com, "Brand Madden" will bring rating points to more than just *MNF*.

The overall goal of the inventory repackaging is to make the ESPN/ABC Sports sales process "not be just spots and dots," Erhardt said. "We want to challenge clients to put us to work and help them drive viewership to their products."

ESPN/ABC Sports is also talking with "five advertisers," Erhardt said, about a special cross-platform package that would lead up to the NFL's season-opening game between the New York Giants and San Francisco 49ers, to air on ESPN on Thursday Sept. 5. The deal would include pregame advertising on ESPN, ESPN.com, *ESPN The Magazine*, as well as in-game spots. "We are looking to get one main sponsor and a few smaller sponsors," he said.

Dean Luplow, vp/media director in charge of sports buying at Starcom, said that based on the TV sports marketplace this season, ESPN/ABC Sports may have a difficult time selling pricey packages in advance of next season. Luplow disagrees with Erhardt that Madden's presence alone will boost *Monday Night Football* viewership. Luplow also said ESPN/ABC's NHL playoff inventory is overpriced and that the NBA's ratings forecast is not as bright as ESPN/ABC thinks it is.

Luplow said the championship package is a good idea but will only be right for certain big-money sports advertisers. A commercial on each of those major events will likely add up to a $10 million-$15 million package, he added.

"ABC/ESPN Sports has an admirable, if not unprecedented, roster of sporting events," said John Rash, chief broadcast negotiator for Campbell Mithun. "If they can tailor them to advertisers' needs and make the buy more efficient, they could certainly spur more interest."

Rino Scanzoni, president of broadcast for Mediaedge:cia, said that while it will be easier to buy multi-sports packages from one seller, success will still depend on an advertiser's need to buy them. ■

MediaWire

almost 4 percent. But many papers were down, including the *San Francisco Chronicle* (off 1.2 percent) and the *Milwaukee Journal Sentinel* (down about 7 percent daily and 2.6 percent Sunday). *—Lucia Moses, 'Editor & Publisher'*

McCain Calls for Probe Of Increasing Cable Rates

Rising cable subscription rates are attracting more congressional scrutiny. The General Accounting Office, the investigative arm of Congress, will probe rate increases after receiving a request last week from Sen. John McCain (R-Ariz.), the top Republican on the Commerce committee. McCain told the GAO he is "deeply concerned" and wants to better understand why fees for cable service continue to rise.

The Federal Communications Commission reported earlier this month that average cable programming charges rose 7.3 percent, to $33.75 monthly, in the 12 months ended last July; subscribers to the most popular services saw programming rates go up 10.8 percent. Equipment charges also rose, as did the average number of channels, from 56.3 to 59.4.

In response, the National Cable & Telecommunications Association said that the GAO probe "will confirm...that cable prices per channel have remained relatively constant." *—Todd Shields*

CBS Near Deal With CC's UPN Station in Jacksonville

CBS last week was close to an affiliation deal with WTEV-TV, Clear Channel Communications' UPN affiliate in Jacksonville, Fla. Earlier this month, Post-Newsweek's WJXT, the market's top-rated station, did not renew its CBS affiliation deal, which expires July 10. CBS' decision to not pay compensation, which was a deal-breaker for WJXT, is not a factor with Clear Channel, since No. 3-rated WTEV has not received any.

"It would be a great opportunity for the station," said Josh McGraw, CC president in Jacksonville, where the company also owns WAWS (Fox). If the deal goes through, WAWS would carry both Fox and UPN programming. *—Katy Bachman*

Self-Contained Success

Nets have more hour-long procedural dramas prepped for next season

TV PROGRAMMING By Alan James Frutkin

With most one-hour dramas faring poorly in repeats this season, the second- and third-run strength of NBC's *Law & Order* and CBS' *CSI: Crime Scene Investigation* remain exceptions. And their success has the networks developing similar dramas in which episodes and story lines are self-contained rather than serialized.

ABC is developing two procedural-type hours for next season: *Flashpoint* (formerly *EIS*), which revolves around investigators at the Centers for Disease Control; and *Miracles*, about a Vatican seminarian who investigates spiritual phenomena.

In the wake of *CSI*'s success, CBS will launch the spinoff *CSI: Miami* on Thursday, May 9, in anticipation of a series launch this fall. The network also is developing another drama from *CSI* producer Jerry Bruckheimer, called *Vanished*, about the FBI department that investigates missing persons.

Clearly, the industry's changing economics are forcing content buyers and suppliers to recoup their investments as quickly as possible. For scripted dramas, the self-contained format may be their best bet.

"It's a cleaner product to repeat," said Stacey Lynn Koerner, senior vp/director of broadcast research at Initiative Media. "Viewers can watch episode 12 or 22, and they won't feel like they're coming in on the middle of something." Likewise, while occasional viewers of serialized dramas often miss key story components, those same viewers can tune into self-contained dramas and get the whole story in an hour. "It doesn't require pre-existing knowledge of who the characters are, where they come from, or what's happening in their personal lives," said Nina Tassler, senior vp of dramatic series development for CBS.

At this point, most self-contained series fall into the crime-based category of a *Law & Order* or *CSI*. But content suppliers are beginning to test the format's limits with concepts such as *Miracles*. "Technically, it's not procedural, but it presents a specific story each week," said Stephen McPherson, president of Touchstone Television, which is producing *Miracles* and *Flashpoint* for ABC.

ABC

ABC's new drama pilot *Flashpoint* stars (from left) Erick Avari, Saffron Burrows and Billy Burke.

The first-run success of non-procedural dramas, ranging from ABC's *The Practice* to NBC's *ER* to the WB's *7th Heaven*, shows serialized dramas can still find large audiences. But the repeatability of self-contained dramas are leading many TV executives in the direction of hybridizing the genres to combine "stand-alone stories with some arcing going on with the characters," said Ted Frank, senior vp of current series for NBC. "Even with shows that have strong serialization, you try to provide closure in each episode." ■

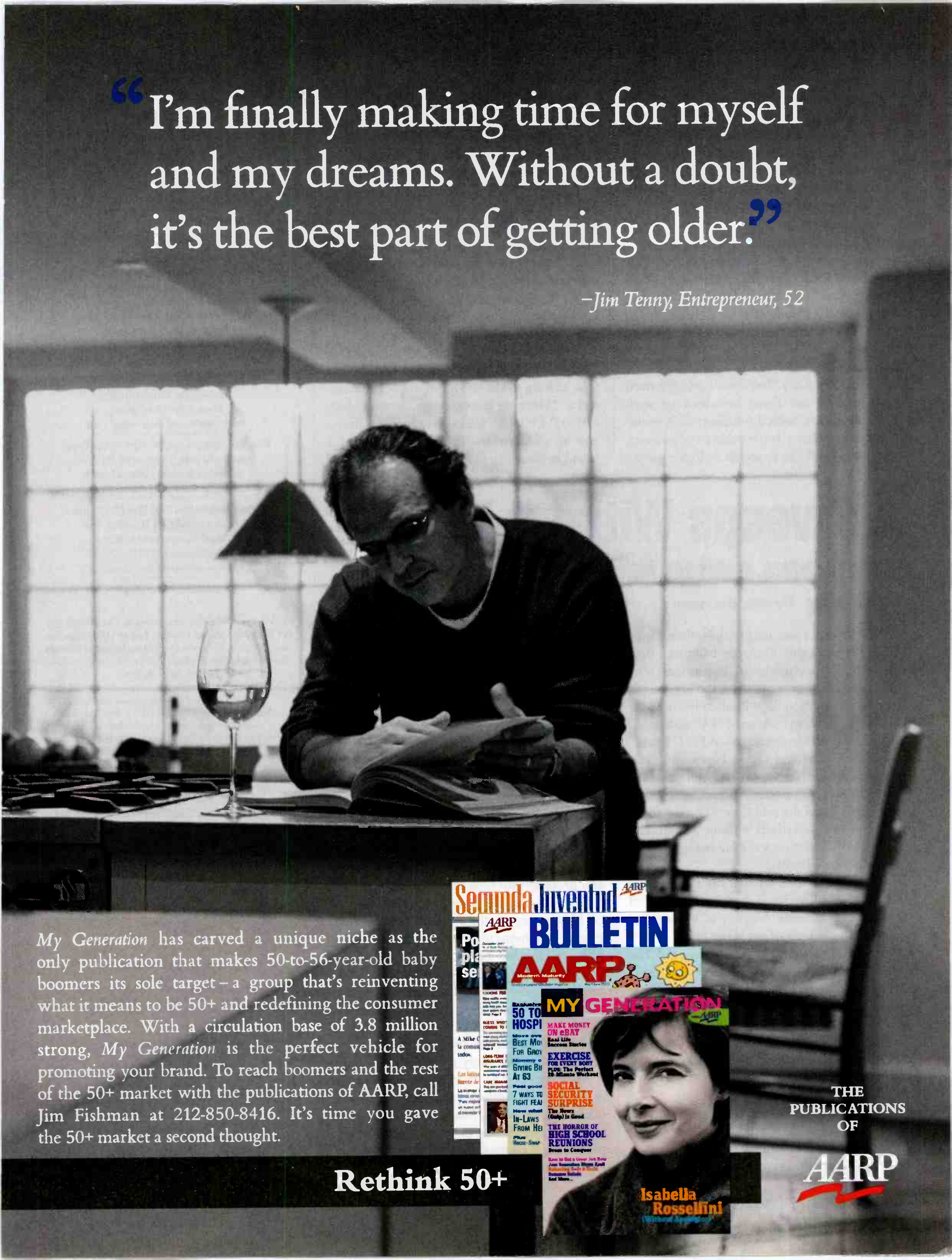
Early Show Hooks Bass

CBS' new exec producer wants help from Viacom to reel in young viewers

NETWORK TV By John Consoli

Mike Bass, the new executive producer of *The Early Show* on CBS, believes the best strategy for improving a network morning show is evolution, not revolution. So when he sits down with CBS News president Andrew Heyward next week to begin mapping out plans for revitalizing the show, including discussing a replacement for resigning anchor Bryant Gumbel, he will make sure his course of action is not so radical that it alienates the show's current viewers.

Promising to produce a show that offers something "new, exciting and different," Bass says he wants to keep existing viewers, while


"I'm finally making time for myself and my dreams. Without a doubt, it's the best part of getting older."
–Jim Tenny, Entrepreneur, 52
Segunda Juventud
AARP
BULLETIN
AARP
MY GENERATION
MAKE MONEY ON eBAY
EXERCISE
SOCIAL SECURITY SURPRISE
THE HORROR OF HIGH SCHOOL REUNIONS
Isabella Rossellini
My Generation has carved a unique niche as the only publication that makes 50-to-56-year-old baby boomers its sole target – a group that's reinventing what it means to be 50+ and redefining the consumer marketplace. With a circulation base of 3.8 million strong, My Generation is the perfect vehicle for promoting your brand. To reach boomers and the rest of the 50+ market with the publications of AARP, call Jim Fishman at 212-850-8416. It's time you gave the 50+ market a second thought.
Rethink 50+
THE PUBLICATIONS OF
AARP

luring in a younger 18-34 audience.

How he'll do that is unknown, but he does plan to draw on CBS sister networks under the Viacom umbrella. "There will be a lot of opportunity to do more using MTV, VH1, Comedy Central and Nickelodeon to grow our younger audience," he said.

What direction the show will take will depend on who Gumbel's replacement is since "morning shows are built around the anchor," said Bass. CBS hosts like Julie Chen, Tom Bergeron and Jim Nance have each filled in for Gumbel or co-host Jane Clayson in the past. There isn't a "panic button" deadline to find a replacement, said Bass, adding that it's more important to find the right host.

While *The Early Show* is wallowing in third place among the three broadcast network morning shows, with 2.6 million daily viewers, the show has a reach value to advertisers, who would still like to see its audience grow.

John Rash, chief broadcast negotiator for Campbell Mithun, believes Gumbel's departure is an opportunity for CBS. "He was a known commodity but was a polarizing figure for many viewers," Rash said.

Rash said CBS should not try to replicate NBC's *Today* or ABC's *Good Morning America* but should try something different. "Embracing the youth culture edge" of some of CBS' sister networks would be one way to go. Another direction to take, Rash said, would be to "build on the half-century legacy of CBS News by going to an even more hard-edged news, less entertainment format."

Rino Scanzoni, president of broadcast for Mediaedge:cia, said a younger audience is OK, as long as the show doesn't become too niche. "Morning is a daypart where numbers matter," he said. "[CBS] will have to find a way to differentiate itself but still keep a broad appeal." ■

A Sweeps Without Ratings

Boston TV stations, at odds with Nielsen, will go without local data for May

RESEARCH **By Katy Bachman**

Following a year-long trial, Nielsen Media Research this Thursday will make Boston the first market to have its local television ratings measured with people meters, the methodology Nielsen has used for 15 years to report national TV audiences. While three cable concerns—AT&T Broadband, New England Cable News and New England Sports Network—have embraced the change, none of Boston's six broadcast TV outlets have signed on, and they will have to do business with advertisers without Nielsen ratings data from the critical May sweeps period, which begins Thursday.

The broadcasters say that the local people meters report inaccurate data, and that the 30 percent fee increase Nielsen is introducing along with the technology is too high.

Nielsen (owned by VNU, publisher of *Mediaweek*) expected the broadcasters to resist. "There's a lot of change involved—we knew some clients would need more time to gain an understanding," said Ken Wollenberg, Nielsen senior vp, strategic and business development.

Absent local Nielsen ratings data for the May sweeps, Boston's TV stations face a more challenging task in selling advertising. "It's a hindrance to the negotiation process," said Karen Agresti, senior vp and director of local broadcast for Hill Holliday in Boston.

"Going without ratings is a different type of selling, but we know the value of our programming," said Tricia Maloney, director of research and programming for WFXT-TV, Fox's owned-and-operated station in Boston. Maloney said WFXT will use data from Scarborough Research, a qualitative research service that reports limited viewing data but is rich in lifestyle and product-purchase information.

Goldman says ad sales won't suffer.

Broadcasters are underplaying the absence of May sweeps ratings and believe current market conditions in Boston are in their favor. "The market has tightened up considerably, and there's a lot of pressure on second-quarter inventory," said Ed Goldman, vp and general manager of Viacom's duopoly in the market, WBZ-TV and WSBK-TV.

Nielsen executives say that people meters are superior to the diary system for measuring TV audiences. The ratings service plans to eventually roll out local people meters in nine other major markets. Nielsen is also in a joint venture with Arbitron to test the portable people meter, a technology that measures users' viewing both in and out of their homes. ■

MEDIAWEEK®

STAY ON TOP OF THE ISSUES

To get ahead in media, advertising and brand marketing, you've got to stay on top of everything that's happening. That's why you need *Mediaweek, Adweek & Brandweek*. With timely news reporting and insightful analysis, they're your inside source for everything that's happening — deals, trends, strategies and technologies that can open up a world of opportunities for you. Get the information you need to get ahead — subscribe today!

MEDIAWEEK

For faster service call toll-free 1-800-722-6658. Or subscribe online at www.mediaweek.com

❑ **YES!** Please send me 1 year of MEDIAWEEK for only $149.*

Name ______ Title ______

Company ______

Address ______

City ______ State ______ Zip ______

Phone ______ Fax ______

E-Mail ______

❑ Bill me. ❑ Payment enclosed. Charge my: ❑ Visa ❑ MC ❑ AMEX

Account # ______ Exp. Date ______

Signature ______ J2EMWT

To speed your order, please check one box in each section.

TYPE OF FIRM (Check One)
- ☐ 01. Manufacturing
- ☐ 11. Advertising Agency
- ☐ 12. Public Relations Firm
- ☐ 13. Independent Media Buying Service
- ☐ 20 Outdoor Advertising
- ☐ 31. Newspaper
- ☐ 41. Magazine
- ☐ 61. Television
- ☐ 51. Radio
- ☐ 67. Graphic Design
- ☐ 79. Market Research/Service
- ☐ 80. Sales Promotion / Support
- ☐ 81. Commercial Production
- ☐ 98. Other (please specify) ______

JOB FUNCTION (Check One)
- ☐ C. Product/Brand/Category Mgmt
- ☐ P. General or Corporate Mgmt
- ☐ W. Public Relations /Public Affairs
- ☐ L. Account Management
- ☐ R. Creative Dept. Mgmt.
- ☐ H. Copywriting
- ☐ I. Sales/Product Promotion
- ☐ T. Art Direction
- ☐ U. Media Buying/Planning/Supervision
- ☐ V. Advt./Market Research
- ☐ X. Other (please specify) ______

Title ______

* Canadian and other Foreign: Add US $170 for Postage and Handling

---

ADWEEK BRANDWEEK

For faster service call toll-free 1-800-722-6658. Or subscribe online at www.adweek.com

❑ **YES!** Please send me 1 year of ❑ ADWEEK ❑ BRANDWEEK for only $149.*

Name ______ Title ______

Company ______

Address ______

City ______ State ______ Zip ______

Phone ______ Fax ______

E-Mail ______

For ADWEEK subscription, please check the region you prefer:
❑ New England ❑ East ❑ Southeast ❑ Midwest ❑ Southwest ❑ West

❑ Bill me. ❑ Payment enclosed. Charge my: ❑ VISA ❑ MC ❑ AMEX

Account # ______ Exp. Date ______

Signature ______ J2EMWB

To speed your order, please check one box in each section.

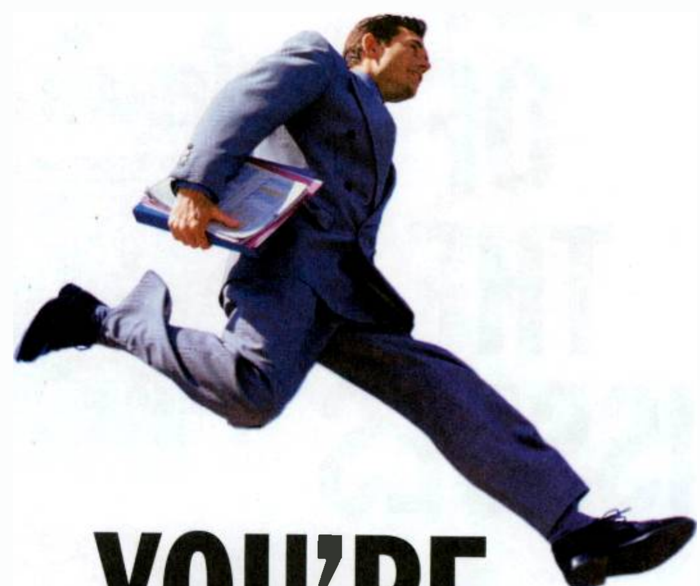
TYPE OF FIRM (Check One)
- ☐ 01. Manufacturing
- ☐ 11. Advertising Agency
- ☐ 12. Public Relations Firm
- ☐ 13. Independent Media Buying Service
- ☐ 20 Outdoor Advertising
- ☐ 31. Newspaper
- ☐ 41. Magazine
- ☐ 61. Television
- ☐ 51. Radio
- ☐ 67. Graphic Design
- ☐ 79. Market Research/Service
- ☐ 80. Sales Promotion / Support
- ☐ 81. Commercial Production
- ☐ 98. Other (please specify) ______

JOB FUNCTION (Check One)
- ☐ C. Product/Brand/Category Mgmt
- ☐ P. General or Corporate Mgmt
- ☐ W. Public Relations /Public Affairs
- ☐ L. Account Management
- ☐ R. Creative Dept. Mgmt.
- ☐ H. Copywriting
- ☐ I. Sales/Product Promotion
- ☐ T. Art Direction
- ☐ U. Media Buying/Planning/Supervision
- ☐ V. Advt./Market Research
- ☐ X. Other (please specify) ______

Title ______

* Canadian and other Foreign: Add US $170 for Postage and Handling

MEDIAWEEK
&
ADWEEK BRANDWEEK



YOU'RE ONE STEP AHEAD

Satisfaction Guaranteed

If at any time, for any reason, you decide that MEDIAWEEK, ADWEEK or BRANDWEEK does not measure up to your expectations — you can cancel your subscription and receive a full refund on all unmailed issues, no questions asked.

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO 70 DANBURY CT

POSTAGE WILL BE PAID BY ADDRESSEE

MEDIAWEEK
SUBSCRIPTION SERVICE CENTER
PO BOX 1976
DANBURY CT 06813-9839

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO 76 DANBURY CT

POSTAGE WILL BE PAID BY ADDRESSEE

ADWEEK BRANDWEEK
SUBSCRIPTION SERVICE CENTER
PO BOX 1973
DANBURY CT 06813-9845

MAGAZINES

Domestic Trips Boost Regional Travel Titles

BY AIMEE DEEKEN

Though national travel magazines are suffering through the worst downturn in travel-industry history, the recent launch of a regional travel title could benefit from the current trend of Americans' deciding to vacation close to home.

Long Weekends, which launched April 1 and will publish twice this year, features travel and event coverage on eight states in and around the Great Lakes region, with particular focus on destinations within a day's drive. The editorial caters to the upscale Midwestern family. The first issue, with a $3.95 cover price, includes a special section, *Travel Ohio*, that covers the state's amusement parks, museums, restaurants and shopping.

"Ninety percent of the travel business in each of those states comes from its surrounding states" said Lute Harmon, publisher of Columbus, Ohio–based *Long Weekends* and chairman of Cleveland–based Great Lakes Publishing, which produces *Ohio Magazine*, *Ohio Business*, *Cleveland Magazine* and Cleveland–based *Inside Business Magazine*.

Harmon says the 30-year-old publishing company committed to the magazine before Sept. 11, although the trend of Americans traveling domestically since the terrorist attacks has reinforced the title's launch.

Harmon had projected 35 ad pages for the spring/summer issue but received almost 50, the most advertising in a single issue in the company's history. Advertisers include Ohio's Cedar Point Amusement Park and national hotel chains Cross Country Inn and Ramada.

"Our key draw is regional," said Andrea Beck, who, as vp/group media director at Ligget-Stashower in Cleveland, buys media space for the Cedar Point Amusement Park. "Print fills the travel/tourism part of our plan" that broadcast advertising doesn't satisfy.

The second issue (fall/winter) will come out in September. In 2003, the title's frequency will increase to three issues, and the intention is to go bimonthly in 2004.

The initial 250,000 circulation will consist of the 85,000 subscribers of *Ohio Magazine* and newsstands, which will receive between 15,000 and 20,000 copies; the remaining issues Great Lakes has partnered with American Express to distribute to card holders in the seven other states.

Harmon said that primary ad and reader support will come from the area's top five cities—Detroit, Pittsburgh, Indianapolis, Cleveland and Columbus.

The premiere issue of this regional travel magazine drew 50 pages of ads.

Also following this trend, national travel magazines have expanded their domestic travel content. "We've all been influenced by 9/11 and the trend to stay within our borders," said Nancy Telliho, publisher of *Arthur Frommer's Budget Travel*. The editorial shift could also be the result of a plummet in ad pages. According to Publisher's Information Bureau year-to-date figures through March, the transportation, hotels and resorts category is down 24 percent to $138.5 million in ad revenue.

A possible rival to *Long Weekends* is *Midwest Living*, which devotes 30 percent of its editorial to regional travel and includes the Great Lakes region in its coverage of 12 Midwest states, according to publisher Jim Carr. "Travel has long been the cornerstone of our magazine," said Carr. Travel ads in the Meredith bimonthly (which has a rate base of 815,000) account for between 45 and 50 percent of advertising. *Midwest Living*'s May/June travel advertising rose 51 percent over the same issue date the previous year, according to the publication's estimates.

Publishers are hopeful that rising gasoline prices will not deter family road trips across the U.S. "People have cabin fever to get out this summer," said Telliho.

TOPEKA, KAN. TV STATIONS

KTKA Turns Off News

In what its general manager called a move to reinvent local television, KTKA, the ABC affiliate in Topeka, Kan., last week shuttered its 24-person news department. "The way we've been doing it was taking us down the wrong path," said general manager Bob Fulmer.

The move wasn't a surprise to local observers, who said the Brechner Management–owned UHF station was a distant third in local news to CBS affiliate WIBW and NBC affil KSNT. "KTKA has always fallen pretty far behind those two," said Deena Abbott, media director for Topeka–based agency Jones Seel Huyett.

Fulmer said diminished network revenue, a slow economy and the cost of installing digital equipment also forced the station's hand. "We had a choice: kill the news and put on syndicated programming, or we could win through local programming that promotes the community," he explained.

In June, KTKA will roll out a new 6 p.m. show featuring local media personality Betty Lou Pardue. After 90 seconds of headlines, the program will cover town hall meetings, local businesses, community events, high school sports and entertainment. At 10 p.m., *Seinfeld* reruns will be led by a three-minute report on weather, a hot news topic in this tornado alley town.

The question is whether KTKA's local news advertisers will buy into the new community programming.

Fulmer said some advertisers liked the fact that the remote-news truck can now be used for live commercials and on-site promotions. However, "some said that without local news you're not a real station anymore. Some pulled their advertising," added Fulmer. "But it's exciting to do local TV, to get the cameras on people in the community." *—Gilbert Nicholson*

Market Profile

BY EILEEN DAVIS HUDSON

Boeing, which built this B-47 bomber in Wichita, is among many aviation employers in the market.

ERIC WOLFORD/WICHITA CVB

Wichita, Kan.

ALTHOUGH IT MIGHT BE BETTER KNOWN FOR ITS FLAT LANDS AND HIGH WIND, WICHITA, Kan., is considered by many to be the aviation and aerospace capital of the United States. Four major aircraft manufacturers (Cessna Aircraft Co., Boeing Co., Raytheon Co. and Bombardier Aerospace/Learjet) either are based in this Midwestern city or have major production facilities in the area. The economic slowdown last year, exacerbated by the September 11 terrorist attacks, resulted in about 7,000 aviation-industry layoffs. Not surprisingly, the slowdown also impacted local media outlets, which have lost ad revenue. For example, the market's spot TV ad revenue was $43.5 million in 2001, down from $47.9 million in 2000.

The Wichita-Hutchinson television market ranks 65th in the country (452,770 TV households), according to Nielsen Media Research. One aspect of the market that impacts broadcast TV in particular is the DMA's huge geographic area. The market spans 64 counties across some 52,000 square miles that stretch all the way to the Colorado, Nebraska and Oklahoma borders. Because of the area's massive size, local stations are forced to use satellite outlets to reach its fringes. Stations also rely on cable to carry their signals. While national advertisers will buy the entire DMA, local businesses will purchase the metro area to reach their target audience.

Wichita has seen a lot of TV-station ownership changes recently, with nearly every outlet in the DMA coming under new management in the past two years. The dominant news station here is CBS affiliate KWCH-TV, which Media General purchased in March 2001 from Spartan Communications. Besides its main Wichita station, Media General also owns KWCH's three full-power satellite stations, along with two news bureaus in the nearby communities of Hays and Dodge City.

The station won an Emmy award for mid-sized markets for outstanding local news, thanks to its coverage of the immediate aftermath of a gas explosion that blew up part of downtown Hutchinson in January 2001.

On April 3, the station hired former TV-news consultant Joan Barrett as its new news director. Three months ago, KWCH hired John Salem as its new general sales manager. Salem had previously worked at Benedek Broadcasting's rival KAKE-TV, the market's ABC affiliate. Also in January 2001, KWCH created an investigative unit, hiring a staff of four people, guided by executive producer Nickie Flynn. Kathy Mohn, KWCH's vp and general manager, says her station was the first and, until a few months ago, the only outlet in the area to have a full-time education reporter.

Benedek Broadcasting, which is in the process of being acquired by Atlanta-based Gray Communications for $500 million, purchased KAKE in April 2000 from Chronicle Broadcasting Co. Dave Trabert, KAKE's vp/gm, says he expects Gray's purchase of Benedek will be finalized before year-end.

While KAKE is generally a distant third in local news in households for the entire DMA, Trabert contends his station is much stronger in the metro area, where it vies for first place during certain time periods. In an attempt to counter all the negative news that has covered the market like a wet blanket following the wave of aviation layoffs last year, KAKE launched a "Kansas Open for Business" campaign. As part of this effort, the station enlisted the help of Wichita State University's School of Economic Development to conduct research about the local economy and consumer sentiment. It also features on its Monday 6 p.m. newscast local businesses that are surviving despite the economic downturn. KAKE also airs a series of public service announcements about new businesses launched in the city since September 11."We still do the stories about layoffs," says Trabert. "But we're making a concentrated effort to balance it with the other things that are happening."

Emmis Communications purchased NBC affiliate KSNW in October 2000 from Lee Enterprises. Station gm Al Buch says about 40 percent to 45 percent of KSNW's total audience is in western Kansas, although he adds that his station serves the entire market.

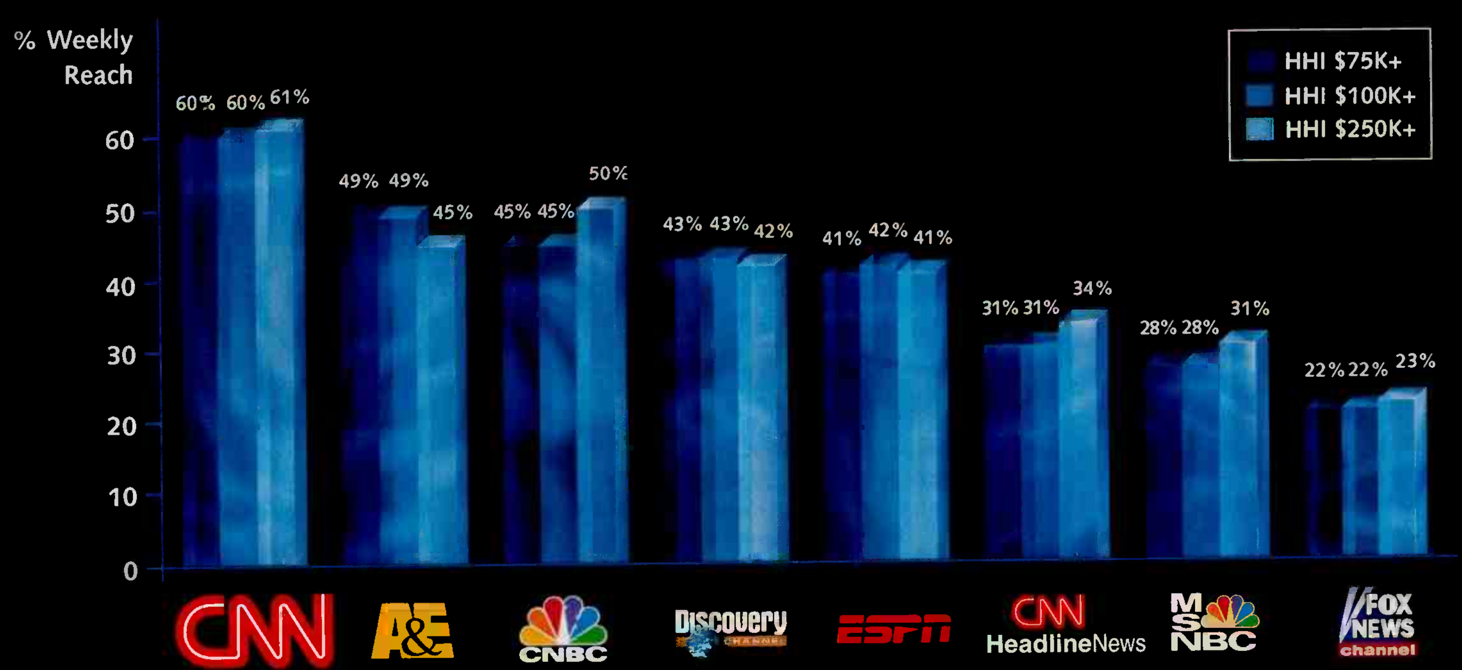
Among recent changes at the station, KSNW eliminated sports segments from its newscasts at 5 and 6 p.m. last fall. It plans to do the same with its 10 p.m. news sometime this spring. "What we're doing is covering sports as a news segment," says Buch, pointing out that viewers have many other alternatives for sports updates and information.

On the staffing front, several departures created opportunities for KSNW to cut costs.

VIEWERS WITH HIGH ASSET VALUE, VALUE CNN.

When it comes to reaching wealthy Americans, CNN out-performs all other networks that call themselves "upscale." In fact, CNN reaches 61% of households with a total asset value of at least $2,000,000 and household income of $250K+. Just one more reason you can bank on CNN.

CNN #1 Cable Network Among Households with a TAV of $2MM+



CNN®

BUY THE NEWS NOT THE HYPE

CNN.com

AOL Keyword: CNN

Read As: In a given week, CNN reaches 61% of people in households with annual income of at least $250K and a total asset value of at least $2,000,000.
Total Asset Value (TAV): Sum of HH income, value of principal residence (owned), value of real estate holdings other than principal residence, value of HH securities, and value of HH life insurance
Cable Networks: Viewed in last 7 days; 43 Basic Cable Networks Measured
Base: HOH with household income qualifiers
# of Affluent Households with a TAV of at least $2,000,000: HHI $75K+ 2,764,000; HHI $100K+ 2,529,000; HHI $250K+ 1,100,000
Source: 2001 Mendelsohn Media Research Affluent HOH Survey, HHI $75K+

Market Profile

Buch combined the news and marketing director positions right after the first of the year. The station also went to a solo anchor format with Anita Cochran at 5, 6 and 10 p.m.

Clear Channel Communications holds a unique and commanding position in the Wichita media landscape. The multimedia goliath owns not only a television station but also four FM radio stations, and it's the dominant outdoor-advertising player. CC owns Fox affiliate KSAS-TV and operates UPN affiliate KSCC under a local marketing agreement. Neither station has local news, although plans are in the works to launch a newscast on KSAS by late 2003, says Kent Cornish, KSAS vp/gm and operator of KSCC, who arrived in March 2001 from Topeka, Kan., where he had served as gm of ABC affiliate KTKA.

Mercury Broadcasting purchased KSCC from Paramount Stations Group last July. The station started as a cable-only channel in August 2000. CC put the station on its transmitter in January 2001, which has helped KSCC go from not showing up in the Nielsen books to averaging 2s. Cornish says the transmitter has made a huge difference. "In November 2000, [KSCC] had 57,000 adults 18-plus weekly cume of unduplicated viewers," says Cornish. "In February 2002, it's jumped to almost 150,000." *That '70s Show*, *Will & Grace* and *Caroline Rhea* are three new syndicated shows that will air on the sister stations in the fall.

KWCV became the market's first WB affiliate in August 1999, having been built from the ground up. The Banks Broadcasting–owned station just completed the first year of a two-year rights pact to air 10 to 12 University of Kansas basketball games. KWCV and KSCC also have the broadcast rights to Major League Baseball's Kansas City Royals. KWCV will air about 14 games this season, Cornish says. It will be the market's only outlet to hit the May 1 HDTV deadline.

Cox Communications is the main cable company in the market, which Scarborough Research estimates has a 70 percent cable penetration (*see Scarborough chart above*). Satellite service enjoys an impressive 23 percent penetration rate in Wichita, which is well above the national average of 15 percent, according to Scarborough.

In local newspapers, *The Wichita Eagle* is the dominant daily (Mon.-Thurs. circulation 85,882; Friday 97,602; Sunday 149,451, according to the Audit Bureau of Circulations). The Knight Ridder paper faces plenty of competition from numerous small dailies in the market, but most of them don't have Sunday papers, giving the *Eagle* an even greater advantage in attracting advertisers.

The *Eagle* welcomed Lou Heldman as its new publisher and president on Jan. 1. Heldman most recently served as publisher of the *Centre Daily Times*, Knight Ridder's paper in State College, Pa. He succeeded Peter Pitz, who retired at the end of last year after five years at the *Eagle*'s helm.

The *Eagle* is in the middle of a $27.6 million installation of new presses and other new equipment. Half the new press line went into service last year and the other half is slated to go online this July. "The first half of the installation greatly increased our color capacity and vastly improved the printing quality," says Heldman.

To kick off the first half of the multimillion-dollar undertaking, the *Eagle* launched a major marketing push. Although the initial campaign was created in-house, the paper plans to significantly step up its marketing efforts and will begin interviewing advertising agencies in May, says Heldman.

On the news side, the paper has added more information on personal finance in its feature section during the week and on Sunday. Its Sunday Business & Farm section was changed to Business & Money, and the paper recently hired a personal-finance writer. Heldman says personal finance is an important focus for the paper because "the demographic makeup of Wichita [shows] there's a significant

SCARBOROUGH PROFILE

Comparison of Wichita

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Wichita Composition %	Wichita Index
DEMOGRAPHICS			
Age 18-34	31	29	92
Age 35-54	41	39	95
Age 55+	28	33	117
HHI $75,000+	28	17	58
College Graduate	12	12	95
Any Postgraduate Work	11	8	71
Professional/Managerial	23	19	83
African American	13	3	26
Hispanic	13	7	52
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56	58	105
Read Any Sunday Newspaper	64	63	98
Total Radio Morning Drive M-F	22	21	96
Total Radio Evening Drive M-F	18	16	92
Total TV Early Evening M-F	29	32	108
Total TV Prime Time M-Sun	38	39	102
Total Cable Prime Time M-Sun	13	16	118
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	74	77	103
Read Any Sunday Newspaper	77	78	102
Total Radio Morning Drive M-F	75	75	99
Total Radio Evening Drive M-F	73	69	95
Total TV Early Evening M-F	71	72	101
Total TV Prime Time M-Sun	91	93	102
Total Cable Prime Time M-Sun	59	68	116
MEDIA USAGE - OTHER			
Access Internet/WWW	62	58	94
HOME TECHNOLOGY			
Own a Personal Computer	68	67	99
Purchase Using Online Services/Internet	37	32	86
Connected to Cable	69	70	102
Connected to Satellite/Microwave Dish	15	23	156

*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.
<None>Source: 2001 Scarborough Research Top 50 Market Report (August 2000–September 2001)

If you only buy other primetime newsmagazines, you may never know the sheer exhilaration of an affordable CPM.

AMERICA'S FAVORITE PRIMETIME NEWSMAGAZINE

Call Paramount Advertiser Services about Entertainment Tonight 212-654-6911

Paramount

ADVERTISER SERVICES

number of working-class and blue-collar households where money management is very important." The marketing and news initiatives have started to pay off for the paper. The *Eagle's* circulation began rising in July and continued throughout the second half of the year, making it one of only seven Knight Ridder papers to realize a circulation increase last year, says Heldman. He adds that the *Eagle* will introduce major changes to its Sunday paper in July with the goal of "adding content and presentation to make it even more appealing to single-copy buyers."

Hutchinson News, family-owned by Harris Enterprises, is the second-largest daily in the market (daily circ 34,516, Sunday 39,657, according to the ABC). The *News* circulates west to the Kansas-Colorado border and south to the Kansas-Oklahoma border in a 40-plus–county circulation area, says Jim Bloom, *News* editor and publisher.

The *News* is conducting a marketing campaign that launched last September called Your Story Today, geared to highlight the paper's "connectedness to the community," says Bloom. "We hope it will help rebuild circulation." The paper's daily circulation was flat for 2001 compared to 2000. The campaign is something that Bloom sees the paper sticking with for the next two to three years. The *News* converted to a narrower width in 2000 and a had a redesign in 1998.

Among the other local print publications in the market, the *Eagle* publishes a monthly Spanish-language newspaper called *Nuestra Voz*, which targets the roughly 10 percent of the Wichita population that is Hispanic. The Hispanic community is the fastest-growing segment of the area's population, the vast majority of Mexican descent. The Wichita-area Hispanic population has swelled an estimated 12.2 percent in the past decade. An increasing number of Hispanics have relocated from other states, such as California, because of greater employment opportunities and the lower cost of living, says *Nuestra Voz* editor Judy Palmero-Everts. *Nuestra Voz*, now in its third year, distributes 15,000 copies free, concentrating on the largely Hispanic northeast part of the city, as well as some surrounding communities, says Palmero-Everts.

In November 2000, a locally owned Spanish-language magazine entered the market. The monthly *Mi Gente Hoy*, which has a glossy cover and back page, does not see itself as a direct news competitor to *Nuestra Voz*, although the two compete for advertising. Yrene Corona de Lewis, editor of *Mi Gente Hoy*, says her publication is more focused on providing local news, sports, health, education and entertainment information for its readers. The 40-page monthly beefed up its color usage throughout the magazine two months ago. The publication is currently all-

RADIO LISTENERSHIP / WICHITA

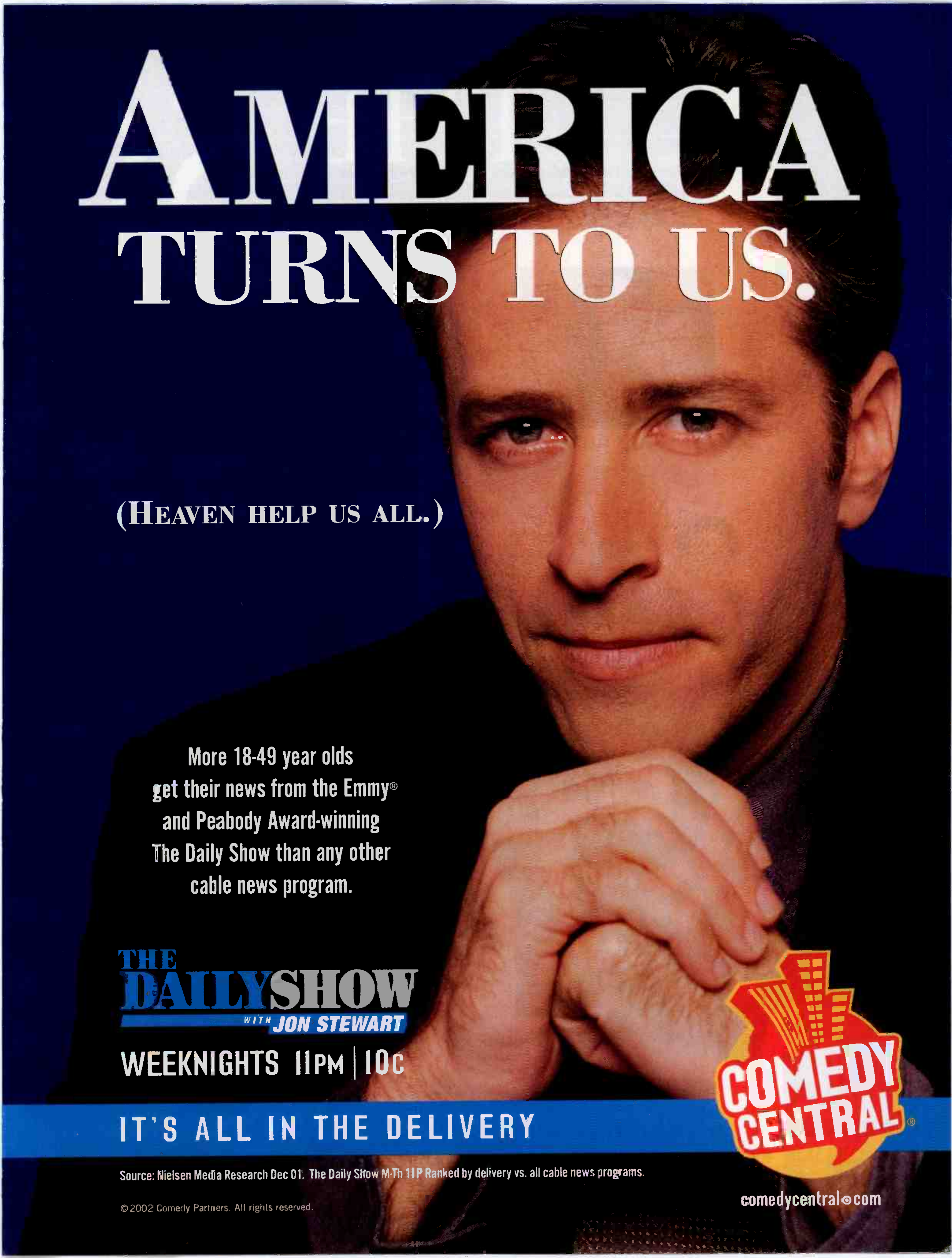
STATION	FORMAT	Avg. Qtr.-Hour Share Morning Drive, 12+	Avg. Qtr.-Hour Share Evening Drive, 12+
KRBB-FM	Adult Contemporary	10.9	6.9
KFDI-FM	Country	10.9	6.8
KZSN-FM	Country	8.3	7.9
KICT-FM	Rock	8.1	7.4
KRZZ-FM	Classic Rock	7.6	3.8
KFTI-AM	Country	6.5	4.5
KFXJ-FM	Classic Rock	5.9	4.3
KEYN-FM	Oldies	5.0	5.0
KDGS-FM	Rhythmic Contemporary Hit Radio	4.7	6.6
KKRD-FM	Contemporary Hit Radio	4.2	6.0

Source: Arbitron, November-December-January Radio Market Report

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Journal Broadcast Group	1 AM, 5 FM	31.1	$10.7	36.7%
Clear Channel Communications	4 FM	24.4	$10.0	34.5%
Entercom	3 AM, 4 FM	25.8	$6.1	21.0%
Stephens Family LP	1 FM	2.6	$0.8	2.8%

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


AMERICA TURNS TO US.
(HEAVEN HELP US ALL.)
More 18-49 year olds get their news from the Emmy® and Peabody Award-winning The Daily Show than any other cable news program.
THE DAILY SHOW WITH JON STEWART
WEEKNIGHTS 11PM | 10C
IT'S ALL IN THE DELIVERY
COMEDY CENTRAL®
Source: Nielsen Media Research Dec 01. The Daily Show M-Th 11P Ranked by delivery vs. all cable news programs.
©2002 Comedy Partners. All rights reserved.
comedycentral.com


URCE
MIRACLE ON 34TH STREET
TEXAS JUSTICE
COPS
WORLD'S WILDEST POLICE VIDEOS
COURAGE UNDER FIRE
TRUE LIES
KING OF THE HILL
DHARMA & GREG
THE HUGHLEYS
GOOD DAY LIVE
ONE FINE DAY
FOX FEATURES
20th TELEVISION
© 2002 Twentieth Century Fox Film Corp. All Rights Reserved.
AD SALES
212-556-2520

Television for Women®

The Power of the Lifetime Brand Makes Us #1, Again!

- **#1** basic cable network in Primetime for 1st Qtr. '02– and Lifetime's highest quarterly rating ever! [1]
- **#1** basic cable network in Primetime for all 13 weeks in 1st Qtr. '02.[1]
- **#1** basic cable network in Primetime for the 5th consecutive quarter–the longest consecutive quarterly winning streak of any basic cable network in five years! [2]
- **#1** among all key women demographics in Primetime and Total Day*. [3]
- **#1** among P2+ (000) in Primetime with 2.5 million viewers. [4]

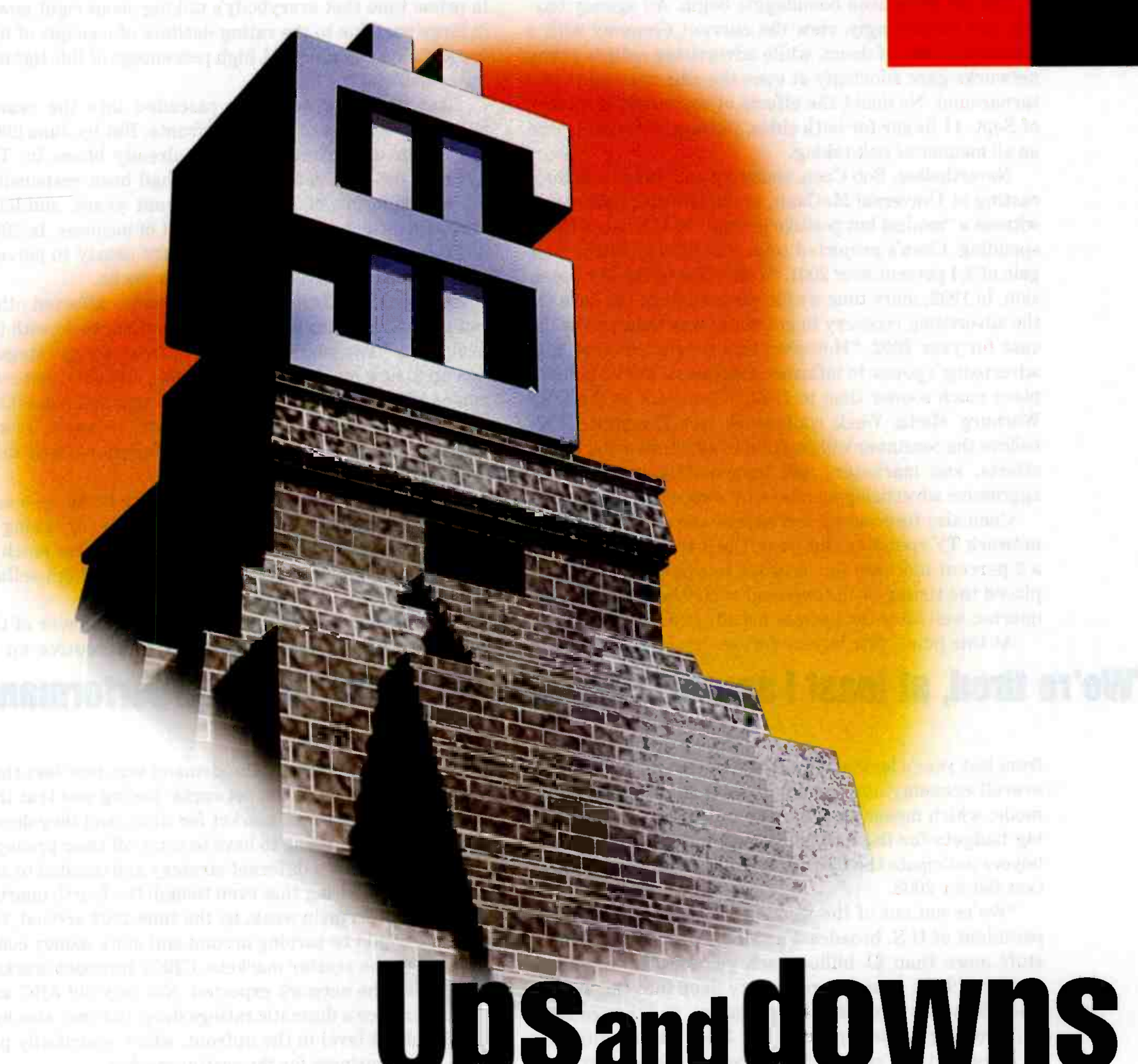
Lifetime®
Television for Women®

www.lifetimetv.com

Source: Nielsen Media Research: 1) 12/31/01-3/31/02, Covg. Area HH rtg vs all basic cable networks. 2) 1/1/01-3/31/02, Covg. Area HH rtg vs all basic cable networks. 3) 12/31/01-3/31/02, W18-34, W18-49, W25-54, Covg. Area rtg vs all basic cable networks. 4) 12/31/01-3/31/02, Persons 2+ (000) vs all basic cable networks.

* Tied among W18-34 in Total Day.


AdweekMagazines'
SpecialReport
APRIL 22, 2002
UPFRONT: THE ADVERTISERS
Searching
Can the nets still capture big dollars in the upfront?
Deep Pockets
Who's spending in the top ad categories



Ups and downs

There is plenty of inventory in this year's upfront, but demand may be waning BY ALEC FOEGE

It's no revelation that uncertainty prevails leading into this year's broadcast television upfront. What comes as news are some of the reasons for the uncertainty—and the possibility that it is not necessarily a bad thing. Frankly, after 2001's distressing 13.7-percent drop in upfront spending, from $8.1 billion in 2000 to $6.93 billion—following two previous years of double-digit gains—a shaky forecast practically counts as good news for both buyers and sellers.

Of course, nothing about the upfront, which traditionally hits in late spring and accounts for nearly 80 percent of the coming year's ad spending, is ever that simple. For one thing, by the time the broadcast networks introduce their 2002–2003 prime-time schedules and begin selling advertising upfront in early June, we'll officially be in brand-spanking-new upfront territory. For the first time ever, due to the poor ratings performance of ABC and Fox over the past 12 months, the upfront has developed a unique two-tiered structure, wherein CBS and NBC dominate the upper tier.

Another wild card is the possible return of money to the upfront from Olympics advertisers or from advertisers such as tech companies that didn't participate in last year's upfront.

ILLUSTRATIONS BY GIACOMO MARCHESI

Let the preseason boondoggle begin. Ad agency buyers, not surprisingly, view the current economy with a fatalistic sense of doom, while advertising sellers at the networks gaze adoringly at even the slimmest signs of a turnaround. No doubt the effects of the terrorist attacks of Sept. 11 linger for both sides, putting a virtual freeze on all manner of risk-taking.

Nevertheless, Bob Coen, senior vp and director of forecasting at Universal McCann, predicted that 2002 would witness a "modest but positive growth" in U.S. advertising spending. Coen's projected total was $239.3 billion, for a gain of 2.4 percent over 2001. At the time of the last recession, in 1992, more time was in place to form the base for the advertising recovery to get under way than will be the case for year 2002. "However, this time we believe that advertising's power to influence consumers will be put into place much sooner than in 1992," Coen said at the UBS Warburg Media Week conference last December. "We believe the consumer will respond to aggressive marketing efforts, and marketers will immediately react to any aggressive advertising increases by competitors."

Coen also forecast an increase of about 3.5 percent in network TV spending this year. CMR recently predicted a 2 percent increase for network television in 2002, but placed the timing of the rebound somewhere in the third quarter, well after the upfront usually begins.

At this point, few buyers foresee much of a rebound from last year's lackluster outing. Uncertainty about the overall economy has put advertisers in preservationist mode, which means they may be unwilling to commit to big budgets for the upfront. Consequently, most media buyers anticipate the upfront broadcast market will be at best flat for 2002.

"We're not out of the woods yet," says Mel Berning, president of U.S. broadcast at MediaVest, whose clients stuff more than $1 billion each year in the broadcast upfront. "Last year, we got pretty deep into the woods. Though there's been some improvement, and the economy is promising some improvement, I don't think anybody feels comfortable saying that we're into these hearty and healthy times of big increases in ad budgets."

Berning looks to the scatter markets right now and still sees opportunities in a variety of dayparts and marketplaces outside of network prime time, including cable, syndication, and network in the sports and daytime arenas. He admits there is a lot of pressure in the marketplace, but he attributes the lion's share of it to ratings issues. Since most of the networks opted to discount prime-time space in last year's upfront, they don't have much inventory left now because they owe it to advertisers.

"In the prime-time marketplace, a couple of networks [Fox and ABC] are essentially out of sale and there are only a few networks in sale," he says. "That's one thing that's a little deceptive about this year."

Tim Spengler, Initiative Media North America's executive vp and director of national broadcast, notes that unusual circumstances have created a distorted impression of this year's upfront situation. "This year's tightness in prime time that everybody's talking about right now is in large part due to the rating declines of a couple of networks," says Spengler. "A high percentage of this tightening is artificial."

Last year, the networks cascaded into the season buoyed by a series of bullish upfronts. But by June 2001, the clouds of the recession had already blown in. The dynamic dot-com category, which had been responsible for an explosion of growth in recent years, suddenly imploded as tech companies went out of business. In 2000, dot-com brands accounted directly for nearly 10 percent of all national advertising in the mass media.

Spengler recalls how such exuberance affected other categories, including ones that had nothing to do with the tech boom. "Two years ago in the upfront, every category was up in how much they were putting on hold, even companies like Proctor & Gamble, which had lost something like 30 percent of its stock in one day," he says. "It was remarkable. That led to overbuying for people who were protecting themselves for next year."

What a difference a year made. In the throes of a economic downturn and figuring things were only going to get worse, most of the networks decided to sell as much as they possibly could in the upfront, creating high sellout levels.

"The demand and supply balance fell in favor of the buyers," says David Poltrack, CBS's executive vp of research and planning. "The demand was now less than what was available, so the networks' feeling was that this was going to be a tough market for them, and they decided that they were going to have to come off their pricing."

"We're tired, at least I am, of rewarding networks for poor performances,

CBS alone took a different strategy and decided to sell less upfront, figuring that even though the fourth quarter of 2001 might remain weak, by the time 2002 arrived, the economy would be turning around and more money could be made in the scatter markets. CBS's approach worked better than the network expected. Not only did ABC and Fox experience a dramatic ratings drop, but they also had a high sellout level in the upfront, which essentially put them out of business for the scatter market.

Putting that in context, a softer, slower upfront seems almost inevitable. "There's a lot of room between last year and the 1999–2000 upfront, where we had the five-day upfront and record dollar volumes," says MediaVest's Berning. "I think this one will fall in between the two. I don't think you've going to see a rush to do early deals, because I think people are trying to understand exactly where the economy is headed."

While no category currently compares to formerly mighty technology, consumer spending certainly has remained strong in recent months, helping boost media market spending in the auto, packaged goods and pharmaceutical categories. Then again, since none of those categories is slated for a huge increase in profitability or sales, a huge increase in ad spending seems unlikely.

Is the economic turnaround a fait accompli? Is the economy back on a growing trend? Is that economic growth going to continue? And is now the time for advertisers to step up to the plate and start pumping up the marketing process to take advantage of the increased demand to come? These are the kinds of questions that will shape the next couple of months.

This year, advertisers indeed may move more aggressively into the upfront in hopes that the overall economy will continue to improve and grow. But most agree that ad money is generally being held onto longer these days, no matter what the circumstances, making it even more challenging to forecast the future.

Jack Myers, ad-market prognosticator and publisher of *The Myers Report*, believes that this shift will dramatically change the shape of the upfront market for this year, and possibly for good. "Far more business is going into calendar-year buying, as opposed to season-to-season buying," says Myers. "These days buying is quarterly, and there's a lot more short-term buying in scatter, so I just don't think we're going to continue to see the concentration of buying that we've seen in the past in the upfront."

Myers says the best-case scenario for the upfront this year is flat for the broadcast networks and slightly up for the cable networks, perhaps 5 to 8 percent. He cites salient factors such as an increased inventory available in cable, broadcast erosion and fewer ratings points available in broadcast.

According to Myers, stronger programming in cable and better all-around ratings will siphon off more ad money

'FRIENDS' AND LOSERS:

ABC's weak schedule includes tired shows such as *Drew Carey* (right). NBC's *Friends*, meanwhile, should still grab big dollars for the network.

THE DREW CAREY SHOW: RICHARD CARTWRIGHT/ABC; FRIENDS: DANNY FELD/WARNER BROS.

even given the supply-and-demand economics."—ANDREW DONCHIN, CARAT USA

from the broadcast upfront than ever before. Figure in the fact that cable can afford to increase its CPMs (cost per thousand impressions) by as much as 5 or 6 percent over last year and still deliver cost efficiencies that are better for the advertiser, and the picture begins to focus.

Andrew Donchin, director of national broadcast at Carat USA, agrees that there is the chance of a shift away from broadcast. "I think that what could happen in this upfront, if the networks are little too bullish, I could see money moving to cable," he says. "We're tired, at least I am, of rewarding networks for poor performances, even given the supply-and-demand economics."

Another sign of the times is the cancellation of the broadcast networks' development presentations that traditionally take place in Los Angeles in March. Instead, look for a pre-upfront powwow in which the major advertising agencies will go directly to Viacom, News Corporation, Disney, AOL Time Warner, and possibly even the Discovery Channel, to see what the opportunities are to reduce or stabilize CPMs in return for increased share.

More than ever before, this strategy will bring more dollars earlier to the biggest players, in essence creating a multilayered upfront where there are several cross-platform deals done early with the top five or six media sellers. So far, only NBC has not planned a preview for agencies before the broadcast networks unveil their schedules in mid-May.

CBS's Poltrack points to the networks' ability to generate hits as the main reason for their prevailing strength in the upfront. Though networks continue to lose market share and prime-time ratings continue to slide, broadcast television remains one of the few outlets for big advertisers eager to reach a wide audience. "While there has been erosion on the network front, the erosion has not been on the top," says Poltrack. "If you look at the last couple of years, since 1998, in terms of the younger adult audience, the decline in network audience has been 8 percent; however the top 10 programs have only been down 3 percent."

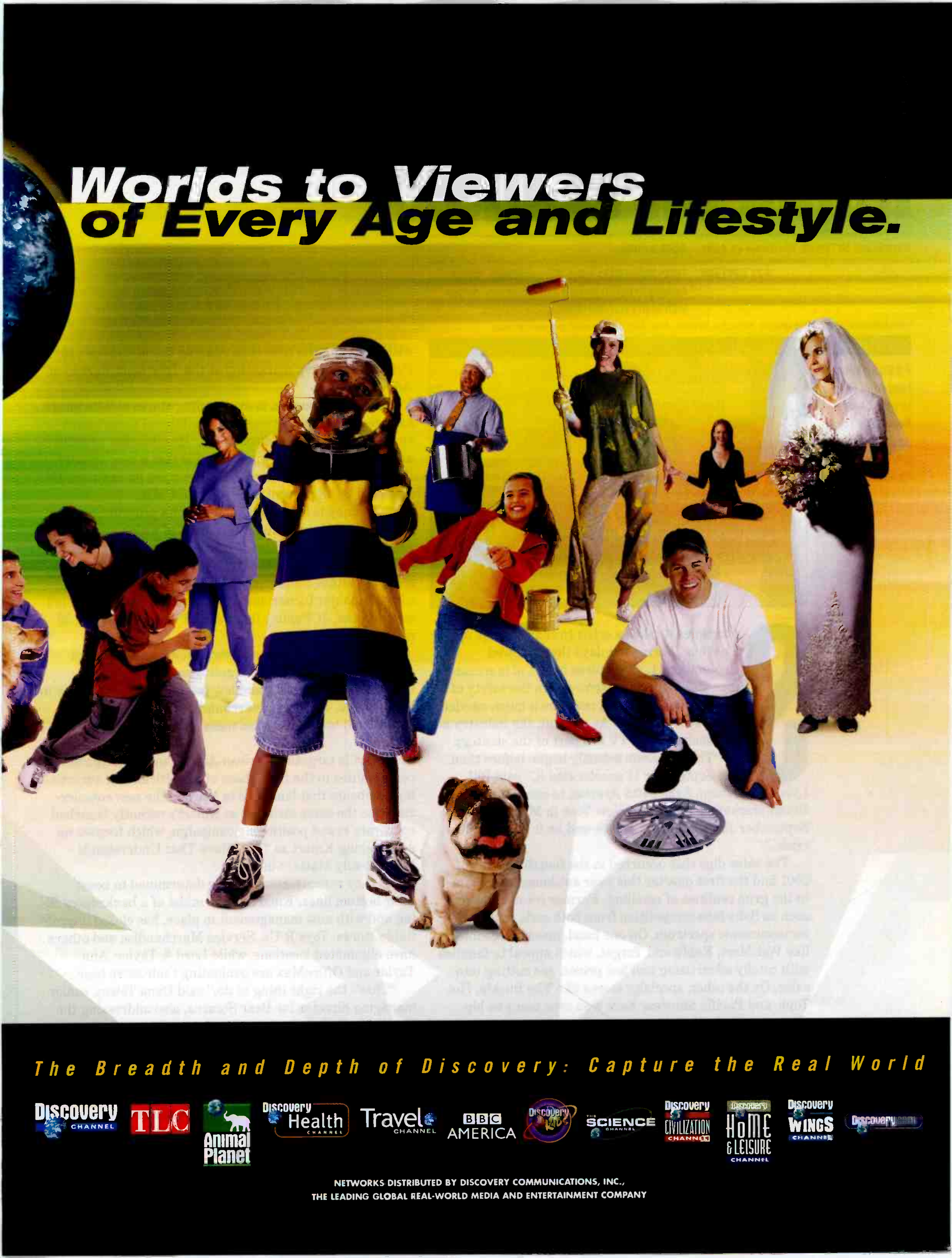
Of course, only NBC and CBS, which currently dominate the Nielsen Top 20 with shows like *E.R.* and *Everybody Loves Raymond*, will get to reap the full benefits of this trend.

Consequently, Jack Myers envisions more dollars coming earlier to the biggest players, allowing the top media sellers to capture a larger share for slightly reduced CPMs. Whether this is a cause for optimism or pessimism is unclear. He says the outcome depends on how aggressive the networks are coming in to the upfront. "If they're realistic, if they offer reduced CPMs in return for increased share, I think we can see a fairly traditional upfront market," he says. "But I find it highly unlikely that the sellers won't wait and see what the market looks like. It's an extremely tactical marketplace."

The fact is, the tenor of the upfront will ultimately be determined by a host of currently unknown factors—advertiser final budgets, the viability of new network programming, and when and how the overall economy revives.

"Nobody has a firm grasp on this year's upfront," says Carat's Donchin. "It's going to be a true negotiation." ■

Alec Foege writes frequently about television and magazines for Mediaweek.


Worlds to Viewers of Every Age and Lifestyle.
The Breadth and Depth of Discovery: Capture the Real World
Discovery Channel
TLC
Animal Planet
Discovery Health Channel
Travel Channel
BBC America
Discovery Kids
The Science Channel
Discovery Civilization Channel
Discovery Home & Leisure Channel
Discovery Wings Channel
NETWORKS DISTRIBUTED BY DISCOVERY COMMUNICATIONS, INC.,
THE LEADING GLOBAL REAL-WORLD MEDIA AND ENTERTAINMENT COMPANY

apparel retailers

PRIMETIME NETWORK SPENDING IN 2001 $545.8 million*

HOT BUTTONS From high-end to mass merchandisers, stores looking to polish images and target new demos with brand and merchandise campaigns.

*INCLUDES CMR CATEGORIES APPAREL RETAILERS, GENERAL-DISCOUNT DEPT. STORES AND DEPT. STORES

FOCUS: Kmart is targeting Hispanic and African-American consumers as it works to recast its image.

Sometimes it takes a crisis to shake things up. The long, harrowing days that followed September 11, with stores bereft of merchandise and customers burrowed in the safety of their homes, provided retailers a much-needed catalyst for change. As a result, the industry is retrenching, and TV is a part of the strategy.

"The recession actually began before then, but September 11 accelerated it," said Bill Lynch, svp, gmm, Saks Fifth Avenue, to members of the Retail Marketing Society in New York in March. "But September 11 will also put a back-end on it. We learn by crisis."

The sales dips that occurred in the fourth quarter of 2001 and the first quarter this year awakened merchants to the grim realities of retailing. Former retail stalwarts such as Saks face competition from both ends of the socioeconomic spectrum. On one hand, mass merchants like Wal-Mart, Kohl's and Target, which appeal to families with catchy advertising and low prices, are cutting into sales. On the other, specialty stores like The Buckle, Hot Topic and Pacific Sunwear have won over teens as hip places to shop and gather.

Now, along with mid-level retailers like JCPenney and Sears, high-end department stores have embarked on strategies to reinvent themselves and reconnect with consumers via fresh merchandise, dynamic store designs and customer service.

In the face of these challenges, TV remains an important channel for touting retailers' messages, especially as they reach out for younger consumers more enthralled with watching the tube than reading the newspaper, says Peter Schmid, svp marketing at the Television Bureau of Advertising.

Sears, for example, is overhauling stores and its image as is seeks a niche between the traditional department store channel and the discounters. Merchandise updates are part of the strategy, and word is that a new apparel line is on the way. Last year, Sears upped its network TV ad spend by 18 percent, according to CMR.

JCPenney is focused on updating its proprietary Arizona and Hunt Club brands, both of which are showing positive results. The Plano, Texas–based retailer recently surprised investors with a 12.5-percent increase in same-store sales that some analysts think could be the beginning of a major turnaround. Though its TV ads are hailed as a success, JCPenney decreased TV advertising by 30 percent last year.

Even Wal-Mart, recently recognized as the largest company in the world, is targeting new, upscale consumers seeking quality and low prices as it opens stores in the suburbs. The mega-merchandiser continues to push quality and low prices in ad messages via local broadcast TV.

Kmart is targeting African-American and Hispanic communities in the first phase of a multicultural advertising campaign that launched in March. The new commercials use the same strategy as Kmart's recently launched corporate brand positioning campaign, which focuses on establishing Kmart as "The Store That Understands What Really Matters in Life."

As they refocus, retailers are determined to boost their bottom lines. Kmart, in the midst of a bankruptcy filing and with new management in place, has closed unprofitable stores. Toys R Us, Service Merchandise and others have eliminated locations, while Lord & Taylor, Ann Taylor and OfficeMax are evaluating their store base.

"That's the right thing to do," said Dana Telsey, senior managing director for Bear Stearns, also addressing the Retail Marketing Society. "Closings will lead to a healthy environment for 2003."

A key theme driving retail this year, says Telsey, is a return to full-price strategies instead of courting consumers with sales. A second theme: developing efficiencies in operating expenses, including advertising. TV, however, remains in the mix.

"Retailers are reducing ad expenses, but they're still looking at TV advertising," Telsey says.—*Sandra Dolbow*

We've got a whole new attitude.

VEGAS SHOWGIRLS nearly FAMOUS™

REVEALED™ WITH Jules Asner

E! NEWSLIVE™

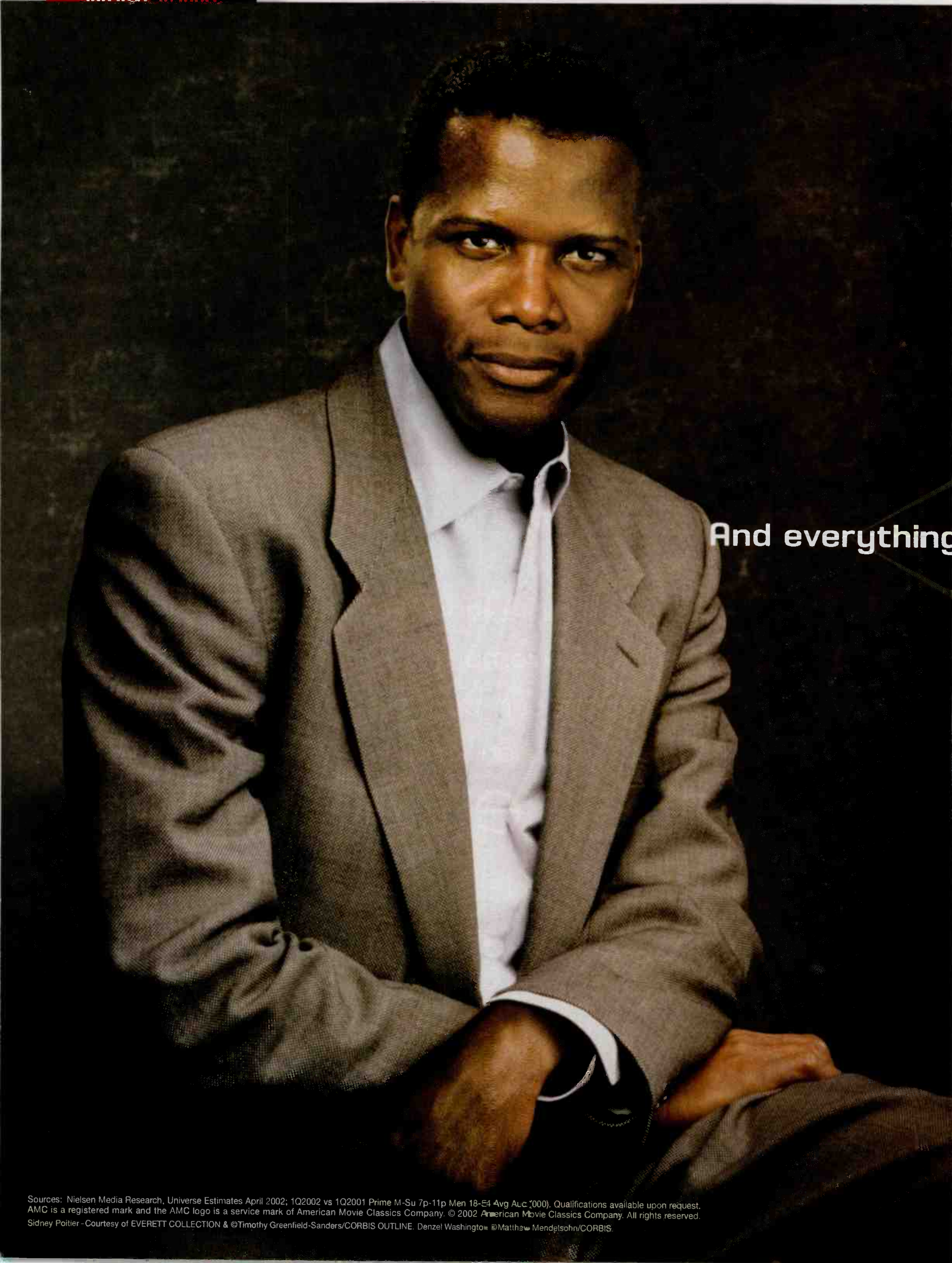
RANK™

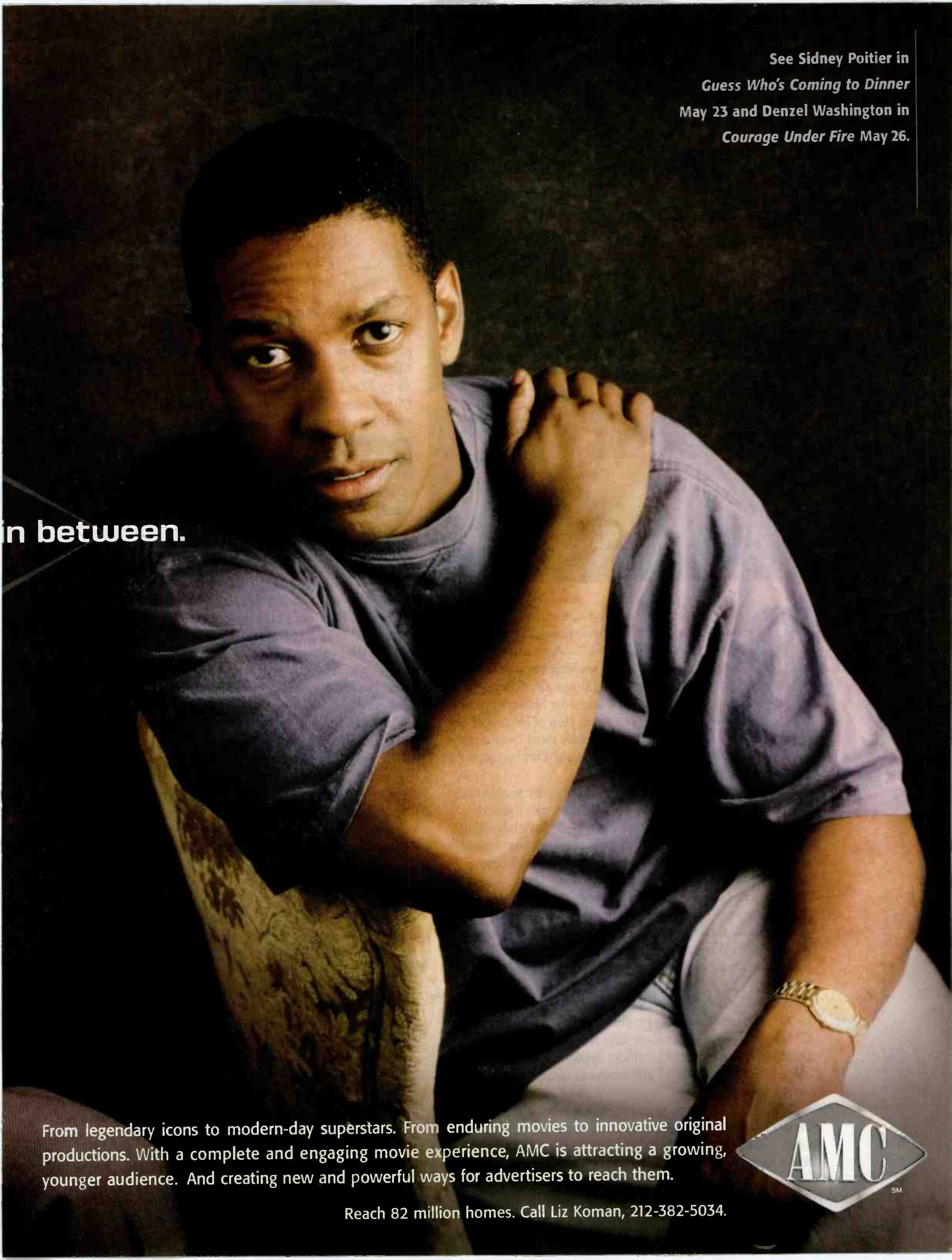
New energy, new shows, and our unparalleled live coverage of the entertainment world are why **E! is number one with adults 18-49 HHI $75K+.** Add the strength of **Eonline** and **style**, and you'll make a whole new connection to our A-list audience.

For more info contact us at www.adsales.eentertainment.com

E! NETWORKS™

Source: Nielsen PNF 4Q01. E! Primetime Mon-Sun 6P-12A. Ranked against 46 ad-supported cable networks


And everything


See Sidney Poitier in
Guess Who's Coming to Dinner
May 23 and Denzel Washington in
Courage Under Fire May 26.
in between.
From legendary icons to modern-day superstars. From enduring movies to innovative original productions. With a complete and engaging movie experience, AMC is attracting a growing, younger audience. And creating new and powerful ways for advertisers to reach them.
Reach 82 million homes. Call Liz Koman, 212-382-5034.
AMC
SM

SPECIAL REPORT

beer

PRIMETIME NETWORK SPENDING IN 2001 $266.8 million

HOT BUTTONS New entries into the malternatives category from Anheuser-Busch and Miller will keep the ad dollars flowing with brand awareness campaigns.

HARD SELL: Campaigns from Mike's Hard Lemonade and spin-off Hard Iced Tea are on tap for this year.

Beer is an image in a bottle, an image typically built with heavy TV advertising. This year flavored beers, also called "malternatives," are looking to soak sweet-seeking palates, particularly those of newly legal-age drinkers who have yet to acquire a taste for bitter hops and barley. But with the exception of Smirnoff Ice and Mike's Hard Lemonade, most beer coolers don't yet have an image, save for the spirit brand name on the label.

Anheuser-Busch bought instant cache by partnering with No. 1 rum distiller Bacardi USA to roll Bacardi Silver. Miller Brewing, for its part, tied in with leading vodka, tequila and whiskey brands through partnerships with Skyy Spirits, Allied Domecq and Brown-Forman. Miller, the No. 2 brewer, is offering Skyy Blue, Stolichnaya Citrona, Sauza Diablo and a Jack Daniel's malt beverage. Now that the alliances and brands are in place, emotion has to come next—and that means tons of media. UBS Warburg analyst Caroline Levy estimates malternative ad expenditures could hit $450 million this year.

A-B—the beer category's top advertiser with $332 million in measured media spending last year, according to CMR—will pour $60 million into Bacardi Silver. Doc, rebranded from Doc Otis, sticks around with an approximate $10 million budget and new ads to take on the other lemon brews.

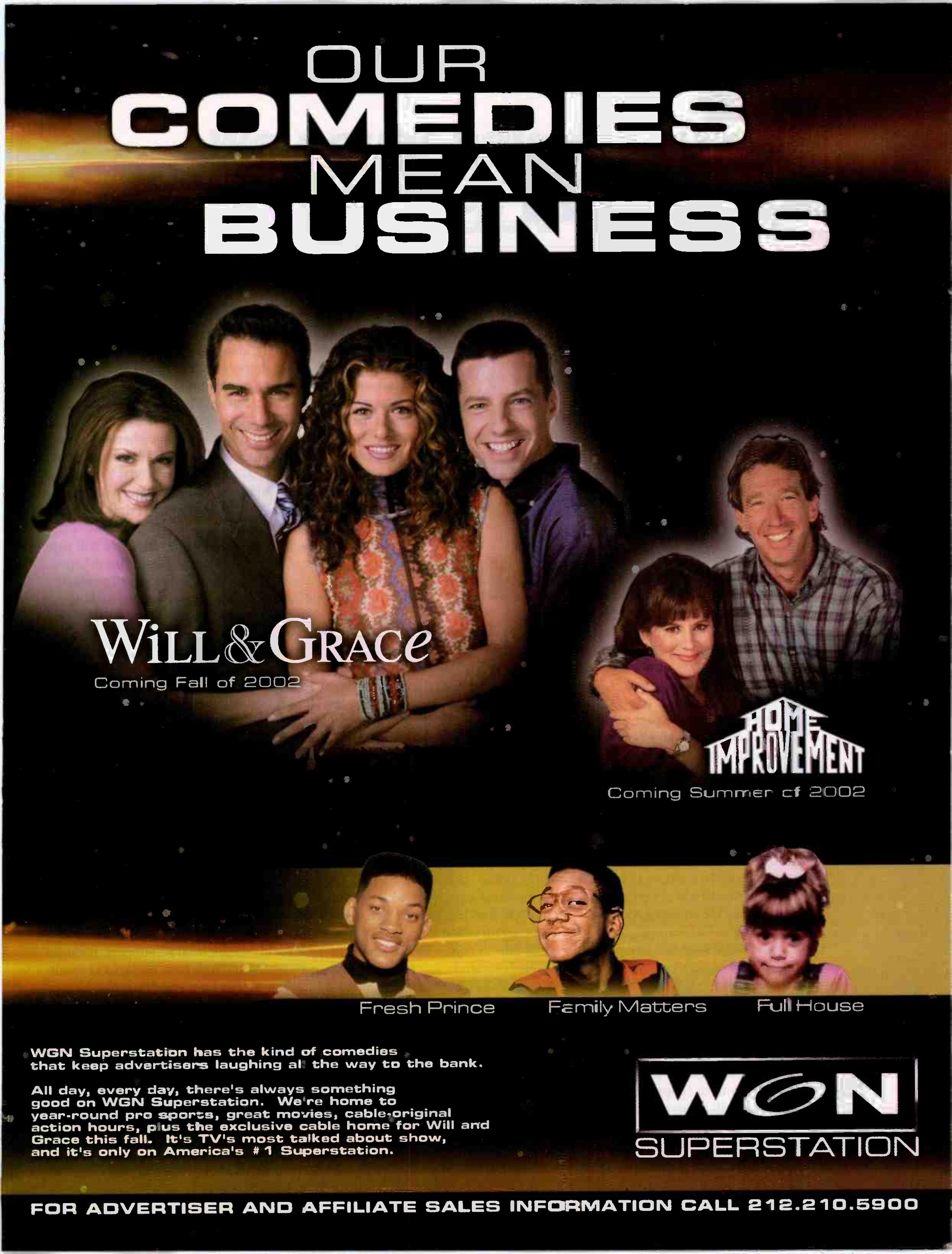
Miller wholesalers, worried that its supplier's bevy of beer coolers will snatch focus away from the core Miller Lite, Miller Genuine Draft and Miller High Life brands, were assured by company executives that its ad spend on malternatives will be incremental. The introductions won't eat away the beer marketing budget, which has grown more than 40 percent since 1999. Miller and its distiller partners are contributing more than $40 million for Skyy Blue's marketing budget, $35 million for Stolichnaya Citrona and another $35 million for Sauza Diablo. Details for the yet-unnamed Jack Daniel's whiskey beverage are not available. Miller spent $243 million last year, and this year's marketing plan will make the dollars work harder, meaning more money will be applied to direct marketing efforts, said Erv Frederick, vice president and general manager of Miller Trademark Strategy Business Unit.

Emboldened by Smirnoff Ice's success last year, Diageo's U.S. arm, Guinness UDV, bought a Pabst Brewing plant in Lehigh Valley, Pa., for $30 million and spent another $15 million for a retrofit to ensure there will be no product shortages this year. The No. 1 alternative sold 25 million cases last year behind $39.2 million in measured media spending. Diageo will spend about $50 million this year as Smirnoff Ice is pitted squarely against A-B to win more beer-drinking occasions. Starting in mid-May, Diageo also will pump $70 million into Captain Morgan Gold, a beverage spiked with ginger and lemon and meant to taste like spiced rum.

Mike's Hard Lemonade, which sold about 13 million cases last year with $15 million in ad support, is vying for Hispanic consumers with Spanish TV and radio ads in Southern California and San Antonio, Texas. More spending will roll behind the "This isn't your momma's iced tea" campaign coming from Cliff Freeman, New York, for Mike's Hard Iced Tea, hitting retail this spring.

Coors Brewing, which spent $201 million last year, is going high energy and risque with creative featuring good times, music and lots of T&A, say distributors who saw the slate of Coors Light ads during the brewer's recent annual wholesalers conference. Spending was not disclosed but likely will be heavy as the Golden, Co., brewer seeks to recast its image, grow 5 percent per year and take advantage of it new NFL sponsorship next season. Coors bid $15 million in annual rights fees, $25 million in guaranteed promotion and millions more for advertising to secure the four-year deal.

On the alternative front, Coors relaunched Zima with new packaging and a fruit-flavored extension in Vibe. Advertising support probably will exceed last year's $16 million spend, considering Zima already bowed a $1 million instant-win sweepstakes tied to CBS' *Survivor* and the new "Go with plan Z" campaign. Dedicated advertising also is on tap for Vibe.—*Mike Beirne*


OUR
COMEDIES
MEAN
BUSINESS
WILL & GRACE
Coming Fall of 2002
HOME IMPROVEMENT
Coming Summer of 2002
Fresh Prince
Family Matters
Full House
WGN Superstation has the kind of comedies that keep advertisers laughing all the way to the bank.
All day, every day, there's always something good on WGN Superstation. We're home to year-round pro sports, great movies, cable-original action hours, plus the exclusive cable home for Will and Grace this fall. It's TV's most talked about show, and it's only on America's #1 Superstation.
WGN
SUPERSTATION
FOR ADVERTISER AND AFFILIATE SALES INFORMATION CALL 212.210.5900

fastfood

PRIMETIME NETWORK SPENDING IN 2001 $917 million

HOT BUTTONS Burgers are taking a backseat to chicken sandwiches and fancy breads, as chains attempt to lure aging baby boomers with upscale offerings.

WHAT'S NEW: Menu additions from Burger King (right) and Wendy's will push ad budgets this fall.

Years of profit drains and flat sales are finally driving fast feeders to adopt divergent strategies to break free from a mature and stagnant market. There's no longer a typical ad or media plan in fast food.

McDonald's and Wendy's are holding the line on total ad spending. Third-party reports indicate that the golden arches will spend about 5 percent less than last year's $629 million, but the company shaved a fraction of its national ad fund to increase local spending.

Wendy's continues 2002 with a 30 percent boost in national ad spending at the expense of local promotion. Total spending for last year, national and local, was $241 million, per CMR. The chain's new Garden Sensations salads got an ad push in March, followed by the chain's first branding effort, tagged "It's better here" ("here" referring to a utopian vision of headquarters city Dublin, Ohio). The salads will return in May promotions.

Sandwiched between No. 1 McDonald's and No. 3 Wendy's, Burger King is on a $300 million rebranding campaign tear in an updated "Have it your way" effort—roughly matching last year's $311 million but drastically down from 2000's $411 million media spending. Picking up the slack are continued movie partnerships with eBay, AOL Time Warner, Universal Studios, DreamWorks SKG, Nickelodeon and others.

Menu news makes media pop, especially when dollars are tight. While McDonald's and most other chains continue discounting, major feeders across the board seek to shed fast food's "cheap and greasy" image with new store designs coming from all sectors, from Dairy Queen's reinvention, "DQ Grill & Chill (to warrant launch spending), to KFC, which did away with toys last fall and is one of many chains tracking those quick- or fast-casual formats (including McDonald's Boston Market, Chipotle, Wendy's ally Cafe Express, Panera Bread and countless bakery cafes).

Bob Sandelman, president of Sandelman & Associates, a restaurant-chain market research and consulting firm in Villa Park, Calif., said the continuing expansion of the higher-end fast-food restaurant represents the industry's top new growth story, and the aging baby-boomer segment presents a "strong demographic basis" for the growth.

KFC in particular is upping its image with ads touting quality via BBDO, New York's ongoing campaign, "There's fast food. Then there's KFC," and through store redesigns to ward off Boston Market's upscale inroads—not to mention chicken promotions from the top three burger chains.

KFC's media spending continues to fly high, up 6 percent last year to $207 million even as its Tricon-owned sibling Pizza Hut remains flat (but continues pushing P'Zone and other products in the pipeline). Taco Bell's spending shows recent reductions, down 16 percent last year at $180 million despite hot competition from fast-casual Mexican chains on the West Coast (Rubio's, Baja Fresh, AFC's Green Burrito, Chipotle).

Bread is big news, not just because McD's will bow flatbread and Burger King continues reformulating, but because it's a hot story promoted by the non-burger sandwich chains, from Arby's honey wheat to Subway's artesan-inspired and store-baked rolls to the competitive messages coming from sub rivals such as rapidly expanding Quizno's, Schlotzsky's and Blimpie. Quizno's spending has almost tripled in two years to an estimated $26 million for 2002, according to one franchisee, still a far cry from Subway's $176 million in 2001 per CMR. Subway's current ads, with weight-loss wonder Jared, will run through December via Messner Vetere Berger McNamee Schmetterer, N.Y.

Tricon's $320-million acquisition of Yorkshire Global Restaurants (A&W and Long John Silver's) will begin to bear fruit—and likely added media spending—as the company ramps up co- and multi-branding of multiple restaurant concepts under one roof. While executives stress each brand's advertising autonomy, by year's end it is likely the Yorkshire brand will get more marketing attention.—*Bob Sperber*

health&beauty

PRIMETIME NETWORK SPENDING IN 2001 $179.3 million*

HOT BUTTONS Revlon gets in on the product placement game. Others bypass TV for direct campaigns. But industry consolidation could increase ad budgets.

*INCLUDES CMR AD CATEGORIES PAIN RELIEVERS, VITAMINS, SKIN CARE, HAIR COLORING, SHAMPOOS

NEW COLORS: L'Oreal may need to put more ad dollars into hair color now that Clairol is getting a boost from P&G.

Viewers of ABC's daytime series *All My Children* will soon be treated to dishy dialogue about cosmetics company Revlon. While the story line is purely fictional, the deal that gives Revlon a role in the show is not. Revlon reportedly paid several million dollars to be part of a plotline in which evil Erica Kane, head of Enchantment cosmetics company, talks her daughter into going to work for Revlon in order to spy on the company. Advertisements during the show are also a part of the deal.

While daytime is not part of the upfront, it does beg the question—will product placement deals become a bigger part of ad buys? The Revlon/ABC deal is an example of advertisers' hunt for a bigger bang for their buck. Linda Bolton, an equity analyst for Weiser, Fahnestock & Co., says many of the consumer health and beauty companies she covers are using alternative, direct-to-consumer marketing methods. "Once they've reached a certain level of spending on media, advertisers question the incremental benefit they would get with each incremental spend." For example, she says, Procter & Gamble's deep pockets couldn't save its Physique brand from doing a belly-whopper.

Of the other top five media spenders in the category, all but Bristol-Myers Squibb Co. shaved their budgets last year—and the drug giant is hurting. Bolton points out that alternative marketing efforts, from handing out samples on the street to splashing logos on NASCAR vehicles, aren't figured into the media line item on marketing budgets, so those smaller media spends could reflect the category's increasing interest in direct marketing.

All eyes are on the 500-pound gorilla, Procter & Gamble, which got even fatter with the $4.95 billion acquisition of Clairol, bringing together powerful Pantene, Head & Shoulders, Pert, Vidal Sassoon and Herbal Essences with Clairol's hair-coloring lines—which need a touch-up.

"P&G has to make Clairol relevant again," says branding specialist Don Pettit, president of Sterling Group. "Before the acquisition, L'Oreal owned the hair-color market." Pettit wouldn't be surprised if L'Oreal, the second-highest media spender in the category in 2001 according to CMR, upped its ad dollars this year. Last year, he says, "L'Oreal benefited from Clairol's confusion as it was thinking of selling."

With Clairol's confusion resolved, P&G will stand up to the task of supporting the Clairol brands, according to Pettit. "Procter is probably one of the most committed advertisers you're going to find," he says. Pettit believes P&G will at least maintain its current media levels in 2002. "The big question is, do they feel they have the [creative] idea yet? Once they believe they have the idea, they'll spend," he says.

Media consolidation could further distract advertisers from upfront buys. Unilever, the third-largest media spender in the category last year according to CMR, announced a multimillion-dollar cross-platform advertising and marketing deal with AOL Time Warner.

For the big spenders, however, these deals have a minimal effect on the upfront, says Tim Spangler, executive vice president and director of national brands for Initiative Media North America. "Cross-media deals are one of the buzzwords at the moment," Spangler says, "but these deals are a small portion of the advertising spend."

Analysts expect the upfront market to be flat or slightly up from last year—and that registers as optimism after 2001. Scrappy Alberto-Culver, a "television-centric advertiser," according to spokesperson Dan Stone, intends to be a solid player in the upfronts. But Stone says the company, which will launch some Hydrology styling products this year along with St. Ives facial scrub cloths, is laying back until it gets a sense of how tight the scatter market might be.—*Susan Kuchinskas*

Buy a CNBC home...

and get 44% more out of it.

Out-of-home viewership makes CNBC a 44% better buy than Nielsen reports.

At the office, health club, hotel and restaurant,
your most likely prospects are watching CNBC more than any other source for business news.

- #1 business news network
- #1 in high-income households
- #1 in net worth
- #1 in purchasing power

CNBC

Source: CNBC Business Day Viewer Tracking Study Wave 4 (unmeasured environment)

movies

PRIMETIME NETWORK SPENDING IN 2001 $789.5 million

HOT BUTTONS Sequels rule! *Star Wars, Harry Potter, MIB* looking to hit it big again. Studios have learned that sometimes word of mouth beats the big ad budget.

CLONE TREATMENT: Sequels are big this year, including *Star Wars Episode II, Men in Black, Stuart Little* and *Harry Potter*.

By mid-April, the May 12 debut of 20th Century Fox/Lucasfilm's license-to-print-money sequel *Star Wars Episode II: Attack of the Clones* had yet to generate the pre-messianic awe that greeted the 1999 arrival on Earth of *Episode I: The Phantom Menace*.

That said, *Star Wars Episode II* certainly will dominate Hollywood's summer advertising. But Sony Pictures will make a solid run for summer movie advertising dominance with its trio, *Spiderman, Stuart Little 2* and *Men In Black 2*. All debut in a year that may see studio spending on movie ads become more cautious, caused less by the post-Sept. 11 economy and war than by some lessons learned in 2001.

Last year, big was not better. Buena Vista Pictures' summer hopeful *Pearl Harbor* opened with predictions of generating half a billion in ticket dollars, a wickedly inflated expectation for a film that suffered bad reviews and little repeat viewing interest. At the same time, Universal Pictures had a not overly advertised, word-of-mouth powerhouse in *The Fast and The Furious*. The *Pearl Harbor* lesson was that scaled-back expectations, even slightly scaled back, are becoming the most realistic ones. Universal did not have box-office-redefining expectations for *The Fast and The Furious* and did not do blow-out hype; when it was an absolute hit, everyone was happy.

Studios spent $789.5 million last year on prime-time network advertising, compared to $734.9 million in 2000, a $54.6 million increase. Current Hollywood sentiment is that studio spending may not jump another $54.6 million this year, but no one will know for sure until 2002 numbers come out next year. In this year of potentially less ad spending by Hollywood, trusted sequels are proving bankable, especially for AOL Time Warner. Its Warner Bros. unit likely will dominate the fall with its sequel *Harry Potter and the Chamber of Secrets*, the follow-up to last year's No. 1 film; the first *Potter* earned $317 million. Good summer numbers also are expected for Warner's *Scooby-Doo*, which already has a promotional home on AOL's Cartoon Network.

Smaller AOL sister New Line Cinema should have at least respectable numbers with its third-time-out *Austin Powers in Goldmember*, with promotional partners including Tricon's Taco Bell. New Line also should expect steady fall holiday audiences with sequel *The Lord of the Rings: The Two Towers*. In mid-April, MGM and New Line settled over the *Austin Powers* usage of "Goldmember," an obvious spoof title playing off MGM's James Bond franchise and its 1964 *Goldfinger*. The studios agreed that theatrical trailers for the latest *Austin Powers* and the *Lord of the Rings* sequel will be followed by trailers of the Bond film *Die Another Day*, opening Nov. 22.

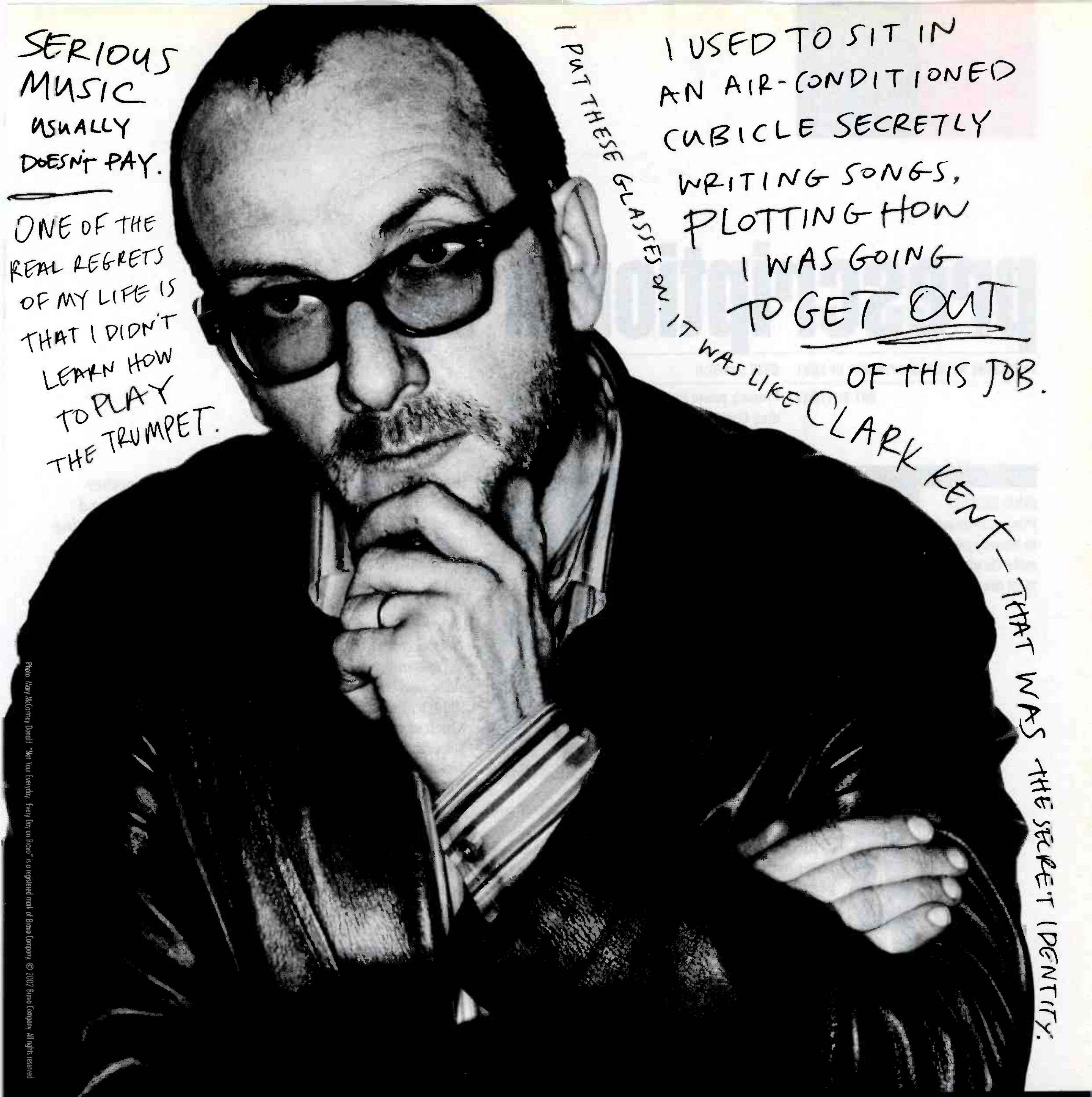
Disney's summer 2002 lineup is anchored by the animated Hawaiian story *Lilo & Stitch*, followed by *The Country Bears* and then *Treasure Planet*; all will exploit Disney's partnership with McDonald's. Disney-owned Miramax will likely promote its summer sequel *Spy Kids 2* with another McDonald's tie-in.

Fox's highest-profile film this year will be the Steven Spielberg/Tom Cruise collaboration *Minority Report*, slated for a June 22 release. Spielberg's team took the futuristic script to American Express and other brands with the premise that since their products probably will be around in 50 years, advertisers might create hologram-style ads like those in the *Minority Report* storyline.

Paramount's major 2002 films include the fourth Tom Clancy film adaptation, *The Sum of All Fears*, on May 31, and its Christmas week entries *Star Trek: Nemesis* and the Nickelodeon-driven *The Wild Thornberrys*.

Universal Pictures has already opened its two major 2002 releases—the re-release of *E.T. the Extra-Terrestrial* and *Mummy* offshoot, *The Scorpion King*. Similarly, DreamWorks' huge success last year with *Shrek* means the studio is enjoying a less frenzied 2002 with its May 24 animated *Spirit: Stallion of the Cimarron*; it will not generate *Shrek* numbers or ad budgets.

The nation's post-Sept. 11 back-to-normal attitude has been embraced by Hollywood, though admittedly its ad spending may appear more cautious amid wars overseas. And like those musicals and matinees made for WWII audiences, studios and arthouse distributors have a combined 21 films scheduled for this September.—*David Finnigan*



SERIOUS MUSIC USUALLY DOESN'T PAY.
ONE OF THE REAL REGRETS OF MY LIFE IS THAT I DIDN'T LEARN HOW TO PLAY THE TRUMPET.
I PUT THESE GLASSES ON. IT WAS LIKE CLARK KENT—THAT WAS THE SECRET IDENTITY.
I USED TO SIT IN AN AIR-CONDITIONED CUBICLE SECRETLY WRITING SONGS, PLOTTING HOW I WAS GOING TO GET OUT OF THIS JOB.
Photo: Mary McCartney Donald "Not Your Everyday... Every Day on Bravo" is a registered mark of Bravo Company. © 2002 Bravo Company. All rights reserved

SPECIAL REPORT

prescriptiondrugs

PRIMETIME NETWORK SPENDING IN 2001 $539.8 million

HOT BUTTONS Prozac's patent expired late last year; blockbuster drug Claritin is next in line. There's no glory—or money—in going up against generics.

HIGH COUNT: Pfizer continues to heavily promote its cholesterol drug Lipitor.

As more and more prescription drugs are faced with the prospect of patents running out, many drug companies will be dealing with slower revenue and earnings growth rates than in the past several years. Another issue: Fewer potential blockbusters like Viagra are in the pipeline.

Schering-Plough, in particular, is in the most tenuous situation. The company is hoping to switch the majority of doctors and patients to its second-generation allergy drug Clarinex by the end of 2002, which is when Claritin's patent expires. That scenario may not play out however, as Clarinex has received negative attention for not offering patients significant benefits beyond Claritin. For the immediate future, however, S-P will likely put upwards of $60 million into advertising Clarinex this year; it just started airing spots for the drug about a month ago.

Although total direct-to-consumer advertising was projected to increase by about 26 percent in 2001 according to Market Measures Interactive, it actually increased only 8 percent to $2.76 billion last year, per Competitive Media Reporting. In network prime time, pharmaceutical companies spent $539.8 million on DTC in 2001, which was up 10.5 percent from 2000, according to CMR.

In 2001, Merck spent a whopping $135.4 million on DTC media for its osteoarthritis drug Vioxx, making it the most heavily advertised drug last year. Another arthritis drug, Pharmacia's Celebrex, was the second most heavily advertised drug, with the company putting $130.4 million in total DTC media for it last year. Two other Merck drugs, Zocor and Singulair, were also among the top 10 most heavily advertised drugs in 2001: Merck put $85.6 million and $57.9 million into media for the cholesterol drug and asthma drug, respectively.

Some of the other top spenders in 2001 were AstraZeneca, which spent $126.1 million on media for its ulcer and heartburn medication Nexium; Pfizer, which put $90.6 million into its impotence drug Viagra; Aventis, which spent $89.1 million on its allergy drug Allegra; and Schering-Plough, which put $79.7 million into its allergy drug Claritin.

While ad agencies have benefited from the business, pharmaceutical companies are facing ever-increasing scrutiny over high media expenditures. Critics say that rapidly increasing drug costs are directly related to the fast growth of drug advertising—a particularly hot political topic as the senior population grows. This debate over DTC, with much negative attention from some politicians and private-interest groups, and an increasing number of petitions filed with the FDA against drug ads, means that drug companies at some point may face more stringent regulations on their ads, thus decreasing media activity.

The issue has been further exacerbated as Congress is considering a Medicare drug benefit. To help assuage the situation, over the past few months several drug companies have been offering low-income seniors discounted drug benefits. In the long term, however, if drug companies' profits are squeezed enough, ad budgets—and new drug discoveries—will naturally decrease.

The outlook, at least in the short term, is that unless restrictions are put into place, drug companies will continue to invest heavily in media, though perhaps not at the same rates as in the past. In addition, unless restricted by government regulations, drug companies are likely to experiment with other ways to promote their products, including more effective use of the Internet and an increase in sports sponsorships, such as the successful ones with Viagra and NASCAR, and Claritin and Major League Baseball.—*Christine Bittar*

softdrinks

PRIMETIME NETWORK SPENDING IN 2001 $309 million

HOT BUTTONS Vanilla in your Coke, vitamins in your water and a green-colored soda that tastes like Dr Pepper—the cola giants will throw it all out there this summer in hopes that something, anything, will stick.

HOW TO KEEP TRACK: Recent entries from Coke and Pepsi, including Sierra Mist, plan new campaigns this year.

Call it Code Red syndrome. Coca-Cola and PepsiCo, encouraged by arguably the most successful carbonated soft drink line-extension launch this side of Diet Coke, will roll out enough new products this year to make consumers' heads spin.

PepsiCo will introduce a vitamin-enhanced line of waters called Aquafina Essentials as well as a Dr Pepper knockoff, SoBe Mr. Green. Then there's FruitWorks, which is being relaunched with the new Tropical Berry flavor. Dole will introduce Pineapple Passion Mango, and of course, a diet version of Mountain Dew Code Red is on deck.

Not to be outdone, Coke will focus its efforts on Vanilla Coke while also reformulating and relaunching Cherry Coke. Dasani Nutriwater will take on Aquafina Essentials. And a newly repackaged Fruitopia line will take on FruitWorks. The Fanta brand, which was resurrected in the United States late last year, will get some firm backing. A Sprite line extension is in the works and will likely surface after the summer.

Carbonated soft drink volume was up 0.6 percent last year, per *Beverage Digest.* However Coke, which still owns a commanding 43.7 percent of the category, dropped almost one-half of one percent. Pepsi, on the other hand, grew 0.2 percent, giving it an overall market share of 31.6 percent.

The cola giants will spend heavily in an effort to improve their standings. Despite a stalled economy, media spending for carbonated and non-carbonated soft drinks was up 3 percent last year, according to CMR. Spending hit $887 million, compared to $860 million in 2000. Of this, $709 million was spent on carbonated soft drinks in 2001 versus $707 million in 2000—up 0.2 percent. Non-carbs saw a $16.5 percent spike, as spending increased to $178 million compared to $153 million in 2000.

Spending on non-carbonated drinks is likely to explode this year, as Pepsi has already pledged to double its spending on Aquafina (it spent $13.2 million last year), while Coke's Dasani will also get added attention. Coke has said it will significantly increase spending for its Nestea Cool iced tea, while Pepsi gave Lipton Brisk its second Super Bowl ad.

Then there are last year's acquisitions. Coke will break its first ads for Mad River juices, aimed squarely at folks with active lifestyles, while Pepsi's SoBe, which is in the midst of an agency search, may launch its first TV ads this year. Pepsi's biggest acquisition, Gatorade, will also see a lot of action as the brand recently introduced a campaign for its new, clear Ice line of drinks. Coke's Powerade will also attempt to continue its resurgence. The brand picked up 2.1 percent of the sports drink category while core Gatorade lost 3.7 percent of its market share in 2001.

Plenty of Coke ads will hit the airwaves, but they probably will not be part of a major umbrella campaign. Coke is understandably gun-shy: "Life Tastes Good" fell flat. The company has been airing creative originally cobbled together from the now-defunct campaign. Pepsi continues its "Joy of Pepsi" with Britney Spears.

And let us not forget the products that were launched last year. Pepsi's lemon-lime entry, Sierra Mist, has been growing steadily since its introduction. It grew 295 percent in 2001; a diet version was unveiled last year as well. Pepsi will also get behind Twist with a big summer presence, while Diet Coke with Lemon will likely keep pace with new ads of its own. Then, of course, there's the brand that started it all—Code Red. The Mountain Dew brand will receive new work via BBDO, New York.

When the smoke clears only a few brands will have a foothold; the others will likely slip away into obscurity, joining the likes of New Coke and Crystal Pepsi.

—Kenneth Hein

technology

PRIMETIME NETWORK SPENDING IN 2001 $780.6* million

HOT BUTTONS Potential H-P/Compaq merger could mean less ad dollars. Baby Bells and wireless are not phoning it in. Look for telecomm to continue spending.

*INCLUDES CMR AD CATEGORIES TELEPHONE COMPANIES AND SERVICES, COMPUTER SOFTWARE AND COMPUTERS

IMAGE IS EVERYTHING: IBM is still spending big on branding campaigns.

Things got pretty ugly for the technology and telecomm industry in 2001, and this year isn't getting a whole lot prettier.

A lot of the little guys—like Covad Communications, Global Crossing and XO Communications—that in their heyday fed the coffers of stations offering the coveted news-and-sports mix that delivers the target demo are gone, or at least not advertising anymore.

Microsoft and IBM lead the pack of the big spenders. The former charged ahead with a purported $200 million global campaign ($70 million of which was to be spent in the United States) for its business-to-business .Net suite of Internet software and services. But unlike years past, Microsoft has no big consumer release coming for the fall. Microsoft hasn't gone public with plans for the second year of its Xbox gaming console, but industry sources expect a $100-million spend this holiday season.

IBM, which focuses mostly on b-to-b, gives no indication of easing back on its spending. A new campaign is expected this month, and given the competition Big Blue is facing in software and hardware, there will be others this year.

Meanwhile, another company may be poised to enter the first tier. After Hewlett-Packard Co. takes over Compaq, the new entity will have some $80 billion in sales, about what IBM is pulling in. But a lot of questions remain. Foremost, will H-P really get its way? At press time, shareholders' votes were still being counted. And what will happen to the Compaq brand? H-P CEO Carly Fiorina said it will go away, but that's not what Compaq CEO Michael Capellas recently told analysts. Maybe the two should pencil in a meeting.

The second tier of techies is a murkier picture. Oracle, which spent about $30 million last year, per CMR, plans no spending cut for 2002, but no TV either, says Mark Jarvis, CMO. Sun Microsystems, which spent $37.5 million last year, is planning a return to the airwaves in April. Novell, which spent $29.7 million, is planning to continue TV, as is PeopleSoft, which spent $16 million. But some companies that used to be in this space, like Lucent Technologies, Nortel and 3Com, have cut way back.

On the consumer side, long-distance advertising isn't ringing up any deals. Sprint announced a plan earlier this year to forgo all long-distance advertising, possibly forever. So kiss about $100 million goodbye. Sprint's new strategy is to focus on partnering with other brands, such as its recent deal with AOL.

WorldCom made no announcements, but sources say the telecomm giant pulled all its branding ads in February, a plausible claim after bankruptcy rumors halved the company's stock price in January. Since then, the SEC has piled on a probe of WorldCom's accounting practices, a development that has done little to reassure investors. AT&T made a strong showing at the Winter Olympics with an estimated $50-million spend, but it's unclear if it will continue long-distance advertising after its rivals pulled back.

Things aren't all glum in Techville, though. The former Baby Bells are still on the warpath. Verizon, based on the East Coast, continues to surpass AT&T's spending levels at $842.3 million and broke its first branding campaign, an estimated $60 million affair, in late March. SBC, which covers the West Coast, hit $543.7 million. BellSouth, meanwhile, is preparing a new $250-million campaign, via Grey, New York.

Another bright spot is wireless. Cingular Wireless, a joint venture between SBC Wireless and BellSouth Mobility, is going strong with a $411.4 million spend last year. Verizon Wireless launched a new campaign featuring its Test Man in January, placed TV ads during the Academy Awards and even snuck the Test Man in promos for *Dawson's Creek* and *Frasier.* AT&T Wireless broke its mLife campaign during the Super Bowl. After an extensive teaser campaign that left many unaware of the link between mLife and AT&T Wireless, though, the AT&T unit will have to continue spending lavishly to make the campaign work.—*Todd Wasserman*

TV FOR PEOPLE WHO DON'T BLINK

INTRODUCING G4, THE ONLY LIFESTYLE NETWORK DEDICATED TO VIDEO GAMES AND THE MILLIONS WHO PLAY THEM. ALL ORIGINAL PROGRAMMING FOR THE HARD-TO-REACH 12—34 VIEWER WHO HAVE GROWN UP WITH A REMOTE IN ONE HAND AND A GAME CONTROLLER IN THE OTHER.

G4 FEEDING HUNGRY EYES 24/7
LAUNCHING WEDNESDAY 4/24.

WATCH WHAT YOU PLAY™

ADD A START-UP TO YOUR UPFRONT. CONTACT DALE HOPKINS, 310.481.3411 dhopkins@g4media.com

G4TV.COM

Spanish but plans to add English-language summaries to some of its stories soon. It also hopes to convert its 5,000 controlled circulation to 5,000 paid subscribers, Corona de Lewis says.

The 16-year-old *Wichita Business Journal*, published by American City Business Journals, has a paid circulation of 5,000. Jim Cross, editor of the weekly business journal, says his publication has been focusing more on its Web site (wichita.bizjournals.com) by dedicating one reporter to updating the site throughout the day. "We frequently say, 'You can read about it the next day in the daily newspapers, or you can read it today on our Web site,'" Cross says.

Three radio broadcasting companies control more than 90 percent of the 92nd-ranked Wichita radio market. According to BIA Financial Network, Journal Broadcast Group and Clear Channel Communications are neck-and-neck with $10.7 million (36.7 percent) and $10 million (34.5 percent) in respective billings in the duel for advertising dollars. Entercom is the market's third-highest biller with $6.1 million (21 percent).

Among some recent changes to the Wichita radio scene, Entercom ended the seven-year run of its Smooth Jazz station KWSJ-FM, flipping it to a simulcast of its Hot Talk outlet KFH-AM. Jackie Wise, Entercom vp/gm, says the change was made because "the listener base was just not large enough to support it."

On April 1, Journal Broadcast Group flipped its Country station KYQQ-FM to Spanish and renamed it La Maquina Musical. Chris Crawford, vp/gm of the Wichita Journal Broadcast Group stations, says the company recognized the growth of the Hispanic community and saw the opportunity "to fill what we saw as an empty void in entertainment for that group." The station's programming originates from Moon Broadcasting in California and is distributed by Jones Network out of New York.

Crawford says he plans to add some local talent on the air in the near future. He is in the process of interviewing for the morning-host slot, which he expects to have filled within 60 days. He also plans to hire a local afternoon-drive host in the coming months. Crawford stepped into his new post three months ago, arriving from the Columbus, Ohio, market, where he had worked as a consultant for Clear Channel's radio properties there.

Journal Broadcast also probably saw even greater potential in the Spanish format after watching the success of Mexican-formatted KTCM, which is owned by Maria Salazar, a local businesswoman. The station came on the scene only within the last year, and in the most recent Fall Arbitron book soared to a 3.2 among 12-plus listeners, up from a 0.8 in the previous book.

A few other locally owned stations hold their own against the three big guns in the market. Stephens Family LP owns KTLI-FM, a Christian Contemporary station, and Sherman Broadcasting Group owns KSJM-FM, the only Urban Adult station in the market. On April 1, shortly after KWSJ dropped the Smooth Jazz format, KSJM added the format to its Urban AC fare.

A.J. Jones, KSJM program director, says his station also acquired some of the syndicated programming that KWSJ had carried, including *The Dave Koz Show* and *Legends of Jazz*, hosted by Ramsey Lewis. The station still features the syndicated *Tom Joyner Show* in the mornings. "People are getting the best of both worlds on one station," says Jones of the Urban AC/Smooth Jazz mix.

Clear Channel controls about 90 percent of Wichita's available outdoor-advertising inventory. Ron Blue, general manager of Clear Channel Outdoor, says the majority of the company's inventory is in the three-county metro area of Sedgwick, Butler and Harvey counties. The company controls about 275 standard-size 14-foot-by-48-foot bulletins, about 380 30-sheets and about 50 8-sheets, Blue says. ■

NIELSEN RATINGS / WICHITA
EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	KWCH+	11	26
	NBC	KSNW+	7	17
	ABC	KAKE+	5	13
6-6:30 p.m.	CBS	KWCH+	13	25
	NBC	KSNW+	10	19
	ABC	KAKE+	5	10

Late News

Time	Network	Station	Rating	Share
10-10:30 p.m.	CBS	KWCH+	14	26
	NBC	KSNW+	11	22
	ABC	KAKE+	7	13

All data estimated by Nielsen from diary returns of early and late local newscasts only. +Represents audience estimates shown for parent station plus satellites/affiliates. Source: Nielsen Media Research, February 2002

NEWSPAPERS: THE ABCS

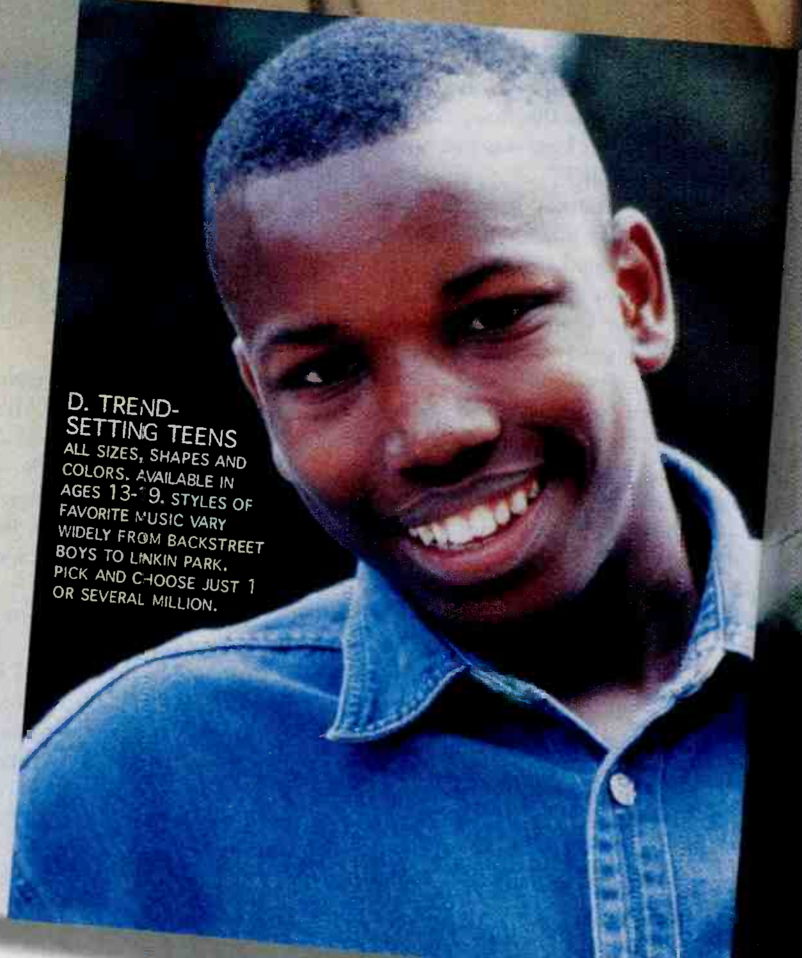
	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Sedgwick County: 175,143 Households				
The Wichita Eagle	67,580	108,785	38.6%	62.1%
Reno County: 25,662 Households				
Hutchinson News	13,879	15,886	54.1%	61.9%
The Wichita Eagle	907	1,703	3.5%	6.6%
Butler County: 21,184 Households				
The Wichita Eagle	6,029	11,183	28.5%	52.8%
Cowley County: 13,446 Households				
Winfield Daily Courier	4,537		33.7%	
The Wichita Eagle	1,714	4,169	12.7%	31.0%
Harvey County: 12,273 Households				
The Wichita Eagle	2,868	5,273	23.4%	43.0%
Hutchinson News	254	241	9.5%	9.0%
Sumner County: 9,694 Households				
The Wichita Eagle	1,847	3,711	19.1%	38.3%
Winfield Daily Courier	270		2.8%	
The Daily Oklahoman	138	146	1.4%	1.5%

Source: Audit Bureau of Circulations

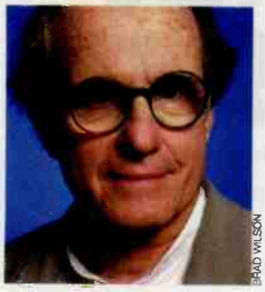
A. AFFLUENT MALES
RUGGED, HANDY MALES AGE 35-49. THESE HIGHLY MOTIVATED DECISION MAKERS SPEND AN AVERAGE OF 17 HOURS A WEEK ONLINE GETTING NEWS AND PLAYING GAMES. SHOWN HERE IN UPPER INCOME BRACKET. ALSO AVAILABLE IN SINGLE AND MARRIED CATEGORIES.

B. SUCCESSFUL WOMEN
AGE 35-54. ADORNED WITH A BIT MORE WEALTH THAN THEIR CONTEMPORARIES, THESE HARD WORKING LADIES SHOP ONLINE FOR EVERYTHING FROM JEWELRY TO EXOTIC VACATIONS. AUTHENTIC "ME GENERATION" MEMBERS. PLEASE SPECIFY QUANTITY BETWEEN 1 AND 15 MILLION.

C. WORKING WOMAN
FUN AND SPIRITED WOMAN, AGE 28. A CAREER GAL ACCESSORIZED NICELY WITH A 55K SALARY. MANY MORE LIKE HER (NOT SHOWN) IN STOCK. LIKES TO SHOP ONLINE FOR EVERYTHING FROM SHOES TO GOURMET FOODS, AND SEARCH FOR BETTER JOBS AND EVEN BOYFRIENDS.



D. TREND-SETTING TEENS
ALL SIZES, SHAPES AND COLORS. AVAILABLE IN AGES 13-19. STYLES OF FAVORITE MUSIC VARY WIDELY FROM BACKSTREET BOYS TO LINKIN PARK. PICK AND CHOOSE JUST 1 OR SEVERAL MILLION.



THE BLUNT PENCIL

Erwin Ephron

Adstock and Media Planning

Can the lingering effectiveness of ads replace GRPs in scheduling?

Adstock has been described as "the impact that advertising has over time on sales or awareness." But it is richer than that. The Adstock concept captures the idea that response to an individual ad exposure does not stand alone but is part of a continuity of advertising "pressure" that follows on from exposures in the past and carries forward to those in the future. It is a model of how response to advertising builds and decays in consumer markets.

Adstock is the mathematical modeling of this decay process.

In the U.S., most agencies schedule media without much regard to Adstock carry-over effects because we have learned that immediate response to advertising dissipates rapidly. This approach leads to consistent, moderate weekly GRP-weight and near-continuous scheduling.

Others disagree. Some agencies introduce Adstock into TV scheduling, which encourages flights and bursts of advertising. I think using Adstock as a scheduling device is a flawed idea because it confuses systemic changes in the brand with a lagged effect of its advertising. That argument is the basis of this column.

In the econometric models used to help isolate advertising effects, Adstocks distribute the full value of an advertising exposure over a rather long period of time—weeks and months instead of hours or days—based on the "half-life" of the advertising. It is a useful description of how response to advertising builds and decays in consumer markets.

When used in TV scheduling, Adstock redistributes plan GRPs based on these "half-life" estimates of advertising effects. For example, 100 GRPs run in week one with a half-life of four weeks might be flow-charted as 20 GRPs in week one, 15 in week two, 10 in week three and five in week four, totaling 50 GRPs over the four-week half-life. The remaining 50 GRPs would be assigned to the weeks that follow at a steadily decreasing rate.

When this is done for a year, the Adstock redistribution can have earlier GRPs cascading over several months in the media plan, to reflect advertising's presumed carry-over effects.

This leads to questionable planning decisions such as "We can heavy-up GRPs in January and allow the Adstock effect to cover the higher-cost periods that follow." Or, "Adstocks show us we can safely skip several weeks in a schedule and still maintain pressure."

Scant Evidence in the U.S.

Short of modeling, there is scant evidence of Adstock effects in the U.S. Most data show immediate sales response to advertising is brief. Advertising tracking studies—such as the penetration tracking model from Mike von Gonten, a leader in advertising-effectiveness research—show that TV effects are abrupt, with no carry-over during periods off-air.

I believe it is more useful to think of the longer-term effects of advertising not as Adstocks but as two separate effects. The first is an increase in baseline sales driven by repeat purchase. The second is an increase in response to advertising resulting from greater brand awareness. This increase in response to advertising dissipates rapidly if not reinforced by more advertising.

This is important to planning, because if what Adstock describes as "a GRPs future effect" has already occurred as an increase in baseline sales and responsive to advertising, there is no sensible argument for substituting Adstocks for fresh advertising weight. That is simply ignoring opportunity and allowing brand awareness and the base business to erode.

Another problem in using Adstock for scheduling is the data. Adstock modeling is historical. Media plans deal with future advertising. How are the Adstock half-life values for a future campaign to be calculated? We are assured that each campaign, each medium, each TV daypart and commercial length has its own unique Adstock half-life, often reported to decimals. How is this forecast? Is the underlying dataset sufficiently detailed and varied to justify the different values and this kind of precision? What is the damage to the brand if we guess wrong?

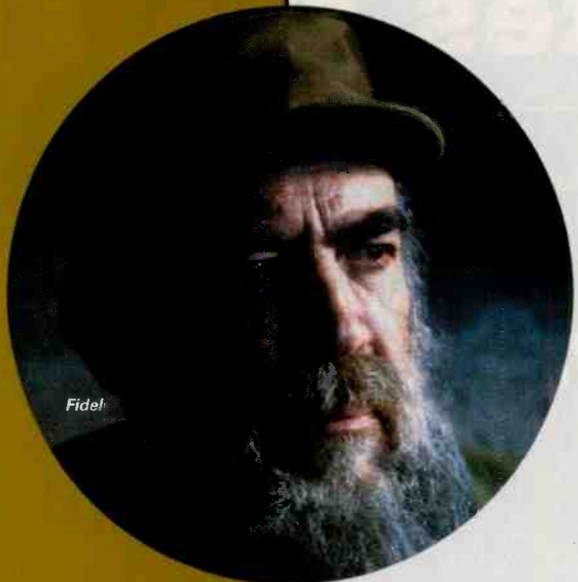
Like Vitamins for a Brand

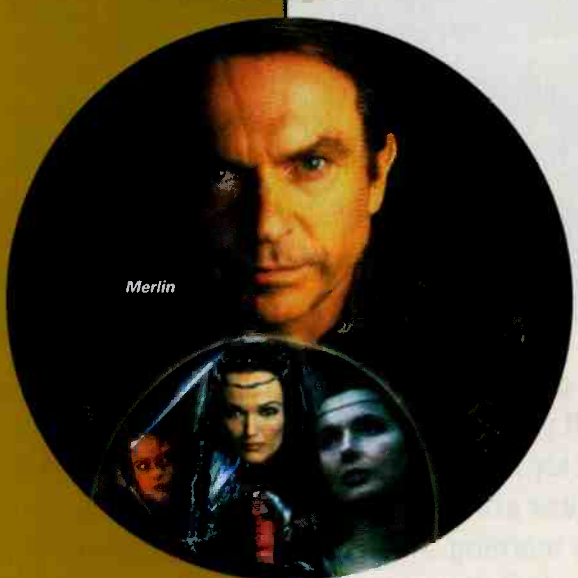
I think what modelers call Adstock is more appropriately regarded as a systemic effect of advertising, not a carry-over effect. An analogy may be useful here. Advertising is like vitamins. It has a transformational effect on the brand, which extends across time by making everything work a little better. That vitamins are working is not a good argument for taking fewer vitamins.

Adstock's mischief is in turning the longer-term effects of advertising into phantom GRPs—as if past advertising is actually still appearing—and then reducing current weight to compensate. That seems to me at best confusing and at worst a dangerous double counting. That's the trouble with using Adstocks in scheduling. ■

Erwin Ephron is a partner of Ephron, Papazian & Ephron, which has numerous clients in the media industry. He can be reached at ephronny@aol.com or at www.EphronOnMedia.com.

WHERE GREAT STORIES COME TO LIFE





PLOTTING DICTATORS, MURDEROUS SERVANTS, UNFAITHFUL FRIENDS

AND MILLIONS OF LOYAL VIEWERS.

Our viewers watch our programs and your message from start to finish.

For information on advertising and sponsorships, contact Bill Abbott, EVP Advertising Sales, (212) 930-1942.

Hallmark CHANNEL

SOURCES: MILLWARD BROWN 3/02;
JACK MYERS REPORT MEDIA BRAND TRACKER—STUDY OF GENERAL ENTERTAINMENT NETWORKS, 2002.

He makes the TV

"His insight into ratings and trends is flawless. We would be lost without him."

–Maury Povich

"It is fantastic, a reliable source for the latest information in television."

–Griffith Barger, Supervisor for Nissan North American at TBWA/OMD

"Hats off o
column. I'm
speed you can

T

"You're the first thing I read every morning."

–Dick Wolf, Creator and Exec. Producer of Law & Order and Law & Order: Special Victims Unit

"The Insider offers what would take me an hour to glean from trade papers in just a matter of minutes."

–Geoffrey Mark Fidelman, Author, The Lucy Book

"It is manda
anyone who
blood of ou
program."

G

"The Insider has a unique and valuable perspective. I'd even pay for it if I had to."

–Adam Ware, COO, UPN

"Your column is smart, hip and always provocative."

–Clyde Phillips, Producer, Get Real

Do you need to know what's going on in TV...every day? Ratings, news, trends, announcements, gossip, expert opinions? **Marc Berman** will help you. If you're at a network, ad agency, syndication company or cable operation, you'd better sign up quickly for the **Programming Insider** while it's still free. Many of the most famous execs in the business are already getting it. Like them, you'll get Marc's unique brand of journalism by e-mail every morning. And you'll be better informed than you've ever been before. (Plus, you'll have a chance to test your expertise with Marc's Insider Trivia quizzes.)

Media Elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

RECEIVING THE MATRIX AWARD last week for her journalistic prowess had to be a big honor for Hearst Newspapers columnist **Helen Thomas**, but she's still glowing from the other, unexpected citation she got that day. Former President **Bill Clinton** showed up at the *Biography Magazine*–sponsored awards luncheon at the Waldorf to pay Thomas the highest compliment: He said that if he hadn't chosen a career in public service, he would have pursued journalism, and that the journalist he'd want to be is Helen Thomas. Clinton went on to say that when Matrix presenter New York Women in Communications asked him to partcipate, he agreed for two reasons: "I always wanted to scoop Helen Thomas and to be [event emcee] Walter Cronkite's back-up." Joining Thomas on the Matrix "most-distinguished" list this year were Lifetime CEO Carole Black, for broadcasting; and Ad Council president Peggy Conlon, for advertising, among others...Another Clinton caused a stir last week, at the *Glamour* Magazine/Bebe/ BeneFit Cosmetics Spring Bash at New York nightspot Spa. Budding party-hopper **Chelsea** popped in unexpectedly, grooved to the live sounds of City High, and spent a lot of time hugging a handsome fellow who wasn't her Oxford beau, Ian Klaus. *Glamour* publisher Suzanne Grimes wouldn't speculate on the relationship, but she did note Chelsea's poise for her age (21) and said: "We were thrilled to see that Chelsea's a *Glamour* girl."...**Walter Sabo** thinks he knows just what radio executives need: a desktop companion to Billy Bass. Sabo, head of New York–based radio consultancy Sabo Media, has sent out radios outfitted with a three-dimensional frog whose mouth opens and closes in time with the broadcast, whether it's talk or music. "Sometimes big-shot radio executives can get very serious," contends Sabo. "This is a reminder that we are here to make a show."...**Sam Donaldson** is building his radio fan base one listener at a time. The ABC newsman, recently syndicated in a national show by ABC Radio Networks, had lunch last week with the listener from Sioux Falls, S.D., who responded to his New Year's Day offer. Calls were barely dribbling in to Donaldson's *Live in America* show, so he said he'd buy lunch for the next caller. That turned out to be Jeff Pray, an accout exec at insurance brokerage Holmes Murphy. Donaldson made good on his offer and flew to Sioux Falls for soup and sandwiches...*Relix* 's **Steve Bernstein** connected with the dead at the mag's recent "White-Collar Deadhead" gathering, held at the legendary Theater 99 recording studio in lower Manhattan. Bernstein, owner/ publisher of the jam-band title since 2000, got the chance to hold Tiger and Wolf, the guitars owned by the late Grateful Dead frontman Jerry Garcia. The guitars highlighted the assemblage of Dead-abilia on display at the party, which attracted Wall Street types and raised $22,000 for a fellow Deadhead recently paralyzed in a diving accident. ■

DAVE ALLOCCA · STARPIX

Cronkite, Thomas and surprise Matrix guest

SYLVAIN GABOURY; DMI

Glamour gal Chelsea

Dead on: Wavy Gravy, Bernstein at Theater 99

Movers

MAGAZINES

Chris Dobbrow, most recently senior vp of RealNames Corp. and a former executive vp at Ziff Davis, has been named CEO of Red Herring Communications, publisher of tech title *Red Herring*. Dobbrow succeeds Hilary Schneider, who is leaving to become president/CEO of Knight Ridder Digital... **Jami Opinsky** was named associate publisher of The Parents Group at G+J USA, a new position that oversees all sales efforts for *Parents* and its sister print and online publications. Opinsky had been national ad director of Condé Nast's *Bon Appétit*.

RADIO

Andy Kazen was named general manager of Westwood One subsidiary Metro Networks/Shadow Broadcast Services in St. Louis. Kazen was general sales manager for Infinity Broadcasting–owned KYKY-FM, also in St. Louis...**Chris Ruh** has been named director of affiliate relations for NBG Radio Network. He had been editor in chief of *Hitmakers* magazine...At Sirius Satellite Radio, **Larry Rebich** was named vp of programming acquisition and market development. Rebich had been chief sales and marketing officer at Sekani Moving Media. And **Jay Clark** was named vp of non-music content. Clark was most recently program director and vp of broadcast operations for WRKO-AM, Entercom Communications' News/Talk station in Boston...**Jeff Scott** has been named program director for WQSX-FM, Entercom's Adult Contemporary station in Boston. He had been director of FM operations for Entercom in New Orleans.

RESEARCH

CMR announced two appointments for its precision marketing services division. **Jack Bedell,** formerly CEO of market research firm Erdos & Morgan, was named senior vp of business development. And **Suzie Ross** was named vp of operations. She had been research director of *Fast Company*.

TV STATIONS

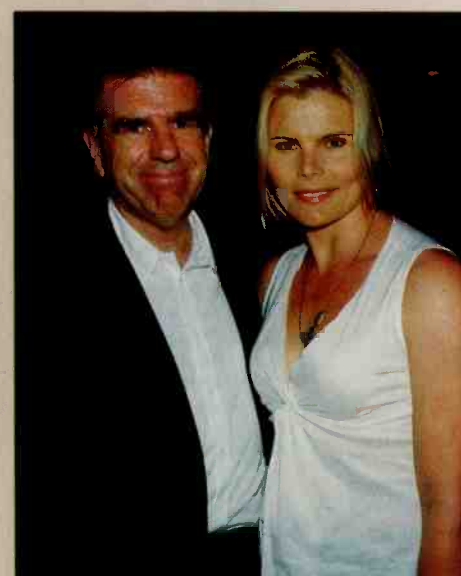
Kat Brumback has been named sales account exec at WTVZ-TV, Sinclair Broadcast Group's WB affiliate in Norfolk, Va. Brumback had been with Viacom Broadcasting of Seattle as research director for WGNT, the company's UPN affiliate.

Media Elite

Media Dish

(L. to r.) Photographer Mike Manninen, actress Joan Allen and Sundance Channel president/CEO Larry Aidem at Border's Books in Manhattan recently, where Allen signed copies of the new photography book *Great Women in Film,* by Manninen and Helena Lumme. Event sponsor Sundance will be airing interviews with the women featured in the book during *She Said Cinema*, a monthlong tribute to female filmmakers.

FHM **magazine recently celebrated its "Young Rich & Single–50 Hottest Dates in the World" feature with a bash at New York's Eugene.** ***FHM*** **editor Ed Needham greeted** ***FHM*** **cover girl Nicky Hilton.**



Tom Freston, chairman and CEO of MTV Networks greeted actress Mariel Hemingway at the recent screening at Manhattan's Tribeca Grand Hotel of the upcoming VH1 original movie ***Warning: Parental Advisory*****, in which Hemingway stars as Tipper Gore.**

American Women in Radio and Television saluted the top women in radio and television broadcasting and cable at New York's Tavern on the Green at a celebrity book launch luncheon for ***Making Waves: The 50 Greatest Women in Radio and Television.*** **(L. to r.) Joan Gerberding, AWRT national president and president of Nassau Media; Barbara Walters; and Maria Brennan, AWRT executive director.**

JAKE PRICE

At the Screening Room in New York to kick off the recent ***Gear*** **Magazine Dewar's Scots on Film Festival, Linda Rattner, festival director, and Jeff Jones, associate publisher and director of marketing for** ***Gear***

Culture Trends

The Billboard 200

The top-selling albums compiled from a national sample of retail store sales.

This Week	Last Week	Weeks on Chart	Title	Artist
1	-	1	Now 9	Various
2	-	1	Best of Both Worlds	R. Kelly & Jay-Z
3	1	65	O Brother, Where Art Thou?	Various
4	-	1	World Outside My Window	Glenn Lewis
5	-	1	Far Side of the World	Jimmy Buffett
6	3	10	Drive	Alan Jackson
7	6	74	Hybrid Theory	Linkin Park
8	4	4	Under Rug Swept	Alanis Morissette
9	7	17	Word of Mouf	Ludacris
10	8	18	Misunderstood	Pink

MTV Top 20 U.S. Countdown

Week of 4/15/02

1. **Fat Joe Ashanti** "What's Luv?"
2. **Enrique Iglesias** "Escape"
3. **Blink-182** "First Date"
4. **System of a Down** "Toxicity"
5. **Jennifer Lopez** "Ain't it Funny"
6. **Usher** "U Don't Have to Call"
7. **Tweet** "Oops"
8. **The X-Ecutioners** "Goin' Down"
9. **Craig David** "Can't Get You Out of My Head"
10. **Ludacris** "Saturday"
11. **Nickelback** "Too Bad"
12. **Pink** "Don't Let Me Get Me"
13. **Ashanti** "Foolish"
14. **Faith Evans** "I Love You"
15. **Michelle Branch** "All You Wanted"
16. **Busta Rhymes** "Pass the Courvoisier"
17. **Adema** "The Way You Like It"
18. **'NSync** "Girlfriend"
19. **Vanessa Carlton** "A Thousand Miles"
20. **Trik Turner** "Friends & Family"

Culture Trends

MTV #1s Around the World

Week of 4/15/02

Australia

112 "Dance With Me"

Brazil

KLB "Olhar 43"

Germany

Shakira "Whenever, Wherever"

Japan

Hikaru Utada "Hikari"

Korea

FINKL "Forever"

Latin America (North)

Kylie Minogue
"Can't Get You Out of My Head"

Latin America (Central)

O-Town "Liquid Dreams"

Latin America (South)

Alanis Morissette "Hands Clean"

UK/Ireland

Gareth Gates "Unchained Melody"

EAST

SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3,4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the third Thursday of the current month for appearance the following month. **RATES: $51 per line monthly; $315 per half-inch display monthly. ALL ADS ARE PREPAID.** Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call **Sara Weissman at 1-800-7-ADWEEK. Fax 646-654-5313.**

ACCOUNTING SERVICES

LET AN ADMAN DO YOUR TAXES
First-rate tax preparer formerly with BBDO, FCB gets you all ad biz deductions. Year-round service, e-filing, low fees. Call Dan for an appointment. **917-603-1667**

ADVERTISING AGENCIES

BOUTIQUE CREATIVE AGENCY . . .
With impressive client list, seeks clients
With trimmed budgets and high expectations.
Call for appointment or reel . . .
BR Creative
212-505-9700

ADVERTISING SPECIALTIES

• TOWELS! • TOWELS! •

Screen printed towels of all sizes and weights, with low minimums, and quick delivery. Lowest prices!
Also patented MATRIX® photo towels!

FLAT AND COMPRESSED BEACH TOWELS

PAKTITES® COMPRESSED T-SHIRTS!

This PAKTITE® is an Extra-Large, Heavy-weight T-Shirt!
Many stock & custom shapes available. Great for GWP's, Tradeshow Giveaways, & On-Pack Promotions. Include coupons, catalogs, & event schedules inside packages.

3 Strikes Activation
ph: 203-359-4559 • fx: 203-359-2187
e-mail: customerservice@3strikes.com
website: www.3strikes.com

THREE AUDIENCES FOR THE PRICE OF ONE

For one low price, your Classified ad appears in three different magazines:

ADWEEK Classified, BRANDWEEK Classified, and MEDIAWEEK Classified.

THREE FOR ONE . . . , not a bad idea.

Call Sara Weissman
1-800-7-ADWEEK
or just Fax it to:
(646) 654-5313

ADVERTISING SPECIALTIES

Nexus Promotions, Inc.
www.nexus-promotions.com
LiteCubes, TwistyCubes, Magic Discs
Coach and Kosta Boda low prices
718-340-1729
E-info@nexus-promotions.com

ART/DESIGN SERVICES

INVISION GRAPHICS

INVISION GRAPHICS offers the most creative and dynamic graphic concepts from start to finish.

- **WEB DESIGN**
- **COMPANY PRESENCE**
- **CAMERA READY ART**
- **ADVERTISING**

Call STEVE At: 718-544-7670

BRANDESIGN
Where does one stop and the other start?

Corporate identity, websites and other business collateral.
www.courtneyco.com
212-594-1748

ART DIRECTION

HANDY MACANDY F/L AD (212) 988-5114

BUSINESS SERVICES

Powerpoint Presentations. 718-997-0687

CONCEPTS & COPY

www.textlife.com

COPY/CREATIVE

What's the big idea? DG 212.213.5333

www.CreativeCopywriter.com
732.571.9672

COPYWRITING

BAD COPY.
. . . Overpriced, too!
Ken Copel
(310) 581-5346

Copywriter. Fast. Fearless. Freelance. (212) 724-8610.

High-tech copy pro 212.439.1845

Julie Wieden 781-659-9359
wiedencomm@aol.com

Need good radio copy? 718-591-2043

Need more salesworthy copy?
I've got one good word for you: ME! For less B.S. and more "YES, YES, YES!!!"
call (845) 362-8445 alzoldan@aol.com

Wake up and smell the copy. Creative-ink.net

ART/DESIGN SERVICES

Enablers

At Freelance Advancers, we're artists and writers ourselves...
Who better to place quality creatives in premier freelance and staff positions?
Our personal attention enables the best matches - and has since 1987.
So call, e-mail or fax us today: We're putting our talent to work!

- Graphic Designers
- Production Artists (Traditional / Digital)
- Art Directors / Creative Directors
- Copywriters / Editors / Proofreaders
- Trafficking / Project Management
- Pre-Press / Print Production
- Illustrators (Traditional / Digital)
- Web Site Development ...and more!

Freelance Advancers (212) 661-0900
420 Lexington Avenue, Suite 2007 New York, NY 10170
www.freelanceadvancers.com info@freelanceadvancers.com

ART DIRECTION

TALENTED AD/DESIGNER Beautiful print collateral/adv/promo portfolio. 212-496-0453

Not your average AD*Dick G.212.213.5333

COSTUMES

WALKAROUND PROMOTIONAL
MASCOTS
www.facemakersinc.com 815-273-3944
AMAZING CLIENTS SINCE 1972

CREATIVE

Design your ring. www.yourcrystalring.com

Push the right buttons. D. Grider 212.213.5333

CREATIVE SERVICES

Free critique of your ads and communications.

Wally Lawrence
Advertising. Copy. Speechwriting.
wallylaw@aol.com / 212-410-2221

HEALTHCARE ADVERTISING SPECIALIST
To the Consumer. To the Trade. To the Point.
David Upright: 973.726.9655
dupright@earthlink.net

You only *think* you need a creative department.
Log on to
RadioPrint.TV

DIRECT MARKETING

SPECIALTIES ENVELOPES
www.jetenvelopes.com

GRAPHIC DESIGN SERVICES

GRAPHIC DESIGN & ILLUSTRATIONS
PRINT & WEB
CALL DIANNA 212-642-6248

GOLF PROMOTIONS

Licensed **PGA TOUR** products & Players
protourmem.com / 800-465-3511

Speakers, PGA TOUR, LPGA, Celebrities
golfpodium.com / 561-776-9112

INSURANCE

ARE YOU PAYING TOO MUCH FOR YOUR INSURANCE?

We specialize in insurance for **advertising & media firms.**
Our rates are the most competitive in the industry!

- Advertiser's Professional Liability
- Property & Liability Coverage
- Life & Disability Insurance
- Group Health, Dental, & Pensions
- Homeowners, Auto, Jewelry & Fur
- **Coverage for Freelancers too!**

Call for a quotation with no obligation.
Adam Wolfson, CIC @ 212-370-3900
Arnold K. Davis & Company, Inc.

ADVERTISE CALL 1-800-7-ADWEEK

HELP WANTED

Coors

At Coors, we're proud of our company, our products and our community. We are currently looking for talented individuals to join our winning team. We currently have opportunities in Cincinnati, OH, Edison, NJ, and Atlanta, GA. Join Coors, an American original!

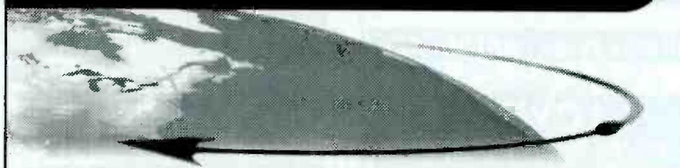
Market Development Manager

The Market Development Manager (MDM) is responsible for achieving sustainable volume growth in assigned markets. The MDM is the primary strategic and process leader to identify volume opportunities and supports the field sales and distributor teams in developing a business plan that drives results. In addition to achieving sales volume, the MDM is accountable for timely execution of the plan-building process, the key evaluator of plan effectiveness, a strategic resource for field sales and distributors' teams, and leading the annual business planning process.

The ideal candidate will have a BS/BA degree in business administration or marketing (MBA preferred), and 5-7 years in field marketing, advertising, or strategic planning on either the client or agency side, preferably in an intensive sales-oriented, fast paced, consumer goods environment. Experience should include: annual plan development, project management and evaluation; knowledge of three-tier distribution system; facilitation/negotiation skills; proven track record generating new ideas/solutions; above average computer skills (Excel and PowerPoint); the ability to develop mutually beneficial relationships; strong oral/written/presentation skills; and the ability to challenge and question fundamental assumptions regarding accepted ways of doing business is required. Market Development Managers cover a broad range of markets therefore EXTENSIVE travel is required.

We offer an excellent salary and benefits package. If interested, you must apply online at www.coorsjobs.com and search for Market Development Manager under "Sales". Please apply specifically for that position. The Coors Brewing Company is an Equal Opportunity-Affirmative Action Employer.

Traditions rooted in the past,



technology reaching for

THE FUTURE.

www.usa.canon.com

Canon has always led the way into the information age. Imaging equipment, information systems, R&D initiatives and innovative technologies are the hallmark of our corporate tradition. Our miraculous breakthroughs become everyday tools for homes, offices and medical systems. We currently have an exceptional opportunity in our Lake Success, Long Island, NY headquarters.

Advertising Manager

We're looking for a highly motivated, experienced professional to work on innovative consumer national advertising campaigns. In this highly creative, hands-on position in our Corporate Communications Division, you'll be responsible for conceptualizing, developing and executing national print and broadcast advertising for our consumer product areas. You must be a strategic thinker, possess creative judgment and understand the consumer electronics business advertising both on and off-line.

To qualify, you must have a Bachelor's degree with a minimum of five years of advertising agency or corporate advertising experience. Excellent presentation and organizational skills a must, in addition to demonstrated computer proficiency with both MAC and PC.

Canon U.S.A. offers a competitive salary, outstanding benefits package, profit sharing, a 401K plan and exceptional opportunities for growth. Please send your resume with salary requirements, to our resume processing center; e-mail: **canon@rpc.webhire.com (type ADWK in subject line of email) or FAX to: 1-800-466-0425, ATT: ADWK.** An Equal Opportunity Employer.

Canon

Sales Development and Training Associate

E-Media Division of leading b-2-b publishing company is looking for a Sales Development and Training Associate to work with the Sales Development and Training Manager. Candidate will be responsible for preparing material for presentations, organizing, updating and distributing ad sales and training collateral, as well as be involved in ad sales and training presentations. Research and analytical skills needed to gather online sales and marketing data. Candidate must be highly focused, detail oriented with the ability to multitask. Superior presentation skills. Proficiency with Microsoft Word, Excel and Power Point. Candidate will have a Bachelor's degree in marketing, advertising or communications. 1-2 years experience in creating presentations or proposals as well as in online marketing, advertising sales, and training, publishing or related field.

Please send resume, which MUST include salary requirements, to:
HR@VNUBusinessMedia.com
and reference Sales Development & Training

SENIOR SALES EXECUTIVE

AdVan Media is a cutting edge Outdoor Advertising Company. AdVan is currently seeking a seasoned sales executive to handle our East Coast territory, predominately the New York market.
Candidates must have a minimum 3-5 years selling in the Out-Of-Home industry, be self-motivated and have a passion for selling outdoor advertising. If you fit this Demo we would like to talk with you. We are a very aggressive and energetic company that is looking for the right person to help us continue our fast paced growth. We offer a very competitive base salary plus commission.

For consideration please e-mail us your resume with cover letter and salary requirements to:

dmcsmith@advanmobilemedia.com

or Fax to: 360-696-4132
Attn: VP Sales/Marketing

SEASONED ACCOUNT MANAGER WANTED

FrontLine Marketing, a leading in-store media company, is looking for a New York account manager. Our products include backlighted advertising in supermarkets, front end merchandising displays for OTC and general merchandise products in supermarkets and mass merchandisers The successful candidate will have a minimum of 5 years advertising or marketing service sales experience. Experience with packaged goods companies is a plus. Some travel is required. Aggressive compensation/commission plan 401K and health benefits. E mail resume to **adiamond@amilink.com** for consideration.

WRITER NEEDED

Extensive, hi-tech bkgrd reqd; must also be mktg savvy. Must be able to write anything from a product brief to a white paper. Exp w/software application clients a must. Pls fax resume to FP: 561-241-1198

ART DIRECTOR

Career opportunity in art direction for talented pro experienced in both consumer & dir. advertising of catalogs, mailers, etc. Company is high-end retail specialty firm w/ an internat'l clientele. Ideal candidate possesses strong knowledge of design, color sorting, pagination. Send resume to:

Adweek Box # 2729
770 Broadway, 7th Floor
New York, NY 10003
Or Email resume:
OFFICE OF HR @ aol.com

ACCOUNT SUPERVISOR INTERACTIVE

Web marketing firm seeks account supervisor with 3+ years client service work at ad agency or interactive firm. The candidate will use the internet to solve marketing problems for Fortune 500 clients. Work will include identifying how the internet can improve marketing, and leading agency team in developing these solutions.

Send resume, cover letter and salary requirements to:
results@e-walker.com

Take a closer look

at who we are.

You recognize MasterCard as one of the world's first - and best - payments companies. But take a closer look and you'll discover just how we respect the contributions our talented team of employees - talented people like you - have made to our success. In turn, we offer stability. Security. And the promise you can go as far as you can dream.

Few companies can offer career opportunities with as many avenues for growth and advancement. With so much emphasis on moving forward - fast - it's no wonder CIO magazine ranked us in the top 100 companies for engineering change.

We have opportunities at our Global Headquarters in Purchase, New York, in the following areas:

- **Business Development**
- **Marketing**
- **Finance**
- **Product Development**
- **E - Commerce Solutions/Strategies**
- **Communications**
- **Sales**

MasterCard International is committed to creating a diverse work environment that values and recognizes the diversity of our employees, customers and business partners. We encourage all those who share this commitment to apply. Interested applicants can forward their resumes via our website at www.mastercard.com/jobs.

www.mastercard.com

MasterCard

An equal opportunity employer.

HELP WANTED

The University of Illinois at Urbana-Champaign invites nominations and applications for **Dean of the College of Communications.** The College consists of three academic units and a division: Journalism, Advertising, the Institute for Communications Research, and WILL-AM-FM-TV. The College offers undergraduate degrees in journalism, advertising, and media studies; masters degrees in journalism and advertising; and a doctoral degree in communications. The College's three academic units and its administrative functions employ 42 faculty, 7 academic professional employees, and 12 staff employees. WILL-AM-FM-TV employs over 100 people, including 2 with faculty appointments in the division, 60 academic professional employees, and 21 staff employees. WILL-AM-FM-TV has a $6 million annual budget.

The College looks to the dean to provide leadership, vision, and inspiration for faculty, staff, and students. The dean must be an advocate for the interests of the College at the campus and national levels, as well as a responsible steward of the College's resources. Strong preference will be given to candidates with administrative experience in a university, business, or professional setting, or demonstrated potential for such leadership; significant achievements in a related scholarly discipline or professional field; commitment to the mission of the research university, a strong professional program, and teaching excellence; ability to represent the College to its diverse professional communities and alumni; and ability to raise external funds. The dean is expected to protect the journalistic integrity of the broadcast stations. Candidates whose backgrounds are in a university setting should hold a Ph.D. and show a demonstrated appreciation of professional achievement. Candidates whose backgrounds are in a professional setting should demonstrate an appreciation for scholarly achievement and the purposes and distinctive nature of university life. Candidates should show a commitment to equal opportunity.

Full-time, 12-month position; salary competitive; starting date negotiable but January 2003 is preferred. *To assure full consideration, applications (including vita) and nominations should be postmarked by May 15, 2002, and sent to:*

Ms. Paula Kaufman, Chair
Search Committee for Dean of the College of Communications
c/o Office of the Provost

University of Illinois Urbana-Champaign
Swanlund Administration Building
601 East John Street
Champaign, IL 61820

Attention: Kathleen H. Pecknold
Ph: (217) 333-4523 Fax: (217) 244-5639

The University of Illinois at Urbana-Champaign
Affirmative Action/Equal Opportunity Employer

SALES CAREER OPPORTUNITIES AT VALASSIS, ONE OF FORTUNE MAGAZINE'S "100 BEST COMPANIES TO WORK FOR IN AMERICA"

Valassis, Inc. connects people to brands through our wide range of marketing services programs offered to premier manufacturers and retailers. Our marketing tactics range from communications to reach mass audiences, to those that pinpoint an individual consumer.

Ideal candidates must possess quality account management skills, be able to develop and execute creative marketing and promotional plans, and embrace consultative selling tactics. A mimimum of 5 years experience in selling to clients including CPG, franchise retail, telecommunications, grocery, drug and mass merchandisers. A Bachelor's degree is preferred along with proficiency in MS-Word, PowerPoint and Excel.

We offer a comprehensive benefits package including 401K and profit sharing. Working from your home office may be acceptable.

Interested applicants may send resume with salary requirements by Internet, fax or mail to:

Valassis
19975 Victor Parkway
Livonia, MI 48152
HR@Valassis.com
Fax: (734)591-4994

Assistant Product Manager

E-Media Division of leading b-2-b publishing company is looking for an assistant product manager to work in its Shared Services department. Candidate will work closely with the Shared Services Manager in assisting in the growth of its web sites. Qualifications include the ability to interface with clients at all levels within an organization, and excellent communication skills. Candidate must have the ability to multi task as well as a strong attention to detail. Knowledge and understanding of the Internet required. BS/BA degree preferred along with 1-2 years office experience.

Please send resume, which MUST include salary requirements, to:

HR@VNUBusinessMedia.com
and reference Assistant Product Manager

Product Managers

E-Media Division of leading b-2-b publishing company is looking for product managers to assist group product managers in developing and implementing business strategies for its websites. Candidate will be responsible for website management including corporate relations, financials and business development. **Qualifications:** Must be highly detailed and organized. Able to handle multiple projects simultaneously. **Excellent verbal and written communication skills.** Highly motivated and goal oriented. Able to work independently and as part of a team. Experience, Education and Computer Skills: College degree required. Knowledge of the Internet/publishing industry. Understanding of the B2B environment preferred and 1-3 years experience in related field. Computer skills: Microsoft Office Suite (Word, Excel, PowerPoint, Access). Proficient on PC/MAC platforms. Database knowledge and Knowledge of basic HTML a plus.

Please send resume, which MUST include salary requirements, to
HR@VNUBusinessMedia.com
and reference **Product Managers**

Director, Advertising & New Product Development

We are looking for a seasoned kid marketing professional to lead the development of winning kid product ideas and advertising for our Stamford, CT based firm. This individual would be responsible for managing all marketing projects including: new product concept development, development of brand positionings and advertising strategies, new business prospecting and management of the advertising production process. Interested parties should fax their resume and salary requirements to:

Just Kid Inc.
203-353-8699
or email information to
lklein@justkidinc.com
NO PHONE CALLS PLEASE.

barbermartin
ADVERTISING

Business Development Director

Barber Martin Advertising needs someone to manage new business development and one piece of existing business. Retail experience preferred. Five - seven years experience required. We offer a great work environment and an exceptional compensation package including 401k with matching funds. Send resumes and salary requirements to:

Barber Martin Advertising
Human Resources
7400 Beaufont Springs Drive
Suite 201
Richmond, VA 23225
E-mail
lstanfield@barbermartin.com
EOE

Studio Manager

NYC branding agency requires a Studio Manger to fill a pivotal role. Ideal candidate will be able to build project timelines, schedule projects through the agency, contract & manage multiple vendors & manage agency logistics including admin staff. Previous exp in a role such as a studio or production manager, producer or operations manager necessary. A mature, collaborative, accountable attitude is essential + self-motivation to work in a small entrepreneurial environment. Send resume to:

studiomgr@hotmail.com

SENIOR MEDIA BUYER/PLANNER

position available at Fry Hammond Barr (Orlando). Applicants should have a minimum of 5 years negotiating experience in TV/Radio/ Print. Excel and Strata capabilities a must.

Fax resume to:

Marjorie Dobbin
407-849-0817
No phone calls

Looking for the perfect job?
ADWEEK CLASSIFIED

★ ★ ★ USE ADWEEK MAGAZINE TO GET NATIONAL EXPOSURE ★ ★ ★

HELP WANTED

E-mail Ad Trafficker (newly created position)

E-Media Division of leading b-2-b publishing company is looking for an e-mail ad trafficker. Candidate will be responsible for assisting the Traffic Manager with e-mail advertising traffic as well as be part of a team that manages the production, technology and fulfillment of advertising campaigns. Qualifications include knowledge and experience with ad/email server technology such as Doubleclick and Lyris as well as be detail-oriented, customer service driven and a team player. Familiarity with advertising-technology environment a must. Candidate will have a BS/BA degree at a minimum and 1-2 year's business experience. Terrific growth potential, good benefits.

Please send resume, which MUST include salary requirements to:

HR@VNUBusinessMedia.com

and reference e-mail ad trafficker

Consumer shop seeks strategic and creative pros with national agency experience. If you're passionate about results, enjoy leading integrated teams, have a solid record of wins and want to work in Providence, RI, we'd like to talk to you about the following key management positions:

New Biz Director
You've got the gift of gab & the smarts to back it up

Creative Director
You're visionary & business-minded

Please fax, e-mail or send your information to:

THE LINK AGENCY
225 Chapman Street, Providence, RI 02905
(f) 401-784-6393 (e) info@thelinkagency.com

ADVERTISING SALES NEW YORK

The Hollywood Reporter, the leading daily entertainment trade publication, is expanding its New York based sales team and is seeking an aggressive advertising salesperson. The ideal candidate will have advertising sales experience in publishing or other related media and possess dynamic closing skills. Account list consists of consumer related accounts. Must be able to work well under pressure and handle daily deadlines. Great career opportunity. Competitive compensation package. EOE Mail resume and salary history to:

Eastern Sales Director
The Hollywood Reporter
770 Broadway, New York, N.Y. 10003
Or fax to: (646) 654-5636

Investor's Business Daily

Senior Account Executive

Investor's Business Daily has a Senior Level Account Executive position open in our New York office. Ideal candidate must possess the following requirements in order to be considered:

- Minimum 7 years of Successful Advertising Sales Experience
- Demonstrated ability to work at both Client and Agency levels
- Possess polished Written and Verbal Presentation Skills
- Proven track record of breaking New Business
- College Degree required

Please e-mail resume and brief cover letter summarizing why you will be a benefit to Investor's Business Daily to:
tina.buchanan@investors.com

Underline Communications, a marketing communications firm, currently has two exciting job opportunities available:

Graphic Designer

Graphic designer with interest in creative development and execution of corporate consumer publications. Minimum of 3-5 years experience. Calls for excellent communication, file management, and teamwork skills. Requires experience in Quark, Illustrator, Photoshop, Microsoft Word, and Director.

Account Manager

Account manager with genuine interest and exceptional skills in coordination and management of corporate consumer publications. Minimum of 3-5 years experience, preferably in print work. Calls for excellent written and verbal communication, management, organizational, and teamwork skills. Requires experience in Quark , Microsoft Word, Project, and Excel.

Wry sense of humor a must.

Both positions offer full benefits. E- mail resume and salary requirements, indicating position of interest to:

info@underlinecom.com

Reach your ad community
ADWEEK CLASSIFIED

THE CONVENIENT CLASSIFIED CONTACT FORM

USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

ADWEEK
BRANDWEEK
MEDIAWEEK

CLASSIFIED MANAGER: S. WEISSMAN
MAIL TO : ADWEEK CLASSIFIED 7TH FL.
770 BROADWAY, NEW YORK, NY 10003-9595
PHONE: 1(800) 7-ADWEEK OR FAX (646) 654-5313

REGION: East ___ New England ___ Southeast ___
Midwest ___ Southwest ___ West ___ All ___

CATEGORY ____________

*FREQUENCY: 1x ___ 2x ___ 4x ___

MORE: (Specify) ___

*Not applicable to Advertising Services Categories

PAYMENT

❑ CHECK ❑ MASTERCARD ❑ VISA ❑ AMER.EXP.

Signature ____________
Cardholder's Name ____________
Card # ____________ Expires ____________

AD COPY (Attached additional sheet if needed) ____________

NAME ____________ ADDRESS ____________
PHONE ____________ FAX ____________

Culture Trends

MTV's BUZZWORTHY

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

Week of 4/15/02

Artist/Group: Andrew W.K.
Song/Video: "Party Hard"
Album: *I Get Wet*

Like the Strokes, Andrew W.K. is relying on U.K. buzz to formulate U.S. buzz. Whether he'll be successful remains to be seen, but if you've seen the video it's gotta pique your interest just a little bit. As agressive as the Stooges (he's from Detroit too), and also reminicent of such varied 70s/80s bands as Queen, Def Leppard and Faith No More - Andrew W.K. is out to make rock dangerous again. And as silly as a song entitled "Party Hard" may seem, I'll take it over Puddle of Mudd and The Calling any day of the week...

Artist/Group: Vanessa Carlton
Song/Video: "A Thousand Miles"
Album: *Be Not Nobody*

Brought up on Debussy and Mozart, this 21-year-old classically trained pianist claims her first favorite song was "It's a Small World". How precious...

The Hollywood Reporter's Box Office

For weekend ending April 14, 2002

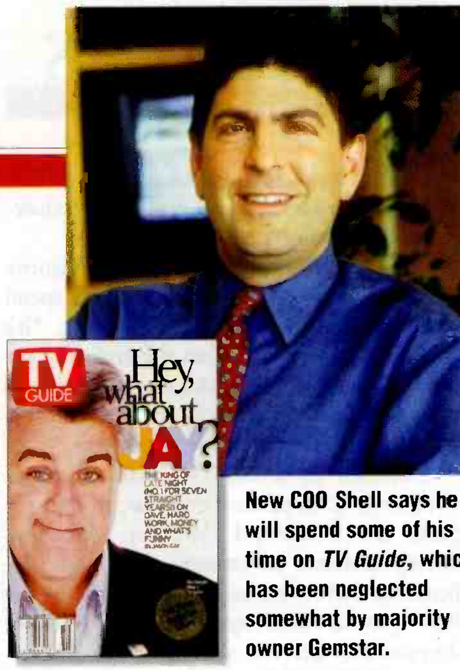
This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	New	Changing Lanes	17,128,062	3	17,128,062
2	1	Panic Room	10,618,796	17	73,422,333
3	New	The Sweetest Thing	9,430,667	3	9,430,667
4	3	Ice Age	8,577,478	31	151,625,634
5	4	The Rookie	8,076,763	17	45,282,993
6	2	High Crimes	7,485,414	10	25,020,697
7	7	Clockstoppers	4,652,393	17	28,044,474
8	5	Blade 2	4,315,697	24	73,873,818
9	New	Frailty	4,208,655	3	4,208,655
10	6	National Lampoon's Van Wilder	4,110,802	10	13,700,813
11	9	Big Trouble	1,647,057	10	5,982,977
12	8	E.T.	1,538,825	24	32,931,515
13	10	A Beautiful Mind	1,457,335	115	167,135,186
14	11	We Were Soldiers	1,428,885	45	73,869,164
15	12	Lord of the Rings	1,219,369	117	305,819,565
16	16	Monster's Ball	1,040,241	109	26,722,813
17	17	Y Tu Mama Tambien	1,016,570	31	4,465,073
18	14	Resident Evil	751,594	31	38,675,359
19	56	The Other Side of Heaven	688,762	122	2,716,662
20	19	Kissing Jessica Stein	685,899	33	4,288,098
21	20	Monsoon Wedding	620,804	52	6,174,146
22	15	Showtime	425,026	31	37,124,755
23	18	The Time Machine	420,255	38	55,485,362
24	21	AllAbout the Benjamins	309,471	38	24,448,112
25	23	John Q.	366,248	59	70,617,556
26	New	Human Nature	297,340	3	297,340
27	25	Beauty and the Beast (re-issue)	290,987	104	23,738,535
28	13	Death to Smoochy	266,459	17	8,065,670
29	28	Snow Dogs	242,037	87	80,297,737
30	27	Amelie	233,952	164	32,012,485

Magazines

EDITED BY LISA GRANATSTEIN

Changing Channels

TV Guide must reinvent itself as a magazine to ensure that readers and advertisers keep tuning in



New COO Shell says he will spend some of his time on *TV Guide*, which has been neglected somewhat by majority owner Gemstar.

AS THE 12-MONTH COUNTDOWN CELEBRATION BEGINS FOR *TV GUIDE*'S 50TH YEAR IN print, next year's milestone will also be a crossroads of sorts. With hundreds of channels now offered by cable and satellite distributors, the rapidly changing TV landscape begs the question of how the weekly listings bible can adapt. Parent Gemstar-TV Guide International, which two years ago acquired a controlling stake in *TV Guide* from News Corp. (which retains a minority share), has mapped out the future of the brand's electronic offerings, including the TV Guide Channel and interactive program guides. But the print version's long-term strategy is less clear.

While it is still one of the largest mass-circulation magazines, *TV Guide* has been losing readers in recent years. In addition to the newsstand pressures that all magazines are coping with, many consumers are getting their entertainment news and television programming guidance from other sources, including newspapers, the Web, TV and competing magazines such as Time Inc.'s *Entertainment Weekly*. In the past five years, *TV Guide*'s circulation rate base has tumbled 30 percent, to 9 million. Total paid circ in the second half of last year fell 8.6 percent, to 9.1 million, according to the Audit Bureau of Circulations.

According to a former *TV Guide* executive, management had advised some media buyers that the magazine's circulation could potentially sink as low as 5 million in coming years as the company's electronic guide gains consumer acceptance. "[Gemstar] didn't care about a declining readership as long as the consumers stayed with the brand electronically," the former *TV Guide* executive says.

Gemstar's waning interest in the print version of *TV Guide* has manifested itself in several ways. Just months after the company acquired its controlling stake, *TV Guide* withdrew from the Magazine Publishers of America. Gemstar-TV Guide currently is close to a deal with Comag Marketing Group, a joint venture of Condé Nast Publications and Hearst Magazines, that would result in the shutdown of its own magazine distribution arm. Also, the publisher's post at the magazine, vacated last November by Tom Harty (who joined Golf Digest Cos.), has yet to be filled. Jeffrey Mahl, the company's president of media sales, has been overseeing the magazine.

News Corp. chairman Rupert Murdoch was said to have become increasingly frustrated by Gemstar's performance (revenue for the company's media and services unit, which includes the TV Guide operations, was down 15 percent last year) and with the management of *TV Guide* and its sister cable channel. Last week, Jeff Shell, president of News Corp.'s Fox

Mediaweek Magazine Monitor

WEEKLIES April 22, 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]	15-Apr	52.41	16-Apr	87.88	-40.36%	806.54	1,151.94	-29.98%
The Economist	13-Apr	53.00	14-Apr	65.00	-18.46%	739.00	921.00	-19.76%
Newsweek[E/X]	22-Apr	33.32	23-Apr	26.13	27.52%	499.67	451.68	10.62%
The New Republic[2]	22-Apr	14.30	23-Apr	5.00	186.00%	111.63	123.23	-9.41%
Time[E/X]	22-Apr	42.92	23-Apr	48.74	-11.94%	644.84	646.48	-0.25%
US News & World Report	22-Apr	31.55	23-Apr	28.37	11.21%	387.43	423.58	-8.53%
The Weekly Standard	29-Apr	12.30	30-Apr	9.83	25.13%	152.34	149.60	1.83%
Category Total		**239.80**		**270.95**	**-11.50%**	**3,341.45**	**3,867.51**	**-13.60%**
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	22-Apr	20.37	23-Apr	22.93	-11.16%	364.58	457.52	-20.31%
Entertainment Weekly	19-Apr	24.31	20-Apr	23.62	2.92%	468.96	510.77	-8.19%
Golf World	19-Apr	61.94	20-Apr	30.16	105.37%	509.40	405.56	25.60%
New York[3/W]	22-Apr	91.20	23-Apr	148.20	-38.46%	802.30	880.00	-8.83%
People[X]	22-Apr	67.59	23-Apr	64.08	5.48%	1,007.56	1,093.99	-7.90%
The Sporting News	22-Apr	16.33	23-Apr	14.75	10.71%	227.72	217.45	4.72%
Sports Illustrated	22-Apr	42.76	23-Apr	43.91	-2.62%	764.94	726.25	5.33%
The New YorkerD	22-Apr	125.56	23-Apr	119.31	5.24%	627.34	752.08	-16.59%
Time Out New York	17-Apr	74.06	18-Apr	64.57	14.71%	998.56	1,015.94	-1.71%
TV Guide	20-Apr	42.14	21-Apr	47.63	-11.53%	757.03	941.25	-19.57%
US Weekly[1]	22-Apr	16.00	23-Apr	18.33	-12.71%	293.84	282.49	4.02%
Category Total		**582.26**		**597.49**	**-2.55%**	**6,822.23**	**7,283.30**	**-6.33%**
SUNDAY MAGAZINES								
Parade	21-Apr	16.15	22-Apr	10.43	54.84%	205.44	208.15	-1.30%
USA Weekend	21-Apr	12.91	22-Apr	10.35	24.73%	198.91	187.29	6.20%
Category Total		**29.06**		**20.78**	**39.85%**	**404.35**	**395.44**	**2.25%**
TOTALS		**851.12**		**889.22**	**-4.28%**	**10,568.03**	**11,546.25**	**-8.47%**

D=double issue; E=estimated page counts; W=4/22/02 includes Weddings special issue; X=2001 YTD includes an out-of-cycle issue; 1=1 fewer issue in 2002 over 2001; 2=2 fewer issues in 2002; 3=3 fewer issues in 2002

Cable Networks, was tapped as Gemstar-TV Guide co-president/ COO, reporting to chairman/CEO Henry Yuen.

Shell says the magazine is on his priority list. "Certainly, I'm going to need to spend some time on the magazine," he says. "It's been a bit neglected within the company for the last couple of years. But the good news is the brand is still very strong, and the print side of the business is one of the key drivers."

Through April 20, *TV Guide*'s ad pages were down 19.6 percent this year, to 757, reports the *Mediaweek* Monitor. Spending among endemic advertisers, particularly the broadcast networks, has fallen sharply. In the first quarter, CBS' spending in *TV Guide* dropped 33.9 percent, to $2.7 million, according to CMR. NBC's spending declined 52.2 percent, to $1.7 million; Fox (a unit of News Corp.) decreased 33 percent, to $7.5 million; and ABC fell 64.5 percent, to $2.4 million.

"We believe in *TV Guide* as a very effective marketing tool," says George Schweitzer, executive vp of marketing for CBS. "But our degree of spending is always up for adjustment. We're always looking for the right media mix, and if its readership is declining, then [its ad] rates should decline."

TV Guide is struggling to keep up with TV's fragmentation, and its efforts to do so are costly. Adding a network's listing to the magazine's pages is said to cost some $1.5 million a year.

Shell acknowledges that *TV Guide* needs to evolve. "There is no question that as the TV business changes, so does the print version have to change," the new COO says. "While the staff at *TV Guide* have continued to put out a good product, perhaps it hasn't kept up with the times and needs a fresh coat of paint."

Steven Reddicliffe, the editor in chief of *TV Guide*, did not return calls. In its April 13 edition, the magazine completed the introduction of a redesign.

"*TV Guide* is still worthwhile," says Mark Edmiston, managing director of investment firm AdMedia Partners and vice chairman of Gist, a Web-based TV listings guide. "It just needs to reinvent itself." —*LG*

Personal Space

Newsweek to add "Tip Sheet"

While *Time* and *Newsweek* in recent years have both incorporated elements of *U.S. News & World Report*'s "News You Can Use" franchise into their pages, neither magazine has

MONTHLIES May 2002

	RATE BASE (1ST HALF '01)	CIRC. (1ST HALF '01)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
BUSINESS/TECH/NEW ECONOMY								
Business 2.0[L]	550,000[O]	530,909	46.66	N.A.	N.A.	213.09	N.A.	N.A.
Entrepreneur	540,000	563,534	109.35	97.10	12.62%	548.10	574.15	-4.54%
Fast Company	680,000	708,251	72.53	93.25	-22.22%	278.53	422.68	-34.10%
Fortune Small Business[10]	1,000,000	N.A.	36.39	42.95	-15.27%	148.85	175.24	-15.06%
Inc[E]	650,000	665,428[B]	76.69	92.56	-17.15%	295.74	375.17	-21.17%
Red Herring[M]	325,000	333,810	40.00	119.00	-66.39%	199.00	412.00	-51.70%
Technology Review[10]	275,000	287,221	25.00	36.25	-31.03%	93.82	159.87	-41.31%
Upside[10/J]	300,000	307,175[B]	10.00	49.00	-79.59%	59.00	258.00	-77.13%
Wired	500,000	515,383	73.80	99.83	-26.07%	267.13	571.39	-53.25%
Category Total			**490.42**	**629.94**	**-22.15%**	**2,103.26**	**2,948.50**	**-28.67%**
ENTERTAINMENT								
Movieline[11/1/D]	300,000	307,786	30.33	32.83	-7.61%	94.32	136.32	-30.81%
Premiere	600,000	617,389	40.38	32.99	22.40%	135.96	174.36	-22.02%
The Source	460,000	464,644	74.33	107.16	-30.64%	432.98	567.06	-23.64%
Spin	525,000	541,506	61.83	88.87	-30.43%	302.71	365.16	-17.10%
Vibe[10]	775,000	800,114	93.63	86.75	7.93%	421.42	430.21	-2.04%
Yahoo! Internet Life	1,100,100	1,103,076	32.20	54.59	-41.01%	151.48	320.90	-52.80%
Category Total			**332.70**	**403.19**	**-17.48%**	**1,538.87**	**1,994.01**	**-22.83%**
ENTHUSIAST								
Automobile	625,000	634,006	61.16	67.36	-9.20%	286.30	291.44	-1.76%
Backpacker[9]	285,000	291,089	53.19	73.19	-27.33%	210.44	277.55	-24.18%
Bicycling[11]	285,000	280,218	45.56	63.08	-27.77%	137.85	176.89	-22.07%
Boating	None	201,171	138.38	147.57	-6.23%	610.37	723.43	-15.63%
Car and Driver	1,350,000	1,371,761	97.04	112.88	-14.03%	394.12	424.00	-7.05%
Cruising World	155,000	159,536	96.22	114.57	-16.02%	502.79	574.86	-12.54%
Cycle World	310,000	328,351	104.07	118.67	-12.30%	440.36	479.53	-8.17%
Flying	None	305,050	57.83	76.27	-24.18%	289.73	334.75	-13.45%
Golf Digest	1,550,000	1,567,588	120.85	131.80	-8.31%	579.44	556.56	4.11%
Golf Magazine	1,400,000	1,400,328	109.36	115.59	-5.39%	573.98	602.31	-4.70%
Motor Boating	None	125,473	94.00	137.17	-31.47%	541.18	704.18	-23.15%
Motor Trend	1,250,000	1,271,620	81.38	70.71	15.09%	323.50	322.60	0.28%
Popular Mechanics	1,200,000	1,211,630	67.83	64.71	4.82%	312.05	297.07	5.04%
Popular Photography	450,000	452,297	141.42	151.22	-6.48%	724.04	862.81	-16.08%
Power & Motoryacht	None	156,735[B]	201.58	195.26	3.24%	1,030.09	1,131.12	-8.93%
Road & Track	750,000	787,579	99.52	103.64	-3.98%	425.93	435.91	-2.29%
Sailing World[10]	55,000	56,752	47.30	53.16	-11.02%	162.81	173.75	-6.30%
Stereo Review's Sound & Vision[10]	450,000	453,901	50.16	64.48	-22.21%	242.58	288.96	-16.05%
Tennis[10]	700,000	709,979	30.09	83.07	-63.78%	185.39	248.87	-25.51%
Yachting	132,000	132,846	157.57	159.63	-1.29%	856.27	921.70	-7.10%
Category Total			**1854.51**	**2104.03**	**-11.86%**	**8,829.22**	**9,828.29**	**-10.17%**
FASHION/BEAUTY								
Allure	850,000	945,631	140.46	128.55	9.26%	425.63	460.72	-7.62%
Cosmopolitan	2,600,000	2,759,448	183.76	210.36	-12.64%	684.70	806.39	-15.09%
Elle	950,000	981,117	120.04	158.89	-24.45%	591.37	805.58	-26.59%
Essence	1,050,000	1,053,484	119.83	131.45	-8.84%	406.21	519.61	-21.82%
Glamour	2,100,000	2,201,279	177.39	166.77	6.37%	521.49	622.48	-16.22%
Harper's Bazaar	700,000	736,494	97.65	108.90	-10.33%	560.91	731.79	-23.35%
Honey[10]	250,000	260,668	68.42	46.50	47.14%	196.34	163.25	20.27%
In Style[S/W]	1,400,000	1,568,777	241.61	256.36	-5.75%	1,047.68	1,138.85	-8.01%
Jane[10]	600,000	619,166	92.93	92.48	0.49%	301.57	319.80	-5.70%
Lucky	600,000	693,176	69.44	43.11	50.87%	311.45	201.24	54.77%
Marie Claire	825,000	925,919	149.01	157.16	-5.19%	563.67	630.21	-10.56%
Vogue	1,100,000	1,192,949	178.94	202.36	-11.57%	1,058.68	1,227.97	-13.79%
W	425,000	455,372	125.00	139.50	-10.39%	670.06	837.31	-19.97%
Category Total			**1764.48**	**1842.39**	**-4.23%**	**7,339.76**	**8,465.20**	**-13.29%**
FOOD/EPICUREAN								
Bon Appétit	1,200,000	1,267,560	106.36	124.88	-14.83%	392.97	497.25	-20.97%
Cooking Light[11]	1.450,000	1,562,339	114.21	114.52	-0.27%	436.18	433.05	0.72%
Food & Wine	800,000	978,277	95.39	125.05	-23.72%	402.90	411.13	-2.00%
Gourmet	900,000	947,399	142.00	188.19	-24.54%	441.93	529.83	-16.59%
Category Total			**457.96**	**552.64**	**-17.13%**	**1,673.98**	**1,871.26**	**-10.54%**
GENERAL INTEREST								
Atlantic Monthly[11]	450,000	504,336	36.99	32.16	15.02%	185.23	172.00	7.69%
Biography	650,000	733,495	41.75	41.83	-0.19%	127.63	182.07	-29.90%
Harper's Magazine	205,000	212,010	19.33	21.69	-10.88%	81.73	106.09	-22.96%
National Geographic	7,700,000	7,664,658	27.77	39.69	-30.03%	138.56	149.71	-7.45%
People en Español[11/+]	325,000	356,152	56.41	60.48	-6.73%	194.20	221.35	-12.27%
Reader's Digest	12,500,000	12,565,779	91.49	93.52	-2.17%	417.03	448.95	-7.11%
Savoy	200,000	201,048	42.96	23.00	86.78%	179.62	128.58	39.70%
Smithsonian	2,000,000	2,040,141	53.90	66.10	-18.46%	236.60	294.00	-19.52%
Vanity Fair	1,000,000	1,108,536	125.01	112.80	10.82%	653.01	728.44	-10.36%
Category Total			**495.61**	**491.27**	**0.88%**	**2,213.61**	**2,431.19**	**-8.95%**
HEALTH/FITNESS (MEN)								
Flex	150,000	142,253	207.68	168.67	23.13%	923.98	831.43	11.13%
Muscle & Fitness	None	440,298	143.94	153.67	-6.33%	700.15	704.32	-0.59%
Runner's World	505,000	520,684	34.04	37.80	-9.95%	169.63	151.88	11.69%
Category Total			**385.66**	**360.14**	**7.09%**	**1,793.76**	**1,687.63**	**6.29%**
HEALTH/FITNESS (WOMEN)								
Fitness	1,050,000	1,168,622	82.71	55.59	48.79%	336.35	251.63	33.67%
Health[10/1]	1,300,000	1,411,174	97.89	91.43	7.07%	373.08	365.96	1.95%
Prevention	3,100,000	3,121,340	98.96	98.22	0.76%	421.13	417.26	0.93%
Self	1,200,000	1,332,689	107.00	114.95	-6.92%	425.27	457.00	-6.94%
Shape	1,500,000	1,580,655	116.10	98.76	17.56%	347.66	365.21	-4.81%
Category Total			**502.66**	**458.95**	**9.52%**	**1,903.49**	**1,857.06**	**2.50%**
KIDS								
Boys' Life	1,300,000	1,224,829	9.70	17.66	-45.07%	45.81	61.47	-25.48%
Disney Adventures[10]	1,100,000	1,120,344[B]	20.66	21.82	-5.32%	90.01	96.00	-6.24%
Nickelodeon Magazine[10]	900,000	929,873[B]	43.82	34.17	28.24%	117.64	115.86	1.54%
Sports Illustrated for Kids	950,000	977,695[B]	20.52	31.34	-34.52%	112.97	115.33	-2.05%
Category Total			**94.70**	**104.99**	**-9.80%**	**366.43**	**388.66**	**-5.72%**
MEN'S LIFESTYLE								
Details[10]	400,000	407,778	54.28	51.04	6.35%	276.09	287.28	-3.90%
Esquire	650,000	659,386	79.60	61.31	29.83%	310.36	376.93	-17.66%
FHM[11/+]	750,000	844,127	64.00	47.49	34.77%	290.30	176.14	64.81%
Gear[11/+]	500,000	517,008	42.00	30.83	36.23%	161.65	131.66	22.78%

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

A. *Book a 50-city tour and visit every media outlet in person*

B. *Compile and compare media data from 27 different sources*

C. *Hire an agency for $500,000 to do the research for you*

D. *Point and click*

OPTION D. IS A LOT FASTER — AND CHEAPER.

In fact, it's FREE.
It's the Top 50 Market Profiles, found only at Mediaweek.com.

Market-by-market, these comprehensive overviews cover all the major players in TV, cable, radio, print and outdoor. Regional demographic and lifestyle details. Ownership and affiliation switches. Format changes. TV-news ratings. Circ numbers.

All updated with the latest changes.
All in one place.
At Mediaweek.com.

MEDIAWEEK.COM

~ Sponsored by ~

newspaper national network®

Magazines

Newsweek **will spice up its service pages in May.**

really figured out a way to make its service sections very compelling. Long considered a dumping ground for health reports, tech tips and parenting tricks, the back-of-book sections increasingly looked like editorial afterthoughts.

To shake things up, *U.S. News* editor Brian Duffy last summer did away with the News You Can Use section altogether, opting to sprinkle service throughout the magazine. And *Time*'s ever-morphing service package, Personal Time, has sharpened under managing editor Jim Kelly.

Now *Newsweek* is taking a stab at its eight-year old Focus section, an initiative that will complete an extensive overhaul of the magazine that began last fall. Renamed Tip Sheet, the three-to-five page section will first appear in the issue due on newsstands May 13.

"After Sept. 11, we started to change the pacing of the book," says *Newsweek* editor Mark Whitaker, noting the addition of more hard news items in the front-of-book Periscope section, as well as more long-form stories and photographic spreads in the well. "It's [an effort] to bring the best of what people have traditionally associated with monthly journalism into the weekly format," Whitaker explains.

Overseeing Tip Sheet is assistant m.e. Kathleen Deveny, a *Wall Street Journal* vet who has run *Newsweek*'s business, economic and society coverage. "I'm thinking of it as a hip newsletter for consumers ," says Deveny. "The subjects have to be topical and things people really care about. It will be a little livelier, a little more opinionated...and will serve as a bookend to Periscope in the front."

While Focus alternated on a weekly basis between health, technology, travel and money issues, Tip Sheet may include all of them in any given week. Deveny says she will broaden the subject matter with pieces, for example, on real estate. Also in the mix will be Test Drive, which will review everything from cars to laser teeth whitening. While a regular team of *Newsweek* staff writers will feed Tip Sheet, Deveny is also recruiting some of the magazine's columnists, including Anna Quindlen. "I don't want [the tone] to be snarky, but we can have a little

MONTHLIES May 2002

	RATE BASE (1ST HALF '01)	CIRC. (1ST HALF '01)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Gentlemen's Quarterly	750,000	758,969	106.63	117.98	-9.62%	535.98	635.78	-15.70%
Maxim	2,500,000	2,553,895	95.30	103.46	-7.89%	427.34	437.90	-2.41%
Men's Fitness	550,000	589,407	69.98	70.33	-0.50%	321.99	291.72	10.38%
Men's Health[10]	1,625,000	1,630,646	76.66	72.12	6.30%	282.33	279.78	0.91%
Men's Journal	600,000	638,462	86.11	114.70	-24.93%	307.85	385.81	-20.21%
Outside[V/++]	600,000	643,454	112.01	136.89	-18.18%	340.10	384.44	-11.53%
Penthouse	None	641,115	39.06	46.02	-15.12%	196.50	219.82	-10.61%
Playboy	3,150,000	3,157,540	42.66	46.08	-7.42%	201.21	236.95	-15.08%
Stuff	1,000,000	1,103,745	58.32	49.32	18.25%	286.70	233.75	22.65%
Category Total			**926.61**	**947.57**	**-2.21%**	**3,938.40**	**4,077.96**	**-3.42%**
OUTDOORS								
Field & Stream	1,750,000	1,752,621	58.11	47.70	21.82%	203.50	203.35	0.07%
National Geographic Adventure[10/#]	350,000	351,238	62.97	89.18[H]	-29.39%	186.82	213.57	-12.53%
Outdoor Life[10/1]	1,350,000	1,357,705	38.04	36.34	4.68%	114.70	139.28	-17.65%
Sports Afield[+]	450,000	462,778	30.33	21.85	38.81%	127.91	99.96	27.96%
Category Total			**189.45**	**195.07**	**-2.88%**	**632.93**	**656.16**	**-3.54%**
PARENTING/FAMILY								
American Baby	2,000,000	2,001,922[B]	63.83	51.20	24.67%	270.04	236.68	14.09%
Baby Talk[10]	2,000,000	2,001,384[B]	37.59	31.09	20.91%	173.43	161.19	7.59%
Child[10]	1,020,000	939,310	79.88	54.50	46.57%	265.41	238.75	11.17%
FamilyFun[10]	1,450,000	1,389,699	82.86	60.60	36.73%	261.29	233.20	12.05%
Parenting[10]	2,150,000	1,914,419	95.55	101.33	-5.70%	371.89	375.24	-0.89%
Parents	2,125,000	2,005,578	131.12	106.67	22.92%	531.77	528.04	0.71%
Category Total			**490.83**	**405.39**	**21.08%**	**1,873.83**	**1,773.10**	**5.68%**
PERSONAL FINANCE								
Bloomberg Personal Finance[10]	300,000	354,990	21.33	41.90	-49.09%	98.52	156.60	-37.09%
Kiplinger's Personal Finance	1,000,000	1,223,486	53.00	64.73	-18.12%	235.86	316.09	-25.38%
Money	1,900,000	2,195,178	67.29	69.77	-3.55%	299.74	434.76	-31.06%
Mutual Funds	800,000	884,136	38.33	48.99	-21.76%	177.58	262.57	-32.37%
SmartMoney	800,000	809,685	54.21	76.91	-29.52%	274.62	386.54	-28.95%
Worth[10]	500,000	507,691	44.57	56.69	-21.38%	203.61	213.59	-4.67%
Category Total			**278.73**	**358.99**	**-22.36%**	**1,289.93**	**1,770.15**	**-27.13%**
SCIENCE/TECHNOLOGY								
Discover	1,000,000	1,025,059	22.38	23.58	-5.09%	109.47	139.15	-21.33%
Natural History[10]	225,000[Q]	264,815	34.34	36.34	-5.50%	146.54	139.18	5.29%
Popular Science[10]	1,550,000	1,567,079	49.57	39.70	24.86%	210.54	177.96	18.31%
Scientific American	655,000	687,437	36.77	20.00	83.85%	112.79	108.49	3.96%
Spectrum, IEEE	None	325,685	38.83	54.02	-28.12%	187.78	260.00	-27.78%
Category Total			**181.89**	**173.64**	**4.75%**	**767.12**	**824.78**	**-6.99%**
SHELTER								
Architectural Digest	800,000	822,014	151.19	150.74	0.30%	648.47	730.15	-11.19%
Country Living	1,600,000	1,639,626	106.00	110.67	-4.22%	407.76	397.03	2.70%
The Family Handyman[10]	1,100,000	1,137,203	62.34	56.83	9.70%	236.50	231.17	2.31%
Home[10]	1,000,000	1,006,306	65.93	97.19	-32.16%	250.93	326.16	-23.07%
House Beautiful	850,000	865,352	99.66	91.28	9.18%	366.33	388.44	-5.69%
House & Garden	750,000	768,985	88.25	108.20	-18.44%	354.17	414.33	-14.52%
Southern Living[13/G]	2,500,000	2,549,601	191.10	222.60	-14.15%	580.20	627.40	-7.52%
Sunset	1,425,000	1,459,354	113.38	109.79	3.27%	426.14	491.91	-13.37%
This Old House[10/K]	925,000[Q]	1,075,058	93.27	100.68	-7.36%	312.53	332.80	-6.09%
Category Total			**971.12**	**1047.98**	**-7.33%**	**3,583.03**	**3,939.39**	**-9.05%**
TEEN								
CosmoGirl![10]	750,000	838,964	57.86	50.32	14.98%	199.93	194.07	3.02%
Seventeen	2,350,000	2,333,126	109.42	130.97	-16.45%	468.89	519.43	-9.73%
Teen[11/J]	1,583,333[Q]	1,587,754	48.83	45.38	7.60%	186.56	197.95	-5.75%
Teen People[10/N]	1,600,000	1,639,107	94.72	88.71	6.77%	332.43	399.44	-16.78%
YM[11/+]	2,200,000	2,206,078	77.83	65.23	19.32%	330.14	289.17	14.17%
Category Total			**388.66**	**380.61**	**2.12%**	**1,517.95**	**1,600.06**	**-5.13%**
TRAVEL								
Condé Nast Traveler	750,000	772,476	163.35	215.24	-24.11%	496.28	661.92	-25.02%
Travel + Leisure	925,000	1,012,305	113.21	197.00	-42.53%	494.99	691.71	-28.44%
Travel Holiday[10]	650,000	659,505	144.76	103.22	40.24%	427.47	396.00	7.95%
Category Total			**421.32**	**515.46**	**-18.26%**	**1,418.74**	**1,749.63**	**-18.91%**
WEALTH								
Robb Report	None	100,526	74.00	102.00	-27.45%	360.16	646.00	-44.25%
Town & Country	425,000	433,771	139.12	129.21	7.67%	511.11	601.32	-15.00%
Category Total			**213.12**	**231.21**	**-7.82%**	**871.27**	**1,247.32**	**-30.15%**
WOMEN'S LIFESTYLE								
Heart & Soul[10]	300,000	316,122	51.25	27.16	88.70%	148.99	112.41	32.54%
Martha Stewart Living	2,150,000	2,437,970	184.32	169.19	8.94%	708.07	727.04	-2.61%
More[10]	650,000Q	632,520	61.85	55.71	11.02%	218.40	272.52	-19.86%
O, The Oprah Magazine	1,900,000	2,751,563	163.04	159.60	2.16%	523.45	528.77	-1.01%
Real Simple[10]	700,000	864,891	77.00	53.00	45.28%	249.00	186.00	33.87%
Rosie[R]	3,500,000	3,613,055	106.98	145.45	-26.45%	383.46	145.45[Y]	163.64%
Victoria	950,000	976,795	40.04	40.52	-1.18%	158.50	157.25	0.79%
Category Total			**684.48**	**650.63**	**5.20%**	**2,389.87**	**2,129.44**	**12.23%**
WOMEN'S SERVICE								
Better Homes and Gardens	7,600,000	7,601,377	175.60	167.34	4.94%	735.49	718.85	2.31%
Family Circle[2/15/F]	4,600,000[Q]	4,712,548	175.39[P]	189.67	-7.53%	525.65	527.51	-0.35%
Good Housekeeping	4,500,000	4,527,447	119.87	130.63	-8.24%	588.82	626.58	-6.03%
Ladies' Home Journal	4,100,000	4,100,675	99.79	100.05	-0.26%	480.18	502.01	-4.35%
Redbook	2,250,000	2,321,233	124.10	140.45	-11.64%	431.13	521.77	-17.37%
Woman's Day[17]	4,350,000[Q]	4,257,742	132.70	129.29	2.64%	591.05	675.01	-12.44%
Category Total			**827.45**	**857.43**	**-3.50%**	**3,352.32**	**3,571.73**	**-6.14%**
MEDIAWEEK MONITOR TOTALS			**11,952.36**	**12,711.52**	**-5.97%**	**49,397.77**	**54,811.52**	**-9.88%**

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2001, except: B=audited by BPA International, C=non-audited title; D=combined Feb/March issue in 2002; E=publisher's estimate; F=extra February issue in 2001; G=May 2002 includes mid-April special issue; H=May/June combined issue; J=Dec 01/Jan 02 issue not counted in 2002 YTD; K= includes winter 2002 Kitchen & Bath SIP; L=relaunched in 9/01; M=moved from biweekly to monthly in 11/01; N=includes 1/01 year-end newstand-only issue; P=includes second April 2002 issue; Q=raised rate base during period; R=launched in 5/01; S=will publish four specials in 2002; V=May 2002 includes Buyer's Guide extra issue; W=YTD 2002 includes two special issues; Y=YTD 01 includes only May ad pages; 1=will publish one fewer issue in 2002;2=will publish two fewer issues; 9=published 9 times per year; 10=published 10 times; 11=published 11 times, 13=published 13 times; 15=published 15 times; 17=published 17 times; +=will publish one more issue in 2002; ++=will publish two more issues in 2002; #=will publish four more issues in 2002 fun," says Deveny. "We can treat service journalism with the same standards we do our other stories." *—LG*

In the Money

The Source gets a cash boost

Source Enterprises, publisher of hip-hop music monthly *The Source*, last week secured a $17 million cash infusion to develop new magazines, launch nationally syndicated radio programming, and explore a wide range of branding opportunities that would deepen its involvement in syndicated television and home video.

The investment, which follows months of speculation about a possible sale or new partnership for the magazine, was made by Black Enterprise/Greenwich Street Corporate Growth Partners, a private equity fund sponsored by *Black Enterprise* chief Earl Graves and Citigroup. "[*The Source*] has built a dominant brand in the hip-hop music genre,"says Ed Williams, the fund's managing director. "It's a great platform for advertisers to reach that generation, and it's also a great platform for growth."

Founded by Source Enterprises CEO David Mays in 1988, *The Source* until now had been self-financed. "We are attempting to build the [AOL] Time Warner of the hip-hop generation," says Mays. "We've come a long way without any significant financial maneuvers. This is a very logical and meaningful step to grow [the] business."

On the publishing side, Mays says this fall the company will roll out a one-shot on newsstands with the working title *The Source Style*. He is also exploring the launch or acquisition of a female-oriented companion title to the 465,000-circ, male-skewing *Source*, as well as starting up a youth-oriented hip-hop magazine targeted to kids ages 8-15. *The Source*'s median age is about 21. These would not be Mays' first attempts at spinning off *The Source*; *The Source Sports*, a quarterly, lasted just over a year before it folded in 2000.

Meanwhile, Source Enterprises plans to expand into radio next month with a three-hour nationally syndicated show called *The Source Street Beat* (the distributor has not been announced), along with a news service.

Mays says the hip-hop field is wide open. "The major media companies are still awakening to it," he says. *The Source*'s primary competition is the 800,000-circ *Vibe*, published by Vibe/Spin Ventures. *— LG* ■

BIWEEKLIES April 22, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	29-Apr	44.73	30-Apr	45.90	-2.55%	412.30	399.96	3.09%
Forbes[A/E/2]	15-Apr	181.10	16-Apr	246.40	-26.50%	750.42	1,270.21	-40.92%
Fortune	29-Apr	115.64	30-Apr	126.65	-8.69%	1,064.44	1,389.75	-23.41%
National Review	6-May	12.66	30-Apr	17.75	-28.64%	107.98	146.72	-26.41%
Rolling Stone	9-May	47.75	10-May	62.23	-23.27%	462.38	451.73	2.36%
CATEGORY TOTAL		401.88		498.93	-19.45%	2,797.52	3,658.37	-23.53%

A=extra issue 4/2/01; E=publisher's estimates; 2=two fewer issues to date in 2002

Media Person

BY LEWIS GROSSBERGER

MP@media-person.com

The Sunshine Boys

TO VENTURE THAT NEW YORK'S NEWEST PAPER, *THE SUN*, won't make it isn't exactly a bold and startling prediction, but nevertheless, Media Person dares to climb out on that thick, leafy and all-too-solid-looking limb. ■ After all, launching a city daily nowadays is roughly comparable to opening a plant for the manufacture of corsets and bustles. New York already has three papers, two more than most cities, and only one of them is in robust financial health. The last victim that tried to penetrate NYC, *Newsday*, dropped about $100 million before skulking morosely back to Long Island with its business plans and market-research studies in tatters.

Making life more difficult is the fact that the basic vision behind *The Sun*'s existence is political. Not that, in the immortal Seinfeldian phrase, there's anything wrong with that. All newspapers (with the possible exception of *USA Today*) have politics. They just don't flaunt it. They try to entice readers by boasting of their comprehensive news coverage and scoop proficiency, their great color photos, their sports, fashion, business, style, entertainment and gossip columns and, at least in the case of the *New York Post*, their steadfast, stain-proof ink. The ads rarely say, "Buy the *Gazette*; our editorials are liberal as hell. Read us regularly and soon you'll feel sympathetic to the poor and furious over the rape of the environment!"

The biggest and richest city dailies have succeeded by becoming bloated, bland department stores that offer everything to everybody. No one can (or would want to) read the entire Sunday *New York Times*, but everyone, probably even Rupert Murdoch, finds something in it they habitually peruse.

But *The Sun* wants to be the anti-*Times*. That is its motivating ambition. Anyone who's been following the careers and pronouncements of its founders and financial backers knows that their focus—perhaps *obsession* is the better word—is countering what they see as the liberal dominance of the hopelessly biased *Times* (an unquestionable article of faith in conservative circles) and, by extension, the mainstream American media.

Of course, any self-respecting leftist knows in his gut that the *Times* isn't anywhere near liberal enough, but never mind that now.

The two men at the top of *The Sun* are both staunch conservatives, or maybe neocons (MP can never remember the difference), and one of them, managing editor Ira Stoll, is known to media fans as proprietor of SmarterTimes.com, first a Web site and now a regular feature in *The Sun* that is dedicated to finding and exposing mistakes in the *Times*. And not just any mistakes, but nearly always those appearing to support its claim of liberal bias. (In a perfect triumph of justice, there are already two anti-*Sun* Web sites in operation.)

Neither Stoll nor the No. 1 gun of *The Sun*, president and editor Seth Lipsky, former editor of the Jewish paper the *Forward*, appears to be the most affable or easygoing of fellows. A Columbia Journalism School student trying to cover the *Sun* launch says he was admonished by Stoll that he was "inappropriately dressed" (that's upholding conservative values, by God!), and a reporter of MP's acquaintance who once interviewed Lipsky found him arrogant, condescending and rude.

Which of course makes him the perfect man to edit a New York daily. But the question is: Will New Yorkers spend 50 cents a day on a thin, quickly read journal with an old-fashioned look that's as earnest and high-minded in tone as the *Times* but doesn't provide anything you can't get elsewhere except for a few stories highlighting local issues that make the blood of conservatives race faster? And has no TV schedule?

Unlikely.

Oddly, or maybe not so oddly, *The Sun* got a less friendly reception from its political ally, the redoubtably right-wing *Post*, than from the enemy on West 43rd Street, which was mildly dismissive but polite. ("NYC" columnist Clyde Haberman handled the chore for the *Times*.) The headline on a critique that ran in the *Post*'s business section and was signed only "*Post* editors" gives you some idea of the warm, collegial feeling emanating from Fortress Murdoch: "Sun Poisoning Strikes New York." Ouch! Finding the new paper hopelessly dull and possessed of a grievously non–New York sensibility, the anonymous writer (probably an Australian) hurled the ultimate insult—at least in Postian terms: "*The Sun* even makes *The New York Times* look lively."

The *Post* writer (probably an Australian) hurled the ultimate insult—"*The Sun* even makes *The New York Times* look lively."

Of course, the *Post* bows to no paper in defending its religion (wiseass tabloid rowdyism), so naturally it would find *The Sun*'s seriousness offensive. Where the hell are the gory crime stories, anyway? But maybe its editors also resent *The Sun* founders' well-known lamentations that there is no effective right-wing answer to the evil *Times* in this town. Hey, what about us? Even more annoying, maybe the *Post*'s leaders suspect the new paper is more a financial threat to them than to the *Times*. What if a lost battalion of righty readers who deserted the *Times* for the *Post* but still yearn for respectable upscale solemnity now decamp for *The Sun*?

Still not enough. Media Person gives it a year. ■

Get your spots the attention they deserve.

Use the New York Interconnect to zero in on your most receptive audiences. Our 31 networks let you target any demographic. And our unique segmentation tools — Adtag™ and Adcopy™ — let you fine tune that targeting for maximum efficiency and effectiveness.

Adtag lets you run different, ultra-local tags on the same commercial... simultaneously! And Adcopy lets you target different commercials to different audiences on the same order at the same time.
31 networks. One call. 866-257-3416.

NEW YORK INTERCONNECT®

The most potent buy in Spot TV™

The New York Interconnect is A&E • ABC Family • Animal Planet • BET • Bravo • Cartoon Network • CNBC • CNN • Comedy Central • Court TV • Discovery • E! ESPN • ESPN2 • Food Network • Fox News • FX • HGTV • History • Lifetime • MSNBC • MTV • Nick • SciFi • TBS • TLC • TNN • TNT • USA • VH1 • Weather