

MEDIAWEEK

#BXNQDWJ *****3-DIGIT 078
#MW0098348# JUN04 ED9 476
LAURA JONES
WALDENBOOKS
42 MOUNT PLEASANT AVE
WHARTON, NJ 07885-2120



VOL. 13 NO. 10

THE NEWS MAGAZINE OF THE MEDIA

MARCH 10, 2003 \$3.95

Zero Tolerance on Waste

Agencies launch wide-ranging effort to audit media buying and selling **PAGE 6**

RESEARCH

Clutter Study Stirs Imbroglia

4As and ANA at odds with
CMR over cost of report
PAGE 7

THE INTERNET

MSN Gets New Ad-Sales Order

Microsoft redoubles push
to draw ad dollars online
PAGE 7

NETWORK TV

Reality 2.0 Falling Short

Latest crop from ABC,
Fox not breaking records
PAGE 8

**Mediaweek Magazine
Monitor PAGE 31**



It's Reigning Graydon Carter

Editor of the Year

Oprah Magazine Tops the Hot List

**SPRING MAGAZINES REPORT
BEGINS AFTER PAGE 18**

MARKET INDICATORS

NATIONAL TV: ACTIVE
Second-quarter prime
virtually sold out, but
some top-level advertisers
are refusing to be
moved into latest wave
of reality shows.

NET CABLE: BUILDING
Despite the impending
war with Iraq, which
cooled ad spending a
bit at the end of the first
quarter, second-quarter
scatter pricing is pacing
in high double-digits
above last year.

SPOT TV: STEADY
While retail, financial
and entertainment are
mixed, local spending
overall continues to
exceed expectations.
April moving thanks to
auto, pharmaceuticals.

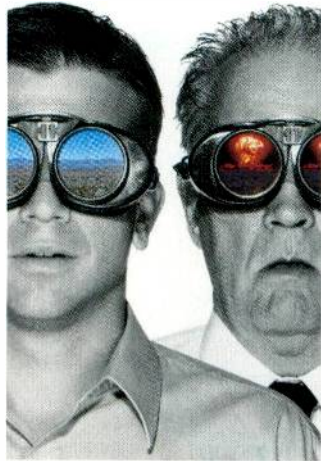
RADIO: BUSY
National segment still
strong, putting pressure
on top-market avails.
Heavy spending activity
from auto, financial
services, pharmaceuticals,
entertainment.
Retail is mixed.

MAGAZINES: MIXED
End of second-quarter
schedules healthy
despite war jitters.
Magazines still popular
with auto and pharma-
ceuticals. Retail is
slow, but packaged
goods and household
supplies are active.

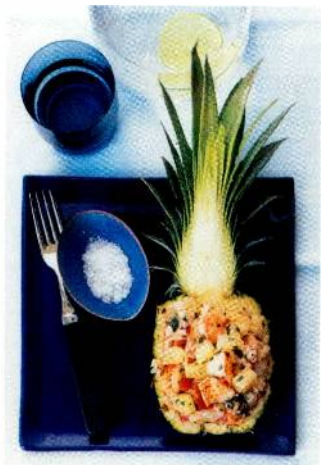
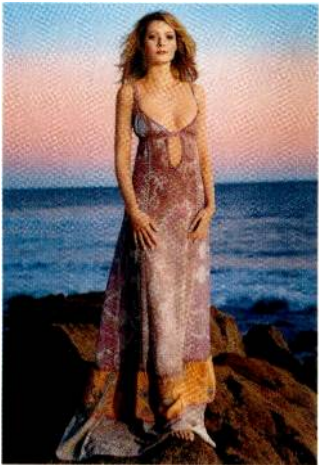


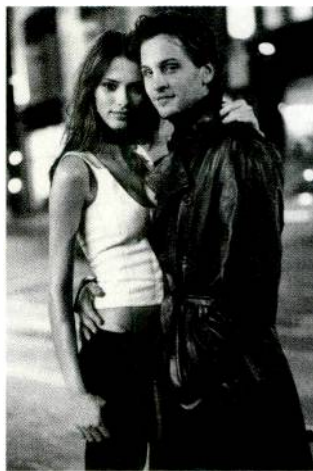
0 54968 89931 2 10

MARK SELIGER



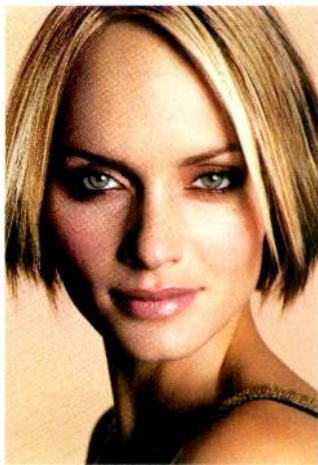
VOGUE ARCHITECTURAL DIGEST GLAMOUR BRIDES ModernBride SELF GQ VANITY FAIR Gourmet BON APPÉTIT Traveler allure HOUSE & GARDEN





W I E D Lucky. CONDÉNET teenMOGIE NEW YORKER

EVERYTHING YOU WANT TO KNOW



CONDÉ NAST
PUBLICATIONS



We've got vision.

A few years ago, we at NCC took a hard look at the complex process of spot cable advertising. We envisioned an elegant electronic suite of tools where our customers could efficiently manage and track their NCC business.

Today, Agency.Spotcable.com realizes that vision.



Reshaping Spot Advertising

Atlanta 404-267-3600
Chicago 312-527-5755
Dallas 214-932-2910
Detroit 248-728-0800
Los Angeles 310-254-2220
New York 212-548-3300
Seattle 206-903-6440

Boston 617-267-0077
Cleveland 216-901-9295
Denver 303-273-0012
Kansas City 913-663-5013
Minneapolis 612-334-3310
San Francisco 415-844-1440
Washington, D.C. 301-951-2620

At Deadline

HOUSE JUDICIARY PANEL JOINS DTV FRAY

A House Judiciary panel last week became the latest body to assume a role in deciding how to protect digital TV from Internet piracy, stepping into a process recently dominated by the House Commerce Committee and the Federal Communications Commission. Members of the House Judiciary subcommittee on courts, the Internet and intellectual property, said they were unconvinced the protection technology is needed. At issue before lawmakers and the FCC is whether to impose the broadcast flag—a bit of embedded coding that prevents Internet retransmission of programming. “For the time being, we’ll leave it at half-mast,” the panel’s chairman, Rep. Lamar Smith (R-Texas), said at the March 6 hearing. Broadcasters and movie studios are eager to resolve the matter quickly, before improvements in computer technology allow millions of users to download free copies of digital TV programs.

IBS ADDS TRAVELOCITY, AUTOTRADER

Internet Broadcasting Systems (IBS), which has a stake in and represents the local news Web sites of several major TV station groups, this week will announce it has signed Autotrader.com and Travelocity to its ad roster. In January, Nielsen NetRatings said IBS and its 60-partner TV station sites together attracted 7.7 million unique visitors, tied with New York Times online.

NBC SHUFFLES BRAVO’S SCHEDULE

Now that NBC has acquired Cablevision System Corp.’s Bravo network, a number of shows are on the chopping block. Among them are recent additions such as *The It Factor* and *Musician*. Still, other stalwarts are more secure, like *Inside the Actor’s Studio* and its *Cirque Du Soleil* programming. As for new shows, first up is *Queer Eye for the Straight Guy*. Set for a summer launch, the series features five design-savvy gay men who will re-style straight men. NBC alternative series executive Jeff Gaspin hopes to maintain Bravo’s upscale arts and entertainment focus. “One of my goals is to figure out how to take performance and the performing arts and make them appropriate for television,” he said.

FCC POLITICAL APPOINTEES TO RULE ON CAP

Federal Communications Commission staff will not form an opinion on whether to abolish the national TV ownership cap, instead sending the decision directly to the agency’s politically appointed commissioners. “However they want to come out, the record will support it,” said Ken Ferree, chief of the FCC’s Media

Bureau. The cap prevents station groups from owning outlets that reach more than 35 percent of the national TV audience.

ENDEAVOR’S STROMANS TO SET UP OWN SHOP

Marketing whiz twins Erik and Mark Stroman are leaving Hollywood talent agency Endeavor to start their own operation. The brothers joined Endeavor Entertainment Marketing Group in 2000 to beef up the agency’s stake in product integration and branded entertainment. But their exit underscores the challenges most talent agencies have faced in strategizing directly with manufacturers—a task traditionally held by advertising agencies. An Endeavor representative said the agency’s marketing group will remain intact and likely will partner with the Stromans in the future.

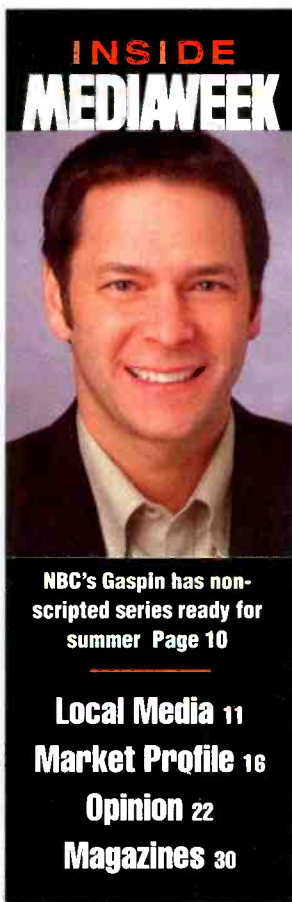
TVB: ADS IN ’02 ROSE 14 PERCENT

Local broadcast television ad revenue grew 14 percent in 2002 compared to the year before, according to the Television Bureau of Advertising. Of the top 25 ad categories, 22 increased spending in 2002, including Government and Organizations, which rose 149.2 percent, due to several gubernatorial races; Insurance and Real Estate grew by 26.1 percent. Top advertisers included General Motors Corp. Dealers Association (up 165.7 percent) and Procter & Gamble (up 48 percent).

GANNETT’S EYES ON FREEDOM PRIZE

With Freedom Communications officially on the market, Gannett Co., publisher of *USA Today*, may be among the top contenders. “[Gannett’s] got the best balance sheet right now...[and] the pieces fit,” said Ed Atorino, newspaper analyst with Blaylock & Partners. One of the last family-owned newspaper companies, Irvine, Calif.-based Freedom publishes *The Orange County Register*, 27 other dailies and 37 weeklies, and owns eight TV stations. Freedom could fetch \$2.5 billion. Other bidders may include Tribune Co., Knight Ridder, Advance Publications, the McClatchy Co., the New York Times Co. and News Corp.

ADDENDA: Condé Nast is said to be exploring a male version of *Lucky*, the publisher’s 2-year-old shopping title geared to women...Allen Crolius, associate publisher of Mountain Sports Media group, has been named vp of sales for **TransWorld Media**. Crolius replaces Peter Ferraro, who left the company...**Comcast**, the nation’s largest cable operator, has signed a three-year contract with Nielsen Media Research to get local ratings in Jacksonville, Fla.



**INSIDE
MEDIaweek**

NBC’s Gaspin has non-scripted series ready for summer Page 10

Local Media 11
Market Profile 16
Opinion 22
Magazines 30

NBC PHOTO

MEDIaweek (ISSN 0155-176X, USPS 885-580) is published 46 times a year. Regular issues are published weekly except 7/7, 7/21, 8/4, 8/25, 12/22 and 12/29 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. Customer Service Email: mediaweek@espcomp.com. Subscriber Service (800) 562-2706. 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: (800) 7-ADWEEK. POSTMASTER: Send address changes to Mediaweek, PO Box 16809, North Hollywood, CA 91615-9467. If you do not wish to receive promotional material from mailers other than ADWEEK Magazines, please call (818) 487-4582. Copyright 2003, VNU Business Media, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. For reprints, please call (651) 582-3800.

Logan: AOL Treated Sales As "Real Estate Business"

America Online's failure to build relationships with ad agencies during its period of explosive subscriber growth in the late 1990s was a key factor in the company's slowdown, said Don Logan, chairman of AOL Time Warner's media and communications group. In deciding to cut agencies out of the sales process, "AOL wasn't selling advertising, they were auctioning off space to the highest bidder," Logan said last week in a general session at the American Association of Advertising Agencies' media conference in New Orleans. "They weren't in the ad sales business—they were in the real estate business."

Logan, who last summer was tapped to oversee the AOL and Time Warner Cable divisions in addition to Time Inc., said that snubbed agencies "made [AOL] pay a thousand ways in the long-term." He noted that the company's strategy to cut category-exclusive ad deals with client CEOs, "who have no business getting involved in advertising and marketing decisions because they are too far away from them," yielded very few repeat customers, contributing to the sharp falloff in AOL's advertising revenue.

AOL's revamped sales organization now recognizes that advertisers and their agencies are still trying to figure out the Internet's place in their media mix. Building sales relationships that "don't evaporate over time" will help the online division reach its 2003 goal of halting its recent year-over-year profit declines, Logan said. —*Brian Moran*

Hedging its Bets, Nielsen Expands Arbitron PPM Deal

Even as it invests millions of dollars to roll out local people meters to the top 10 markets, Nielsen Media Research is hedging its bets by expanding its agreement with Arbitron to develop that company's portable people meter. The new pact, announced last week, calls for Nielsen to increase its financial support and devote additional resources to the research program.

Nielsen, which (continued on page 8)

Industry to Tackle Verification Woes

Adopting an accurate tracking system seen as crucial for future success

MEDIA AGENCIES By John Consoli and Katy Bachman

Under mounting pressure from advertisers to hold them accountable for return on investment, agencies last week launched a major initiative designed to dramatically reduce the longtime gap between ads that actually run across all media and those advertisers are billed for. Addressing the annual American Association of Advertising Agencies' media conference in New Orleans, Renetta McCann, CEO of Starcom North America and chairman of the 4As media policy committee, announced the creation of an industry-wide program to correct what commercial-verification companies have reported is a discrepancy of up to 20 percent of ad schedules that do not run as specified.

"Every one of those ad dollars [is] entrusted to us by clients who depend on us to protect and deliver on their investments," McCann said. "We can't afford to let imprecise systems threaten that trust. The threat will only increase as technology feeds new complexities and we enter an era of constant schedule optimization based on instantaneous consumer feedback."

McCann told her media agency colleagues that "as an industry, we need to take a no-tolerance stance when the possibility of wasted client ad dollars is present." This issue, she said, "might be too big for a single company to conquer, but it's not bigger than the brain trust sitting in this room."

The general plan calls for the hiring of the accounting firm Ernst & Young, which will examine the processes used by the broadcast TV and cable networks, local TV stations, cable operators, radio stations, newspapers and magazines to document that billing matches what was supposed to be aired or published.

To facilitate the media outlets' cooperation in this audit of procedure, the 4As media policy committee has gotten just about every major

media trade organization to support the effort.

"We don't fear it at all," said Chris Rohrs, president of the Television Bureau of Advertising, whose members include TV stations. "We feel it will benefit our members."

McCann said the plan calls for Ernst & Young to randomly audit the processes of the various media outlets and, based on its findings, work with the 4As media policy committee and the trade associations to come up with suitable uniform guidelines for each media segment.

"You can't expect them to monitor all 200 markets and over 1,000 TV and radio stations,

Action Item:
McCann discussed the need for a new ad-verification plan at the 4As media gathering.



but they will do a good cross-section," McCann said, adding that if everything goes according to plan, the auditing firm could have all of its data compiled by the end of this year. The committee could then start working on the guidelines. A task force headed up by Charlie Rutman, president of Carat North America, was named to oversee the project.

"We have a huge incentive to do this right," McCann said, adding that a "growing number of procurement people have started to visit agencies, sent by their clients to make sure they are getting what the agencies say they are getting" in the way of air time or in print.

McCann acknowledged that cable TV and radio will have more discrepancies than broad-

cast TV because they are cheaper and advertisers run so many more units, making it harder to monitor. "Units that cost \$250,000 each are easier to track than 100 \$250 units," she said.

The announcement was well received by the media buying community. While many agencies have hired commercial ad-tracking companies on an individual basis, "it would be nice to see the industry do it together in lock step," said Jean Pool, executive vp and director of North American operations for Universal McCann.

Marc Goldstein, president/CEO of MindShare and a member of the 4As media policy committee, said, "We're not looking to single anyone out here, and I don't think if we set up some standard procedures that we are going to alienate any of the media companies."

Ed Erhardt, president of ESPN/ABC Sports Customer Sales & Marketing, said, "We are fully behind any ideas or concepts that can help streamline billing and make the process more efficient so that we can have things verified and get paid faster. If a better system can be put into place, our people can spend less time verifying and more time selling."

One major question not addressed by the media committee was how the program will be paid for. Rich Hamilton, CEO of Zenith Optimedia, said while the creation of standard verification guidelines "is a good initiative," coming up with a cost figure and how it is going to be paid for "will be an issue."

McCann said costs for establishing the guidelines cannot be established until Ernst & Young examines the level of work the process will entail and submits a projected fee. That, she hopes, can be done by May.

"This is a long-term project," she said, "but not one we are taking lightly. It is the number-one priority of the media policy committee."

While the 4As is putting its verification guidelines together, the organization, in conjunction with the Association of National Advertisers, on Feb. 26 also unveiled its Ad-ID system, which generates and stores unique industry-standard codes that, when attached to commercials, can be used to identify ads across all media, including TV, print, radio, out-of-home, as well as the Internet. The theory goes that once the commercial is tagged, it can then be tracked.

So far, seven advertisers, including Procter & Gamble, Conagra, Pepsi and Ernst & Young, have begun using the system. Advertisers pay \$250 for 10 codes or \$10,000 for an unlimited number of codes. McCann said the verification system could eventually be "multifaceted" and "could eventually incorporate Ad-ID." However, that incorporation might be several years down the road. ■

Clutter-Study Kerfuffle

"Sandbagged" by tripled cost of CMR data, ANA/4As don't issue report

RESEARCH By John Consoli

A controversy is festering between the American Association of Advertising Agencies, the Association of National Advertisers and CMR/TNS Media Intelligence over CMR's decision to ask for nearly triple the fee it charges to measure broadcast and cable networks' hourly non-programming time.

The 4As has been co-sponsoring the study with the ANA for several years and has customarily released the results at its annual media conference. However, the survey was not released at last week's conference in New Orleans because the trade groups refused to cough up \$48,000 to CMR for the report, commonly referred to as the TV commercial clutter study. A three-year contract between the 4As/ANA and CMR ended after last year's survey was completed. The old contract called for the 4As/ANA to pay \$17,000 a year. John Wolfe, senior vp/director of public affairs for the 4As, said that CMR "sandbagged" the trade groups by not allowing them enough time to work out a solution.

The project compiles the minutes of TV commercials and other non-programming time per hour within each daypart on the broadcast networks and 19 cable networks for one week in May and November.

Donna Campbell, 4As vp of media services, said that because the study is funded by the trade groups' dues, which have declined because of the industry slowdown, it was difficult to justify paying the nearly threefold increase. George Shababb, senior vp of strategic planning and development for CMR, a unit of Taylor Nelson Sofres, countered: "If the amount we could agree on was even close to allowing us to break even and still do the study,

we would have made an effort to do it." He would not disclose CMR's costs.

The 4As and ANA approached Nielsen Media Research about conducting the study. Nielsen, which like *Mediaweek* is a unit of VNU, is said to have sought a fee of \$50,000—a Nielsen representative confirmed the company made an offer but wouldn't confirm the amount.

At the media conference last week, several media buyers speculated that the TV networks, which spend millions of dollars every year on research from Nielsen and CMR, may have pressured them to increase their fees. The clutter studies usually cast the networks in a negative light because of their growing commercial loads. Shababb denied "unequivocally" that CMR had been pressured. The Nielsen rep also denied receiving pressure from the nets.

Shababb said the trade groups could still sponsor the report if the two sides can work out a new contract. Otherwise, CMR will look for another sponsor, or find another way to release the data, perhaps by selling it as a research tool.

While most media buyers say a clutter study is valuable, some believe their dues might be better spent on other research. "There are other surveys we could do that provide more value, like one on ad effectiveness or the impact of TiVo on TV households," said Renetta McCann, CEO of Starcom Worldwide. ■



Campbell: A three-fold hike is hard to justify.

Ad Revenue Push at MSN

Microsoft summit spells out renewed focus, as well as industry initiatives

THE INTERNET By Catharine P. Taylor

At Microsoft/MSN's fourth annual Strategic Account Summit last week—a meeting with key advertisers and agencies—executives spent much of the two-day conference demonstrating their level of commitment to getting media dollars flowing to the company's online properties. CEO Steve Ballmer, during

the closing session, told the 350 attendees that he saw MSN's future as "a very broad, horizontal relationship [with consumers] that is primarily an advertising-funded relationship."

The meeting capped off a year in which MSN has worked mightily to woo skeptical marketers, who until recently viewed the soft-

Media Wire

is owned by *Mediaweek* parent VNU, has an option to form a joint venture with Arbitron to commercially deploy the PPM. Results for the current round of research is expected in fall 2003. "That's in time for Nielsen to convert its local people meter rollout to a PPM rollout if that is what the research and economics dictate," said Steve Morris, Arbitron president. Arbitron is also working to improve its 12 percent response rate.

"Nielsen's fundamental core business could change overnight, and they're justifiably concerned," said Richard Fielding, vp/media research director of Starcom. "If PPM turns out to become the measurement panacea, they're in on it."

Despite its dependence on Nielsen to roll out the technology, Arbitron said it wouldn't fold its tent if Nielsen said no. "We would at a minimum move forward internationally," Morris said. The company is also exploring other applications, such as combining the ratings data with product purchase data. —*Katy Bachman*

NBA Posts Improved Ratings on TNT and ESPN

Following the solid ratings performance of cable's first NBA All-Star game last month, TNT's pro basketball coverage has grown its delivery of homes by 28 percent to average 1.02 million households season-to-date (over 42 games), representing an 11 percent gain over the network's delivery last year. (In previous seasons, TNT and TBS covered NBA games. Compared to last season's combined 54 games both networks, delivery this year is down 2 percent.)

ESPN, which did not cover NBA games last year, is averaging 1.1 million households season-to-date (50 games), which represents a 59 percent gain over last year's programming.

Thanks to a healthy TV ad market and the ascent of new stars such as the Houston Rockets' Yao Ming this year, cost-per-thousand rates on TNT's NBA games have risen between 5 percent and 10 percent over last year, said Trish Frohman, senior vp of sports sales at Turner Broadcasting System. "We are in a strong sellout position right now," said Frohman. —*Megan Larson*

ware behemoth with skepticism, if not outright disdain. "The past twelve months for MSN have been a tremendous turnaround from our perspective," said David Cohen, senior vp/interactive at Interpublic Group's Universal McCann, which has worked on media with MSN for Coca-Cola, among other clients. Cohen cited two changes: improved technology—which, for one, allowed Coke to change the usually blue MSN home page to red during the launch of its "Real" campaign—and a renewed effort at building relationships with agencies and advertisers.

Some attendees attributed some of the changes to MSN chief media revenue officer Joanne Bradford, a former top *BusinessWeek* ad sales executive who joined the company in late 2001. "It's a little bit of our call to the industry," she said of the summit. Bradford outlined three ongoing initiatives designed to change MSN's reputation: broader adoption of rich media, the formation of a custom solutions group aimed at crafting individualized programs for advertisers, and making the cumbersome task of buying and selling online media easier. She admitted the last goal, which also requires a degree of standardization and cooperation among oth-



Ballmer: ad-funded future

er major online players such as AOL and Yahoo!, would be the toughest to achieve, but in the shorter-term, MSN is growing.

While troubled competitor AOL's 2002 ad and commerce revenue dropped 39 percent, MSN is targeted for a 40 percent increase, to approximately \$700 million, for the 2003 fiscal year, which for Microsoft ends in June. Part of the gain can be attributed to a rebound in the market as a whole; most major

online publishers—except AOL—are showing year-to-year gains.

Still, the goal of moving online advertising way beyond its post-bubble malaise remains to some degree an industrywide effort. MSN took the unusual step of holding a panel discussion during its summit that included Lon Otremba, executive vp of interactive marketing at AOL; Greg Coleman, executive vp of Yahoo! North America; and CNET CEO and Interactive Advertising Bureau chairman Shelby Bonnie. The objective was to give agencies and advertisers a feel for industrywide issues, such as convincing marketers online advertising is working. "Without the proof and without the qualified research, it's going to be very hard to do this," noted Coleman. ■

Reality Gets Cluttered

Latest crop of shows disappoints on arrival; at least 25 more on the way

NETWORK TV By Marc Berman

Reality programming in prime time this season is showing its first signs of sagging under its own weight. Following the success of *American Idol* and *Joe Millionaire* on Fox, ABC's *The Bachelor* and *Bachelorette*, as well as CBS' 3-year-old *Survivor*, the rash of imitators seeking their own slice of the ratings pie are delivering less-than-spectacular results. What could spell more ratings trouble is that at least 25 new reality shows are expected between now and the end of summer—next up is ABC's *All American Girl*, a talent-search series that starts March 12.

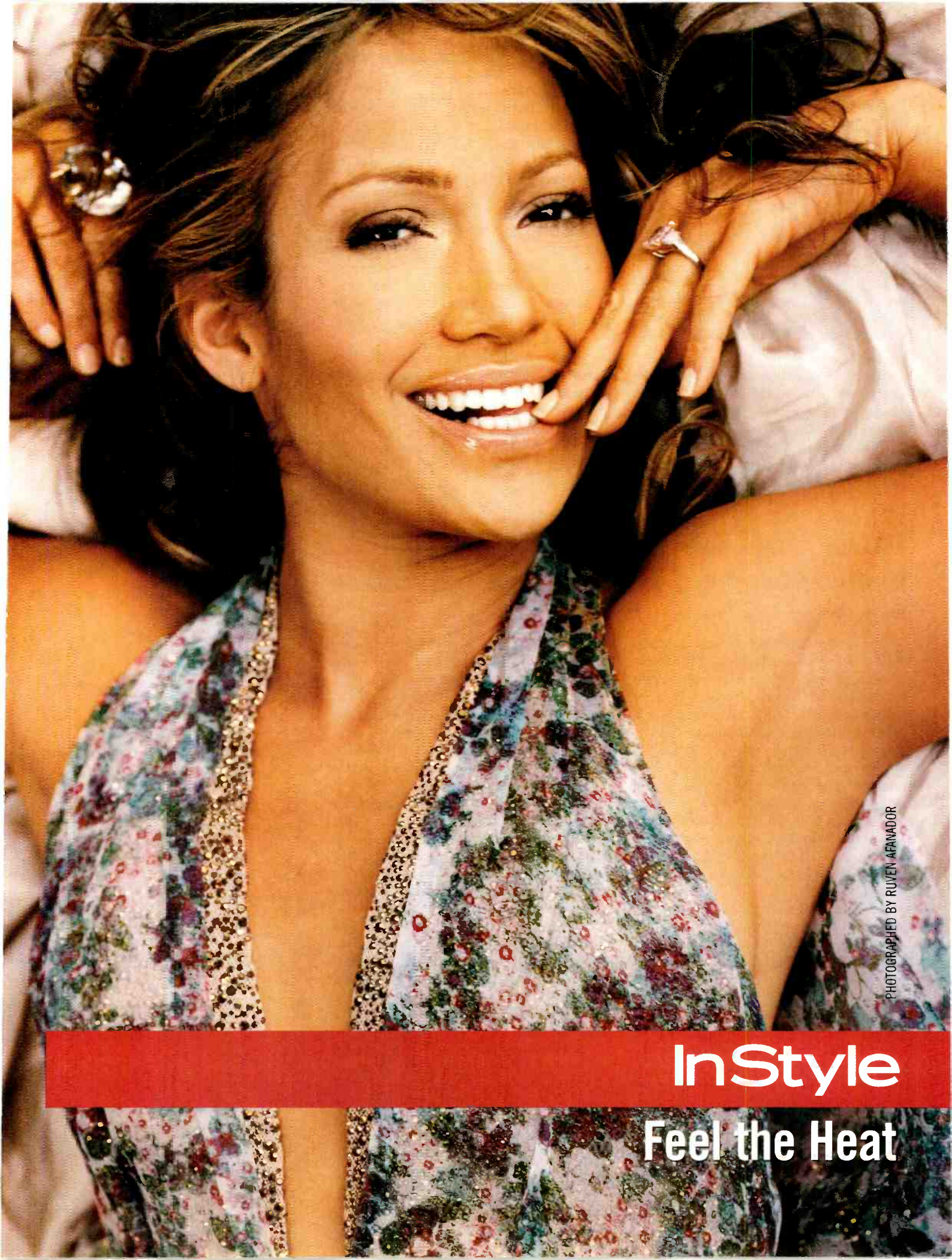
The most recent group includes *The Family*, *Profiles From the Front Line*, *Are You Hot?* *The Search For America's Sexiest People* and *I'm a Celebrity—Get Me Out of Here!*, all of which are on ABC, and Fox's *Married By America*. Though ABC and Fox executives defended the ratings of the new shows, the highest ranked are *Married By America* and *Are You*

Hot?, tied at No. 42 with a 4.2 rating among adults 18-49 season-to-date. Even following a fresh installment of *Idol* on March 5, which delivered an 8.5 in adults 18-49, *Married* drew half that at a 4.3.

Reality on cable is also beginning to fade. Both MTV's *The Osbournes* and E! Entertainment's *Anna Nicole Show* are down by double-digit percentages this season.

"Since reality is all over the place, it's almost impossible for an advertiser to avoid it," said one top media buyer, who declined to speak for attribution. "Even so, I am overly cautious when I recommend too much of this genre, because it's only a matter of time before these shows start canceling each other out."

Network executives pointed to what's working as a sign that reality is still doing more good than bad. "Reality is no stranger to prime time—look how long *America's Funniest Home Videos* has been on our schedule,"



PHOTOGRAPHED BY RUVEN AFANADOR

InStyle

Feel the Heat



Is reality's honeymoon over? Fox's *Married By America* is averaging only a 4.2 in adults 18-49.

argued Andrea Wong, ABC senior vp of alternative series and specials. "But what's different now is the prime-time pendulum is moving in the direction of reality because of shows like *The Bachelor* and *Survivor*."

"Viewers can tell the difference between a good and bad reality series," added Preston

Beckman, Fox executive vp of strategic program planning. "Like every other genre that becomes oversaturated, it's the quality shows that prevail. If you schedule these reality shows properly, you can really bolster your entire lineup."

Some media buyers still believe there's value in reality, despite the glut. "Eventually these shows will begin to bleed into one another," noted Laura Caraccioli, vp/director at Starcom Entertainment. "But right now, even lower ratings for some of these recent shows are probably still better than what was in the time period."

"Reality is a growing option for the networks because its easy to produce, relatively inexpensive and an often quick fix to a troubled time period," said Brad Adgate, senior vp of corporate research at Horizon Media. "But when you dip into the well too often, you're eventually going to start coming up empty." ■

NBC Faces Reality

Despite cool embrace of trend, net has big non-scripted plans for summer

NETWORK TV By A.J. Frutkin

Gross-out stunt show *Fear Factor* continues to deliver solid ratings for NBC. But the network has yet to create a reality series on par with ABC's *The Bachelor*, CBS' *Survivor*, or Fox's *American Idol* and *Joe Millionaire*. Still, if NBC's Jeff Gaspin feels pressure to deliver a monster hit, he isn't showing it.

"Everyone needs a hit," said Gaspin, NBC's executive vp of alternative series, specials and long-form program strategy. "But not everyone needs five, six, seven hours of reality television." At least for the spring. Come summer, the network has planned an aggressive slate of original programming, most of which will be non-scripted series.

Among NBC's summer offerings are: *Idol* knock-offs *Last Comic Standing* and *The Next Action Star*; *The Fast and the Furious*, loosely based on the 2001 Universal movie; reality drama *The Restaurant*, set in a Manhattan eatery; relationship shows *Race to the Altar* and *Love Shack*; and second seasons of stunt show *Dog Eat Dog* and Dick Wolf's *Crime and Punishment*.

Although buyers welcome almost any original programming in the summer, NBC's reality-driven slate has been met with mixed reactions. Some believe the more shots NBC takes, the better its chances at hitting it big. "Putting six or eight shows on the air to see which one of them pops is a smart scheduling move, particularly realizing that NBC has been late to the

game," said Guy McCarter, senior vp/director of entertainment marketing at OMD USA. Others said the network risks overkill. "It's unlikely the public wants or will be able to digest the degree of reality scheduled for the summer," said John Rash, senior vp/director of broadcast negotiations at Campbell Mithun.

Of all NBC's non-scripted shows, buyers said *The Restaurant* may have the greatest breakout potential. While the six-episode series will focus on a restaurant opening, diners' stories also will be included. "If the press picks up on these things, and they're talked about on the morning news shows, it could create its own promotional machine," said Laura Caraccioli, vp/director of Starcom Entertainment.

Of course, NBC isn't waiting for the summer to test a new crop of reality. *America's Most Talented Kid* launches March 21 (with *America's Most Talented Senior* to follow). Meanwhile, projects in development for the fall include updated versions of *The Dating Game* and *The Newlywed Game*.

Will one of these shows hit the ratings stratosphere? Gaspin isn't making predictions. "I don't think anyone would deny that we would love our own *Joe Millionaire* or *American Idol*," he noted. But he added that his strategy is tied less to finding phenoms than creating consistency. "I want to get good solid players on the schedule." ■

Editor in Chief: Sid Holt
Editor: Brian Moran
Executive Editor: Michael Bürgi
News Editor: Jim Cooper
Departments Editor/Copy Chief: Anne Torpey-Kemph

Editor, Special Reports: Patricia Orsini
Mediaweek.com Editor: Richard Brunelli

General Editor: Lisa Granatstein
Senior Editors: Katy Bachman, Marc Berman, John Consoi, Alan J. Frutkin, Megan Larson
Washington Editor: Todd Shields
Market Profile Editor: Eileen Davis Hudson
Reporter: Sandy Brown
Assistant Editor: Aimee Deeken
Media Person: Lewis Grossberger
Contributing Editor: Catharine P. Taylor
Contributing Writers: Tony Case, Eric Schmuckler
Copy Editor: Nathan Henninger

Design Director: Paul Virga
Photo Editor: Kim Sullivan
Production Coordinator: Eileen Cotto

Circ. Dir: Mary Barnes Assoc. **Circ. Dir:** Michael Nass
Circ. Mgr: Richard Chung
List Rental Info: JJ Single (845) 731-2731
Subscriber Services: 1-800-562-2706
Customer Service: mediaweek@espcorp.com

Mediaweek Online Prod Mgr: Matt Lennon
Directories/Publishing Dir: Mitch Tebo
Director of Conferences and Special Events: Matthew Pollock
Manager of Conferences and Special Events: Shanny Bang
Conferences: 1-888-536-8536
Online Address: www.adweek.com/adweekconf

Publisher: Linda D'Adamo

Regional Sales Director: Midwest: Tina Balderas
Account Managers: N.Y.: Sandra Dent, Robert Hamerslough, Liz Irving, Colleen Kurrus;
New England: Charlotte Erwin;
L.A.: Jacki Leigh, Lisa Zeni

CLASSIFIED: Sales Director: Brian Chester
Sales Mgrs: Liza Reich, Randy Larsen Jr., Karen Sharkey
L.A. Rep: Gary Gomez; **Asst:** Michele Golden

Mktg Svcs Dir: Rachel Bell **Promo Art Dir:** Hillary Friedman
Assistant Manager of Special Projects: Jennifer Minihan
Mktg Svcs Coordinator: Melinda Kmetz

Director of Operations: Adeline Cippoletti
Production Director: Elise Echevarrieta
Production Mgr: Cindee Weiss
Asst Mgrs: Noah Klein, Craig Russell **Asst:** Michelle De Roche

Vice President/Marketing:
Mary Beth Johnston

Senior Vice President/Sales:
Wright Ferguson Jr.

Executive VP/Editor in Chief:
Sid Holt

President:
Michael E. Parker

MARKETING/MEDIA & RETAIL DIVISION
President: Mark A. Dacey
Marketing/Media Group President: Michael E. Parker
Retail Group President: Mark Holdreith
General Manager: H. Todd Hittle

vnu business publications
usa

President & CEO: Michael Marchesano
Chief Operating Officer: Howard Lander
Executive Vice Presidents:
Mark Dacey (Marketing/Media & Retail),
Richard O'Connor (Travel, Performance, Food Service
and Retail Estate/Design)
Vice President: Joanne Wheatley (Information Marketing)

vnu business media

President & CEO: Michael Marchesano
Chief Operating Officer: Howard Lander
President & CEO: Michael Marchesano
Chief Operating Officer: Howard Lander
Chief Financial Officer: Joseph Furey
President - VNU Expositions: Greg Farrar
Executive Vice President - eMedia and Information Marketing: Tom Nevitt
Vice President/Business Development: John van der Valk
Vice President/Business Management: Joellen Sommer
Vice President/Communications: Deborah Patton
Vice President/Human Resources: Sharon Sheer

Adweek Magazines Offer Complete Advertising, Marketing & Media Coverage



EACH SUBSCRIPTION INCLUDES:

- A one-year weekly print subscription to the publication(s) of your choice
- 12 month online access to all current articles of the selected print edition

Get all the information you need to stay on top of the issues. Subscribe to this exclusive print/online subscription offer today!

For faster service subscribe online @
www.adweek.com/subscribe
Call toll-free 1-800-562-2706
or fax 646-654-5518.

YES! I need complete advertising coverage. Please send me 1 year (50 issues) of **ADWEEK**. I'll receive 50 weekly issues plus password protected access to Adweek.com—where I'll find expanded regional, national and international news for only \$149.*

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE _____ FAX _____

E-MAIL (required for online access) _____

NATURE OF BUSINESS _____

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

ACCOUNT # _____ EXP. DATE _____

SIGNATURE _____

*Canada and foreign add \$170 J3BAW3



YES! I need complete marketing coverage. Please send me 1 year of **BRANDWEEK** (46 issues, plus password-protected online services) for only \$149.*

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE _____ FAX _____

E-MAIL (required for online access) _____

NATURE OF BUSINESS _____

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

ACCOUNT # _____ EXP. DATE _____

SIGNATURE _____

*Canada and foreign add \$170 J3BAWB



YES! I need complete media coverage. Please send me 1 year of **MEDIAWEEK** (46 issues, plus password-protected online services) for only \$149.*

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE _____ FAX _____

E-MAIL (required for online access) _____

NATURE OF BUSINESS _____

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

ACCOUNT # _____ EXP. DATE _____

SIGNATURE _____

*Canada and foreign add \$170 J3BAWM





NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO. 956 NORTH HOLLYWOOD CA

POSTAGE WILL BE PAID BY ADDRESSEE

ADWEEK

PO BOX 16569
NORTH HOLLYWOOD CA 91615-9458



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO. 959 NORTH HOLLYWOOD CA

POSTAGE WILL BE PAID BY ADDRESSEE

BRANDWEEK

PO BOX 16749
NORTH HOLLYWOOD CA 91615-9464



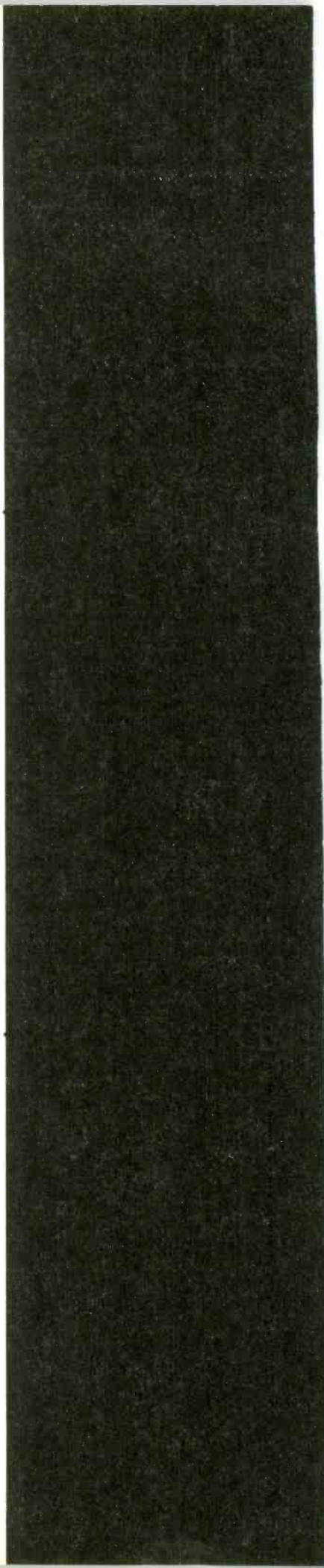
NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO. 959 NORTH HOLLYWOOD CA

POSTAGE WILL BE PAID BY ADDRESSEE

MEDIAWEEK

PO BOX 16809
NORTH HOLLYWOOD CA 91615-9466



local media

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

TV STATIONS

Fox Stations See Ratings Lift Thanks to Prime Reality

BY SANDY BROWN

Parlaying the strong ratings of hot reality prime-time fare such as *Joe Millionaire* and *American Idol*, Fox's owned-and-operated stations and affiliates generated considerably improved ratings for their late local newscasts during the recently concluded February sweeps.

Late news ratings jumped at Fox's major market O&Os such as WNYW in New York, which saw its average household ratings for its news at 10 p.m. surge an impressive 41 percent to a 5.5 rating/8 share from a 3.8/6 in February 2002, according to Nielsen Media Research. In Philadelphia, WTXF enjoyed a whopping 68 percent pop year-to-year for its 10 p.m. newscast, which rose to an 8.2/11 from a 4.7/7.

Tom Herwitz, president of station operations for Fox TV Stations, credited much of the gains as coming from "the strength of the network's prime lead-ins." The network generated big ratings gains in February, which allowed local Fox newscasts to attract more people through on-air promotion. Herwitz said the local news gains were also attributable to the fact that "there was a lot of compelling news [for viewers] to stay with in prime time."

In Dallas-Fort Worth, KDFW's news at 9 p.m. shot up 40 percent to an 8.1/2 from a 5.8/8. WFLD in Chicago grew 28 percent to a 6.4/9, up from a 5.0/7 in February last year. Fox stations in Los Angeles; San Francisco; Washington, D.C.; and Atlanta all grew their 10 p.m. news double-digit percentages.

Jeff Block, vp and general manager of Cox

Broadcasting-owned Fox affiliate KTVU in San Francisco, which is the market's news leader, said he feels that "a good lead-in is always really helpful," but that KTVU's 10 p.m. newscast speaks for itself and pulls audience "from other stations' shows, like *Law & Order*." KTVU's 7.8/14 was up 26 percent from last February's 6.2/11.

Fox Broadcasting's Bob Quicksilver, president of network distribution, said, "Our programming in prime time carried over in a remarkable way. It took news up, on an average, 35 percent, into double-digit ratings over November."

Buyers also attributed the Fox gains to the absence of competitive programming. "It's a combination of two things: one, their schedules are stronger; and two, they're not battling the Olympics," said Stacey Lynn Koerner, senior vp/director of broadcast research at Initiative Media.

The Olympics historically command the lion's share of viewing on any night, as they did for NBC in February 2002. Rival networks decided largely to schedule repeats instead of going head-to-head with the Winter Games.

Koerner said the situation this February shows that while overall viewership numbers have not changed dramatically, Fox's numbers demonstrate that in some cases, its affiliates' brand of news is attracting a growing slice of the prime-time ratings pie. "It's not like the number of people watching TV is growing exponentially. It is likely that some of that viewing, to some degree, is going to Fox," said Koerner.

Quicksilver pointed out that the Fox stations that worked hard to build late-news franchises were re-

warded for their efforts by viewers who had not sampled them before. And looking forward, Quicksilver said that with 2004 being a political year (when political ad dollars will flow into stations' coffers), now is a good time for Fox affiliates to invest in their local news programming, which attracts much of that political money.

Top Fox performers in smaller markets included WHBQ in Memphis, Tenn. The Fox O&O hit a 9.3/13 with its 9 p.m. news in February, its highest rating since launching the newscast in 1995.

Whether or not Fox stations' newscasts at 9 p.m. and 10 p.m. will continue to bene-



"We love the strength of the network's lead-ins... There was a lot of compelling news [on Fox stations for viewers] to stay with in prime time." HERWITZ

fit from a slate of strong lead-in support really depends on how the network performs for the rest of the season, but for now stations aren't complaining.

AUSTIN, TEXAS RADIO STATIONS

Emmis Buys LBJ Outlets

Emmis Communications will expand its radio portfolio to Austin, the nation's No. 42 radio market, which is also home to the company's *Texas Monthly* magazine.

Through a deal with Norfolk, Va.-based Sinclair Telecable, Emmis will pay \$105 million for a 50.1 percent controlling stake in a six-station radio cluster that Sinclair operated in partnership with LBJ Broadcasting Co. Sinclair will have a 49.9 percent interest and board representation in the new partnership.

The transaction marks the end of radio ownership for the family of Lyndon Baines Johnson and Lady Bird Johnson, who bought KLBJ-AM, the family's first station, in 1942.

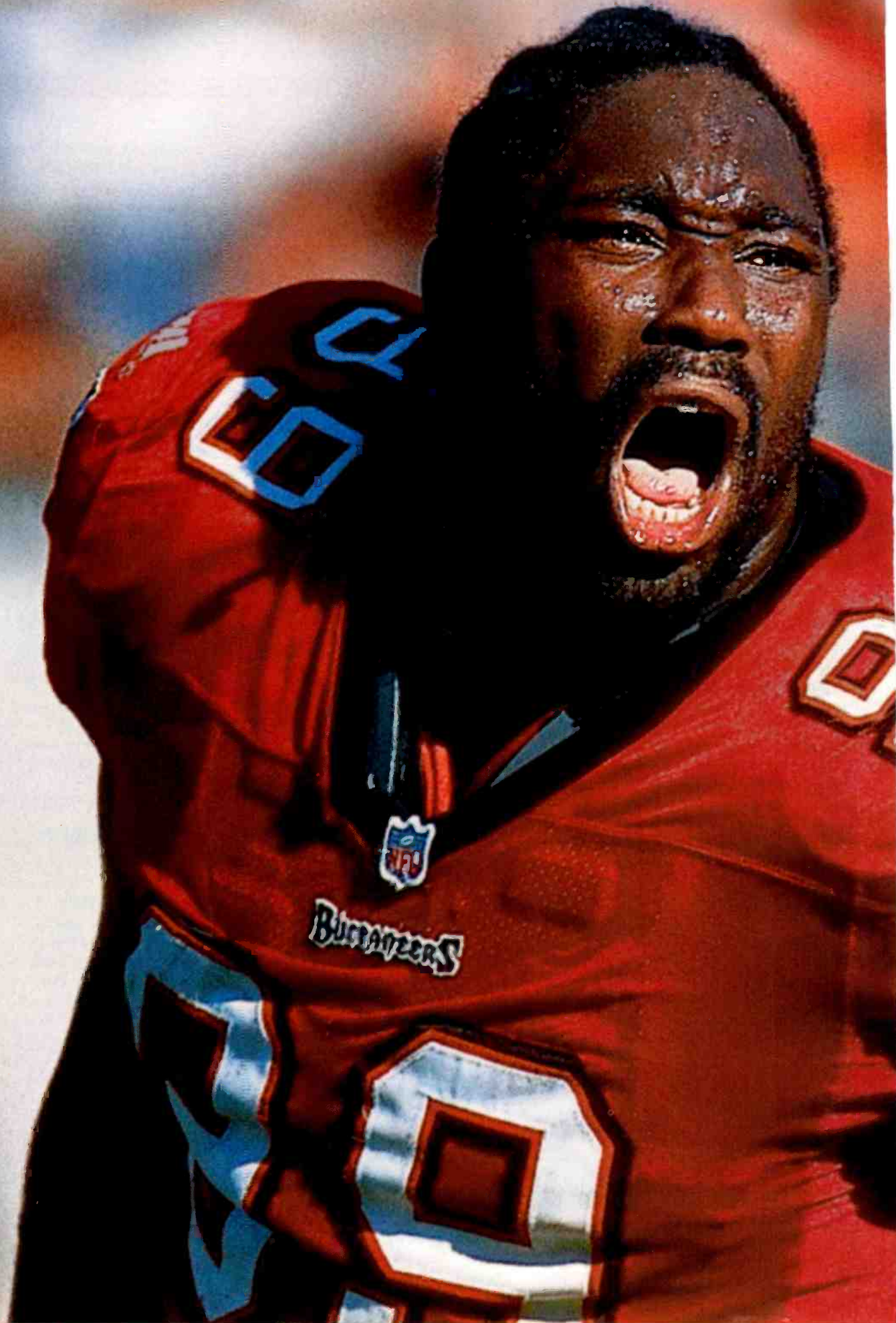
Emmis, which is buying out LBJ Broadcasting's stake and has an option to buy out Sinclair's interest in late 2007, will operate the Austin radio group, which includes No. 4-ranked Talk outlet KLBJ-AM and No. 6-

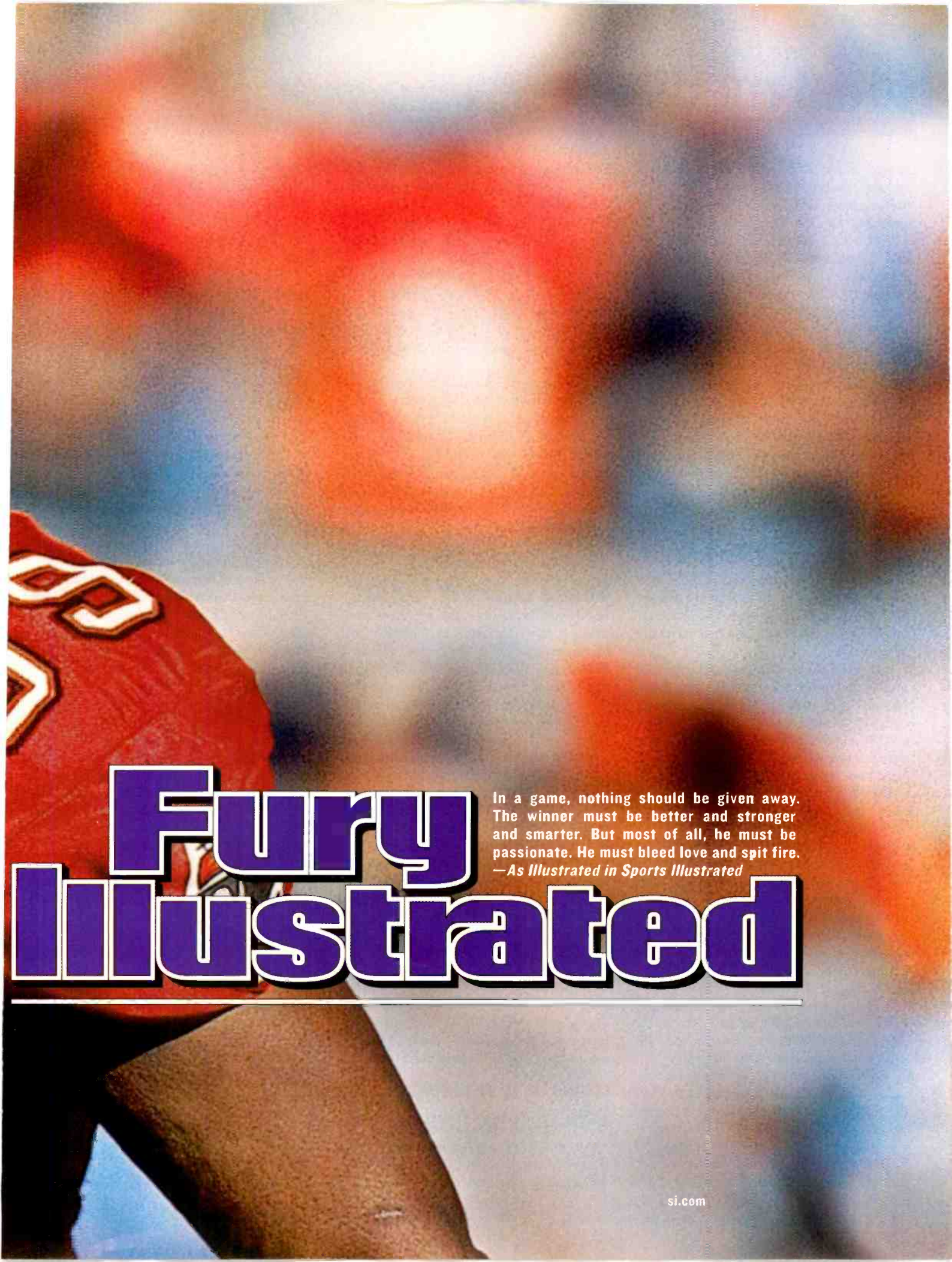
Fox's February Sweeps Ratings for Late News

MARKET	STATION	FEB '02 (HH)	FEB '03 (HH)	% CHANGE
NEW YORK	WNYW	3.9	5.5	41%
LOS ANGELES	KTTV	4.0	4.8	20%
CHICAGO	WFLD	5.0	6.4	28%
PHILADELPHIA	WTXF	4.7	7.9	68%
SAN FRANCISCO	KTVU*	6.2	7.8	24%

*COX BROADCASTING-OWNED AFFILIATE SOURCE: NIELSEN MEDIA RESEARCH

Photo appeared in 11/5/2001 issue of Sports Illustrated. **Illustrated** is a registered trademark of Time, Inc.





Fury Illustrated

In a game, nothing should be given away. The winner must be better and stronger and smarter. But most of all, he must be passionate. He must bleed love and spit fire.
—As Illustrated in *Sports Illustrated*

ranked Rock KLBJ-FM. The deal also includes Adult Album Alternative KGSR-FM, Modern Rock KROX-FM, Oldies KEYI-FM and Contemporary Hit Radio KXMG-FM. The stations generated \$23.5 million in revenue in 2002 and had a combined overall share of 26.0, second to Clear Channel Communications' 27.4 share pulled by its six-station cluster in the market.

Although Emmis' stock dipped about 13 percent on the news, Jeff Smulyan, CEO of the Indianapolis-based company, stressed the deal would not have a material impact on the company's debt. "We felt that a radio company like ours could not pass on an opportunity like Austin," Smulyan said. Upon closing this latest acquisition, Emmis will own 27 radio stations in eight markets, 15 TV stations and a publishing division. —*Katy Bachman*

NEW YORK TV STATIONS

Another Tight Sweeps

The battle for news supremacy in the country's largest market continued to rage in February as NBC's and ABC's respective New York flagships, WNBC and WABC, finished the month in a virtual tie.

In several key news dayparts, the two stations ended up within a tenth of a ratings point of each other. Allison Shapiro, vp/associate director of local broadcast at Zenith Media, said of the stations, "They've always been very close, it's been that way since I can remember."

WNBC was especially encouraged by the sweeps results since the station managed to maintain its lead despite not having last year's Olympic programming as a boost (many of its newscasts were delayed last year because the Olympics on most nights ran past prime time).

WNBC president and general manager Frank Comerford attributed the success to the strength of the station's news, coupled with NBC network programming consistency.

Comerford cited a Feb. 26 episode of long-time hit *Law & Order* as a great example of network lead-in strength. Despite being up against stunt specials like ABC's *20/20* interview with accused murderer Robert Blake and CBS' *48 Hour Investigates* interview with recently released murderer Robert Chambers,



Comerford: Prime time has helped.

L&O managed to score a 17.0/25 in New York. It was that kind of help, Comerford added, that helped WNBC dominate 11 p.m. ratings with an 8.2/14, ahead of second-place WABC's 7.0/12. CBS flagship WCBS trailed the two with a 4.9/9.

In the key 5 p.m. news race, WNBC edged out a win with a 6.8/13 to WABC's 6.7/13 (WCBS delivered a 2.8/5). At 6 p.m., WABC won the race with a 7.5/13 over WNBC's 7.2/13 (WCBS again brought up the rear, with a 3.2/6).

Tom Kane, president and gm of WABC-TV, acknowledged that "NBC is taking good advantage of its lead-ins" and cited *Judge Judy*, which leads into WNBC's 5 p.m. news, in particular. But he also noted that the race has remained so tight between the two stations because WABC's 5 p.m. news leads out of *The Oprah Winfrey Show*, another strong ratings performer. —*SB*

ORLANDO, FLA TV STATIONS

Sears Lands in Florida

Fox Television Stations last week moved long-time Portland, Ore.-based news director John Sears into its Orlando, Fla., duopoly to help its WOFL and UPN affiliate WRBW ramp up their news in the nation's No. 20 market.

Sears had been at KPTV, Fox's UPN affiliate in Portland—until Meredith Broadcasting acquired it in a swap last March—since 1991. He said his move to South Florida was an appealing draw. "The opportunity to work with Stan Knott [WOFL's vp and gm] and grow a news product in a relatively young news department and add additional newscasts in a vital community is very attractive," said Sears. His challenge: to grow a newscast in a market with three already well-established news operations at WESH, Hearst-Argyle's NBC affiliate; WKMG-TV, Post-Newsweek's CBS outlet; and WFTV, Cox Broadcasting's ABC affiliate.

Last March, Fox TV Stations made a deal with Meredith to swap Portland UPN affiliate KPTV for WOFL, giving Fox a duopoly in the Orlando market. WOFL currently broadcasts a total of four hours of news daily, including a 10 p.m. nightly newscast. —*SB*

LOS ANGELES RADIO STATIONS

SBS Debuts Cumbia FM

As if the competition between Spanish-language radio stations in Los Angeles weren't fierce enough, Spanish Broadcasting System

last week launched a new Spanish-language station in the market. Called La Sabrosa 93.5, the station targets the 1 million Los Angeles Hispanics from Central America ages 20 to 45 with a combination of Cumbia, Merengue, Punta, Soca and Salsa music.

Unlike Entravision Communications' new Cumbia format on KLYY-FM, which targets Hispanics from Mexico, Central and South America (*Mediaweek* Feb. 24), La Sabrosa is dedicated to Hispanics from Central America. "Central Americans have been largely ignored by the media," said Bill Tanner, executive vp of programming for SBS. "Our purpose was to scout out a niche that was broad enough to support a format." Core artists include Sonora Dinamita, Hermanos Flores, La Chanchona de Arcadio and Los Sulvestar.

The station is simulcast on two 93.5 frequencies, KZAB-FM in Torrance and KZBA-FM in Ontario, for full coverage of the Los Angeles metro area. SBS has also sought approval from the Federal Communications Commission to increase the signal of the Torrance station, which would extend its reach by 1 million people. Both stations were formerly operated under a local marketing agreement with SBS by the International Church of the Four Square Gospel, which aired religious programming on the duo.

To hit the ground running, La Sabrosa launched fully staffed with on-air personalities. Irma Covarubios, formerly with KSSE-FM, hosts mornings, along with Juan Carlos Moreno. Rafael Navarro, news and information director at SBS' KLAX-FM, is on from 10 a.m. to 3 p.m. Elmer Albanez holds down afternoon drive, and Omar Romero, who is also the production voice for the station, hosts evenings.

SBS' two FM stations, Regional Mexican KLAX-FM and Spanish Contemporary Hit Radio KXOL-FM, have been gaining on Hispanic Broadcasting's former market leaders, Romantica KLVE-FM and Regional Mexican KSCA-FM.

"We're finding positions we can sustain in the market, properties that will grow and increase value," said Tanner —*KB*

PHILADELPHIA RADIO STATIONS

Beasley Taps Barsky

Betting that a strong, local morning personality will boost its WPTP-FM's ratings, Beasley Broadcast Group announced last week that Paul Barsky, known to Philadelphians for 20 years as "Barsky," has signed a five-year con-



It's a perfect fit.

From the makers of E!, **style** is the place to be for upscale, educated and diverse viewers. **style** is the only network offering viewers real ideas for every aspect of their lives. From food and fashion to home and entertaining, everything they want to know is all in one place. The people who set the trends and shop 'til they drop get it all from **style**.



style network

market profile

BY EILEEN DAVIS HUDSON

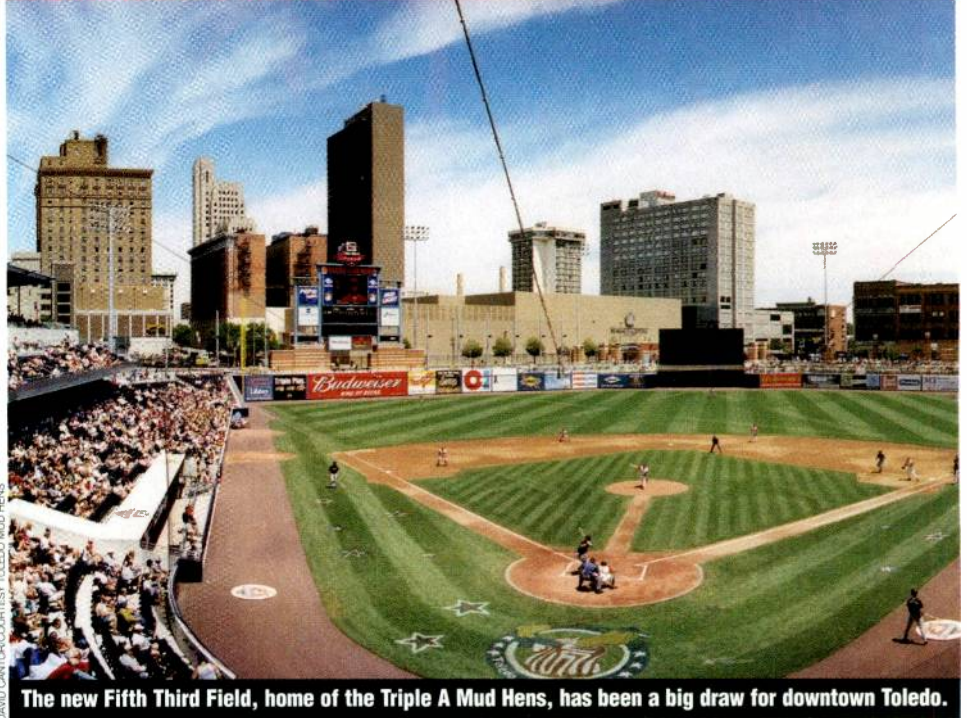
tract with its '80s Hit station.

Barsky will replace part-time jocks Mike Rossi and Charlie Max when the show launches at a later date. He'll also serve as the station's operations manager.

Since WPTP launched two years ago with hit music from the '80s, ratings have stagnated at about a 2 share, dipping in the Fall survey to a 1.7 overall and a 1.5 in morning drive. While stations in other markets have struggled with the format, Beasley is sticking with it in Philadelphia.

"The music has never been the problem," said Chuck Tisa, WPTP program director, who added the station also plays some music from the '90s, which widens the playlist. "What this station was lacking was a big-market morning show and some marketing," added Tisa.

Barsky's popularity in Philly was forged in the 1980s on WCAU-FM (now Oldies WOGL-FM, owned by Infinity Broadcasting). Until the end of last year, Barsky was Greater Media's morning man on Rock WMMR-FM, where he pulled a 3.8 share among adults 25-49 and a 3.6 share among adults 25-54. Separately, Beasley, which also owns Country WXTU-FM in the market, said that it had resigned a.m. hosts Scott Evans and Andie Summers for five and three years, respectively. —KB



DAVID CAMPTON/COURTESY TOLEDO MUD HENS

The new Fifth Third Field, home of the Triple A Mud Hens, has been a big draw for downtown Toledo.

Toledo, Ohio

A \$185 MILLION-PLUS MARINA DISTRICT PROJECT IS BEING EYED AS AN ECONOMIC stimulus for Toledo, Ohio, an older, largely blue-collar community with a local economy that has historically relied on manufacturing jobs as its backbone. DaimlerChrysler's \$1.2 billion Jeep Liberty plant in the

market is one of the city's largest employers.

The proposed Marina District centers around a one-mile stretch of the Maumee River that runs through East Toledo, which is now dotted with industrial properties. Plans call for a new sports arena, condominiums, hotels, restaurants, several marinas, a Great Lakes cruise ship & hovercraft terminal (The city sits on the western shore of Lake Erie), offices and a boardwalk for the district.

On a smaller scale, the brand new Toledo Mud Hens stadium has been a major force in Toledo's revitalization drive, attracting scores to the city's downtown historic Warehouse District. The Mud Hens, the Triple A franchise of Major League Baseball's Detroit Tigers, is the oldest minor league team in America. The team had called Ned Skeldon Stadium home for the previous 65 years until the spring of 2002, when they played their inaugural season at Fifth Third Field. The 10,000-seat, \$39.2

million stadium is named after Cincinnati-based Fifth Third Bank.

Toledo is only about an hour south of Detroit, placing it squarely in the shadows of the 10th-ranked market. As a result, Toledo radio and television stations must contend with the loss of some of their audience and potential revenue to the much larger market. However, local media executives say Detroit doesn't have any serious impact on their businesses.

No. 68-ranked Toledo (432,770 TV households) historically has been dominated by WTOL-TV, a CBS affiliate owned by Greenville, S.C.-based Liberty Corp. While WTOL remains the overall news leader in households, ABC owned-and-operated station WTVG has made significant inroads in bridging the ratings gap in terms of key demos.

For instance, from 5 p.m. to 6 p.m., WTOL edged out its closest rival by mere tenths of a ratings point in adults (continued on page 19)

WASHINGTON, D.C. NEWSPAPERS

Post Debuts New Pages

With an eye toward young and infrequent readers, *The Washington Post* this spring plans to launch a new broadsheet section.

Called Sunday Source, the new section will contain mostly information-based graphics and charts in a design that *Post* managing editor Steve Coll described as "Webby and experimental" and "sort of a cheat-sheet for a smart, active lifestyle.... It is a little bit of an experiment in intergenerational publishing for us," added Coll.

The concept grew out of a strategic review aimed at revitalizing the Sunday paper. The edition's circ has generally declined faster than other days of the week, Coll said.

While other dailies, most notably the *Chicago Tribune* and *Chicago Sun Times*, have bet on freestanding spinoffs to attract young readers, Coll said the *Post's* strong household penetration and broad demographic appeal called for a less targeted play. Former *Teen People* editor Sandy Fernandez will edit the section. —Lucia Moses, 'Editor & Publisher' ■



ABC 7 CHICAGO'S # 1 STATION

A FANTASTIC FEBRUARY 2003

ABC 7 News 5:00am	2/14	# 1
ABC 7 News 5:30am	3/18	# 1
ABC 7 News 6:00am	4/18	# 1
Good Morning America	6/18	# 1
The Oprah Winfrey Show	8/25	# 1
The View	6/18	# 1
ABC 7 News 11:30am	6/17	# 1
ABC Network Daytime (12n-3p)	6/17	# 1
Inside Edition	6/15	# 1
Jeopardy	9/20	# 1
ABC 7 News 4:00pm	9/19	# 1
ABC 7 News 5:00pm	9/18	# 1
ABC World News Tonight	10/18	# 1
ABC 7 News 6:00pm	9/15	# 1
Wheel of Fortune	13/21	# 1
ABC 7 News 10:00pm (M-F)	12/19	# 1
ABC 7 News 10:00 pm (M-Su)	11/18	# 1
Nightline	7/14	# 1

7AM - 1AM

6/14

1



COPYRIGHT 2003 © BY THE CONDÉ NAST PUBLICATIONS INC. PHOTO: RAYMOND MEER

TeenVOGUE

ADWEEK MAGAZINES

Special Report

March 10, 2003

SPRING MAGAZINES

EXECUTIVES OF THE YEAR

The Real Simple
team cleans up

STARTUP OF THE YEAR

Budget Living
Sale of the century

CREATIVE TEAM

Outside
Takes it to
the limit

OPRAH
MAGAZINE
TOPS THE
HOT
LIST

10 UNDER 50
Lucky Charms

EDITOR OF THE YEAR

Graydon Carter

One-Man Media Machine

Risko

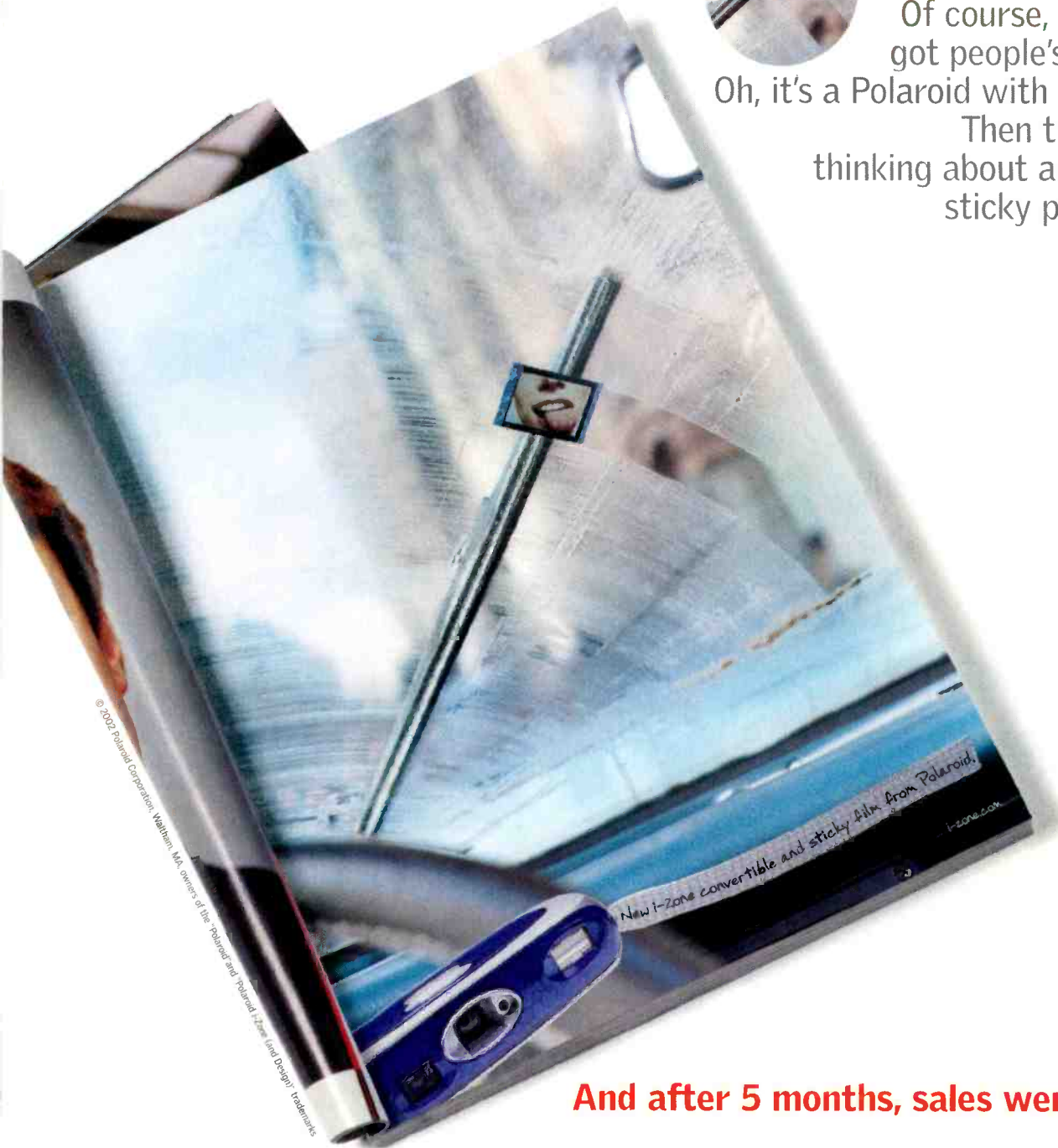


This Polaroid campaign came out in March.

Of course, the tongue got people's attention.

Oh, it's a Polaroid with sticky film.

Then they smiled, thinking about all the other sticky possibilities.



And after 5 months, sales were up 29%.

**BOTTOM LINE,
MAGAZINES MAKE A DIFFERENCE.**

sticky film from Polaroid



Magazine Publishers of America

To see more successful magazine case histories, visit www.magazine.org.

The Polaroid® ad ran as part of an overall media mix.

Editor's Note

If 2000 was the year of the boom in magazine advertising, and 2001 was the year of the bust, then 2002 was the year of the best guess. After beginning 2002 with a January that saw PIB ad pages down 15.9 percent, things settled down; by June, pages were down just 1.9 percent from 2001; by December, ad pages were up 10.7 percent. Just try evaluating ad page growth with those kinds of numbers. We saw our job this year as determining which magazines were making real gains, and which ones were just making up for pages lost. In the process, six titles from last year's Hot List dropped off the list.

Our No. 1 pick, *O, the Oprah Magazine*, is a title that has not faltered in the three years since it launched. In fact, in 2000, it was our Startup of the Year. With a total ad revenue of nearly \$180 million, 1,426 ad pages and a circulation of 2.2 million, it is a success on both the reader and advertiser fronts.

Speaking of launches, *Lucky*, last year's startup pick, is No. 1 on our 10 under \$50 million chart. Another title that seems to have momentum to spare, *Lucky* was up 66.3 percent in ad pages and 18 percent in circulation over last year. By the way, we raised the amount of PIB ad revenue for the smaller list to \$50 million, after four years at \$40 million. Ad revenue has increased enough over that time to raise the threshold on the smaller list. To find out how we determine picks for both lists, see page 15.

Graydon Carter, editor of *Vanity Fair*, is our Editor of the Year. Named for the second time—the first was in 1997; he's the first editor to get the nod twice—he was chosen not only

because he edits one of the best magazines in the U.S., but also for turning stories from the magazine into TV (*9/11*) and Hollywood (*The Kid Stays in the Picture*) projects. He has succeeded in creating a popular general interest magazine that, according to a media executive, is "one of the easiest magazines to get approved on a media plan."

This year, we've named a team as our Executive of the Year. The startup of *Real Simple* in 2000 was anything but, yet publisher Robin Domeniconi, managing editor Carrie Tuhy and consumer marketing head Steven Sachs were able to guide the publication through very public growing pains, all the while refining the concept so many at Time Inc. championed.

We have to give props to *Budget Living*, our Startup of the Year, just for launching in such a precarious ad climate. But the title, which is already at a 400,000 rate base, has surprised advertisers with its witty, stylish presentation. Our sibling publication *Photo District News* helps us choose our Design Team of the Year. *Outside*, which celebrated its 25th anniversary in 2002, was chosen after a redesign that created a dynamic, energy-charged look that mirrors the magazine's editorial.

Patricia Orsini
Editor, Special Reports



HIT LIST: Our No. 1 pick, *O* continues to gain in ad and circulation since its launch in 2000.

4 EXECUTIVE TEAM

Real Simple overcomes a rough beginning to become a real success.

BY TONY CASE

10 EDITOR OF THE YEAR

Hollywood and history. Power and pathos. Graydon Carter's *Vanity Fair* gets better with age.

BY LISA GRANATSTEIN

16 THE HOT LIST

Adweek's top 10 hottest magazines.

20 10 UNDER 50

Hot magazines under \$50 million.

24 STARTUP OF THE YEAR

Budget Living is the new zeitgeist, and readers are flocking to it.

BY KRISTINA FELICIANO

22 CREATIVE TEAM OF THE YEAR

Outside takes the adventurous route with bolder layouts, graphics.

BY JAY DEFOORE

34 COVER STORIES

What sells on the newsstand? Editors talk about their hits and misses.

BY JEFF GREMILLION

COVER ILLUSTRATION BY
ROBERT RISKO

Executive Team of the Year



TEAMMATES: (left to right): Carrie Tuhy, managing editor; Robin Domeniconi, publisher; Steven Sachs, vp/consumer marketing of Time Inc.'s Women's Lifestyle unit.

Real Success

After a rough start, the 'Real Simple' team took a hard look at its magazine. Three years later, it's easy to see why it's a hit.

BY TONY CASE PHOTOGRAPHY BY MATHIAS BRASCHLER

On a recent Friday morning, Jackie Ekholm of Greenwich, Conn., sent her investment-banker husband off to work before getting their three children, all recovering from nasty colds, to school. Carpenters doing a dusty, invasive renovation of the family's center-hall colonial were setting up shop for the day. Just as she caught her breath, the family dog—who had to get stitches the week before, following an accident in the nearby woods—chewed off her bandages and had to be whisked to the vet. The two returned home just in time to receive an out-of-town friend arriving for a visit—and expecting lunch.

Talk about somebody who could simplify her life.

Ekholm is the woman creators of Time Inc.'s *Real Simple* had in mind when they started the magazine three years ago—high-achieving, over-committed, and desperate to make her fulfilling yet impossibly hectic life a bit more manageable.

In fact, Ekholm has been a subscriber since the magazine's earliest days and, like millions of other overtaxed American women, considers *Real Simple* nothing short of a godsend.

"The magazine came out at a time when a lot of people's lives had become too complicated—when all we wanted to do was get back to the basics," says Ekholm, a former brand manager in Europe for Procter & Gamble and Estée Lauder, who, as a longtime marketer, recognized the title's potential from day one. "I thought, it's coming out at the right place at the right time—the perfect name, the perfect cover. It's just the perfect concept for a magazine."

Since its launch in April 2000, *Real Simple* has steadily gained a cult following among women who had tired of magazines telling them how to get the perfect body, or how to please their mate, or how to whip up the most perfect Thanksgiving feast ever. (Time Inc. chairman Ann Moore says *Real Simple*'s early

direct-mail appeals got the biggest response rate in the history of the company.) Even though advertisers, famously, hated the magazine when it first hit newsstands, a new editor, a quick revamp and many meetings to convince ad execs and media buyers turned the 10-times-a-year title from a potential major bomb into one of the biggest successes around. It's a miracle that has left the publishing world and media critics impressed.

Much of the credit for that success goes to the magazine's current top management lineup, which was selected as the first-ever Adweek Magazines Executive Team of the Year—publisher Robin Domeniconi, managing editor Carrie Tuhy and former *Real Simple* associate publisher/consumer marketing and development Steven Sachs, who was promoted last month to vp/consumer marketing of Time Inc.'s Women's Lifestyle unit, encompassing *Real Simple*, *InStyle* and *Parenting*.

All successful magazine launches require vision and a creative, committed team. *Adweek* chose to single out *Real Simple* because the success of this particular magazine—which could hardly have been predicted in its first days—seems so closely connected to the battle-tested group that steered the upstart through its initial choppy waters. They are the true believers, who have been with the magazine from its very beginnings—save for Tuhy, who came in after just three issues, replacing founding editor Susan Wyland, a *Martha Stewart Living* alum. Tuhy had been an assistant managing editor of *InStyle* and

a key member of its launch team. (Domeniconi started as associate publisher but was elevated to publisher in May 2001, after founding publisher Andy Sareyan was promoted to president of the company's Parenting Group. Sareyan is now president of Time Inc.'s *Entertainment Weekly*.)

Time Inc. chairman Moore believed not just in the *Real Simple* concept, but in those running the show—even as dissatisfied advertisers and nasty press threatened to sink this boat and everyone in it. "It was not easy the first couple of years," Moore admits, but she claims never to have wavered in her support of *Real Simple*'s management. The success of *Real Simple*, as with any magazine, Moore says, "takes a team—no single individual can pull this off. Magazines are complicated businesses and it takes a group with complementary skills."

It's a tight-knit group, by all accounts. As Tuhy wrote in a recent editor's letter, she once returned from visiting her mother, who had undergone surgery, to find a truckload of fancy chocolates on her desk. "We are family—we finish each other's sentences," Domeniconi says. Sachs got the ultimate imprimatur during one meeting. In front of the entire staff, editor Tuhy informed Sachs that his colleagues, most of whom are

female, all thought of him as “a woman in a man’s body.” He took it as a compliment. (“That’s when I knew I was doing my job right,” he says.)

The office atmosphere is unlike any other within the buttoned-up environs of Time Inc. Even the upper ranks of Time Inc. management have embraced the magazine and the make-it-simple lifestyle it markets. Chairman Moore says she and Ann Jackson, group president of *Real Simple*, *InStyle* and *Parenting*, have set up a virtual test kitchen for trying out *Real Simple* recipes. Domeniconi says the business-side staff of

years it has done so. The title boasts a young, affluent following—the median age of its readership is 39, with an average household income of more than \$79,000, according to a Heller Research/MRI subscriber study.

Advertisers, who once shunned the magazine, are now flooding in. *Real Simple* carried a healthy 122 ad pages in its December/January issue, the most recent edition for which figures were available, up from an anemic 58 pages just one year earlier, according to the Publishers Information Bureau. (At a low point, in August 2001, 16 months into its launch, *Real Simple* ran just 39 ad pages.) Total ad revenue last year reached \$53.1 million, up an impressive 119 percent year-over-year, according to the magazine. And the good news keeps coming: First-quarter 2003 ad pages year-over-year were up 70 percent, thanks to new accounts such as Volkswagen, Maybelline, Ralph Lauren Fragrances, Banana Republic and Sherwin-Williams.

The magazine claims growth across all major ad categories. According to Time Inc.’s research, *Real Simple*’s ad base is spread fairly evenly across a range of segments, including home, which accounts for 17 percent of ads; food, 17 percent; beauty, 13 percent; fashion, 12 percent; retail, 11 percent; and automotive, 9 percent.

It’s a diverse mix, with ads for Ralph Lauren and Coach running alongside those for Andersen windows and Philadelphia cream cheese. The magazine’s energetic publisher Domeniconi—herself a fair example of the *Real Simple* target audience, living the busy life with her husband and 3-year-old in their new Manhattan home—says that advertising spread makes the title somewhat recession-proof. “We have Mercedes and we have Hyundai. We have Chanel [cosmetics] and we have Revlon. We have Ann Taylor and we have the Gap. In every category we have either end—we’re not dependent on only the high or the low,” she explains.

Real Simple’s phenomenal advertising and circulation results mean the magazine will, for the first time, turn a profit in this, its third year, Domeniconi reports.

Profitability has been top-of-mind throughout Time Inc. since Moore set out to slash \$100 million companywide this year. One has to wonder whether *Real Simple*’s rapid growth and profitability shield it from the knife. The answer: of course it does. “I haven’t seen [Ann Moore] in a while. Does that answer your question?” Domeniconi says, with a wink.

Even through its troubled beginnings, Moore knew the company had a winner in *Real Simple*. “I fell in love with the concept the moment I saw it. I may be the chairman of Time Inc. by day, but at night I’m just another frazzled, working woman, like anybody else. You can’t keep a good idea down.”

Chip Block, vice chairman of USA Pubs Inc. and former publishing strategist with Ziff Davis Media, who worked at Time Inc. in the early ’70s, says Time Inc. was smart to stand behind a magazine that clearly had such solid reader support from the



“I fell in love with the concept the moment I saw it. I may be the chairman of Time Inc. by day, but by night I’m just another frazzled, working woman.”

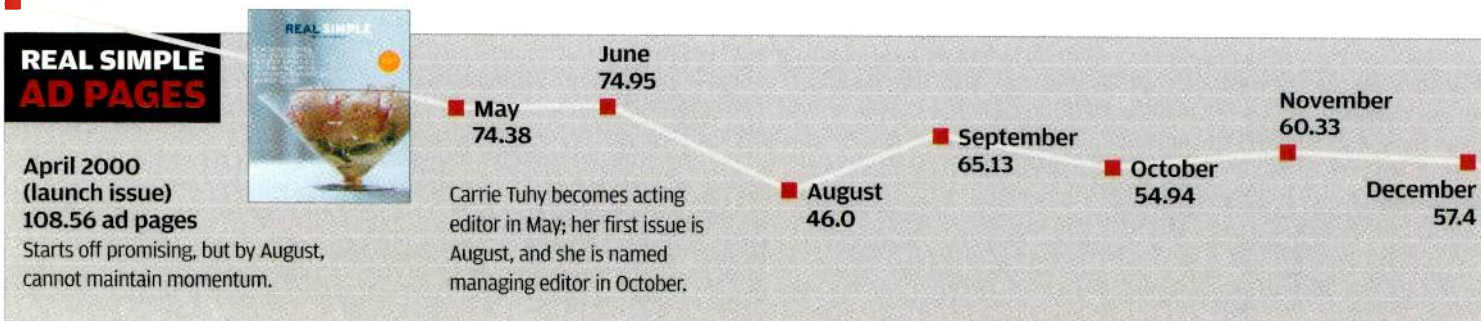
— ANN MOORE

around 70 has remained virtually unchanged since the launch, losing just one ad salesperson.

The numbers tell the story of the title’s not-so-overnight success. According to the latest Audit Bureau of Circulations figures, *Real Simple* sold 1,140,500 copies during the six months ending Dec. 31, 2002, up a whopping 31.9 percent over the year previous. (With pass-along, the magazine claims 4.3 million readers.) While other magazines continue to struggle at the newsstand, *Real Simple*’s single-copy sales grew 20.3 percent to 335,354—even though last June the cover price was raised to \$3.95 from \$3.50, and even though, in this celebrity-obsessed age, we’re talking about a magazine that features bowls of fruit and fresh-cut flowers on its cover. The magazine reports that its average newsstand sale in 2002 was 327,683, up 29 percent from the year previous. Subscription sales during the last half of 2002 advanced by a staggering 37.4 percent to 805,146 copies.

Editor Tuhy says, as popular as *Real Simple* might be, many have yet to be brought into the sorority. The magazine has an awareness rate of only about 20 percent, compared to the 40 percent rate *InStyle* had when she left that publication, she points out. “We’re doing fine, but there are a whole lot of other people who could still come to the magazine,” Tuhy says.

Real Simple consistently delivers more than the number of copies it promises advertisers. Having started out with a guarantee of 400,000, *Real Simple* now moves three times that many copies. During the first quarter of this year, the magazine raised its rate base to 1.2 million from 900,000, the third time in three



Our House of the Year February 2003



Photography by Keith Scott Morton



"For me, **COUNTRY LIVING** celebrates American living. Country is another word for what is **UNIQUELY AMERICAN**. Like soccer and pizza. It taps into how I live. That's why I always come home to the comfort of **COUNTRY LIVING.**"

ANN GAULOCHER, 42, soccer mom, freelance artist, local golf champ

For more information on why 66% of American women live the casual, comfortable lifestyle, as reported by the Country Living/Yankelovich study *America's Pursuit of Comfort*, contact Steven Grube, VP, Publisher, at 212-649-3190.



Come home to comfort SM

beginning, even if advertisers were slow to follow. That kind of perseverance is rare in publishing nowadays, the exec says. “*Real Simple* stumbled out of the gate, but Time Inc. gave it time to get its footing,” Block says. Group president Jackson remembers that *InStyle* also was not “warmly received” by the advertising community when it launched. As for *Real Simple*’s rocky start, the publisher shrugs, “You have to be prepared to listen to the marketplace and be able to totally blow up your plans, and that’s what we did at *Real Simple*.”

As Domeniconi remembers from those less cheery early days, Don Logan, former chairman of Time Inc.’s magazine group and, since last fall, head of AOL Time Warner’s newly



“You have to be prepared to listen to the marketplace and be able to totally blow up your plans. That’s what we did at *Real Simple*.”

— ANN JACKSON

created media and communications group, was another big believer in *Real Simple*, and a source of encouragement to her personally. “Don Logan sat me down and said, ‘Robin, this concept is so strong, the consumer is there. I don’t care about advertising right now, I just want the magazine to get the edit right, and the ads will follow,’” says the publisher, sitting in her tidy, sun-drenched corner office in midtown Manhattan’s Time & Life Building. “And that is exactly what’s happened.”

Still, the truly dismal outlook for the magazine early on can’t be overstated. Madison Avenue’s complaint with *Real Simple*, essentially, was that its pared-down layout, with its beautiful photos and white space and matte-finish cover, was actually too austere. “When it was first launched, it had tremendous growing pains. I was not a big fan,” remembers Melissa Pordy, former senior vp/director of media services at Zenith Media in New York. Some editorial choices brought the magazine a well-deserved skewering. “‘Ten Ways to Clean Your Toilet Bowl’ doesn’t make a magazine,” adds Pordy, recalling a much-derided early article. “I think it was taking bits and pieces of other magazines and putting them together without finding its own true voice.”

Many, including Pordy, saw the early incarnation of *Real Simple* as somewhat of a *Martha Stewart Living* wannabe. (As for the domestic diva herself, the now publicity-hobbled Stewart famously called her upstart rival—with its quick-and-easy recipes, product reviews and tips for folding sweaters—“Real Stupid.”)

While admitting the original editorial execution of *Real Simple* was “soft, which was disappointing,” Andrea Luhtanen, president of Haworth Marketing and Media in Minneapolis, says she was confident there was a market for the magazine. Luhtanen believed that if anybody could perfect the formula, it was Time Inc., despite the company’s slim experience publishing women’s magazines. “I was a champion of *Real Simple* from the early days. I wanted them to succeed.”

Real Simple may have been a lovely departure from other women’s service titles, with its modern, uncluttered approach, but it was also, to many, utterly lacking in soul. As publisher Domeniconi herself points out, “We’d have that perfect white bed with the perfect white sheets and the perfect white sofa—but there weren’t any people in our first issues.”

Domeniconi credits Tuhy with infusing the magazine with the humanity that today is one of its defining features. In the editor’s note leading off each issue, Tuhy—whether writing about her mother’s illness or wrestling with matters of spirituality—is known to give readers little pieces of herself, sometimes quoting Joni Mitchell along the way. The tone of the column is one of true commiseration with the reader.

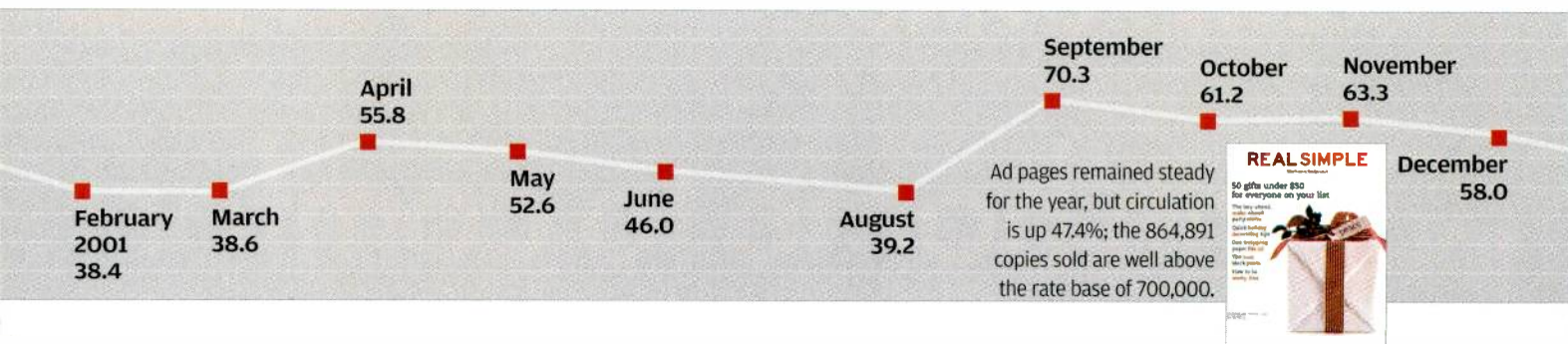
“I’m not even sure the execution was that off,” says Tuhy of the first issues of the magazine. “It was just a little austere. There were no people. I like people. I wanted to populate the pages. I wanted fun, so that’s what I tried to bring to it.”

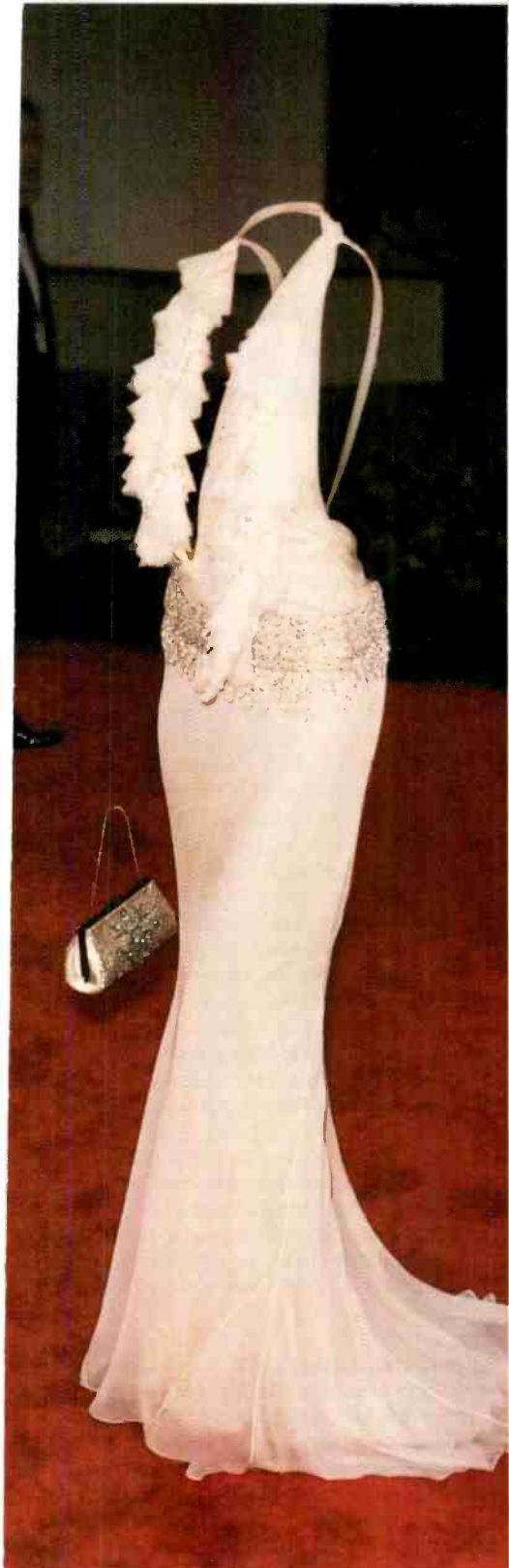
Nobody could say *Real Simple* is soulless today. In the March issue, alongside articles with titles such as “Working Wardrobes That Really Work” and reviews of the best house slippers and toaster ovens, is a profile of Wendy Leeds of Ripton, Vt., who, following her husband’s death six years ago, slowly worked to overcome her grief and create a new life for herself and her young daughter.

A Tipper Gore look-alike (save for the fishnet stockings) who is raising two teenage daughters in Manhattan, Tuhy spells out her vision for a magazine that has connected with so many women just like her: “Real life is not simple. That’s why the magazine is first predicated on solving problems for the reader. And the other part, the ‘simple,’ really keeps alive the promise of a better life. To me, if someone believes in the best in you, you try to get there, and I really edit the magazine to that idea, the potential of the audience, because I firmly believe it’s a wonderful moment to be an American woman. If it’s complicated, it’s because of the wealth of options [we have], so I’m always trying to edit for them and help them edit their lives.”

Real Simple has always been a magazine that listens to both readers and advertisers. Early on, when management realized the magazine wasn’t working, it was quick to seek out advertiser input, media buyers concur. “From the beginning, they listened [to advertisers],” relates Luhtanen, who remembers then-

Continued on page SR27





Imagine a world without **People**

PEOPLE is more than pure fashion or fame. We deliver the substance, inspiration and intrigue that give advertisers the impact they're looking for. Marketers recognize that PEOPLE brings compelling stories to life. Which is why, for the first time ever, one magazine was #1 in revenue, #1 in pages and #1 in share.* Thank you for helping us make publishing history.

Eminence Graydon

Hollywood and history, power and pathos. 'Vanity Fair' keeps getting better with age.

BY LISA GRANATSTEIN PHOTOGRAPHY BY MARK SELIGER

In a media world littered with synergistic failures, Graydon Carter, 53, has become a model editor for the 21st century. And he has done so at a general-interest magazine, no less, a publishing genre that in recent years had been written off in favor of more defined, more vertical offerings. Under his watch, *Vanity Fair* has remained a bastion of solid storytelling and lush portraits, expertly blended. In every issue there is something for those interested in popular culture, politics and business: *Vanity Fair*'s February 2002 cover included an impressive gathering of President Bush's national security team, including Vice President Dick Cheney, Secretary of Defense Donald Rumsfeld, Secretary of State Colin Powell and National Security Adviser Condoleezza Rice; August chronicled the self-immolation of fallen superagent Michael Ovitz in a piece by Bryan Burroughs; and in the September issue, Gail Sheehy profiled a year in the lives of 9/11 widows from Middletown, N.J.

"*Vanity Fair* is a magazine that everybody seems to put on their list of the 10 most important magazines in America. The definition of 'important' being the magazines that are controlling or affecting the popular dialogue," says David Verklin, CEO of Carat North America. "It's one of the easiest magazines to get approved on a media plan."

Vanity Fair's editor in chief has not only continued to deliver a consistently vital and profitable editorial package each month but also broadened his interests into television and film. In recognition of these achievements, Carter has been chosen Adweek Magazines' Editor of the Year for the second time in six years—the only person ever to win two such awards.

Carter's workload last year extended beyond the pages of *Vanity Fair* and into the business of moviemaking. A number of *VF* articles were optioned by studios in 2002, including Marie Brenner's April piece on the Enron meltdown and Ned Zeman's February article on real-estate tycoon and suspected murderer Robert Durst.

More directly, Carter signed on as one of the executive pro-

ducers of the Naudet brothers' 9/11 documentary. (Readers first got a taste of what was to come in the March issue.) Some 40 million viewers last March tuned in to the Emmy Award-winning film on CBS. Four months later, Carter's own documentary, *The Kid Stays in the Picture*, about legendary Hollywood producer Robert Evans, opened in movie theaters across the country.

Since July 1992, when Carter took over as *Vanity Fair*'s editor, the magazine's paid circulation has risen 3.4 percent to 1.1 million, and newsstand sales have increased 11.8 percent. Ad revenue for the 10 years ending in 2002 rose 121 percent to \$140 million, and ad pages grew 28.5 percent to 1,968. In a tough economic year, *VF*'s ad pages in 2002 inched up 1.7 percent to 1,968, according to the Publishers Information Bureau; revenue dipped 1.1 percent to \$140 million.

Carter's elevation to the top of New York's publishing heap began modestly—in Ottawa, far from the glamorous world that now encircles him. After the failure of his first magazine endeavor, the *Canadian Review*, Carter set off for New York, where he quickly rose to iconic status in the publishing world. In the late 1970s and '80s, he worked at *Time* and *Life* before cofounding the satirical *Spy* magazine with Kurt Andersen in 1986. Five years later, he took the helm at *The New York Observer* and then in July 1992 moved to his perch at *Vanity Fair*. How he made this great leap is a story best told in the words of those who helped get him there.

Margaret Carter, mother: I always thought he'd do something amazing. He had big ideas, big ideas. Ideas that I always had to say, "No, I'm sorry, it's out of the question."

James Kelly, Time managing editor: E.B. White said, "You don't come to New York unless you're prepared to be lucky." [Carter] was prepared to be very lucky. He was a risk-taker, and now, of course, you look back and think he was fated to be in the position he's in now. But everything about him today is what he has created. He puts out a magazine that very much plays to his interests and strengths. He loves places that used to be posh and are no longer, and places that look like they're becoming posh. He loves architecture, he loves photography. All these things are able to play out in the pages of *Vanity Fair*.

Mrs. Carter: He could draw like a dream, and for a while he did caricatures for *Tatler* in England. He could have made his money, I swear, doing that or being a stand-up comedian when he was younger. He was really, really funny.

Bruce McLennan, childhood friend: Here was Graydon operating out of a little hole in the wall—[the *Canadian Review*] was a small-time magazine, but the guys and women there had the air of people who were running something fairly significant. They got that



HAIR TO THE CHIEF: "He's always had the hair. It's gotten a little fluffier, but he always had the hair," says *Time's* James Kelly of his longtime friend Graydon Carter.

through Graydon. When you look at the people that work with him right now, there's an extraordinary loyalty there.

Following the collapse of the Canadian Review, Carter set off for New York with a handful of clips and a good story that in 1978 helped get him in the front door of Time magazine.



BACK IN 'TIME': Cohorts Carter, Walter Isaacson, Tom Sancton, Kelly and Andersen.

Kelly: He started out writing the business section at *Time*. He was always putting very spritely leads on stories, which somehow got edited out. He was clearly destined for other things. Of course, it's at *Time* where he met Kurt Andersen.

After *Time*, he moved to *TV Cable Week*, where he became an editor. Mercifully for everyone, including Time Inc., *TV Cable Week* died after

about three months. Then Graydon got picked up at *Life* magazine, but that's when he decided he wanted to become the master of his own destiny. As soon as he got there, he basically was plotting his own magazine. Just like *Canadian Review*, *Spy* was a magazine he got to run. He didn't have to answer to anyone.

Kurt Andersen, novelist, cofounder of *Spy*: We became friends and began having lunch, and then at a certain point, maybe '83 or '84, realized that we had a similar notion for a magazine. Beginning with the bull market in '82, and four years into that kind of party decade, was a good moment to have an entity come along that would prick the balloons that had been inflated—and do so in a funny, good-natured way that wasn't traditionally stri-

dent, or traditionally muckraking, but was tough.

Kelly: When he started *Spy*, it's true he poked fun at the Donald Trumps of the world and the Reagan era. He has this uncanny ability to find the one thing that someone might feel insecure about and kind of make fun of it.

Andersen: I'm pretty sure the "short-fingered vulgarian" was [Carter's idea], because he had written a profile on Donald Trump for *GQ* and was struck by his short fingers.

Donald Trump, real estate mogul: When he was running *Spy*, he would go after folks like me, but it was done in a certain spirit. And actually I have quite long fingers, but that's OK.

Aimée Bell, *VF* senior articles editor, *Spy*, *The New York Observer*: You can still see many of the qualities of *Spy* in today's publications, from both the design standpoint and a journalistic standpoint—the way the columns are designed, the little cutout heads, the typefaces, the way of doing lists.

*In September 1991, Carter and a handful of *Spy* staffers moved to The New York Observer, where they transformed the sleepy city newspaper into a must-read for the cultural elite.*

Bell: *Spy* was bought by Charles Saatchi and Jean Pigozzi. It was a different time. The '80s were over at this point, and it was not as easy to poke fun at people, so I think he wanted a change. But I was a bit surprised, because the *Observer* at that point was not something people outside of 10021 really read. I picked up an issue of the *Observer*, and there was an article on crossing guards or something. And I thought, "What am I getting myself into?"

What Graydon proved at the *Observer* was that he didn't make the *Observer* into *Spy*. He showed that he had more than one way to do things, and I think that is a very rare quality. Most people really only know how to do one thing, and they may do it very well and it may work at different publications. But to be able to do things so differently and so brilliantly with the same

FAIR PLAY

Lisa Granatstein: Whom do you edit *Vanity Fair* for?

Graydon Carter: I edit for someone like me. Somebody getting on an eight-hour plane flight or eight hours spent on the beach or a one-hour lunch break or a 20-minute subway ride. When I first took over the title, I said, "This looks easy." I didn't realize all the levels, all the playing fields you have to play on. I have a fashion readership. I have a political readership. I have a literary readership. I have New York's social scene, Hollywood. I have America. I have Europe. And then you have men and women. It's a very complex magazine.

***VF* is read predominantly by women. Have you made any effort over the years to get more men?**

No. I think at one point I thought I'd make a concerted effort. We did sports covers. We even did a great cover of Michael Jordan, and it didn't do particularly well. I don't think there's any way you can force it, and I don't.

With the demise last year of *Talk*, and only *Radar* on the horizon, is there a future for general-interest magazines?

There's always room for new ones. The only thing you have to be is necessary. If you're necessary, you do it all.

What is the criteria for cover subjects?

For the first three years, you had a certain age of movie star—

they're probably like five years younger than I am now—and there were so few of them that I felt that I didn't want to have to make any kind of deals, so I just opened it up to a whole new generation of actors and actresses. We put Josh Hartnett (July 2001) and Colin Farrell (July 2002) on the cover, and they were barely known at that point. They did well, because people walked by the newsstand, and they said, "Hey, I don't know who that guy is. Maybe I should know."

Do you think you cover Hollywood a little too straight?

I know that's a criticism of the cover story. It's one of the few stories in the magazine where you ask somebody basically to come into your house. I just find it rude to say, "Would you pose for the magazine? And then we're going to trash you." I think that they are more nuanced than they used to be, and so they are, in some ways, more interesting. I've made them a lot shorter. They used to be like 9,000 words, now they're like 3,000 words.

Because your friends are from Hollywood, and you now even have business ties to the industry, how do you turn around and do a tough story on, say, Barry Diller, who helped fund *The Kid Stays in the Picture*?

I would never go out and pick on a friend, but if a friend is involved in a big story... It's happened before. I had a falling out with Bob Evans for two years over a story. I tried to do all these things reasonably fairly, as fairly as you humanly can. Everybody has conflicts. Editors have deals with books publishers. As you get older, life is all a conflict,

One Hot House. Ten Hot Titles.

Thank you to the 45 million women
who inform and inspire us
and to our wonderful advertising partners
who have made the Time Inc. Women's Group
a powerful force in publishing.



Time Inc. | **women's**group



SOURCE: BASED ON MRI FALL 2002 AND PUBLISHER'S ESTIMATES

amount of energy and vision is quite unique.

A year later, S.I. Newhouse Jr., chairman of Condé Nast, came calling. The New Yorker's Robert Gottlieb was out, and a game of musical chairs ensued. Vanity Fair's Tina Brown moved to The New Yorker, and Carter took the helm of Vanity Fair, bringing along Bell and others from his Spy and Observer days. Carter, however, did not get the welcome he had hoped for.

Bell: There were a lot of loyalists in place, and to Graydon's credit he did not fire anyone, not one person, and boy, did I wish he had. They were so scary. I had never experienced the level of politics that was here, and we were new people and unknown.

Dominick Dunne, VF special correspondent: When Tina left, she asked me to go to *The New Yorker*, and I don't know why, but I had this feeling about *Vanity Fair*. It took Graydon and me almost a year to connect. I think he perceived me as a Tinaphile. At some point, I wrote him a note. I said, "Graydon, I don't think you think I'm a team player, and I am. Why don't we have lunch?" And that was the beginning.

Steve Florio, Condé Nast president/CEO: My first lunch date as president with Graydon we went to 'Silvano. He was very guarded. The magazine in '94 was not doing well, ad pages were way off, circulation was way off. I said something to him like, "You are a brilliant editor. How come I'm not seeing it on the page?" I said, "Graydon, you have something that I will never have and I envy you for it." He kind of gave me a smirk; he said, "What?" I said, "You have WASPy good taste." He smiled. I said, "I'm here to help you. I'm not the enemy. I think you're brilliant. I think this magazine can be brilliant."

Christopher Hitchens, VF contributing editor: Graydon's gift is the one of making things appear easy and fairly leisurely. I don't think he comes in that early. He quite likes to take lunch. I don't think he minds sticking around late. It isn't all work and drama. The thing about that is, it's deceptive. Because actual-

ly he works extremely hard and he concentrates very much.

Bell: With each issue Graydon became more confident of how to do the job, of what he wanted the magazine to be. The most obvious change was the visuals. There's a lot more art going on—a lot more photo research, vintage pictures, a lot more involved design-wise. Graydon is very collaborative with the art director, and I think that really does make things fun. He created some signature issues—the annual "Hollywood" issue, the annual "Music" issue, and the "New Establishment" feature.

Hitchens: The word "magazine" means "shop," and it also means "arsenal," as in "powder magazine." What it means in journalistic terms is it should have something for everybody, and that's not a shameful thing to want to do. I'm quite sure that a lot of people who buy *Vanity Fair* are sure that there will be one article at least that they're glad to have read—maybe two—that they couldn't get anywhere else. There's a whole lot of stuff in the magazine that I wouldn't read if I was in prison. Obviously some people think, "Hot damn!"

I know that Graydon isn't all that interested himself in Iraq. And he's quite skeptical about intervening in Iraq. And he knows that readers, if they want to read about Iraq, will probably read something else. But he's decided that we ought to do a fair amount on it.

Andersen: The bargain that *Vanity Fair* as an entity makes with [Hollywood] is that the feature pieces that require the cooperation of celebrities are not going to be muckraking jobs, and that's just the way it is. When one has better writers doing those pieces, as the magazine has had, I think more nuance, a kind of reading between the lines, a sharpness sometimes can get in there in a way that it didn't used to.

Robert Evans, movie producer: There have been many profiles of me in the magazine. It ain't no fan magazine, I'll tell you that.

Continued on page SR31

and you try to maneuver the best you can. But let's say [Vivendi Universal Entertainment CEO] Barry [Diller], who was with USA Films at the time, funded that movie, and he gets into a huge deranged war with [tycoon oilman] Marvin Davis. I'd probably do it.

Speaking of war, Christopher Hitchens says you're not interested in putting so much Iraq coverage in VF, but you do so nevertheless.

We did more stories on Iraq way back when. David Rose did amazing stories on Iraq's nuclear and biochemical capabilities 18 months ago. It certainly affected the British government's decision.

A running theme with people who know you is that you have a need for control, whether it's at Da Silvano's or the Oscar party.

I'm a very unsuccessful control freak, but you have to be. With a monthly magazine you have enough time to go over everything. You should be able to help choose every picture, go over the captions, go over the display. It's your job as an editor. I'm not very exploratory when it comes to restaurants; I tend to go to the same restaurant and sit in the same seat. But I pick up the check.

What role did you play in the 9/11 documentary?

My involvement was just putting together the documentary, was to bring in Robert De Niro, and I did that in a hurry so CBS wouldn't bring in one of their sitcom stars. I thought De Niro was really important to give this thing some seri-

ous New York credibility.

Were you involved at all in the editing process?

We'd see it and we'd make notes. You're in the hands of Susan Zirinsky. What you had to do was tell a story there, and she was good at that. There was very little that I could have said that could have improved that. On a written manuscript, I'd be better. On the Bob Evans thing more so, because there was a written body of work to work with.

Did you think that *The Kid Stays in the Picture* could be a commercial success?

No, I did not think it would do well. Kurt and I never thought about "Will *Spy* do well?," but we thought it would do well enough. And I thought this would do well enough.

Where do you see yourself in the next few years?

I'm really happy here. There's a children's book I'd like to write in the next year. It's a chapter book for like 10-year-olds, 40,000 words. I started off working on it for my daughter and I dropped it in 1997, and I picked it up again last year. I'm writing it just to print one copy so I can give it to my daughter for Christmas. If it's any good, I'll take it to a publisher.

So no big fat Hollywood career?

I don't think so. First of all, I don't think it's as much fun as magazines. People think that looks a lot easier than it is. I think the people up there are really smart, and they work all the time. But I am working on another little documentary right now, and we got all the participants together. We'll make an announcement when it's almost done.—LG

The ADWEEK Top

To be considered for the *Adweek* Hot List or the 10 Under 50 List, a consumer magazine must meet several criteria. The advertising it carries must be tracked by Competitive Media Reporting for Publishers Information Bureau. To qualify for the Hot List, a magazine must have been published for a minimum of three years, have published at least 10 issues during the last calendar year, and have \$50 million or more in advertising revenue as reported by PIB. To qualify for the 10 Under 50 List, a magazine must have been published for a minimum of two years, have published at least 12 issues during the last two calendar years, and have advertising revenues of less than \$50 million as reported by PIB.

Although the criteria for determining the Hot List have evolved since the first list was published nearly a quarter-century ago, the goal has remained the same: to gauge momentum in the advertising marketplace. • We begin by examining the advertising performance, both in terms of pages and dollars, during the last three years of the magazines tracked by PIB. Greatest weight is given to performance in the last year. We also consider the performance of each magazine against its category and the performance of the category overall. In the last two years, we also have looked at advertising performance over a five-year period to take into account the effects of the boom of 2000 and the bust of 2001. • Once we whittle down the list, we dig deeper. One of the factors we examine is circulation vitality. For the last two years, we have worked closely with Dan Capell, who edits *Capell's Circulation Report*, to evaluate the performance of each of the Hot List contenders. Of equally great importance are our interviews with media buyers, other media leaders and consultants. We also evaluate whether these magazines are sustaining their editorial value to readers and advertisers alike. • After this, we go back to the beginning—to the advertising performance of each of the contenders—to make our final cut. We then rank the magazines on the Hot List and its sibling, the 10 Under 50 list.

Hot List

The HOT LIST ADWEEK

Top 10 Magazines 2003

1



REVENUE UP:
\$33.8 MILLION
23.28%

AD PAGES:
+54.86/+4%

SINCE 1999:
N/A

CIRCULATION:
2,261,570
-10.6%

This magazine was a winner out of the gate; we named it Startup of the Year when it launched in 2000. Nearly \$180 million in ad revenue later, *O* continues to reel in advertisers. 200,000 bonus circ means readers are there, too.

2



REVENUE UP:
\$45 MILLION
36.35%

AD PAGES:
+140.9/+10.69%

SINCE 1999:
-6.0%

CIRCULATION:
1,550,138
+9.8%

Another former Startup of the Year, this sports title continues to work magic with twentysomething men. Fueled by apparel, liquor and auto ads, *ESPN* also has cross-media buy appeal with Web and television.

3



REVENUE UP:
\$28.9 MILLION
119.0%

AD PAGES:
+355.0/+67.8%

SINCE 1999:
N/A

CIRCULATION:
1,140,500
+31.9%

No. 3 with a bullet. When it launched in 2000, the critics howled. Now Madison Avenue notes, "It has found its voice. It's a must-have for mass beauty and retail." It wasn't real easy, but *Real Simple* is a real hit.

ADWEEK 10 under 50

1	Lucky.	REVENUE UP: \$15.9 MILLION/66.3% AD PAGES: 279.5/38.1% CIRCULATION: 818,250/18%
2	COSMO <i>girl!</i>	REVENUE UP: \$14.1 MILLION/48.6% AD PAGES: 111.8/19.6% CIRCULATION: 1,069,904/27.5%
3	POPULAR science	REVENUE UP: \$14.3 MILLION/47.4% AD PAGES: 202.1/47.2% CIRCULATION: 1,485,911/-5.2%
4	NATIONAL GEOGRAPHIC ADVENTURE	REVENUE UP: \$4.0 MILLION/33.9% AD PAGES: 103.2/24.1% CIRCULATION: 376,043/7.1%
5	THE Atlantic	REVENUE UP: \$5.4 MILLION/27% AD PAGES: 66/14.2% CIRCULATION: 529,834/5.1%
6	NICKELODEON	REVENUE UP: \$3.6 MILLION/19% AD PAGES: 34.9/9.3% CIRCULATION: 1,013,854/11.2%
7	transworld SKATEBOARDING magazine™	REVENUE UP: \$5 MILLION/23.6% AD PAGES: 339.4/13.3% CIRCULATION: 166,708/11.3%
8	Men's Fitness	REVENUE UP: \$6 MILLION/18.8% AD PAGES: 68.3/9.2% CIRCULATION: 677,147/14.9%
9	selecciones.com Selecciones Reader's Digest	REVENUE UP: \$2.9 MILLION/54% AD PAGES: 85.2/28.3% CIRCULATION: 280,630/10.7%
10	ARTHUR FROMMER'S Budget Travel TRAVEL WITH CONFIDENCE	REVENUE UP: \$2.4 MILLION/21.8% AD PAGES: 14/2.7% CIRCULATION: 502,061/-7.7%

What could be better for advertisers than a magazine about shopping? "You know these people are going to take action," says one buyer. The momentum of last year's Startup of the Year is in hyperdrive, with no letup in sight.

New competitors in this category make it tough to maintain market share, but *CosmoGirl!* has been able to keep its grip on readers with editor Atoosa Rubenstein's insights on the ups and downs of teendom.

It's not just for geeks anymore. Once Time4 Media (a.k.a. Time Inc.) installed Scott Mowbray as editor and redesigned the book, advertisers discovered that reading about science can be both informative and fun.

"It's an unsung hero," says one buyer. "It's on people's back burners, but it should be on their radar screens." The outdoor adventure title offers advertisers men with both a high interest and a high-income level.

With stories ranging from the "unbuilding" of the World Trade Center to JFK's health problems, the *Atlantic* has boosted newsstand sales by 52 percent. Advertisers are taking a second look at this 146-year-old title.

Where do you find kids ages 8 to 15 when they are not in front of the TV? You reach them in *Nickelodeon*, which, while sharing a name with the kids' cable TV network, has its own quirky brand of humor and loyal readers.

Transworld Skateboarding is working hard to keep its core apparel and equipment advertisers while broadening its appeal among electronics advertisers, who like the fact that more than half the readers pay \$4.99 at newsstand.

The health and fitness field was strong for men, too. *Men's Fitness* shapes up as a winner with its healthy revenue and page gains. The book, along with sister *Shape*, leads the former Weider titles recently acquired by American Media Inc.

Reader's Digest's Spanish-language edition installed a new editor and publisher and boosted its integrated marketing sales. The push from RDA to gain Hispanic readers garnered close to two dozen new advertisers in 2002.

The travel category has taken a hit since 9/11, but *Budget Travel*, with its focus on U.S. destinations continues to trek along. Managing circ is priority; higher rate base delivers less of a bonus, more efficient circulation revenue.

4

THE NEW YORKER

REVENUE UP:
\$21.3 MILLION
20.78%

AD PAGES:
+126.6/+6.0%

SINCE 1999:
+6.9%

CIRCULATION:
938,600
+6.8%

Kudos to David and David (Carey and Rennick) for bringing the venerable magazine into the 21st century. *The New Yorker* Festival brings a bit of hip to the old gal. "A must-have on luxury plans," notes one buyer.

5

InStyle

REVENUE UP:
\$26.0 MILLION
10.92%

AD PAGES:
+68.9/+2.3%

SINCE 1999:
+16.7%

CIRCULATION:
1,670,792
+6.5%

Advertisers still love this title for what it delivers: a huge audience of devoted readers (and shoppers). ME Charla Lawhon's not-so-serious celebrity worship remains the favorite airplane read of a good many media buyers.

6

FHM

REVENUE UP:
\$28.3 MILLION
108.1%

AD PAGES:
+283.5/+51.01%

SINCE 1999:
N/A

CIRCULATION:
1,061,122
+25.7%

The upstart in the competitive men's field, this laddie book is gaining its own fan club of young men. *FHM* has been able to break new ad categories this year on the strength of its growing circulation and own brand of humor.

7

Cooking Light

REVENUE UP:
\$13.0 MILLION
20.2%

AD PAGES:
+59.6/+4.9%

SINCE 1999:
+17%

CIRCULATION:
1,574,194
+0.8%

Part healthy living, part cookbook, *Cooking Light* has a devoted readership and a circ that continues to grow (15 rate base increases in 15 years). Advertisers like its mass reach and squeaky-clean pink sheet.

8

MAXIM

REVENUE UP:
\$26.8 MILLION
17.5%
AD PAGES:
+27.5/+2.3%
SINCE 1999:
+21.8%
CIRCULATION:
2,512,090
-1.6%

The laddie that started it all remains a monster among men's titles, but it's starting to show its maturity as circulation slows. Ad pages continue to climb, but the challenge here is to get advertisers to pony up as rate base increases.

9

SHAPE

REVENUE UP:
\$15.9 MILLION
21.8%
AD PAGES:
+133.4/+15.6%
SINCE 1999:
+23.3%
CIRCULATION:
1,643,816
+4.0%

The healthiest title in a very fit category, *Shape* outmuscled the competition with strong circulation and advertising gains. A redesign, renewed focus on edit meant newsstand sales lost nothing even after a \$1 cover price hike.

10

allure

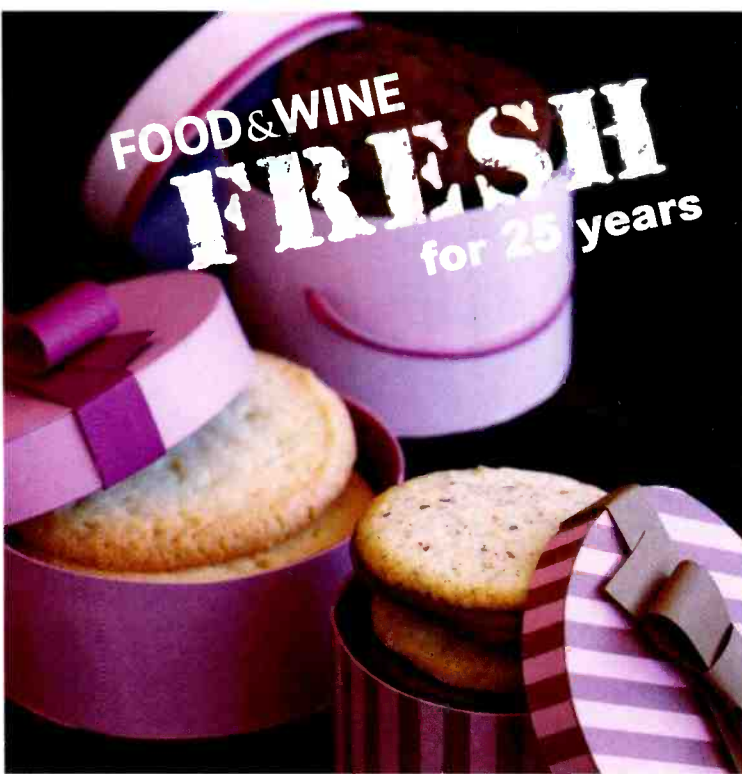
REVENUE UP:
\$6.9 MILLION
10.9%
AD PAGES:
+38.1/+3.3%
SINCE 1999:
+6.3%
CIRCULATION:
949,669
+0.4%

In the tough fashion/beauty category, this book offers a point of differentiation. In recent years editor Linda Wells has broadened the edit, opening up more opportunities for advertisers while freshening the design. Buyers have taken notice.

PHOTOS: (FROM TOP LEFT TO RIGHT) JOHN KERNICK, JOHN KERNICK, VICTORIA PEARSON, NIGEL PARRY, JOHN KERNICK, DIANA GALLAGHER © 2003 FOOD & WINE MAGAZINE JACQUES PÉPIN PHOTO: FROM THE APPRENTICE, PUBLISHED BY HOUGHTON MIFFLIN © 2003 JACQUES PÉPIN



Time flies when you're having fun



Dream it. Live it. **OWN IT.**



Our readers' dreams are more than just castles in the sand.
They have the means to bring their dreams to life.

They look to us to spark their imagination.
We have their trust and attention.

Get access to our exclusive group of readers.

[Own the results.](#)



AMERICAN EXPRESS **publishing**

Contact Cara David, VP Corporate Sales & Marketing 212.827.6401



Top 25 Magazines in Ad Revenue

		2002 ad revenue (in millions)	Change vs. '01	'01 rank
1	People Weekly	713,630.40	8.70%	1
2	Sports Illustrated	644,386.20	12.90%	2
3	Parade*	608,384.80	6.70%	3
4	Time	568,993.40	2.00%	4
5	Better Homes and Gardens	554,785.60	12.90%	5
6	Newsweek	389,328.30	15.00%	8
7	USA Weekend*	359,399.60	13.50%	11
8	TV Guide	352,073.40	-9.50%	7
9	BusinessWeek	351,561.10	-10.80%	6
10	Good Housekeeping	343,254.30	7.80%	10
11	Fortune	293,708.20	-12.00%	9
12	Cosmopolitan	281,640.50	2.90%	13
13	Forbes	281,020.70	-8.10%	12
14	Woman's Day	267,277.20	-2.30%	14
15	Reader's Digest	266,856.30	0.40%	15
16	InStyle	264,470.60	10.90%	17
17	Family Circle	253,920.70	3.30%	16
18	Martha Stewart Living	234,363.20	11.40%	18
19	Entertainment Weekly	217,284.70	9.50%	21
20	New York Times Magazine*	212,618.70	5.50%	20
21	Ladies Home Journal	200,831.20	5.90%	22
22	US News & World Report	192,802.90	7.70%	24
23	Vogue	187,789.20	-6.90%	19
24	Maxim	179,665.30	17.50%	26
25	O, the Oprah magazine	179,078.60	23.30%	29

Source: PIB/CMR *Sunday magazine

Top 25 Magazines in Paid Circulation

		Average total	Change vs. '01	'01 rank
1	Modern Maturity	17,183,768	-3.4%	1
2	Reader's Digest	11,944,898	-4.9%	2
3	TV Guide	9,061,639	-0.4%	3
4	Better Homes and Gardens	7,607,832	0.1%	5
5	National Geographic	6,657,424	-13.1%	4
6	Good Housekeeping	4,690,508	3.6%	7
7	Family Circle	4,601,708	-2.4%	6
8	Woman's Day	4,246,805	-0.3%	8
9	Time	4,109,962	-1.9%	9
10	Ladies' Home Journal	4,101,414	0.0%	10
11	People Weekly	3,632,804	-2.4%	11
12	Rosie*	3,337,582	-7.6%	12
13	Sports Illustrated	3,245,940	1.2%	14
14	Playboy	3,213,638	1.8%	15
15	Prevention	3,150,017	0.9%	16
16	Newsweek	3,125,151	-5.6%	13
17	Cosmopolitan	3,021,720	9.5%	17
18	Guideposts	2,656,622	-3.2%	18
19	Southern Living	2,563,757	0.6%	20
20	Maxim	2,512,090	-1.6%	19
21	Seventeen	2,459,135	5.4%	23
22	Redbook	2,394,184	3.1%	24
23	Martha Stewart Living	2,359,328	-3.2%	22
24	Glamour	2,304,151	4.7%	26
25	O, the Oprah Magazine	2,261,570	-10.6%	21

Source: Audit Bureau of Circulations. Figures for second half of 2002 *Closed after Dec. 2002 issue

Top Advertising Categories

		2002 spending (in millions)	Change vs. '01
1	Automotive	1,799.00	4.80%
2	Direct Response Companies	1,589.60	3.40%
3	Medicine and proprietary remedies	1,334.10	18.50%
4	Media and advertising	1,067.20	6.20%
5	Cosmetics and beauty aids	811	3.10%
6	Retail	783	-1.00%
7	Public transportation, hotels, resorts	750.4	-6.50%
8	Financial	735.9	-2.30%
9	Computers, software, Internet	730.3	-15.90%
10	Ready-to-wear	538	-8.00%
11	Dairy, produce, meat, bakery goods	415.5	4.80%
12	Audio and video equipment	365	8.70%
13	Misc. services and amusements	330.3	1.00%
14	Insurance and real estate	311.7	7.80%
15	Liquor	307.6	-3.40%
16	Personal hygiene and health	307.2	0.80%
17	Hair products and accessories	300.5	9.20%
18	Jewelry and watches	291.6	-5.90%
19	Prepared foods	287.6	15.20%
20	Household furnishings, accessories	282.1	2.60%

Source: PIB/CMR

Top Magazine Spending by Company

		2002 ad pages	Dollars (in millions)
1	Procter & Gamble Co.	4,290.30	\$527.50
2	General Motors Corp.	4,132.20	\$405.50
3	Altria Group Inc.	2,977.40	\$398.50
4	AOL Time Warner Inc.	2,743.00	\$282.10
5	Johnson & Johnson	2,455.40	\$263.30
6	DaimlerChrysler AG	3,132.40	\$262.40
7	Ford Motor Co.	2,857.60	\$254.10
8	L'Oreal SA	2,793.70	\$242.70
9	Toyota Motor Corp.	2,300.00	\$225.90
10	GlaxoSmithKline	1,496.30	\$184.50
11	Unilever	1,675.10	\$179.10
12	Nissan Motor Co.	2,020.50	\$165.70
13	Pfizer Inc.	1,393.80	\$160.20
14	Bradford Exchange Ltd.	1,100.80	\$156.30
15	Nestle SA	1,362.20	\$152.90
16	Clorox Co.	1,440.20	\$150.10
17	Honda Motor Co.	1,615.40	\$137.00
18	National Syndications Inc.	205.1	\$134.20
19	Hewlett-Packard Co.	1,025.40	\$116.50
20	Walt Disney Co.	939.1	\$114.00

Source: PIB/CMR

Guideposts®

rated #1

Favorite Magazine

Source: MRI Fall 2002



Over 8 million readers have made *Guideposts* a favorite part of their lives

When MRI asked women readers of 203 major magazines to name their favorites, *Guideposts* ranked #1 overall.

With the highest reported monthly renewal rate in the industry (76%)* and exceptionally high reader involvement it's no wonder *Guideposts*' rankings were off the charts in the new Involvement Index based on MRI – the industry's definitive measure of "wantedness." In fact, *Guideposts*' overall rankings were higher than any magazine on your media plan.

Ranked #2 overall out of 203 magazines measured**

- Ranked #1 Favorite Magazine
- Ranked #6 in 4 out of last 4 issues read
- 5th Longest read time

With a 2.6 million ABC-audited paid circulation, and a readership of over 8 million, *Guideposts* delivers one of publishing's most involved audiences.

*Source: MRI Fall 2002

**ABC Statement: 6.3C.02

To find out how to enjoy the goodwill engendered by one of America's most highly valued magazines, call Associate Publisher Jim Sammartino at (212) 251-8169 or contact the sales representative in your region through our website www.guidepostsmedia.com/contacts.

Guideposts
America's Source for Inspiration

Start-up of the Year



TURNING SAVINGS INTO GOLD: Publisher Don Welsh, with editor in chief Sarah Gray Miller, sees a potential 2 million circulation.

Budget Conscious

Scrimpers and spendthrifts alike find 'Budget Living' speaks to their inner shopper. BY KRISTINA FELICIANO PHOTOGRAPHY BY GIRL RAY

"I have to tell you about the clock I found on the street," exclaims one *Budget Living* staffer to another on a recent afternoon at the magazine's midtown Manhattan offices. "Ohmigod, we have to have it for the Dumpster-diving piece," responds the colleague.

Found on the street? Dumpster diving? What advertisers in their right mind would be drawn to a book that espouses the virtues of hunting for treasure in the trash? More than you'd imagine, as it turns out.

While it's true that all of *Budget Living's* editorial has a money-saving bent, this is not a publication for the parsimonious. The bimonthly, which launched last October, is a consumer magazine in the most literal sense; the tagline isn't "Spend smart, live rich" for nothing.

"This magazine is not for the person who's going to haggle over money when the dinner check arrives," says editor in chief Sarah Gray Miller.

In fact, the typical *Budget Living* reader is a woman (roughly 80 percent of the magazine's readers are female) in her early to mid-30s who has a college education and earns \$60,000-plus a year.

"It's not about belt-tightening in a sad way," says Miller. "It's really a sort of a joyous magazine, because bargain-hunting is fun."

Think of *Budget Living* as a bible for down-to-earth thirty-something hipsters who are guided by aesthetics—in fashion and furnishings and overall lifestyle—but not designer labels.

They're also at the point in their lives when concerns such as college funds and 401(k)s are coming into focus—hence the magazine's back-of-the-book financial section.

If that sounds like an unlikely audience to target, consider the success of MTV's *Crib Crashers* and TLC's *Trading Spaces*,

exuberant low-cost home-improvement shows that take the dry out of drywall. Trendy discount retailers H&M and Target, and JetBlue, the fashionable but affordable airline, market to a similar hip but thrifty consumer.

Budget Living taps into that same DIY free-spiritedness while combining elements of more narrowly defined magazines into one cleanly designed, upbeat book. Each issue contains articles on fashion, home design, finance, travel, entertaining and crafts.

There are also product roundups that prominently feature buying information. The premiere issue sported a spread on brightly colored chairs ranging in price from a stackable \$20 model from IKEA to a Philippe Starck design priced at \$372.

"We tend to find all the cheap versions of something and then the one that we would be willing to splurge on, sort of assuming that people have their different splurges," says Miller.

So far, readers seem willing to live *la vida Budget*. The bimonthly, which has a cover price of \$3.95, is already raising its rate base, from 300,000 to 400,000, with the April/May issue. And it has seen the number of subscribers grow from 220,000 to 330,000.

As for the magazine's moniker, some advertisers did, in fact, wonder how the "Budget" part could deliver consumers eager to spend money. Target, for one, took a wait-and-see approach when first pitched by publisher and chairman Don Welsh.

"I can see the name being an issue," says George Janson, senior partner/director of print media for MediaEdge. But Janson says he was "pleasantly surprised" by *Budget Living's* presentation.

And so, it seems, are advertisers. Target eventually signed on, joining the likes of JetBlue, H&M, Chevrolet, Ford, Kia, Skyy Vodka, Citibank, Carnival Cruises and Peugeot (the ad's tagline is "Affordable luxury"). As of the April/May issue, a one-page, four-color ad in *Budget Living* will go for \$30,000, up from \$24,000.

Tone is as important as content to *Budget Living's* success. Miller, a 32-year-old Vassar grad, has infused the magazine with the brightness and vitality that she projects in person as well as a *Sassy*-style sense of humor that helps set it apart from older-skewing competitors such as *Real Simple* and *Martha Stewart Living*.

"Any idiot with a platinum card can put on an accent and buy a \$150 Château Margaux. But few things are more satisfy-

ing than finding, and drinking, a dazzling wine that costs less than \$15—especially when you wake up the next morning without a financial hangover,” began an article on wallet-friendly wines in the premiere issue.

“The writing has definitely got to be humorous and fun and a little bit silly sometimes,” says Miller.

Welsh chose Miller—who has worked at four startups, including *Saveur* and *Organic Style*, where she served as editor—for the job from more than 30 candidates. He credits her with making the book “much more cutting-edge and chic-looking” than he had imagined.

“It’s not about belt-tightening in a sad way. It’s a joyous magazine because bargain hunting can be fun.” – EDITOR SARAH GRAY MILLER



“She learned the magazine business inside out,” says Dorothy Kalins, who oversaw launches of *Garden Design* and *Saveur* with a just-graduated Miller as her assistant. Kalins, the current executive editor of *Newsweek*, says Miller has found the right publication for her sensibilities. “She’s got a ferocious sense of what’s right. She loves her reader, and she loves the subject matter.”

Recently, other magazine companies—such as Hearst, with last fall’s outsized *Chic Simple*, and Meredith, with its test of *Living Room*—have explored *Budget Living*’s subject matter. Welsh contends that the competition will ultimately help him win ad dollars by bringing more attention to the category.

“If there are two more magazines like ours out there, there’s going to be a pot of money that we’ll all get a piece of,” he says.

Not only does his magazine have a jump on newcomers, soon it may also have its own spinoffs, including a *Trading Spaces*-type cable show that will offer entire-life makeovers, from credit-card bills to closets. (Welsh is finalizing the concept with a production company and then will look for a network.) A syndicated newspaper column and a book series are also in the works. “You name it, it’s sort of a Martha Stewart horizontal chart,” says Welsh, in a nod to the woman who is as skillful at launching ancillary product lines as she is at making the perfect bûche de Noël.

But Welsh’s focus is still very much on establishing the magazine itself, including courting readers. He estimates that 70 percent of *Budget Living*’s subscribers (as of the April/May

issue, total circ will be 420,000) have come through continuous service, in which readers are solicited through ads accompanying their credit-card statements—in this case, Visa, MasterCard and American Express. Renewals are automatically applied to the credit card, unless the respondent indicates a desire to the contrary. “It’s really good for the magazine business,” says Welsh of continuous service.

Welsh is also a fan of gift subscriptions, saying that the renewal rate on gift subscriptions is “sometimes as high as 80 percent.” For the first two issues of *Budget Living*, which were out before the holidays, he offered readers the chance to buy an annual subscription at the going rate of \$14.95 for themselves, and as many as five \$1 gift subs for others. That tactic netted almost 12,000 subs. “Yes, you lose money on the first year, but these will renew at \$14.95—a huge number,” Welsh says.

He has demonstrated a knack for niche publishing. His Welsh Publishing Group, which he founded in 1982, created some 40 children’s magazines, including *Muppet Magazine* and *Barbie Magazine*. He has also served as associate publisher of *Rolling Stone* and was the first publisher of *Outside*.

Welsh has had success with the shoestring concept once before, having launched *Arthur Frommer’s Budget Travel* in 1998. At the time, the category belonged to glossies such as *Condé Nast Traveler* and *Travel & Leisure*, whose editorial was aimed as much at people who own jets as people wanting to jet somewhere.

But he faltered in 2000 when he ventured away from magazines and into technology as president of Digital:Convergence’s publishing group. Digital:Convergence produced Cue:CAT, a handheld device for PCs that was designed to enable readers to scan URLs printed in magazine ads and be instantly connected to the Web site. (*Forbes* was a Digital:Convergence partner, as was *Adweek*.) It never caught on, though Digital:Convergence’s Web site promises that the Cue:CAT “will scan again.”

“I don’t think it will ever work, but if so, it was definitely before its time,” says Welsh, adding that he doesn’t regret the effort but sometimes wonders about his choice. “I spent my whole life at magazines. One year I got out of magazines and now I think, ‘Why did I do that?’ Because I only understand magazines. I don’t even like computers that much,” says the man who prefers the phone to e-mail. “[But] it was an interesting year.”

In any case, there isn’t time for regret. *Budget Living* and its steady expansion are seeing to that.

Of course, it hasn’t hurt Welsh’s cause that the economy has lost its blush, creating a greater number of cost-conscious consumers. Nor has it been to his disadvantage that he has launched a nontraditional women’s magazine at a time when there is greater acceptance of publications outside the norm. Think of *O*, *The Oprah Magazine* and its New Age, self-help mindset, or *Lucky* and its colorful catalog-like celebration of shopping, or *Real Simple*, that bastion of clarity and organization.

Welsh predicts *Budget Living* will be in the black in its second year—“maybe before,” he says. And when it does become profitable, he’s going to sell it, as he did *Budget Travel*. (In 2000, he sold that magazine to the Washington Post Co., which also owns *Newsweek*.)

“I think this magazine has the possibility of [reaching] a million, 2 million in circulation,” Welsh says. “When it’s ready, it really should be passed on to somebody who has this enormous machine that can make this an enormous venture, a global venture, which I think it can be.” ■

Kristina Feliciano is a freelance writer in New York City.

Continued from page SR8

publisher Sareyan calling her after each issue came out, seeking her opinions. "It was really tremendous," the ad exec says.

Domeniconi says that while management valued everyone's opinion of the magazine, "We did not launch this magazine for Madison Avenue. When Madison Avenue didn't like it, the readers were always there. Even though there was negative press when we started out—and no doubt about it, we were off execution—we were able to fix it knowing we had the consumers."

Time Inc. is known for its extensive consumer database and heavy focus on research, so, not surprisingly, *Real Simple* made reader involvement a major part of the recipe from the beginning. In 2001, the magazine initiated its first "Problem Detection Study," asking more than 1,200 women across the country about the biggest concerns in their lives—problems that, it turned out, included finding storage space in the house, eating well and saving money. Those concerns were then ranked, helping editors craft their columns according to the most pressing problems for readers. The magazine also passed research findings to major accounts, including Coca-Cola, the Ford Motor Co. and Tommy Hilfiger. The information proved so valuable that the magazine repeated the study in 2002 and is doing it again this year.

Moore singles out such reader research, headed by Sachs, as a major reason for *Real Simple*'s success. Meanwhile, she calls Sachs' innovative cross-marketing moves, both inside and out of Time Inc., "brilliant." Among them: a *People* magazine cover-wrap offering free sample issues of *Real Simple*, and a partnership with advertiser J. Jill that put *Real Simple* blow-in cards inside the retailer's catalog.

Inside Time Inc., "there is a cooperation and synergy we hadn't really seen before," Moore says. Why did other camps throw their support behind the fledgling *Real Simple*? "Everybody loved this concept," she says, quickly adding, "Sometimes it's just about showing up and asking for the order. [Sachs] is a noodle. He called in all his favors and asked me to follow up. He was unmerciful in what he asked me to do for him." (The fact that Moore was a known early champion of *Real Simple* was not lost on those at other Time Inc. properties.)

USAPubs' Block is also impressed by Sachs' innovative advertiser partnerships—including a swap with Pottery Barn, which inserted a mini-catalog into the December/January holiday issue in exchange for an e-mail the retailer sent to its customers offering two free issues of *Real Simple*, along with a free gift. Says Block: "Creating interesting partnerships with advertisers who have their own customers, their own databases, is the way of the future. [Sachs] has done those more successfully than anybody I know of."

Sachs has a history of getting inside the head of his target customer. Years before Tuhy praised his affinity with the fairer sex, Sachs launched mail-order compact discs aimed at women and,

later, Christian-rock fans for the Time-Life Music unit—despite being a self-described "Jewish guy from Baltimore." He says, "I like to understand different markets and figure out how we can help, how a product is relevant to that market."

Still, opting to join forces with *Real Simple* six months before its launch was hardly a no-brainer, even for the admittedly adventurous, risk-taking Sachs. Sitting among unpacked boxes in his new digs on a recent, particularly frozen New York morning, Sachs admits he had a good thing as marketing director in charge of the Professional Marketing Group and Family Marketing Group at the company's flagship *Time* magazine, where he helped launch *Time for Kids*. Leaving that security for the women's service upstart was a heavy decision—one that could only be made over a couple of mochas at the nearby Starbucks. He never looked back.

"There is a reason why all of us are drawn here, and why we're all still here," he says. "We believe in the mission of the magazine, and personally relate to it." (Like his higher-ups, the two Anns, Sachs takes a stab at *Real Simple*'s recipes.)

What is next for *Real Simple*? Domeniconi says everything from books to special issues to retail ventures have been tossed around. "We always knew this magazine was going to be a large brand," she says. Moore has always seen *Real Simple* as a "natural" for Internet partnerships. (*Real Simple* content is carried exclusively on AOL Time Warner's America Online.)

As for the core product, the publisher admits the stratospheric ad growth the magazine has enjoyed can't continue forever. "Will we continue to grow at 70 or 100 percent? No. Of course it will level out at a certain point, but we're not there yet." On the circ side, a confident Sachs predicts *Real Simple* will hit 2 million "in the next couple of years."

Meanwhile, Tuhy and her troops continue to lure new converts—not merely through word of mouth, but with aggressive promotion that includes editor appearances on NBC's *Today* show, cable's The Food Channel and ABC's *The View*.

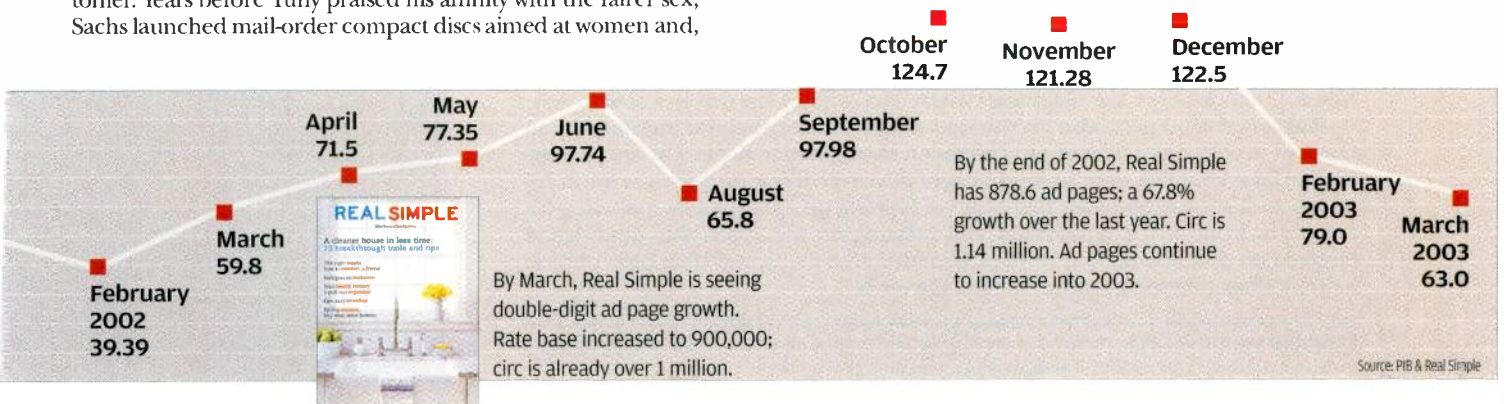
The *Real Simple* team may reject comparisons to Martha and Oprah, but like those personality-driven enterprises, *Real Simple* has very shrewdly created a mini-religion for American women striving for a more fulfilling life, and who clearly hungered for a magazine like this.

If *Real Simple* is a religion, then Tuhy is most definitely the spiritual leader.

"As I tell my staff all the time, it's not enough to get the magazine out every month, but to get the word out every day," says Tuhy, sounding more than a little like a televangelist in high heels.

And *Real Simple* keeps packing the pews. ■

Tony Case is a contributing writer for Mediaweek.



Design Team of the Year

Outside the Box

'Outside' opens up new vistas with a stronger, more graphic redesign BY JAY DEFOORE PHOTOGRAPHY BY JEFF RIEDEL

O

utdoor sports and adventure magazine *Outside* celebrated its 25th anniversary in October with a mammoth, 220-page special issue. Full of eye-popping photos and clever illustrations, colorful headlines and dynamic fonts, the issue was a vivid example of the award-winning mag-

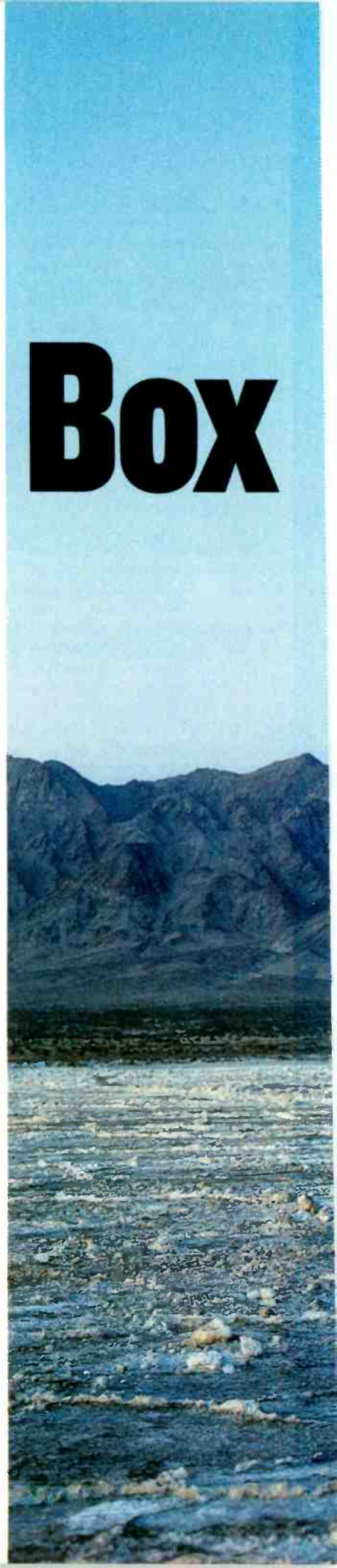
azine's renewed visual energy.

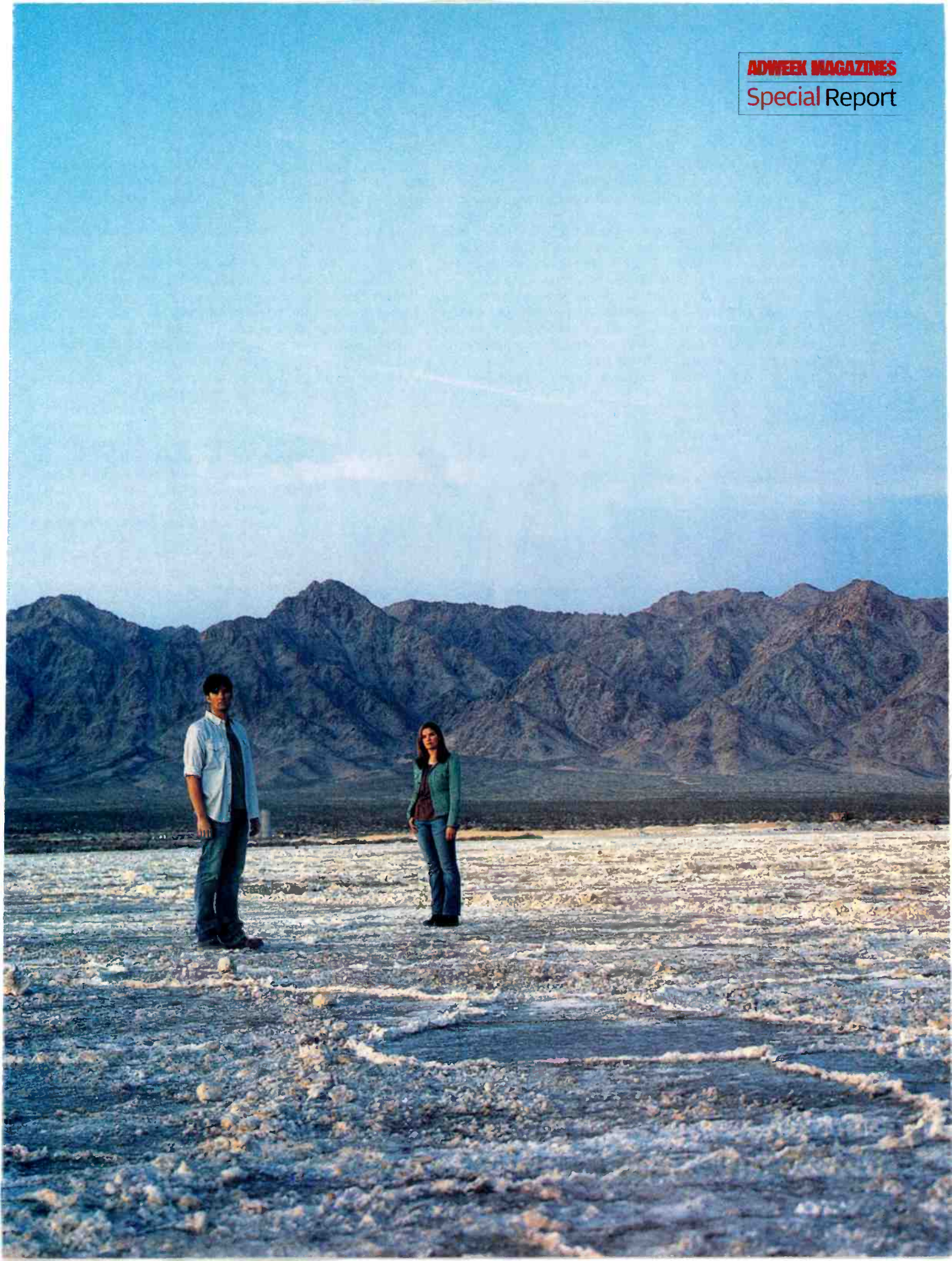
Since creative director Hannah McCaughey joined the publication from *Esquire* in November 2001, the magazine has climbed to the top of Mount Design. Teaming up with outdoor enthusiast-cum-photo editor Rob Haggart, who was hired by editor Hal Espen in 1999, McCaughey has created a new, sophisticated identity for the Santa Fe, N.M.-based magazine.

McCaughey gave the magazine's departments a shot of adrenaline with an assertive black, white and red color palette and a streamlined, multisized sans serif typeface. In the feature well, McCaughey's artful graphic treatment employs overlapping letters, multiple fonts and colors, and even upside-down type. She's not afraid to be aggressive. Turn to the contents page of *Outside's* April 2002 issue, and you see a huge head staring back at you, courtesy of celebrity portrait photographer Martin Schoeller. Snowboarding innovator Jake Burton is given the same up close treatment that Tom Cruise might get in *Rolling Stone* or *Esquire*. It's no coincidence that those are the magazines where McCaughey learned her craft.

Haggart, for his part, asks his shooters to get the story behind the story. In an October article about 12-year-old champion snowboarder Roger Carver, photographer James Smolka went beyond images of Carver flying through the air in his snowboarding gear. Smolka caught Carver flipping on a trampoline, parading his medals in front of the refrigerator and relaxing on the family sofa sandwiched between his parents and four terriers. In addition to the typical champion photos, he took shots that show readers the kid Carver is.

STANDOUTS IN THEIR FIELD: Photo editor Rob Haggart and creative director Hannah McCaughey near the Bullion Mountains in California. The magazine is based in Santa Fe, N.M.



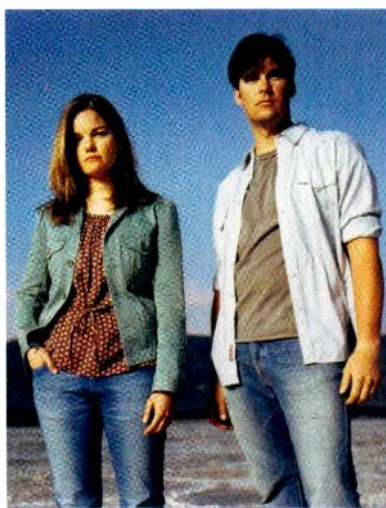
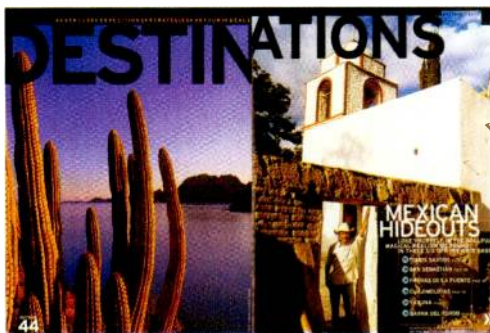


Of course, the dilemma for any designer is getting enough space to display all these evocative photos. McCaughey solved the problem by eliminating the small, postage stamp-size shots that used to accompany front-of-the-book stories, leaving more room for lush photographic spreads in the feature well. McCaughey likens the subtle yet noticeable transformation to a friend getting a haircut. "It feels different, it feels better, but it's not so dramatic that it has scared anybody," she says.

Outside's vp and publisher Scott Parmelee says McCaughey was hired to upgrade an already strong product. "The literary side of the magazine has always been unparalleled," Parmelee says. "We wanted to make sure the photography and design matched the editorial stride for stride. Getting Hannah on board has really given the magazine a great infusion."

SMALL CHANGES, BIG IMPACT:

McCaughey (left) made room for bigger photos in the magazine, giving Haggart more freedom to commission lush photographic spreads for section openers.



Editor Hal Espen says there was a time in the late '90s when the magazine hit a creative wall with its presentation. What he calls the "classic" *Outside* look for photography—snowboarders flying through the air, rock climbers reaching for the summit—had become standard in advertising. With ad agencies co-opting the freewheeling, winner-take-all style to sell everything from SUVs to soft drinks, Espen knew the magazine needed a change.

"The really important challenge for us is to stay ahead of the look that's become so common and in some cases cliché," Espen says. "So I think we take a lot more risks than any of our competitors. We love surprises."

While McCaughey and Haggart have a similar vision for the magazine, their backgrounds couldn't be more different. McCaughey, 36, came to the magazine with big-city experience; Haggart, 33, hails from Jackson Hole, Wyo. McCaughey started in advertising sales at *Rolling Stone*, worked her way through the fashion department, took design classes and eventually got a job in the magazine's art department under legendary creative director Fred Woodward. Haggart got his start in photography posing as a model in action-sports ads and eventually helped establish and run a management and PR company for photographers.

"Rob has really great roots in the whole adventure sports world, as well as having a great eye for the whole range of photographic talent out there," Espen says. "Hannah has a background in very hip, sophisticated literary journalism. The two have a chemistry that complements each other really well."

McCaughey says she has learned to use Haggart's expertise in the industry as a barometer for what she can and can't get

away with. "Rob is closer to our audience than I am, and he can be the measure of what's cool and what's not," McCaughey says. "My approach is so nontraditional for what *Outside* has usually done that he has to rein me in a little bit."

Still, certain articles lend themselves to the type of witty, edgy illustrations that appeal to *Outside's* younger readers. To illustrate a package of stories on phobias that ran last September, McCaughey and Haggart commissioned photographer Chris Buck. His solution: pose six-inch figurines in precarious situations and photograph them. Buck's photos show the Ken-type doll facedown on a putting green (electrophobia), frozen alongside packages of corn and spinach (cryophobia) and buried up to its face in dirt (viviseptulurophobia). Credit McCaughey and Haggart with convincing the editors to go along with Buck's offbeat humor.

Last year provided McCaughey and her team with plenty of opportunities to show off the design upgrades. *Outside* celebrated its 25th anniversary with six special sections leading up to the big event in October. The June "Photography Special" featured 24 pages of uninterrupted adventure photography and photojournalism by Sebastião Salgado, Steve McCurry and Peggy Sirota, among others. Notable contributors to the 25th anniversary edition included photographers Keith Carter and Anton Corbijn, illustrators Barry Blitt and Ralph Stegman and famed comic book artist R. Crumb.

The new design has helped the magazine's growth. The rate base increased to 650,000 from 625,000 in January. *Outside's* newsstand sales increased 11 percent in 2002 over the previous year, while ad pages climbed 9 percent—not bad considering the overall slow recovery

in the magazine industry. Some of *Outside's* newsstand gains are due to the design team's fresh cover treatments. Although the magazine often features picturesque mountain getaways and sunny beaches on its covers, some of the best-selling issues are those with personalities on the front. McCaughey and Haggart frequently turn to photographer Andy Anderson to execute a cover that jumps off the sales rack.

"Andy has this wonderful way of somehow meeting all the needs of the newsstand and all the people involved with trying to sell issues, while still pulling off a picture that's nice enough to frame and put on your wall," McCaughey says. "Somehow he's made that magical transition to newsstand viability, while still maintaining an art about it."

Anderson's cover shot of "Climber of the Year" Dean Potter for the December 2002 issue shows the shirtless athlete's buff body in arid sepia tones. His unkempt hair epitomizes the magazine's wild and woolly spirit. Another Anderson cover, from the July issue, focuses on the willful determination in the eyes of big-water kayaker Scott Lindgren.

Parmelee says *Outside* takes a similarly aggressive approach to staying on top of its game. The design tweaks that McCaughey and Haggart have instituted, he says, prove *Outside* is willing to adapt and evolve.

"Instead of resting on our laurels with the 25th anniversary, we've taken the exact opposite approach, which is to keep improving our product," Parmelee says. "The magazines that get in trouble are the ones that stagnate." ■

Jay DeFoore is news editor at Photo District News.

Continued from page SR14

Legendary agent Swiftly Lazar's death in late 1993 left a void in the post-Oscar party scene. But not for long. In March 1994, Carter and his VF crew took over Morton's. Now there's no other place any star would rather be seen. It's here that the pages of Vanity Fair come to life.

Fran Lebowitz, VF contributing editor: Every year I've gone, I sit at the same place with the same people. I sit with Graydon, Barry [Diller], Diane [Von Furstenberg]; I think [screenwriter] Mitch [Glazer] and his wife Kelly [Lynch], and Warren [Bcatty] and Annette [Bening] the last couple of years have sat with us. The sun is shining. You go into a dark restaurant, and you sit in your formal clothing and watch television. You eat dinner while you watch television. To me, the thing I really enjoy of that party is to sit in the booth and just watch people come. People don't come over to Graydon and say hello. Graydon stands. He barely sits down. He greets every single person that comes in.

Trey Laird, Laird & Partners president, creative director: It's such an amazing collision of film and music and fashion and art and politics and society and the whole world of it, it's inspiring. I was doing the advertising for Donna Karan at the time, and we were casting the 2001 campaign. I saw Jeremy Irons at the party; there was something really interesting and amazing about him. We called him up and he was in the campaign for a year.

Evans: I went to the *Vanity Fair* Oscar party in 1999. I really didn't want to go because I wasn't very well. He took me himself as his date. It's more than loyalty. It's called "character." At the party he said right in front of everybody, "S.I. Newhouse, I'm making a film of his life." I said, "Graydon, you'll lose your job."

Bell: Just no detail is too small for Graydon, from the matchbooks, the ashtrays, the food that's going to be served.

Kelly: He's very detailed-oriented and he likes to be in control. I don't think it's an accident that he tends to go to one restaurant. I don't think it's an accident that he likes to create the space that he's in, and he likes to control that space. More than anyone else, he has created a reality that suits his perception of how he wants him and the world to operate. I don't think he's very big for life's vagaries.

Lebowitz: I probably eat dinner with Graydon every couple of weeks at Da Silvano's. Well, he has a certain table and so do I. It's not the same one. If I go with Graydon, we sit at Graydon's table. He so much prefers it.

Hitchens: Not many journalists are particularly fashion- and clothes-conscious, and many of those who are—what shall we say?—they're gay, or that's all they're interested in, or it's too much of an interest. Graydon has an eye for fashion without being a sort of fashion queen.

Kelly: He's always had the hair. It's gotten a little fluffier, but he always had the hair.

Florio: It is my belief he wants to look like George Washington. I don't know what's with the haircut.

Lebowitz: I went to Disneyland with him and his kids last time we were in L.A., for the Academy Award thing last year. He was very fatherly to everyone, including me—telling me don't eat that popcorn, don't eat so much junk. He was very paternal. That's how I would describe Graydon in Disneyland. Now he might not have been this way if his kids weren't there. I guess he felt that I was not a responsible member of the party.

After the terrorist attacks of Sept. 11, 2001, Vanity Fair, like many publications, was left scrambling to address the disaster. Amid shock, sadness and bomb threats, the staff pulled together a special edition that included the photo portfolio "Faces of Tragedy, Faces of Heroism," by Jonas Karlsson, and an essay by David Halberstam. It was polybagged

with the November "Music" issue.

Bell: On the Thursday after Sept. 11, there was a bomb scare here, the building was evacuated. One of Graydon's greatest strengths is his paternalism. He's a great father figure, and he very much rose to the occasion. After that Graydon got every person who works here a little kit with a flashlight; all the women were given these flat shoes. It made people feel very taken care of. And journalistically he just was entirely on it.

A few months later, two French brothers brought a 90-minute pitch reel to Vanity Fair's offices on the recommendation of David Friend, VF editor of creative development. The Naudet brothers had been filming a documentary about firefighters and happened to be near the World Trade Center as it came under attack. Carter showed the reel to his friend, CBS Television CEO Les Moonves. The Emmy Award-winning documentary 9/11, narrated by Robert De Niro, aired on CBS last March. Soon after, Carter's critically acclaimed Robert Evans documentary, The Kid Stays in the Picture, hit theaters.

Susan Zirinsky, 48 Hours, 9/11 executive producer: We came to a deal, no kidding, the last week in January. I felt like I was working with a force of nature that had a control switch, so that at any moment I knew he might come forth with some brilliance, but it was kept in check and it allowed us to creatively work this. He came in as kind of that *über* tornado that was gonna barrel through anything we needed. I fell in love with this guy. It's hard to take an icon and feel warm and fuzzy about him. He's not that kind of guy, but you know what? I have the most special place in my heart for this man. It was born out of a cataclysmic moment in our time and will never go away.

Florio: Here's how he explained it to me one night at dinner. He said, "You know [*New Yorker* editor David] Remnick writes books on the side? I do movies. If you look at it that way, Steve, you'll be comfortable with it." And you know what? I do look at it that way, and I know Mr. Newhouse looks at it that way now, and we are comfortable with it.

Evans: I said, How do you make a film? I don't want anyone playing me. He said, "I'm going to make it from the audio of your autobiography." How do you make it from the audio? [He said,] "I'll figure a way out." It was his vision. I must tell you, if nothing else, it's an original. I had more fun watching it than living it.

Dunne: I once made a movie for Bob Evans. That was the movie that killed my career in Hollywood, thank God. It was *Ash Wednesday* with Elizabeth Taylor and Henry Fonda. I have always known Bob Evans and he is an interesting character. I think the way Graydon picked up on him the way he did, and got the take on him the way he did, shows Graydon's reaction to a story. It wouldn't have occurred to me to make a film about Bob Evans.

Kelly: I think he finds Hollywood to be a lot of fun. But I think he realizes that what he loves is doing the magazine, and I think he's canny enough to know that his influence in New York and Los Angeles and elsewhere stems not from being the producer of a Robert Evans documentary but from being the editor of *Vanity Fair*. That is a core piece of his identity.

Hitchens: The skills required to be a good editor are relatively rare, whereas I think you could assemble the qualities of a producer in a lot of people. I hope he doesn't get tempted by the glitz. He once told me that in his retirement he'd like to run a local paper—find some nice town and make it his hobby.

Florio: Whether you like the guy or you don't like the guy, if you love *Vanity Fair*, if you hate *Vanity Fair*, you cannot help but acknowledge that here's an editor who's at the absolute top of his game right now. ■

Cover stories

BY JEFF GREMILLION

ROLLING STONE

"It's an event," says *Rolling Stone* managing editor Ed Needham, explaining why the annual "Rock & Roll Yearbook"—a digest of 2002's pop-culture news—outpaced the year of issues it summarized. "There's a lot of value there. It's a double issue that's proven to be a successful formula." *FHM*



180,000

PREMIERE

It doesn't take a Jedi to explain why *Star Wars* queen Natalie Portman was, uh, a force on the June newsstand. "Interest is still intense" in the film series, says *Premiere* editor in chief Peter Herbst. "Plus, she has a real following. A lot of young guys have quite a crush on her." The December cover was a



96,500

REDBOOK

"It's the Jennifer and Brad," says *Redbook* editor in chief Ellen Kunes of the book's top-selling September issue, probably adding a silent "duh." Aniston, whose film *The Good Girl* was hitting theaters, appeared on several covers at the time. "But having the two of them together is just plain



653,286

GQ

When Art Cooper decided to blow apart the "same old, same old" pattern of celeb covers, he chose an atypical *GQ* guy—and an actual explosion. The fiery August cover of Vin Diesel was the magazine's best seller in three years. Cooper credits photographer Mark Seliger's unglam portrait and the



291,821

TEEN PEOPLE

Two words: "pinup boy." That's how *Teen People* editor Barbara O'Dair describes hotcakes-like February hottie Josh Hartnett. His movie *Black Hawk Down* wasn't big with the bubblegum set, and his teen-friendly *40 Days and 40 Nights* had yet to hit screens. "But our readers love this guy,"



630,000

PLAYBOY

Playboy editorial director James Kaminsky, fresh from *Maxim*, reveals the naked truth about predecessor Arthur Kretchmer's cover of wrestler Joanie Laurer. "If you see a girl on TV regularly, you have a certain connection," he says. "Our guys felt like they knew her and wanted to know her better."



508,524

BEST SELLERS

WORST SELLERS



100,200



70,000



504,762



160,204



389,000



286,685

alum Needham, who took charge in July, may have changes in mind for *RS*, but the "Yearbook" cover is going nowhere. The less-than-super March 28 *Smallville* cover, Needham says, was a case of settling on a TV show—always a risky choice for *Rolling Stone*—that was a hit "but not a social phenomenon."

casualty of Hollywood shuffleboard. The release of two Owen Wilson films was to coincide with the issue. "We were printing when we learned that *Shanghai Knights* would be delayed three months," says Herbst. "We were left with *I Spy*, and it was a stinker. The timing couldn't have been worse."

gravy," says Kunes. "Couples are hot." The July issue featured a John Travolta-less Kelly Preston and a story about their son's health problems. Summer shoppers apparently wanted happier tidings—and a fatter book. Notes the editor: "July just doesn't have much of a thud factor."

fact that Diesel's smash *XXX* was just hitting theaters. The month before, suave star Jude Law confounded predictions. "I was quite surprised by how badly that cover sold," admits the editor. "It's a crapshoot. If I could tell you what was going to sell on the newsstand, I'd be a very rich man."

says the editor. The "come-hither" shot by Herb Ritts was selected especially for the newsstand; subscribers got a more clothed version. O'Dair says the year's "real shocker" was Britney Spears' failure to move product. "It wasn't her year. The positive buzz wasn't there." Oops.

Wrestlers appeal to *Playboy* readers—the magazine has put bruiser babes on three previous covers. Conversely, Michelle Pfeiffer's almost-famous sister, actress Dedee, failed to connect. "Not enough people knew her," notes Kaminsky. "She didn't hit that magic celebrity mark."

Why not show off that your company was featured in Adweek?



Glossy Reprints

ePrints/PDFs

Framed Reprints

Posters

Plaques

... and more!

Reprints create credibility as a third party testimonial.

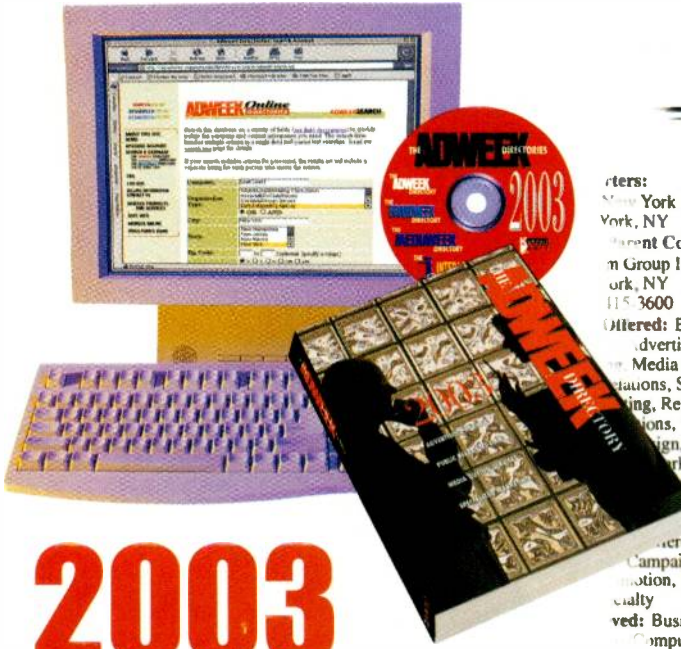
Reprints are professionally printed and give a convincing press presentation.

Reprints are an excellent way to promote your company and increase revenue.



www.rsicopyright.com

For more information on reprints in quantities of 100 or more, contact Kirsten at 651•582•3851 or KER@rsicopyright.com



2003

ADWEEK DIRECTORY

- 3,069 Full Service Advertising Agencies**
- 1,294 Public Relations Firms**
- 500 Media Planning/Buying Services**
- 1,523 Specialized Marketing Companies**
- 26,788 Key Personnel**

Headquarters:
 New York
 New York, NY (212) 459-5000
 Parent Company:
 Omnicom Group Inc.
 New York, NY
 (212) 360-3600
 Offered: Business-to-Business,
 Advertising, Creative, Direct
 Response, Media Buying/Placement/Planning,
 Sales Promotions, Sales Promotion,
 Staffing, Recruitment/Employee
 Leasing, Yellow Pages, Infomercial,
 Design, Event
 Marketing, Out-of-Home
 Advertising, Strategic Planning/Marketing,
 Public Relations, Market Research,
 Direct Mail, Direct Response Marketing,
 Merchandising,
 Campaign Advertising/Promotion,
 Brand Development, High
 Technology
 Services Offered: Business/Consumer Services,
 Computer Products, Fast Food/
 Gasoline/Petroleum

BBDO Minneapolis
 150 S. 5th St.
 3500 Fifth Street Towers
 Minneapolis, MN 55402
 (612) 338-8401
 Fax: (612) 339-5022
 URL: <http://www.bbdo.com>
 Type Of Organization: Full Service Advertising
 Agency
Headquarters:
 BBDO New York
 New York, NY (212) 459-5000
Ultimate Parent Company:
 Omnicom Group Inc.
 New York, NY
 (212) 415-3600
Services Offered: Business-to-Business,
 *Consumer Advertising, Media
 Buying/Placement/Planning, Sales Promotion,
 Strategic Planning/Marketing, Brand
 Development
Fields Served: Automotive, Fast Food/
 Restaurants, Financial Services/Banks/Savings &
 Loans, Food
Employees: 70 **Year Founded:** 1930
2001 Billings: \$133,908,000
2001 Billings By Medium: Network TV -
 \$272,700, Cable TV - \$155,000, Syndicated TV -
 \$845,400, Spot TV - \$39,754,900, Radio -
 \$3,331,400, Newspapers - \$1,498,000, Consumer
 Publications - \$12,881,100, Trade Publications -
 \$1,524,700, Outdoor - \$4,131,600 Production -
 \$16,444,700, Other - \$4,013,700
2001 Fee Income: \$49,055,000
Key Personnel:
 Pres./CEO Bob Thacker
 Exec. Vice Pres./Exec. Creative Dir. Denny Halev
 Sr. Vice Pres./Dir., Client Servs. Steve Hayes
 Sr. Vice Pres./COO Wesley Crawford
 Sr. Vice Pres./Dir., Integration Tim Wilson
 Vice Pres./Media Dir. Carolyn Hubbart
 Vice Pres., Bus. Devel. Jeff Harrington
 Vice Pres./Dir., Bus. Devel. Dave Schneider
 Vice Pres./Mgr., Cor. Servs. Barbara Lundeen
Major Accounts:
 Buffets, Inc.
 Dain Rauscher
 Fiserv
 Food Products Div. Hormel Foods Corp.
 Home Depot Turkey Store
 Hormel Foods Corp.
 Jersey Anti-Smoking State of New Jersey
 National Bank

ORGANIZED BY BRANCH OFFICE

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

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

\$399 Print & CD - \$699 Online
Adweek/Brandweek Combo Discount \$699/\$1,199
800-562-2706

market profile

(continued from page 16) 18-49 and 25-54 in the November Nielsen sweeps. "In households, we're almost always beaten by a wide margin. In the demos, it's almost always a very close race," says David Zamichow, WTVG president and general manager.

The only network O&O in the market, WTVG managed to narrow the gap at 5 p.m. despite having a weak lead-in. WTVG acquired syndicated game shows *Pyramid* and *Who Wants to Be a Millionaire* last fall. The shows are up against *The Oprah Winfrey Show* on WTOL, which dominates the time period. Still, the game shows may end up being shifted to a new time. "We're going to take a careful look at the February results," says Zamichow.

Last July, WTVG narrowly won the late news race at 11 p.m. in adults 25-54 for the first time. In the November sweeps, it widened that margin, beating WTOL in adults 25-54 with a 5.5 rating versus a 5.0. "The market has tightened up a great, great deal," says Zamichow, who adds that WTOL "still put on a very good product, and they're still a formidable competitor."

WTVG hired new news director Brian Trauring in February 2002 to replace Janet Hundley, who left to become assistant news director at WLS-TV, ABC's O&O in Chicago. WTVG is the home of the Toledo Rockets (University of Toledo men's football and basketball), as well as the Mud Hens.

WTOL has faced other challenges that may have negatively impacted its news ratings. Belt-tightening forced the station at the end of 2001 to give up its popular helicopter, the only one in the market, says vp/gm Bob Chirdon.

Chirdon was promoted to gm in July 2001 from general sales manager. The new gm is Linda Blackburn, who arrived from WBNS, Dispatch Printing Co.'s CBS affiliate in Columbus, Ohio. WTOL also changed its lead male anchor twice in the last three years.

WTOL hopes a recent facelift to its 6 p.m. and 11 p.m. news set, and a planned revamping of its graphics and music package later this year, will help lure more viewers. Chirdon says that last year, the Toledo TV market rebounded from a steep ad-revenue decline in 2001. According to Nielsen Monitor-Plus estimates, spot TV revenue in the market was \$53 million in 2001, down sharply from its \$58.6 million level in 2000 (Monitor-Plus data for other media in Toledo was unavailable at press time). Political ad spending helped drive the market in 2002. So far this year, "pacing for the second quarter is very strong," adds Chirdon. However, he

notes that questions about war make forecasting the rest of 2003 mere speculation.

WNWO, Raycom Media's NBC affiliate, is a distant third in the market. Executives at WNWO could not be reached for comment. WNWO launched a 5 p.m. early newscast following the 2002 Winter Olympics. However, the station still does not produce a noon newscast, running infomercials instead.

WUPW, LIN Television's Fox affiliate, has the only 10 p.m. newscast in the market. The

show started in 1997 as a half-hour newscast produced by WTOL. In 2000, the station decided to bring it in-house. Then in August 2001, the show expanded to an hour, says Ray Maselli, WUPW vp/gm.

WUPW welcomed new chief meteorologist Jeff George, who came from Abilene, Texas. Last fall, WUPW launched *Fastcast* following its late news, providing a seven-minute news, weather and sports brief. Branded separately from its news, *Fastcast* gives WUPW a

SCARBOROUGH PROFILE

Comparison of Toledo, Ohio

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Toledo Composition %	Toledo Index
DEMOGRAPHICS			
Age 18-34	31	30	98
Age 35-54	41	40	97
Age 55+	28	30	106
HHI \$75,000+	29	19	66
College Graduate	13	10	8
Any Postgraduate Work	11	7	6
Professional/Managerial	23	18	7
African American	13	7	53
Hispanic	13	5	38
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	55	63	114
Read Any Sunday Newspaper	64	59	93
Total Radio Morning Drive M-F	22	21	93
Total Radio Afternoon Drive M-F	18	16	90
Total TV Early News M-F	29	31	109
Total TV Prime Time M-Sun	39	37	96
Total Cable Prime	13	14	103
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	75	83	111
Read Any Sunday Newspaper	77	72	93
Total Radio Morning Drive M-F	76	74	98
Total Radio Afternoon Drive M-F	73	71	97
Total TV Early News M-F	70	77	106
Total TV Prime Time M-Sun	91	87	95
Total Cable Prime	59	58	99
MEDIA USAGE - OTHER			
Accessed Internet Past 30 Days	60	58	96
HOME TECHNOLOGY			
Own a Personal Computer	69	67	98
Purchase Using Internet	38	33	87
HH Connected to Cable	69	68	99
HH Connected to Satellite	16	19	120

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

market profile

chance to lure some viewers who would have turned to competitors' 11 p.m. newscasts.

Low-power UPN affiliate WNGT is owned by local businessman Marty Miller, who is both president of L&M Broadcasting and gm of the station. Miller says he is in the process of negotiating a new deal with a group of local investors who would buy a stake in the station. Miller hopes a cash infusion along with plans to boost WNGT's signal strength will make the station more competitive. It does not produce local news programming.

As for newspaper business in the Toledo DMA, the Block family owns *The Blade*, under the company name Block Communications. Last September, *The Blade*, Toledo's only daily, converted to a narrower 50-inch width from 54 inches. At the end of September 2002, the paper premiered a new product called *Peach Weekend*. The 32-page tab features movie reviews and reviews of local entertainment. The tab publishes on Fridays and replaces a broadsheet weekend-entertainment section that averaged 8 to 10 pages, says Luann Sharp, an assistant managing editor at *The Blade*.

The daily has a two-year news partnership with Cumulus Broadcasting's radio group in the market. The paper also has a marketing partnership with WTVG, although the two properties do not share content.

The local cable market is a less crowded arena than the broadcast TV business. Buckeye CableSystem, also owned by the Block family, controls the lion's share of the market and is the only cable operator serving the Toledo metro area. Buckeye serves about 136,000 subscribers in the market, says Tom Dawson, Buckeye director for government and community affairs. Time Warner Cable, Adelphia Cable and Comcast serve outlying areas.

In April 2002, Buckeye's ad sales division increased the number of channels on which it inserts ads by eight, bringing the total to 35, says Rita Martin, Buckeye gsm. Among the new networks now inserting locally are the History Channel, Food Network, ESPN Classic and Telemundo. Although Buckeye has carried Telemundo for the past two years, the network had not been available for ad insertion until last year. On Feb. 1, 2001, Buckeye dropped Univision from its system after the Spanish-language network raised its carriage fee, and signed a five-year deal to carry rival network Telemundo.

Buckeye also owns the cable-only WB affiliate TTWB, which airs WB programming in prime time. The network will gain about 45,000 households when it is added to Adel-

phia's system on April 15, bringing its total DMA reach to 281,000 households.

Clear Channel Communications and Cumulus Broadcasting are the dominant radio players in Toledo, controlling a combined 89.9 percent of the radio advertising dollars, according to BIA Financial Network estimates (see *Radio Ownership chart below*). Clear Channel owns five stations, and operates a sixth, Classic Hits outlet WJSE-FM, under a joint sales agreement with local company RASP Broadcasting Enterprise.

Clear Channel's top two outlets are Contemporary Hit Radio WVKS-FM and Adult Contemporary WRVF-FM, respectively ranked second and third overall in the Fall 2002 Arbitrons among listeners 12-plus. Both stations had significant share declines in the Fall. WVKS dropped to an 8.2 average quarter-hour share (Monday-Sunday, 6 a.m.-midnight) in the Fall from a 9.9 in the Summer. WRVF slid to a 8.0 from a 10.0 during the same period.

Bill Michaels, operations manager for Clear Channel Toledo, blames the decline for both stations on the strength of Cumulus' use of

telemarketing to draw listeners to its Country powerhouse and longtime market leader WKKO-FM during the fall book. Michaels says that for the month of October, WKKO rolled in a 22, far exceeding the 13 or 14 it normally draws. With Arbitron using a 12-week average for its share periods, Michaels contends the higher share for October that WKKO received skewed the fall numbers and "left the rest of us with pretty much nothing."

WKKO garnered a 15.9 (combined share of WKKO and simulcast sister station WTOD-AM) in the fall, up sharply from a 13.8 in the summer. "They have a great morning show, with a lot of heritage. That's tough to beat," says Michaels of WKKO.

John Potter, market manager for Cumulus' Toledo stations, says WKKO did not do any telemarketing during the fall book and hasn't for some time. He says the station uses other types of marketing, such as direct mail and on-air contesting to draw listeners, both of which are common practices. "That station is a marketing machine," he says. "It's not trickery. People are listening." Potter also says being

RADIO OWNERSHIP

Owner	Stations	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	2 AM, 3 FM	30.4	\$13.7	45.4%
Cumulus Broadcasting	2 AM, 6 FM	37.0	\$13.5	44.5%
Riverside Broadcasting	1 FM	3.8	\$0.5	1.7%
Welch Communications	1 FM	3.7	\$0.4	1.3%

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

NIELSEN RATINGS / TOLEDO, OHIO

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	CBS	WTOL	10.0	26
	ABC	WTVG	6.0	17
	NBC	WNWO	2.0	6
5:30-6 p.m.	CBS	WTOL	10.0	26
	ABC	WTVG	7.0	16
	NBC	WNWO	2.0	5
6-6:30 p.m.	CBS	WTOL	15.0	30
	ABC	WTVG	11.0	23
	NBC	WNWO	2.0	5

Late News

Time	Network	Station	Rating	Share
10-11 p.m.	Fox	WUPW	4.0	7
10-10:30 p.m.	CBS	WTOL	11.0	30
	ABC	WTVG	8.0	21
	NBC	WNWO	3.0	8

*All data estimated by Nielsen from diary returns or early and late local news only. Source: Nielsen Media Research, November 2002.

live, local and community-focused are also key to the station's success.

Clear Channel's WVKS' ratings also suffered from the loss of longtime midday host Randi West, who voice-tracked the show out of Cincinnati, says Michaels. Michelle Taylor replaced West last October. Taylor voice-tracks her show out of Detroit.

Another Clear Channel property, News/Talk station WSPD-AM, received a bounce in the Fall book, rising to a 7.0 from a 5.4 share in the Summer, thanks to increased concerns about a possible war with Iraq, the lagging U.S. economy and other issues in the news, says Michaels.

Cumulus owns eight stations in the market, with WKKO topping the field. WKKO's morning team *Shores & Steele* is No. 1 in morning drive with a 17.3 share overall. WVKS was the next closest with a 10.7 in the Fall survey (see *Radio Listenership chart below*).

Besides its well-known local on-air talent, WKKO is also helped by having virtually no direct competition in the market. WQTE-FM out of Adrian, Mich., located about a half hour from Toledo, is the only other Country outlet, but it does not typically generate enough listenership to show up in the Arbitron book.

Cumulus' WLQR-AM, an ESPN Radio affiliate, is the only Sports outlet in the area. The station, which airs National Hockey League games of reigning Stanley Cup Champions the Detroit Red Wings, is also the radio flagship of the Mud Hens. WLQR also airs football games of 2002 National Champions Ohio State University Buckeyes. The station increased its play-by-play last year, adding high school football and basketball coverage. The station also expanded its local, live talk show, *Sports Talk*, on Saturdays by an hour. The show now broadcasts from 8 a.m. to 11 a.m.

WXKR-FM, Cumulus' Classic Rock station in the DMA, introduced a new morning show in February 2002, *Live with Mark & Micki*. Cumulus also added morning and afternoon traffic on all of its Toledo stations using Metro Traffic service.

Riverside Broadcasting and Welch Communications both target Urban listeners in the market. Riverside's Urban Adult Contemporary outlet WIMX-FM ranks ninth overall with a 3.8, while Welch's WJUC-FM ranks tenth overall with a 3.7. The two Urban outlets are the only independently-owned stations in Toledo to crack the top 10.

Lamar Outdoor Advertising is the clear leader when it comes to outdoor advertising in the Toledo market. Lamar offers bulletins, 30-sheet posters and 8-sheet junior posters. The

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Lucas County: 182,888 Households				
<i>The (Toledo) Blade</i>	89,135	114,390	50.8%	65.2%
Wood County: 43,692 Households				
<i>The (Toledo) Blade</i>	17,056	23,658	39.0%	54.1%
<i>The (Bowling Green) Sentinel-Tribune</i>	11,391		26.1%	
<i>The (Findlay) Courier</i>	901		2.0%	
Sandusky County: 23,797 Households				
<i>The (Fremont) News-Messenger</i>	13,064		56.4%	
<i>The (Toledo) Blade</i>	2,643	4,547	11.4%	19.6%
<i>Sandusky Register</i>	859	1,213	3.7%	5.2%
<i>The (Cleveland) Plain Dealer</i>	202	251	0.9%	1.1%
Ottawa County: 16,660 Households				
(Port Clinton) <i>New-Herald</i>	5,683		35.4%	
<i>The (Toledo) Blade</i>	4,296	6,281	26.8%	39.2%
<i>Sandusky Register</i>	1,540	1,974	9.6%	12.3%
<i>The (Cleveland) Plain Dealer</i>	418	609	2.6%	3.8%
<i>The (Fremont) News-Messenger</i>	376		2.3%	
Fulton County: 15,752 Households				
<i>The (Toledo) Blade</i>	5,586	7,939	37.0%	52.5%
<i>The (Defiance) Crescent-News</i>	894	924	5.7%	5.9%
<i>The (Bryan) Times</i>	269		1.7%	
Henry County: 10,448 Households				
<i>The Defiance Crescent-News</i>	2,741	2,928	24.9%	26.6%
<i>The (Toledo) Blade</i>	1,866	3,244	17.9%	31.0%
<i>The (Findlay) Courier</i>	334		3.0%	
<i>The (Bowling Green) Sentinel-Tribune</i>	134		1.3%	

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

RADIO LISTENERSHIP / TOLEDO, OHIO

STATION	FORMAT	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12-
WKKO-FM*	Country	17.3	15.3
WVKS-FM	Contemporary Hit Radio	10.7	7.5
WRVF-FM	Adult Contemporary	7.2	7.6
WSPD-AM	News/Talk	7.2	5.1
WIOT-FM	Rock	6.5	5.7
WRQN-FM	Oldies	6.1	4.5
WXKR-FM	Classic Rock	4.8	5.5
WWWFM-FM	Hot Adult Contemporary	4.5	5.4
WIMX-FM	Urban Adult Contemporary	4.0	3.4
WJUC-FM	Urban	2.9	4.9

*Share combined with simulcast station WTOD-AM. Source: Arbitron Fall 2002 Radio Market Report

company has a total of 2,500 faces, of which 110 bulletins, 615 posters and 100 junior posters are located in Toledo proper; the remaining billboards are scattered throughout the DMA.

Although Lamar has purchased some of its smaller competitors in the market over the years, it continues to get some competition from local outdoor players such as Toledo Outdoor, which offers only bulletins. ■



Vallee, NBC's original superstar

Taking Back Television

Marketers should reclaim the control they once had over programming

IT'S BEEN MORE THAN A HALF CENTURY SINCE SYLVESTER "PAT" WEAVER REMOVED THE grip of the advertiser and its agency on network television programming by creating NBC's Participating Program Sales group and replacing over-all sponsorships with advertising spots that run outside the shows. In

that time, a basic economic principle appears to have evaporated as well: money talks, b.s. walks. How else to explain that the folks writing the checks have surrendered their real power—and in many ways broadcasting's greatest benefit to their marketing efforts—by ceding control over what is on the air, programmatically and commercially?

Before Weaver, marketers truly controlled the airwaves. Can you name the first nationally distributed variety program? It was *The Fleischmann Hour*, on radio in 1928. It starred Rudy Vallee, who was a bigger star than any superstar today, and yet, his name wasn't in the formal billing. It wasn't promoted as NBC's *Fleischmann Hour*—it was an hour of variety owned and controlled by Fleischmann's Yeast and executed under the keen direction of its agency, J. Walter Thompson.

Fast forward to today. Did Coca-Cola do a good job managing its product placements in Fox's *American Idol*? Who cares? It's the wrong question. In Hollywood parlance, it's a MacGuffin—an artifice created to direct the story. The issue is not whether Coke did a good job, it is whether that was the best use of the company's money in the first place. Perhaps part of the challenge is connecting reality with aspiration.

How do you reconcile, after all, Coke's return to *Idol* as anchor tenant of soft drink consumption with Steve Heyer's introduction of the notion of "brand programming?"

Viewers don't really hate advertising—they hate bad, boring ads. Talk about a MacGuffin: why are we spending so much time on product placements and "integration" as new forms of inventory when the problem with the existing form is in the execution? They work very nicely when crafted and produced correctly.

To truly break through the clutter and the fragmentation, marketers and agencies must reclaim Fleischmann-esque kind of control. They must own the environment in which their messages are communicated. This is so in all media, but particularly in national television.

They must fill the time with programming and personalities and performers and performances that their audiences want—even if they don't know it yet. And, in the digital world, this should extend to an entire channel. Mountain Dew owned and then gave away the X Games to ESPN—which now, among other things, owns EXPN. The opportunity for one or a group of non-competitive marketers to control a full-time channel should be upon us.

Today, the reality is that the sum is less than the parts; that is 10-, 15-, 30- and 60-second pieces are worth significantly more than 30- and 60-minute chunks.

So, how do marketers and media fight their way back? An ultimatum is always an option. Maybe, just maybe, a smart, aggressive, committed, financially sound marketer or agency finally will stand up and say, simply: "Nah. No more seconds, I want hours."

The first marketer to step up and make an all-or-nothing, 52-week commitment to a specific time period will be a big winner. Saturday at 9 p.m. should be a good starting point, even though it's the lowest night of the week in levels of homes using television (HUTs). No matter, the cable and broadcast networks don't pay a program license fee based on time period or on a sliding scale of available viewers, much less delivered viewers. But they sure do charge

for media on that basis. It's an opportunity waiting to be seized.

And as production costs soar past \$300,000 for a half-minute commercial, when does it become a good idea to spend \$500,000 to produce an entire program? Well, yesterday. As check-writers dig into these issues they will recall how financially inefficient 30-second spots and 3-minute pods truly are.

On the other side of the table, the selling network will make money—and do less for it. The top-line figures may soften, but if a network manages its business operations appropriately, particularly if it smartly expands the notion to more and more hours in more and more dayparts, the marginal profit contribution will, over time, be much stronger. If you remove the inefficiencies associated with creating the product that you push through your channel of distribution, but maintain the pipeline and use it with as much verve and

energy as you can, you strengthen that channel and pull greater operating margins out of the business.

Are agencies and their clients really ready to put up or shut up? Can they create, mount, stage and produce original programming? Will they make real commitments of time and resources to the medium and the distribution channel and the consumer? Will they seek control of the complex and often vexing supply

chain—and in the end reclaim control of their marketing investments? I hope so.

If you are among an agency's senior-most TV media executives, it's likely you have the word "programming" embossed on your business card. Are you ready to earn it? ■

Barry Layne, the former New York bureau chief of *The Hollywood Reporter* and Ketchum executive, is a Los Angeles-based marketing, media and entertainment consultant and writer. He can be reached at blayne@contentism.com.

Mountain Dew owned and then gave away the X Games to ESPN, which, among other things, owns EXPN.

HE PUT THE "CONP" IN CONTESTANT.

In 1984, an unemployed ice-cream truck driver scammed CBS out of a fortune. Was it luck? Skill? Or did he know something that no one else did? There's only one way for you to find out. Tune in to GSN's first ever documentary.

BIG BUCKS: THE PRESS YOUR LUCK SCANDAL
SUNDAY, MARCH 16TH 9/8C

Encore Presentation: Monday, March 17th 9/8c

G **A** **M** **E**
S **H**  **W**
network
gameshownetwork.com

inside media

NEWS OF THE MARKET

First Down Qtr. at Stewart's Co. Since '99

Martha Stewart Living Omnimedia posted its first quarterly loss last week since becoming a public company in 1999. The company blamed the disappointing fourth-quarter numbers on the Securities and Exchange Commission's investigation into Martha Stewart's sale of ImClone stock in December 2001. Revenue declined in fourth quarter to \$77.6 million, from \$82.7 million in 2001. But revenue for the full year rose 2 percent to \$295 million. Among the divisions hit hard last year were the Internet, which will slash 40 of 90 positions, and the publishing division. *Martha Stewart Living* magazine saw declines in circulation and advertising. The company predicted ads will remain soft in 2003.

Bodenheimer In for Katz at ABC Sports

Howard Katz will resign as president of ABC Sports effective March 14, to be replaced by George Bodenheimer, president of ESPN Sports, who will now handle both positions. Under the new structure, Bodenheimer will continue to report to Bob Iger, president and COO of ESPN and ABC parent the Walt Disney Co., but the overall management of ABC Sports will continue to function as part of the ABC Television Network. Katz was named president of ABC Sports in 1999 after moving from ESPN, where he was executive vp. Bodenheimer joined ESPN in 1981 and was named ESPN president in October 1998. Sports sales at ABC, with the exception of a portion of *Monday Night Football* in prime time, has been handled by ESPN/ABC Sports Customer Marketing and Sales,

a combined unit headed by Ed Erhardt. It had been rumored for some time that the head of sports position for both networks would be combined.

Hispanic Buys First Sacramento Station

Hispanic Broadcasting Corp. has cut a deal to acquire KNKT-FM, licensed to Jackson, Calif., but serving Sacramento, the 26th-largest Hispanic market, from First Broadcasting Investments. The deal, for \$24 million in cash, includes the purchase of a broadcast tower leased by HBC in the Dallas-Ft. Worth area. Sacramento is a new market for HBC, which already owns stations in Los Angeles, San Diego, San Francisco and Fresno. Univision is expected to complete its acquisition of HBC, for \$3.5 billion, in mid-March, uniting the top Spanish-language radio broadcaster with the top Spanish-language TV broadcaster.

NBC Skews Older With *Second Chance*

NBC, which has prided itself on targeting the 18-49 audience, will be going after a slightly older crowd with its next reality show, *Second Chance: America's Most Talented Senior*. In preparation for launch later this season, the show will tour the U.S. beginning March 11 in search of talent in the 50-plus age bracket. The show will feature seniors competing head-to-head in an overall talent competition. Casting directors for the series will make stops in Phoenix, March 11; Memphis, March 12; Las Vegas, March 14; Charlotte and Dallas, March 15; Miami and San Diego, March 19; and Los Angeles and Palm Springs, March 22.



Tesh Takes Radio Show Daily

John Tesh, musician, composer and longtime broadcaster, will take his show into daily syndication beginning April 28. Billed as "music and intelligence for your life," *The John Tesh Radio Show*, now airing on more than 150 stations, will air 7 p.m. to midnight, a daypart underserved by syndication. *Delilah*, syndicated by Jones Radio Networks on more than 200 radio stations, will be Tesh's primary competition. Like *Delilah*, Tesh's show, which plays a tight playlist of Adult Contemporary music, is family-friendly and geared toward adult women. But Tesh wraps "life intelligence" around the music, including everything from dieting and relationship

news to tips on when to schedule surgery. The show also features interviews with artists and interaction with listeners. Although best-known for his 10 years as co-host of *Entertainment Tonight*, Tesh's broadcasting career began in radio on KIX-AM in Raleigh, N.C.

He'll try to one-up the competition with "life intelligence."

Calendar

The **Association of National Advertisers Annual TV Advertising Forum** will be held March 13 at the Plaza hotel in New York. Highlights will include an update from Federal Communications Commission chairman Michael Powell on what's happening at the agency and how it is impacting television, as well as a luncheon keynote by Sir David Frost. Contact: Patricia Hanlon, 248-391-3121.

The Katz Media Group will present a **Women's Career Summit** to benefit professional women within the advertising and media industries March 19 at the Grand Hyatt in New York. The content of the day will address career achievement and life-work balance concerns. Contact: www.katzwomenscareersummit.com.

The **International Radio and Television Society Foundation** will host a **Golden Medal Award** dinner honoring Leslie Moonves, president of CBS, March 19 at the Waldorf-Astoria in New York. Contact: 212-867-6650, ext. 302, or e-mail mpritikin@irts.org.

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

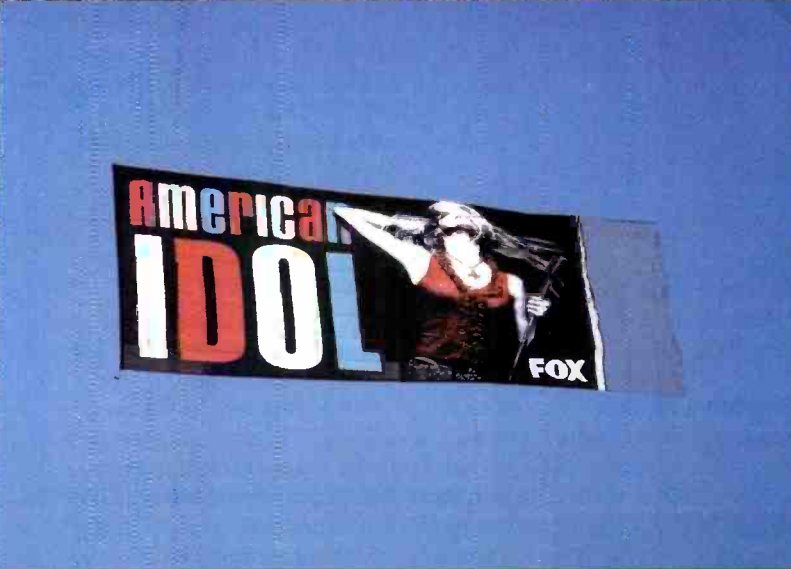
The **Western Publishers Association** will present the **WPA 2003 publishing conference**, titled "Surviving and Thriving in Publishing Today," April 10-11 at the Westin Hotel at Los Angeles Airport. Contact: 805-495-1863.

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

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



WE'LL FLY YOUR AD ANYWHERE*



Aviad flies the world's largest and finest airborne ads across stadiums and events in the USA, Mexico, Canada and Europe

Stadiums • Parades • Races • Spring Break

**CALL FOR A MEDIA KIT
877-944-4550 or 310-777-8360**

Aviad Corp • Beverly Hills, CA 90210 • www.aviad.com

**Aviad is fully TSA compliant, and operates in accordance with applicable FAA and TSA regulations.*

The show will be a production of NBC Studios, which also produced *Dog Eat Dog* and *The Weakest Link* for NBC.

F&S and Wal-Mart Gone Fishin'

Field & Stream magazine has teamed up with Wal-Mart to promote the sport of fishing. The "Take a Kid Fishing" program will introduce kids to fishing through free activities June 7 at Wal-Mart stores nationwide. The magazine, published under Time Inc.'s Time4 Media division, will feature a corresponding pull-out section in the May issue for parents introducing their children to the sport. The section will also be distributed to kids in 500,000 free tackle boxes June 7 at all 2,870 stores. Promotional ads will run in April issues of *F&S*, sister title *Outdoor Life* and one week of *Time*. Advertisers sponsoring the supplement include Pedigree, Fujifilm and Castrol.

Bloomberg TV Hits 100-Affiliate Mark

The number of local TV affiliates that are using Bloomberg Television financial news services has hit 100. ABC owned-and-operated outlet WTVD-TV in Raleigh-Durham, N.C., began carrying Bloomberg programming March 3. Bloomberg has grown its affiliate base 25 percent over the last year and now reaches more than 70 million households.

Study: Homes Receive More TV Channels

The average consumer received 102 TV channels in 2002, an increase of nearly 10 channels, or 14 percent, from the previous year, according to a recent study by Nielsen Media Research. While the number of channels is increasing, viewers aren't neces-

sarily watching more channels. On average, consumers viewed 14.8 channels in 2002, only slightly more than the 14.1 channels viewed in 2001.

Discovery Does Docs With CameraPlanet

Discovery Communications in conjunction with CameraPlanet will produce a series of documentary films, *Discovery Docs*, with leading documentarians Barbara Kopple (*Harlan County USA* and *American Dream*), Michael Apted (*7 Up* and *Coal Miner's Daughter*), Peter Gilbert (*Hoop Dreams*), Nanette Burstein (*The Kid Stays in the Picture* and *On the Ropes*), and the producer/director team of Chris Hegedus and D.A. Pennebaker (*The War Room*). Under terms of the deal, CameraPlanet will release the documentaries in theatres in at least five cities prior to their premiere on Discovery.

NBA TV Launches Originals

NBA TV last Thursday premiered two original series, *NBA TV: Hardwood Classics* and *NBA TV Biography*, both produced by NBA Entertainment. *Hardwood Classics* features great games in NBA history, along with commentary and fresh interviews with key players, officials and league insiders from that time. *Biography*, hosted by Ron Burke, features a new profile every month. NBA TV, launched in 1999 as a digital cable channel, was relaunched recently with expanded programming and telecasts of live NBA games, including some in high-definition TV.

Nielsen Reorganizes National TV Unit

Nielsen Media Research has reorganized its national business unit. Sara Erichson has

been promoted to senior vp of sales and marketing for the division, from senior vp. In her new post, Erichson, who reports to Dave Thomas, co-general manager of the national unit, adds responsibility for all sales and marketing to broadcast networks, syndication, advertising agencies to her previous responsibilities for national and local cable clients. Tom Ziangas was promoted to senior vp of sales and marketing for the network service, from vp, national marketing manager.

Regent, Clear Channel Swap Stations

Regent Communications, owner of radio stations in midsize and small markets, will swap four stations in Duluth, Minn., plus \$2.7 million in cash for five stations in Evansville, Ind., owned by Clear Channel Communications, the largest radio group. Regent recently purchased the Duluth stations through a deal to acquire 12 stations from Brill Media Co. for \$62 million in cash. By swapping stations with Clear Channel, Regent will own and operate eight stations (six FM and two AM) in Evansville (market No. 157), the maximum allowed by the government. For Clear Channel, Duluth (No. 202) is a new market. Under a local market agreement, the two companies have already begun operating the new stations.

Kaess, Berger Nominated for 4As Posts

Ken Kaess, president/CEO of DDB Worldwide, was nominated for a second term as chairman of the American Association of Advertising Agencies, and Ron Berger, CEO/chief creative officer at Euro RSCG MVBMS Partners, currently a director at large, was nominated to serve as vice chairman. The posts will be voted on during the 4As annual management conference in New Orleans on April 9.

Hill, Holliday Opens Hispanic Unit

Hill, Holliday, a unit of the Interpublic Group of Companies, based in Boston, has established a Hispanic market unit and named Jose Lopez-Varela as its vp, managing director. Lopez-Varela is a veteran of Hispanic advertising and public relations and will oversee the new unit from the agency's Fort Lauderdale, Fla., office. Joining him will be Alejandro Barreras and Henry Gomez, who will serve as creative director and planning director, respectively. The trio most recently comprised the senior management team at Miami-based agency CreatAbility. ■



World to Back Good Music Mag

Good Music Media, a new company headed by *Vibe* magazine veterans John Rollins and Alan Light, last week struck a deal with World Publications to help launch the "music magazine for grown-ups" that they've been shopping around to publishers for the past year. The deal calls for Good Music Media to publish two 100,000-circulation test issues of the as-yet-unnamed title, the first in September and the second sometime in fourth quarter. World Publications, publisher of *Saveur* and enthusiast watersports titles, will handle back-office services. The magazine will be tar-

geted largely at men over 30 and will focus on an array of musicians, from Bob Dylan and Sheryl Crow to newcomers Norah Jones and John Mayer.

G4 TV 4 GAMERS

TOP 10 PRE-ORDERS

- 1 **LEGEND OF ZELDA: WINDWALKER (GC)**
- 2 **XENOSAGA (PS2)**
- 3 **POKEMON:RUBYVERSION (GBA)**
- 4 **POKEMON:SAPPHIRE VERSION (GBA)**
- 5 **TENCHU:WRATH OF HEAVEN (PS2)**
- 6 **STAR WARS GALAXIES ONLINE (PC)**
- 7 **MASTER OF ORION 3 (PC)**
- 8 **HALO 2 (XBOX)**
- 9 **SHADOWBANE (PC)**
- 10 **INDIANA JONES:EMPERORS TOMB (XBOX)**

TOP SELLING GAMES

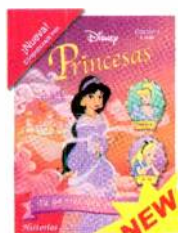
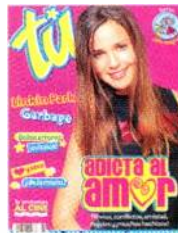
- 1 **YU GI OH (PS2)**
- 2 **DARK CLOUD 2 (PS2)**
- 3 **GETAWAY (PS2)**
- 4 **COMMAND & CONQUER:GENERALS (PC)**
- 5 **DOT HACK (PS2)**
- 6 **SPLINTER CELL (PC)**
- 7 **GRAND THEFT AUTO: VICE CITY (PS2)**
- 8 **YUGIOH DUNGEONICE MONSTER (GBA)**
- 9 **BREATH OF FIRE-DRAGON (PS2)**
- 10 **HIGH HEAT BASEBALL 2004 (PS2)**

© 2002 G4 Media, LLC and EB GAMES

20 MAGAZINES FOR THE U.S. HISPANIC MARKET



MORE THAN 800,000 COMBINED PAID CIRCULATION.



4.6 MILLION CUMULATIVE REACH. JUST ONE CALL.

The largest publisher of Spanish-language magazines in the world, Editorial Televisa delivers the big numbers to reach a diverse audience in the U.S. Hispanic Market.

To fit your specific objective, we'll put together the right mix of magazines.

Call today to arrange a customized presentation.

Miami: 6355 NW 36th Street, Miami, FL 33166 • Phone: (305) 871-6400, Ext. 214 • Fax: (305) 871-5026

New York: 964 Third Avenue, 6th floor, New York, NY 10155 • Phone: (212) 838-7220 • Fax: (212) 838-8532

Los Angeles: 8383 Wilshire Boulevard, Suite 363 Beverly Hills, CA 90211 • Phone: (323) 655-0535 • Fax: (323) 655-8011



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: \$53 per line monthly; \$324 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 Karen Sharkey at 1-800-7-ADWEEK. Fax 646-654-5313.

ADVERTISING & MEDIA

7 Million Ways
to break through the clutter



Fortune on front, your ad on back

Automatically distributed to our exclusive network of 5,000 restaurants every week. For DMA's, demos or rates, call or log on:

1-800-438-2899 www.buzzmarketing.com

YOUR AD HERE

VENDING MACHINE ADVERTISING

Billboards are placed on the outside of vending machines!

Consumers could win randomly seeded media prize bottles that are inside the machine, reinforcing your billboard message.



Bottles can contain just about anything that will fit inside.

Locations include colleges, high schools, office buildings, factories, health clubs & national chains.

CALL FOR MEDIA KIT

VEND MEDIA

Contact: Larry Edinger 201-207-5432
E-Mail: Larry@vendmedia.com
Web: www.vendmedia.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

ART DIRECTION

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

Push the right buttons. 212.213.5333
dickgrider.com

ART DIRECTION

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

BANNERS

Ace Banner Flag & Graphics

One Banner or Hundreds
Any Process. Any Size Large Format Digital
www.acebanner.com
212-620-9111 Since 1916

COMPUTER CONSULTANTS

Macintosh Tech Support!
On-Site Service & Training, Nationwide!
1-877-865-6813, MacSupportExperts.com

CONCEPTS & COPY

StarkRavingAdz.com 212-999-4446

COPY/CREATIVE

Complex ideas, put simply. 917-658-5318

www.CreativeCopywriter.com
732.571.9672

COPYWRITING

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

For higher-impact copy, hire me!
Affordable brilliance, tons of experience.
Al Zoldan: 845-362-8445 - alzoldan@aol.com

I write, customers read. 212-439-1845

Tagline Assassins. No hit, no pay.
info.zeitgeist@verizon.net

Writing. Editing. Clarity.
steveboyar@aol.com. 212-721-8705.

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!

E-mail Adam Wolfson for a quotation
awolfson@globalcoverage.net
Global Coverage, Inc.

EVENT MARKETING

Interactive photo and video promotions
877-909-9640 www.wishoo.com

MARKETING SERVICES

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

MEDIA BUYING & PLANNING SERVICES

NEED MEDIA RESULTS?

We are the best.
Low agency fees, great agency results!
Our talented team negotiates rates for less.
Call City Buy Media 419-866-4100 x101

Newspaper Planning/Buying
Display; Classified; RFP Ads; FSI
888-374-7874
krussell@russell-gordon.com

MEDIA BUYING & TRAINING

www.mediabuyingacademy.com

PROOFREADING

EDITORIAL EXPRESS
EXPERIENCED - FAST - PRECISE

Advertising • Collateral
Magazines • Annual Reports
Catalogs • Manuals

Call: 508-697-6202
Fax: 508-697-7773

RADIO COMMERCIALS

flying brick radio
410 974 8887 www.flyingbrickradio.com

www.kenrayzor.com

www.killerradio.net

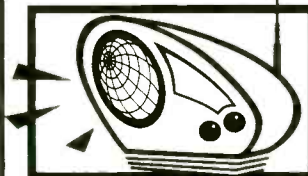
The other guys charge a fortune to cover the cost of their big space ads. Our Clio-winning Productions sound great, too. But when you hear our prices, they sound unbelievable.
800/789-RADIO
Sounds almost too good to be true.

RADIO PRODUCTION

THE NEXT GENERATION OF GREAT RADIO.

Production.
Sound Design.
Copy.
Lunch.
Results.
Awards.

www.wadio.com



WorldWideWadio
HOLLYWOOD

LA: 323 987 3399 · NY: 212 768 9717

\$3,000.00

Great radio spots utilizing the best LA Writers, Studios & Talent don't have to cost a lot.
www.3000dollarradio.com



Apricot Sanddog
apricotsanddog.com

Tasty • Dirty • Loud **866-SANDDOG**

Killer Radio!

www.kenrayzor.com • (888) KRSound

Sarley, Bigg & Bedder
Radio at its best
323.969.9767 • www.sarley.com

spanishradiospots.com

EAST SERVICES & RESOURCES

RADIO PRODUCTION

**Congratulations.
You have sixty seconds to live.**

Every year, thousands of innocent radio scripts are sentenced to die. And every year, thanks to Oink Ink, one is spared. Announcing the 6th Annual Dead Radio Contest, where one lucky radio commercial will earn a reprieve from a compassionate jury of creative professionals. The winning writer gets an all-expense paid weekend in NY or LA and goes home with a finished spot produced in our swanky studios. Enter now. The spot you save may be your own.

For entry info visit www.oinkradio.com
or call 1-800-776-OINK.

Deadline: April 15th.



Oink Ink Radio

RADIO PRODUCTION

**bert berdis
& company**

**DIDN'T GET OUR NEW REEL?
(Are you sure you still work there?)**

For radio, call Kari at **323.462.7261**
Work with the Best in the Business
bertberdisandco.com

RADIO PRODUCTION

**"You talk to us.
We listen.
We talk to them.
They buy from you.
Nice how it works out, huh?"**

THE FAMOUS RADIO RANCH

Phone **323-462-4966 / doranch@aol.com**

TALENT

Talent Payments Music Licensing Celebrity Negotiations

**Exceptional Cost Savings.
Extraordinary Service.**

TS Talent Solutions™
YOUR BROADCAST BUSINESS AFFAIRS COMPANY

www.talentsolutions.com Call toll free 1-877-349-9453

RESEARCH SERVICES

I CAN FIND ANYTHING

Information - Photos - Illustration - Film
Fast, Cost-Effective, 25 Yrs Experience
RICHARD KROLL RESEARCH
845-353-5258/krollresearch@yahoo.com

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

★ ★ ★ REACH YOUR AD COMMUNITY WITH ADWEEK MAGAZINES ★ ★ ★

OFFERS & OPPORTUNITIES

OFFICE SPACE

**DESK SPACE
AVAILABLE**

Midtown South, Park Avenue; 3-15
offices + studio with phone system in
prestigious building. Shared confer-
ence rooms, receptionist. Copying,
fax, kitchen access. Available fur-
nished / unfurnished. Immediate oc-
cupancy. **Bob: 212-686-2914**

**SMALL PR AGENCY
Immediate Sublet**

Up to 2000 square feet, midtown
south, available immediately

Call Kerrie: 212-777-2220 ext.13

Classified Advertising
1-800-7-ADWEEK

EMPLOYMENT

PRESS OFFICER

Non-profit environmental org. seeks P.O.
for all press/media activity. Develop, im-
plement media strategy. Write, edit,
proof, distrib. press releases, op-eds, ar-
ticles, fact sheets. Pitch stories, answer
inquiries. Develop & maintain strong
media contacts. Min. 5 yrs., exp. Familiar
with nuclear, environmental, issues,
current events. Benefits.

**FAX resume/cover letter/writing
sample/salary history to:
212 726-9160.**

GRACE

RESEARCH DIRECTOR

7-10 years experience. Media and/or
market research experience at an agency,
advertiser or research supplier.
Expertise in using research as part of
media planning and buying process,
including direct knowledge of syndicated
media research products. Ability to man-
age a research group; use research as
part of sales process, and service
clients. Experience with all forms of
qualitative and quantitative market re-
search techniques also required.

**Please send resumes to:
jobs1236@hotmail.com**

RATES for Employment and Offers & Opportunities 1-800-7-ADWEEK Classified Manager: Karen Sharkey Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$204.00, 1/2 inch increments: \$102.00 week.
Rates apply to **EAST** edition. **Special offers:** Run 2 consecutive weeks, take 15% off sec-
ond insertion. Frequency, regional-combination, and national discounts available. Charge
for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Read-
ers responding to any ads with box numbers are advised not to send samples unless they
are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset
ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.**
If classified is filled prior to closing, ads will be held for the next issue, **Classified is com-
missionable when ad agencies place ads for clients. No proofs can be shown.** Charge
your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 770 Broadway,
7th fl. New York, NY 10003. 1-800-723-9335 Fax: 646-654-5313.**

HELP WANTED

SALES REPRESENTATIVE

VNU Business Media, a leading b-2-b information company, has an excellent employment opportunity in our eMedia division for an experienced sales professional with a proven track record. The right candidate will play a critical role in building our directory advertising sales business. This is an inside sales position using a consultative approach in an entrepreneurial environment.

Ideal candidate will have at least 2 years of ad sales experience. Must be web savvy; proficient in Word, Excel, ACT!

Please send resume with a cover letter including salary requirements to:

VNU Business Media

Att: Human Resources Dept - ej

770 Broadway, New York, NY 10003

or Email: hr@vnubusinessmedia.com or Fax: 646-654-7233

VNU is an equal opportunity employer.



East • West • Southeast
Southwest • Midwest • New England

Continue to reach
ADWEEK's audience through
our Regional Classified
advertising section.

Services and Resources
Help Wanted

Marketing Coordinator

pressplay, an equally held venture of Sony Music Entertainment and Universal Music Group, is the premier on-demand music service. *pressplay* is seeking a Marketing Coordinator to manage the day-to-day operations of the member email programs aimed at increasing service utilization, member retention and product revenue. This position will also be responsible for implementing offline direct response marketing promotions to increase the subscriber base.

The position requires a Bachelor's degree and a minimum of 3 years experience, preferably in direct marketing or advertising; knowledge of Excel and PowerPoint; excellent project planning skills; strong copy writing skills; ability to manage cross-functional teams; ability to prioritize and adhere to deadlines; creativity; initiative; a strong work ethic; and knowledge of the music industry. Only present NYC area residents will be considered. *pressplay* offers a competitive benefits package with medical, dental and vision insurance, 401(k), and tuition assistance.

Send resumes to:
Jobs@pressplay.com.
pressplay

BE A DOER

Advertise in ADWEEK classifieds, and you'll be rewarded with responses. And maybe more than that. Be a mover and a shaker with ADWEEK classifieds. Call NOW!

Call
1-800-7-ADWEEK

**FCB SOUTHERN CALIFORNIA
Media Planner - Philadelphia**

FCB Southern California has an exciting opportunity in our Philadelphia field office. Ideal candidate will possess 2-3 years media planning experience in an agency environment. Individual must have well developed interpersonal and communication skills and be able to perform well under pressure. Candidate will be a contributing part of the media team, but must also be able to work with some autonomy. Previous food experience, QSR, or field marketing exp. highly desired. Print, online & broadcast experience preferred. Proficient in Word and Excel required, PowerPoint & IOS experience a plus. (Job Code - MP/Philly)

Interested candidates please forward resume with salary history to:

FCB Southern California

Attn: Stephanie Quintana.-(job code)
17600 Gillette Ave.
Irvine, CA 92614
FAX: 949-567-9299

E-mail: squintana@socal.fcb.com

EOE/AA/M/F/D/V

No Phone Calls

Please

**ART DIRECTOR/
COPYWRITER
TEAM**

I'm a headhunter. I don't write ads. You do. Boutique ad agency with major international B2C clients seeks cutting edge creatives: high concept; comedy; smart work.

Mostly broadcast + print.
Minimum 7 yrs experience.

Email resume with reference code
ADCT, care of:

ksharkey@adweek.com

No e-portfolios please. Web links only.

MEDIA SALES

Asset International, Inc., publisher of *Global Custodian & Plansponsor* magazines, looking for media sales person. Must have 1-2 years experience, trade pub experience preferred. Some travel. Strong written/verbal communication skills. Very organized and ability to present. Team oriented. Co. located in Greenwich, CT. Salary \$45K base + compensation + benefits.

dcogliandro@plansponsor.com

Asset International, Inc.

**In-house
Media Planner**

In-house Media Planner wanted for Clairol, a Division of P&G. Minimum 3-5 years planning experience, mastery of media planning tools including Telmar, MRI, competitive analyses, Excel, Word and PowerPoint. Strong writing, presentation and interpersonal skills needed to be an effective member of both the Clairol Brand teams and P&G Media. Demonstrated ability to understand brand marketing goals and how they are translated into media plans is necessary. Creativity and strong ability to handle details is key. Beauty category experience is a plus.

Send resume and salary history to:
Human Resources Dept. - ME
One Blachley Road
Stamford, CT 06922

E-mail: dobbinswolfe.ta@pg.com
No phone calls please.

Clairol

**Traffic, Admin. Assistant
& Receptionist**

Westchester Agency with 48% growth in 02' is seeking teammates with agency experience. Pay range \$26K-36K. Salary review in 6 months.

We are hot!

Fax resume 914-347-3862.

ATTN: FREELANCERS

ADWEEK can offer you the exposure you need in our **Services & Resources** section. If you need to get your service out to the people who matter, you need to advertise now. Call for info 1-800-7-ADWEEK.

Use ADWEEK MAGAZINES to get National Exposure

YOUR ENTIRE INDUSTRY AT YOUR FINGERTIPS!

All the critical data you need in the format you choose.



THE 2003 ADWEEK DIRECTORY Packed with over 6,500 Advertising Agencies, PR Firms and Media Buying Services and more than 31,000 personnel. Detailed information on each branch office including phone, fax, e-mail, URL, services, industries served, billings, personnel, accounts, parent company and subsidiaries. Indexed by State/City, Type of Organization and Parent Company. Special sections feature Agency Rankings, Name Changes, Openings & Closings and Advertising Awards. *Available in print, CD and online.*



THE 2003 BRANDWEEK DIRECTORY With distinct information on over 7,000 individual brands, it's the only resource of its kind. Provides address, phone, fax and URL with over 20,000 personnel at both corporate and brand level. Listings also include media expenditures, parent company, industry category and lead advertising agency. Indexed by State/City, Brand Marketer and Industry Category. Plus the Top 2,000 SuperBrands ranked by media expenditure in 41 industry categories. *Available in print, CD and online.*



THE 2003 MEDIAWEEK DIRECTORY The only single source for information on Radio, Television, Cable, Out-of-Home, Magazines and Newspapers. 6,000+ individual listings and over 47,000 personnel for the Top 100 Local Media Markets, the top 300 Consumer Magazines, the top 150 Trade Magazines plus National Networks, Syndicators and Sales Reps. Indexed by State/City, Call Letters, Format, Network Affiliation, Cable System Name, Out-of-Home Service Type, Magazine Publisher and Newspaper Name. *Available only on CD and online.*



IQ 2003 DIRECTORY With information on over 2,100 companies and 9,000 personnel whose focus is digital media in marketing, this profiles virtually every key player and business in digital marketing. Listing location, services, key personnel, phone, fax, e-mail, URL, parent company, accounts, strategic alliances, branded interactive products and subsidiary offices. Includes Advertising Agencies, Brand Marketers, Media/Telecommunications, CD-ROM, Web Development/Online Services, Computer Software/Hardware, POP/Kiosk, Multimedia Graphic Design and Consultants. *Available only on CD and online.*



MARKETER'S GUIDE TO MEDIA Compact and easy-to-use containing all the essential data needed for strategic media planning, presentations, sales pitches or whenever you need accurate and up-to-date media analysis. A compilation of industry trends, demographics and rates from the leading research companies, it is truly a one-of-a-kind resource. Includes analysis and information on Broadcast TV, Syndicated TV, Cable, Radio, Out-of-Home, The Teen Market, Promotion, Magazines, Newspapers, Online Services and Hispanic Markets. *Available only in print.*

CALL 1-800-562-2706, FAX 646-654-5518 OR ORDER ONLINE @ www.adweek.com/directories

THE ADWEEK DIRECTORIES
2003

THE ADWEEK DIRECTORIES
2003

Order the database you want in the format that works for you.

BEST OFFER

THE ADWEEK DIRECTORY
THE BRANDWEEK DIRECTORY
ADWEEK/BRANDWEEK DIRECTORIES
THE MEDIAWEEK DIRECTORY
IQ DIRECTORY
MARKETER'S GUIDE TO MEDIA

- | | | |
|-------------------------------------------|---------------------------------------------------------------|-------------------------------------------------|
| <input type="checkbox"/> Print & CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> Print/CD/Online \$799 |
| <input type="checkbox"/> Print & CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> Print/CD/Online \$799 |
| <input type="checkbox"/> Print & CD \$699 | <input type="checkbox"/> Online \$1150 | <input type="checkbox"/> Print/CD/Online \$1299 |
| <input type="checkbox"/> CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> CD/Online \$799 |
| <input type="checkbox"/> CD \$399 | <input type="checkbox"/> Online \$699 | <input type="checkbox"/> CD/Online \$799 |
| <input type="checkbox"/> 2002 Print \$109 | <input type="checkbox"/> 2003 Print \$129 (available in 3/03) | |

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

E-Mail _____

Nature of Business _____

AWD203

Payment Enclosed
(make check payable to ADWEEK Directories)

Charge my: VISA MC AmEx

Card # _____

Exp. Date _____

Signature _____

Add appropriate sales tax in NY, CA, TN, MA, IL, NJ, PA, OH, VA and DC.
Please add \$12 for shipping and handling.

2003 THE ADWEEK DIRECTORIES

ADVERTISING

MARKETING

MEDIA

INTERACTIVE

NEWSPAPERS

MAGAZINES

TV & CABLE

RADIO

OUT-OF-HOME

AND MORE

PLACE
STAMP
HERE

2003 THE ADWEEK DIRECTORIES

CIRCULATION DEPT.
770 BROADWAY 6TH FL.
NEW YORK NY 10003

Movers

MAGAZINES

Time Inc. has promoted **Fred Poust** to senior vp of corporate sales and marketing, from vp of corporate sales. His new role involves targeted advertising, new business development and corporate marketing information and sales...

Rodale has named **P. Thornton Withers** director of advertising for *Runner's World*. Most recently, Withers served as Detroit advertising manager for the Rodale Sports Group, which includes *Backpacker* and *Bicycling*... At *National Geographic*, **Sean Flanagan** has been promoted from associate publisher to publisher. Flanagan replaces Steve Giannetti, who was promoted to group publisher last fall... Filling a position open since July, **Tom Marshall** was appointed publisher of *Sunset*, a Western regional magazine published by Sunset Publishing Corp., a unit under Time Inc.'s Southern Progress Corp. Marshall was most recently vp/marketing director for sister title *Southern Living*.

AGENCIES

Scott Neslund, most recently managing director of Starcom MediaVest Group Canada, was named president of StarLink in Chicago, a media-only division of SMG with billings of \$300 million.

SYNDICATION

Cindy Donnelly was promoted to vp of advertiser sales at Tribune Entertainment. She will be responsible for representing Tribune and third-party content to the advertising community. Donnelly joined Tribune in 2000 as director of advertising sales.

RADIO

Jimmy Steal has been promoted to vp of radio programming for Emmis Communications, from regional vp of programming... At Katz Media, **Kerry McFeeters** was promoted to vp and general sales manager of Katz Radio, from vp and director of sales. **Christine Travaglini** was promoted to vp and general sales manager of Christal Radio, from senior vp and director of sales.

RESEARCH

Brian Stone has joined ADcom Information Services as vp of information technology. Stone had been at Arbitron as vp of client software.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

LARRY MORGAN GETS HIS BIG BREAK as the "Man Playing Pool" in the upcoming Sony Pictures comedy *Anger Management*. Morgan, senior vp of network programs and services at Premiere Radio Networks, whose business card reads "Comedy Czar," says it was "practically nepotism" that got him the small, non-speaking part in the film directed by his old college roommate Peter Segal. Hanging around the Warner Bros. lot in Burbank watching Segal on the set with stars Adam Sandler and John Turturro, Morgan jokingly asked, "So when do I go on?" Segal called his bluff and handed him a pool cue. The scene pits Morgan against his longtime nemesis, the break, and follows him around the table before panning over to Sandler and Turturro. Morgan says he hasn't seen the final cut, so he doesn't know if he'll get 50 or 15 seconds of fame when the movie opens on April 11. At any rate, he expects to be handing out those Comedy Czar cards for the foreseeable future... Lamentations about the sorry state of satire on the air poured forth from the panelists at the recent Museum of TV & Radio seminar "Satire or Sacrilege? Social and Political Commentary on Television." **Dick and Tom Smothers**, of the legendary CBS variety series, repeatedly said they didn't think there were any satirical programs on the air right now, but *New York Post* op-ed columnist John Podhoretz countered with late-night examples *Saturday Night Live* (where his wife works), *The Late Show With David Letterman* and *The Tonight Show With Jay Leno*. Tom Smothers blamed public apathy for the dearth of satire, while Podhoretz cited overly active activists who make it more difficult to put satire or issues on television. The panelists found common ground online, agreeing that the Internet is

the place to find political satire right now because of its accessibility and ease of posting by anyone... You could see the relief on **David Granger's** face when he kicked off *Esquire's*

recent 70th anniversary party at the re-opening of New York's venerable P.J. Clarke's. In welcoming the crowd, which included George Steinbrenner, Luke Wilson, Vince Vaughn, Gina Gershon, John Leguizamo, George Plimpton and Walter Cronkite, Granger said he'd been worried about three things since he heard that Clarke's was undergoing an extensive renovation: whether it would retain the "ineffable romance of being able to drink at the same bar

where Ray Milland tried to drink himself to death in *The Lost Weekend*," whether it would still have "the world's best hamburgers," and "the urinals, which are so enormous that they make even a large man feel puny." We're just not clear on whether he was worried they'd still be there or *not* still be there... Besides being one of the season's few new series turning in better-than-average ratings, ABC comedy **8 Simple Rules for Dating My Teenage Daughter** is also getting recognition for its animal instincts. The Hollywood Office of the U.S. Humane Society has chosen the series to receive a Genesis Award, which pays tribute to those in the media and entertainment community who have influenced and raised aware-

ness of animal welfare issues. The group gives **8 Simple Rules** high marks for "demonstrating a keen awareness of animal issues, and having the courage and creativity to integrate them into entertaining storylines with intelligence and compassion." The Genesis Awards will be presented March 15 at the Beverly Hilton International Ballroom in Beverly Hills. ■



Ready for his close-up: Premiere's Morgan will get some face time in the movie *Anger Management*.



Seeking satire: MT&R seminar panelists Tom (l.) and Dick Smothers

REUTERS/PHOTO ARCHIVE

T&L Golf hosted pre- and post-green festivities in conjunction with the recent 2003 Buick Invitational at the Torrey Pines Course in La Jolla, Calif. (L. to r.) Scott Garfield, senior vp, Fireman's Fund; Steve Pelzer, senior vp, marketing & sales, The Lodge at Torrey Pines; and Bob Weber, publisher, T&L Golf.



At Manhattan restaurant Domicile for a recent dinner honoring *Marie Claire's* March cover girl Molly Sims, (l. to r.) Lucy Sykes, fashion director, *MC*; Lesley Jane Seymour, editor in chief, *MC*; Sims; and Katherine Rizzuto, *MC* publisher

Knight Kiplinger, editor in chief of *Kiplinger's Personal Finance*, recently hosted a dinner at the 21 Club in New York to celebrate the 80th anniversary of the Kiplinger organization. (L. to r.) Steve Neimeth, vp, Neuberger Berman; John Ferraro, vp, Neuberger Berman; and Kiplinger.



NAMIC New York and Nickelodeon Networks recently hosted a panel on diversity in entertainment at the Studio Museum in Harlem. (L. to r.) Deena Boykin, director of retail marketing, Nickelodeon; Cherine Anderson, marketing manager, Nick; Jeffrey Dunn, COO/president, Nickelodeon Enterprises; and Daphne Leroy, director, MTVN affiliate marketing.



Radio Disney entertained clients at the recent Los Angeles Kings-vs.-Mighty Ducks NHL game at the Staples Center in L.A. (L. to r.) Trent Hershenson, senior product manager, THQ, and wife Karen; Sally Thoun, account executive, Radio Disney; David Kim, associate product manager, THQ; and Susan Page, director of West Coast sales, Radio Disney.

● EDITOR & PUBLISHER and MEDIAWEEK present the

Interactive Media Conference & Trade Show

Register
early
and save!

growing local reach:

newspaper & broadcast executives share successful strategies for converged media, advertising & more

san diego paradise point resort & spa | may 7-9, 2003

Editor and Publisher is the leading newsweekly for the newspaper industry and *Mediaweek* is the magazine covering the business and content issues of the media business. Both publications are co-producing the expanded 2003 version of E&P's annual Interactive Conference & Trade Show, which will focus on Local Market Media Integration and the co-opetition between newspaper and broadcasting corporations and Web sites. Attendees will learn how to make their online efforts more successful and profitable, from the industry executives that are leading the way.



The 8th annual EPpy™ Awards will also be presented to the best of online newspapering and broadcasting.

For more information, visit www.interactivemediaconference.com or call (toll-free) 888-536-8536.

Co-Sponsored by:



Live Wired

As technology titles drop like flies, the granddaddy of the genre has kept its street cred with readers and advertisers

MARKING 10 YEARS IN THE TUMULTUOUS TECH CATEGORY WITH ITS APRIL ISSUE, *WIRED* is a true survivor. Launched during the Internet's infancy, the San Francisco-based technology monthly grabbed a front-row seat to the tech revolution, chronicling the rise of the new economy, the dot-com bubble

and its implosion. The Condé Nast title continues to press on as many of its peers in recent years have crashed and burned, or are now in a state of flux. Late last month, on the verge of preparing a 10th-year anniversary edition, business title *Red Herring* shut its door,

broader mandate," he explains. "We cover culture, science, as well as technology, so we've definitely not felt as exposed to the fortunes of Silicon Valley as much as others."

Last year, *Wired's* ad pages did suffer, falling 34.2 percent to 832, according to the *Media-week Magazine Monitor*.

"We benefited from the dot-com explosion. *Wired* for advertisers was an obvious place," says publisher Drew Schutte. "We became a very thick magazine like others, and then we took [a hit] when there was the downturn. But by staying true to the mission, we've been able to retain a strong readership, retain advertisers and continue to grow."

Wired's paid circulation did rise 3.1 percent to 531,491 in last year's second half, according to the Audit Bureau of Circulations (newsstand sales, however, fell 18.1 percent). In January, *Wired's* rate base rose to 525,000 from 500,000.

A combination of fewer tech magazines, its iconic status and the clout of Condé Nast (which acquired the title in 1998) has helped *Wired* enjoy steady gains this year. Through March, ad pages grew 19 percent to 170, and the April anniversary issue alone will carry a whopping 101 pages, up 113 percent, says Schutte. New advertisers this year include Altria, Rolex, Mazda and Cisco Systems.

"It's as relevant and as important as ever,"

says Tyler Schaeffer, senior vp, director of media brand planning for Foote Cone & Belding, NY. "It has built itself a brand status that should carry it through the tough economic times."

Not all buyers are sold on *Wired*. Pam McNeely, senior vp, group media director for Dailey & Associates, whose client is Callaway Golf, pulled out after dot-com dollars disappeared. "We wanted to target young wealth, [people] who all of a sudden found themselves with money," she explains. "*Wired* is still providing relevant material, but they don't have the added value they once had."

Despite ongoing challenges, *Wired's* April issue features a poster of a decade's worth of *Wired* covers (with Hewlett-Packard as its sole advertiser), a look back at *Wired's* big stories and a special 40-page pullout entitled "Life in 2013."

In May, readers will be treated to *Unwired*, a 32-page "mini-magazine" that looks at Wi-Fi, the new wireless network technology. Intel and its technology partners will run a combined 32 ads, which will be part of the chip maker's \$300 million campaign to launch Centrino, a chip to be used in Wi-Fi products. *Unwired* will be polybagged in all subscriber copies and published as an insert in newsstand copies. An additional 300,000 copies will be distributed at airports, hotels and CompUSA.

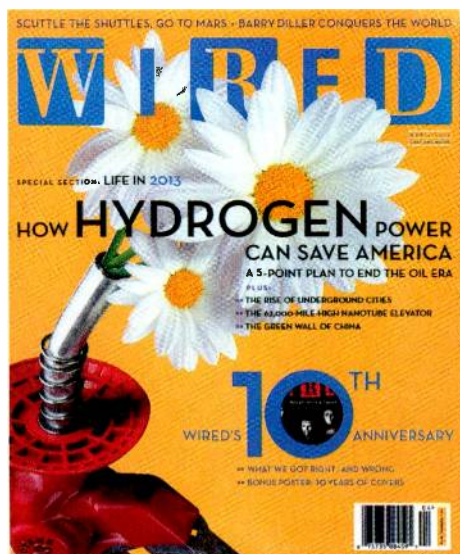
"What's special about Wi-Fi is it's unregulated," says Anderson. "This kind of grassroots approach is very reminiscent of the Web in 1993. The power lies in your hands. It's such a *Wired* moment." —LG

Career Advice

1010 to target college grads

As new college graduates prepare to enter a tough job market, independent title *1010 Magazine* hopes to draw the young-professional crowd with a mix of career and lifestyle editorial to help them navigate through the maze.

Launching in May with a 160,000 combined paid and controlled circulation, the Lawrence, Kan., upstart will target 20- to 35-year-olds. "I wanted to create a lifestyle magazine that entertained but was also able to bring good, useful information that students in the development stage could use on a day-to-day basis," explains founding president Marion Mariathasan. "On a scale of 1 to 10, [the magazine talks] about things that help



In April, *Wired* editor in chief Anderson will take readers 10 years ahead.

having failed to find an additional investor or a buyer. Also, *Fast Company*, G+J USA Publishing's innovative business magazine, is now seeking a new editor, after co-founding editors Alan Webber and Bill Taylor acknowledged it was time for a change. Among *Wired's* remaining rivals is Time Inc.'s *Business 2.0*; the two, along with Time Inc.'s *Fortune*, are said to be eyeing *Red Herring's* 313,400-circ subscriber file.

"There's been a shakeout, which is unsurprising," says Chris Anderson, *Wired's* editor in chief. "But we're not just a tech magazine, we have the great virtue of being at the intersection of business and technology and have a

Mediaweek Magazine Monitor

WEEKLIES March 10, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek	10-Mar	41.89	11-Mar	53.78	-22.11%	433.97	455.01	-4.62%
The Economist	1-Mar	40.00	2-Mar	48.00	-16.67%	364.00	404.00	-9.90%
Newsweek ^E	10-Mar	38.66	11-Mar	31.77	21.69%	328.83	289.80	13.47%
The New Republic	10-Mar	3.83	NO ISSUE		N.A.	56.59	54.63	3.59%
Time ^E	10-Mar	39.98	11-Mar	41.34	-3.29%	380.51	363.78	4.60%
U.S. News & World Report	10-Mar	23.52	11-Mar	33.10	-28.94%	223.40	193.93	15.20%
The Weekly Standard	17-Mar	8.00	18-Mar	9.50	-15.79%	80.14	90.83	-11.77%
Category Total		195.88		217.49	-9.94%	1,867.44	1,851.98	0.83%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	10-Mar	21.95	11-Mar	22.67	-3.18%	216.54	223.59	-3.15%
Entertainment Weekly	7-Mar	27.43	8-Mar	24.47	12.10%	290.72	260.85	11.45%
Golf World	7-Mar	24.85	8-Mar	32.78	-24.19%	156.00	241.96	-35.53%
New York	10-Mar	54.20	11-Mar	59.30	-8.60%	396.30	470.20	-15.72%
People	10-Mar	85.51	11-Mar	77.92	9.74%	631.30	587.44	7.47%
Sporting News	10-Mar	11.33	11-Mar	14.83	-23.60%	117.66	131.35	-10.42%
Sports Illustrated ¹	10-Mar	42.66	11-Mar	28.87	47.77%	423.18	476.47	-11.18%
The New Yorker	10-Mar	24.39	11-Mar	23.76	2.65%	342.12	298.24	14.71%
Time Out New York	5-Mar	62.25	6-Mar	62.50	-0.40%	617.12	557.00	10.79%
TV Guide	8-Mar	37.16	9-Mar	53.40	-30.41%	526.55	493.55	6.69%
Us Weekly ¹	NO ISSUE		11-Mar	19.33	N.A.	232.00	170.84	35.80%
Category Total		391.73		419.83	-6.69%	3,949.49	3,911.49	0.97%

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
SUNDAY MAGAZINES								
American Profile	9-Mar	8.40	10-Mar	8.35	0.60%	86.45	86.60	-0.17%
Parade	9-Mar	11.02	10-Mar	14.08	-21.73%	122.99	119.57	2.86%
USA Weekend	9-Mar	11.94	10-Mar	18.47	-35.35%	112.73	131.80	-14.47%
Category Total		31.36		40.90	-23.33%	322.17	337.97	-4.67%
TOTALS		618.97		678.22	-8.74%	6,139.10	6,101.44	0.62%

E=estimated page counts; 1=one fewer issue in 2003 than in 2002

BIWEEKLIES March 10, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BUSINESS/ENTERTAINMENT								
ESPN The Magazine	17-Mar	42.32	18-Mar	55.72	-24.05%	274.70	260.43	5.48%
Forbes ^B	17-Mar	128.68	18-Mar	125.69	2.38%	514.74	477.54	7.79%
Fortune	17-Mar	82.26	4-Mar	143.00	-42.48%	487.66	466.98	4.43%
National Review	24-Mar	17.08	25-Mar	15.66	9.05%	78.15	73.99	5.63%
Rolling Stone	20-Mar	45.76	14-Mar	52.23	-12.39%	213.43	215.72	-1.06%
CATEGORY TOTAL		316.10		392.30	-19.42%	1,568.68	1,494.65	4.95%

B=Billionaires issue

CHARTS COMPILED BY AIMEE DEEKEN

you become a 10 in your personal life and a 10 in your professional life."

The glossy's first issue counts 160 ad pages, half of which are advertisements from the likes of Mercedes-Benz, Sprint PCS and Zales. A full-color page is \$10,000. Beginning in late April, 1010 will distribute 100,000 copies to 20 campuses, including Princeton and New York University, and will carry a \$1 cover price. Free copies will also be sent to local businesses.

In August, 1010's second issue will be distributed in similar fashion and an additional 40,000 will be available nationally on newsstands with a \$3.99 cover price. August also marks a frequency increase to monthly.

A magazine for older students and real-world newbies isn't an entirely new concept. Jungle Media Group publishes bimonthly *MBA Jungle* and five-times-yearly *JD Jungle* for business and law-school students. Of *MBA's* 130,000 circ and *JD's* 80,000 circ, 85 percent is controlled. A color page as a joint buy costs \$24,500. The two titles garner the bulk of their advertising from the liquor, automotive and fashion categories.

Because 1010 aims to stretch beyond the affluent young-professional niche, some media buyers are skeptical. "With profitable [Web] sites like hotjobs, it makes sense that the concept has evolved toward print," notes Eric Blankfein, vp/director of media planning for Horizon Media. "[But] if their careers are just starting, you have to wonder how much money they have to play with. And they can get that [career] edit in *Cosmo* and *Men's Health*." —Aimee Deeken

60sec. With



David Kahn Publisher, *Latina*

Q. *Habla Español?* **A.** Si. Muy bien. Actually, I'm picking up a bit of Spanish. My favorite word is *bochinche*, or gossip. **Q.** Given your 'Saveur' and 'New Yorker' background, was joining 'Latina' a big change? **A.** It's a new market for sure, but there are many important characteristics I look for in my career. No. 1 [is] a growing marketplace and a brand that is well positioned in that marketplace. Beyond that, this was an opportunity to be a part-owner as well as a manager. **Q.** What changes at 'Latina' did you feel were needed? **A.** It was clear that we needed to get back to basics. And it was about instilling discipline and focus, and giving them the longview and a map of how we're getting there. **Q.** Through March, 'Latina's ad pages rose 60 percent to 146. What are some of your new advertisers? **A.** We focused on those advertisers who are expressing interest in entering the Hispanic market, and we have become a logical and very strong choice. New this year are Volkswagen, Nike, Steve Madden, American Express, and Revlon is back in the book for the first time since 1998. **Q.** Any special issues coming up? **A.** We have the first-ever music issue in July, and we're going to combine our music issue with Latina Nights, our three-city concert series that promotes up-and-comers. This year, the tour will be held in New York, L.A. and Miami. We're talking to this emerging youth market that is referred to as the J.Lo market. She's the reason that butt implants are skyrocketing in New York, Beverly Hills and Brazil. True story. **Q.** So have you run out for butt implants? **A.** I've got plenty to go around. I don't need a butt implant.

He makes the TV

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

-Murry 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 to your column. I'm sure you can speed you can"

"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 mandatory for anyone who has blood on their program."

"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 operator, 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.)

experts look good.

incredibly
ned at the
his together."

Bill Brioux,
Toronto Sun

"Thanks for all you do. I live by
your programming notes."

-Jerry Jones,
WCBI

"Keep up the good work on
reporting syndication demos.
You are the only reporter doing
it consistently."

-Dick Robertson,
President, Warner Bros.
Domestic Television

reading for
nes the life
siness, the

e Carfolite,
l Manager,
FXB Fox 43

"Thank you for the very
professional coverage of the
NATPE conference."

-Bruce Johansen,
President/CEO NATPE



Marc Berman

EDITOR OF THE PROGRAMMING INSIDER

Subscribe to the **PROGRAMMING INSIDER**

Send your name, company name,
title and e-mail address to:

Mberman@mediaweek.com

A service of mediaweek.com

media person

BY LEWIS GROSSBERGER



How to Talk War Talk

ONE FEATURE OF MODERN DEMOCRACY MEDIA PERSON STILL

has trouble getting used to is the way wars start now: with news conferences where the Pentagon announces its strategy for the coming fight. A bit of a traditionalist in military matters, Media Person can't

shake the superstition that you ought to keep some of this stuff secret. But MP is just an old stick-in-the-mud.

So the chairman of the Joint Chiefs of Staff stands before the press corps and lays out the whole war plan. This one will be "much, much, much different" than Gulf War I, he says, and we're told just how many thousands of smart bombs will be fired in the first three hours and how our boys and girls will be dropping in from all sides, not just taking the poky northbound Kuwait Expressway, and how these traumatic tactics will shock the Iraqis into quick surrender. "Excuse me," Media Person wants to say, rising nervously to his feet. "This guy next to me here is from the *Baghdad Herald-Gazette*, and I think you should know he's taking an *awful lot* of notes."

But maybe that makes no difference because we already know Saddam's outmoded strategy, which is to counter our old strategy, all of which is right here on page—hold on a second—OK, got it—A12. He's not going to defend his borders. He's pulling his troops back into the capital to make a stand in Baghdad, hoping he can hold out long enough to stir up so much political opposition on the Arab street and the Parisian boulevard that Bush has to call off the dogs before they can sniff out whether Saddam's hiding in the basement of Palace 12 or Palace 37.

An interesting sidelight of this battle scenario (if in fact it's the real battle scenario and not just a double or triple ruse designed to fake out Media Person) is that it appears to be in Saddam's best interest for the U.S. to kill a lot of Iraqis and in America's to kill as few as possible. War is such a weird business.

In fact, another Pentagon official, the shy one who always speaks on condition of anonymity, held another press conference to explain how civilian casualties would be minimized. It seems that the military has a mathematical formula to determine precisely how big or small a bomb's circle of impact should be, depending on how many civilians are thought to be hanging around the target area. And do you know what they call this mathematical formula?

Bug splat.

That's what it said right on the Reuters wire service. Now Media Person doesn't know who's in charge of naming mathematical formulas at the Pentagon, but this individual needs to be reassigned immediately because "bug splat" is really not the phrase to use when you want to demonstrate your concern for diminishing civilian casualties. PR 101, fellows, remember?

At any rate, the conflict was drawing inexorably closer, and Media Person was hunkering down in his home bunker, its impenetrable walls constructed of high-piled back issues of *Vogue*, a magazine so thick it can stop just about anything but a direct hit by an anthrax grenade. Things were getting more and more combative out there. Weapons of mass destruction and predator drones are something we've grown used to, but people flinging nasty epithets at each other, that was a clear escalation of the conflict.

Appropriately enough, the level of invective reached its height at the Islamic Unity

Summit. There, according to a translation furnished by the AP, the distinguished vice president of Iraq, Izzat Ibrahim al-Douri, became quite testy, shouting at the honorable Kuwaiti minister of state for foreign affairs, Sheik Mohammed Sabah Al Salem Al Sabah, "Shut up, you monkey. Curse be upon your mustache, you traitor."

This is probably the worst imprecation an Iraqi can throw at someone. As we know from years of studying newspaper photos, everyone in Iraq, including women, children and household pets, wears a thick black mustache to emulate the leader. It's hard for an American to grasp exactly how much emblematic weight this facial appendage has taken on, symbolizing an Iraqi's honor, integrity and sex appeal. The closest we might come to it here would be to shout at

someone, "Curse your Gap jeans and Old Navy fleece vest," or "A pox on your gas-guzzling SUV, you Michael Jackson-resembling son of a tax-evading corporate CEO!"

In yet one more absurd development involving pre-combat word deployment, Media Person read on the L.A. Times Web site that when Dan Rather interviewed Saddam Hussein (who, for some reason,

spoke Arabic) the translator hired by CBS did Saddam's English voiceover using a *fake Arabic accent*.

On one level, it made sense. After all, if Saddam Hussein spoke English, he would likely speak with an accent. So why jar the audience's perfectly reasonable expectations? Give us a Saddam who sounds like we think Saddam should sound. And yet in another very real sense, Media Person reflected, we are, all of us, every one, totally, hopelessly insane. ■

"Bug splat" is not the phrase to use when you want to demonstrate your concern for civilian casualties.

**MOVIE
TALENT**

**MOVIE
TRAILERS**

**MOVIE
TALK**

WATCH A MOVIE.

SHOWCASE YOUR PRODUCT.

**LET YOUR BRAND BECOME
HOLLYWOOD'S NEWEST STAR.**

**THE
MOVIE
BREAK**

COME FOR THE MOVIE. STAY FOR THE BREAK.

Hosted by **Lesley Ann Machado**
and **Mike Siegel**

THURSDAY NIGHTS

**TBS
Superstation**

**YOU'RE INVITED TO ONE
OF THE BIGGEST
NIGHTS IN HOLLYWOOD.**

B.Y.O.B.



TV LAND AWARDS™

A CELEBRATION OF CLASSIC TV

WEDNESDAY, MARCH 12th • 9 PM ET/PT • HOSTED BY JOHN RITTER

BROUGHT TO YOU BY
CHEVY TRUCKS **REVLON**



© 2003 Viacom International Inc. All Rights Reserved.

**GO TO TVLAND.COM DURING THE SHOW FOR BEHIND-THE-SCENES
FOOTAGE, CELEBRITY INTERVIEWS, CLASSIC TV TRIVIA AND PRIZES.**