

# MEDIAWEEK®

JULY 14-21, 2003 \$3.95 VOL.13 NO.28

THE NEWS MAGAZINE OF THE MEDIA

## UPN Filling Distribution Voids

New digital stations add 2 million households in markets 87 and higher **PAGE 6**

**WASHINGTON**

### NAB Flip-Flops on Ownership Cap

Org: Defending 35% TV limit is no longer feasible **PAGE 7**

**RESEARCH**

### Nielsen Reins In Data Vendors

Processors, agencies bristle at new restrictions **PAGE 7**

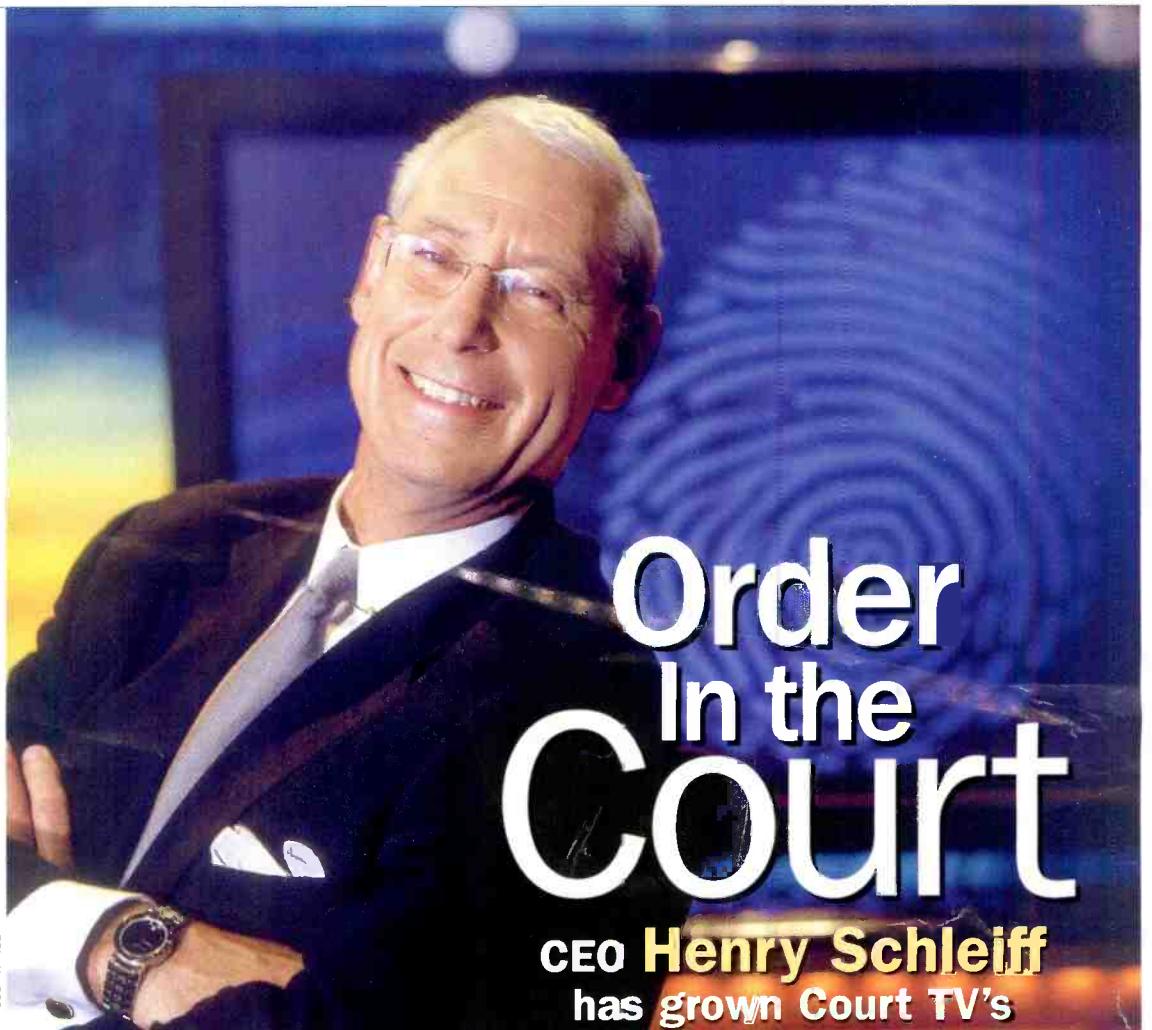
**RADIO**

### Clear Channel Is Wild for Savage

Centers Bay Area Talk station on incendiary host **PAGE 12**



TODD FRANCE



## Order In the Court

**CEO Henry Schleiff** has grown Court TV's ratings and revenue by transforming the network into an entertainment service that showcases crime investigation

**BY ALEC FOEGE PAGE 20**

#BXNQDWJ \*\*\*\*\* 3-DIGIT 078  
#1W0098348# JUN04 E 0032



LAURA JONES  
WALDENBOOKS  
42 MOUNT PLEASANT AVE  
WHARTON NJ 07885-2120

##

P0001

is a registered trademark of China Inc.

# Wyoming Illustrated

A rigging made of leather and rawhide is the tie that binds the participants in an epic struggle of man vs. beast. Where a man's belt buckle does the bragging and it takes only eight seconds to watch your life flash before your eyes. This is Wyoming Illustrated. As part of our 50th anniversary celebration, Sports Illustrated will individually profile each state's unique contribution to the landscape of sports in America.



# Revive your ad agency.

"Jaffe shows a clear path for the advertising agency this century. For anyone who loves advertising, this is a must-read."

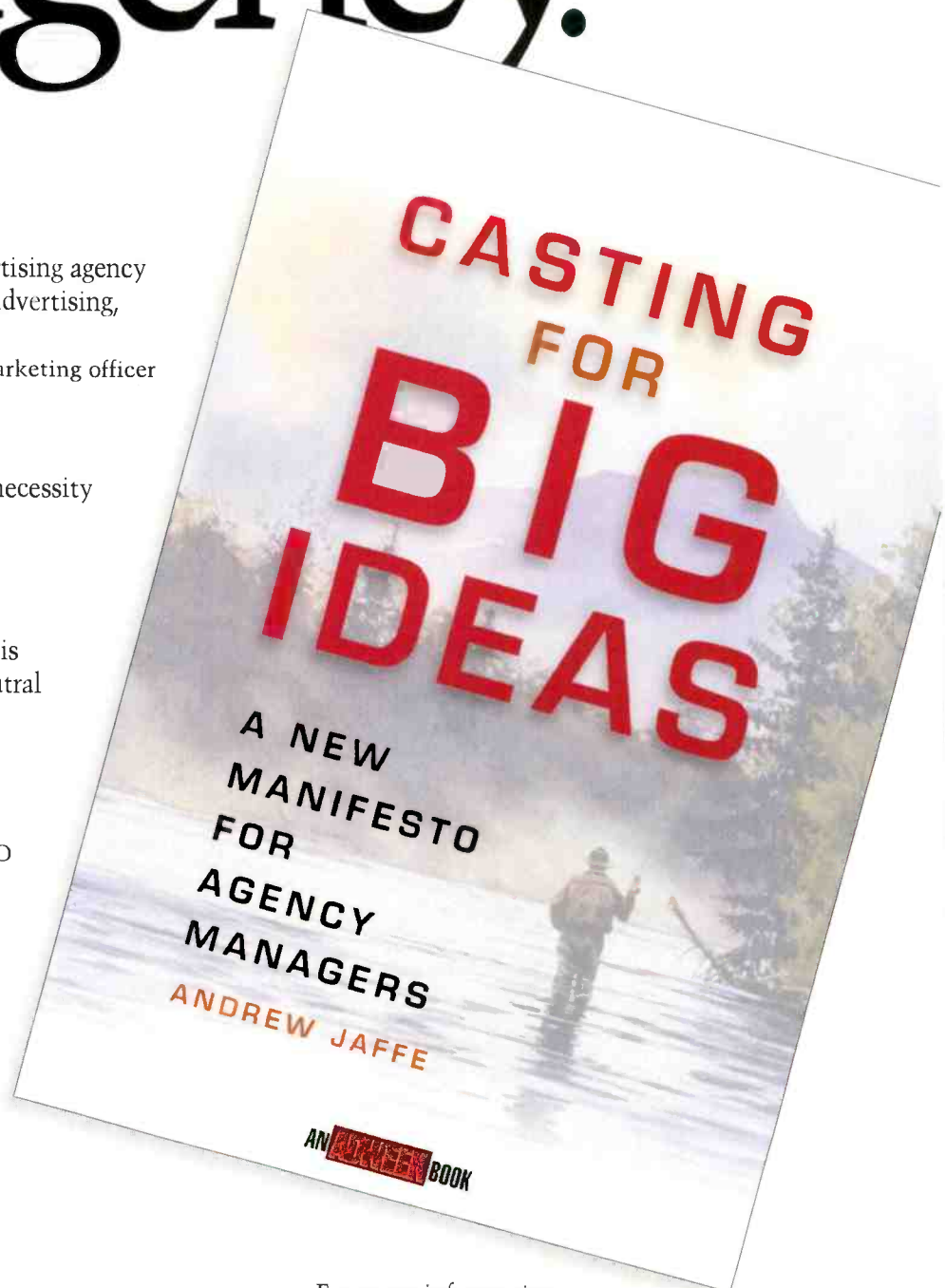
—PETER SEALEY, PhD, former chief marketing officer  
The Coca-Cola Company

"[*Casting for Bid Ideas* is] a survival necessity for every agency manager."

—SIR MARTIN SORRELL, CEO, WPP

"Jaffe is right on the mark: the future is about big ideas, and being media-neutral in concept and media-infinite in potential execution. *Casting for Big Ideas* is a rallying cry to the entire communication industry."

—JEAN-MARIE DRU, President and CEO  
TBWA Worldwide



 **WILEY**  
Now you know.

For more information:  
[www.casting4bigideas.com](http://www.casting4bigideas.com)

# At Deadline

## ■ SCHWAB EXPANDS ROLE, OVERSEES TNT, TBS

Turner Broadcasting has reshuffled its executives yet again, naming Ken Schwab to the new position of senior vp, programming for TBS Superstation and TNT. Schwab, who was most recently senior vp, programming, acquisitions and new media for TNT, will oversee Bill Cox, senior vp of programming for TBS, and Phil Oppenheim, vp of programming for TNT. To further integrate TNT and TBS, Jennifer Dorian, vp of brand marketing for TNT, was named senior vp of branding/business development for TBS and TNT while Laura Dames, vp of marketing operations for TNT, will now be responsible for the marketing operations at both networks.

## ■ HOME DEPOT EXTENDS CBS DEAL

Home Depot has extended its title-sponsorship agreement for SEC College Football broadcasts on CBS through the 2005 season. Home Depot has sponsored the SEC games on CBS for the past four years. The official name of the weekly game telecasts will be *The Home Depot SEC College Football on CBS*. The agreement provides Home Depot with branded on-screen graphics throughout the broadcasts, commercial spots and on-air billboards. CBS Sports will air 18 SEC games this coming season, beginning Aug. 30 at 6 p.m. Last month, Home Depot also signed on to be the top sponsor of ESPN's college football pregame show, *College Game Day*, replacing Discover Card.

## ■ CITADEL TAPS INFINITY EXECs

As it preps for its initial public offering, Citadel Broadcasting has begun to assemble its management team. Bill Figenshu, one of three Infinity senior vps shown the door in December, has landed at Citadel as president of the company's western region, beginning July 23. Eric Logan, former vp of programming for Infinity, has been named president of programming for Citadel. Both positions report to Judy Ellis, COO of Citadel. Exiting Citadel is Bob Proffitt, who was president of the company. Meanwhile, former Citadel CEO and founder Larry Wilson is leading a group of investors in a deal to buy Lamco Communications, owners of nine small-market TV stations in markets such as Chico, Calif., and Butte, Montana, for \$145 million.

## ■ WIMBLEDON UP FOR ESPN, DOWN FOR NBC

NBC's coverage of the Wimbledon men's tennis finals featuring Roger Federer defeating Mark Philippoussis

on July 6 produced the lowest-rated finals ever, a 2.7/8 rating in the overnights, 13 percent lower than last year, according to Nielsen Media Research data. The women's finals a day earlier, in which Serena Williams defeated her sister Venus, was also down 13 percent to a 4 .0/11. ESPN's daytime match coverage for the entire tournament was up 80 percent to a 0.72. ESPN expanded its hours of on-air coverage this year.

## ■ DEAL IS NEAR FOR PACE'S ELEGANT BRIDE

The 142,000-circ *Elegant Bride*, which has been for sale since early June, is currently undergoing "due diligence" by an undisclosed buyer. The sale is expected

to be completed in the next two weeks. Current owner Pace Communications, based in North Carolina, let go the 15-person staff after publication of the fall issue, currently on newsstands.

## ■ MEDIaweek TAKES A BREAK

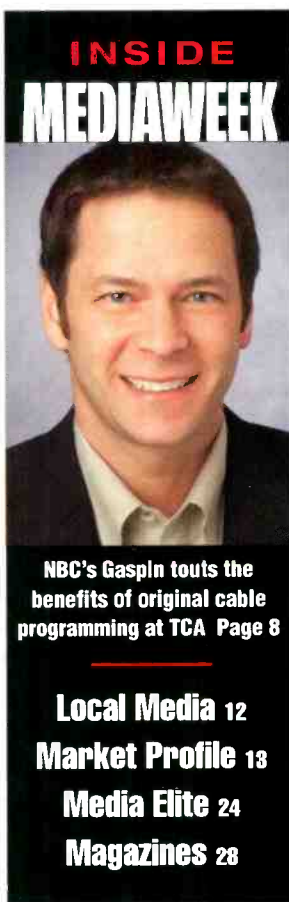
*Mediaweek* will not publish an issue on July 21. The next issue will be published on July 28. But *mediaweek.com* will offer news updates and analysis during the break.

## ■ ADDENDA: Salem Communications

returned **Michael Savage** to the airwaves on July 10 in Los Angeles (KRLA-AM), Minneapolis (WWTC-AM) and Denver (KNUS-AM). Savage's show was pulled for three days following his anti-gay remarks on MSNBC, costing him his TV show on the cable network. (See *Local Media*, page 12)...**Melissa Stark**, most recently a sideline reporter on ABC's *Monday Night Football*, has been named a national correspondent for NBC's *Today*. She will also be involved with NBC's Olympic coverage next summer in Athens...**CBS** has ordered nine episodes of the futuristic legal drama *Century City* for midseason...**Chuck Saftler** was promoted to the new position of general manager of Fox Movie Channel. Saftler will continue to oversee programming at sister network FX as senior vp of programming and acquisitions...**The NFL Network** will launch at 8 p.m. on Nov. 4 with its signature studio show, *NFL Total Access*, hosted by Rich Eisen...MTV signed the Osbourne clan to a third season of *The Osbournes*, with 20 more episodes of the reality series airing next year.

tion of general manager of Fox Movie Channel. Saftler will continue to oversee programming at sister network FX as senior vp of programming and acquisitions...**The NFL Network** will launch at 8 p.m. on Nov. 4 with its signature studio show, *NFL Total Access*, hosted by Rich Eisen...MTV signed the Osbourne clan to a third season of *The Osbournes*, with 20 more episodes of the reality series airing next year.

■ **CORRECTION:** On page 22 of this issue's Court TV feature, author Lisa Scottoline's name is misspelled.



**INSIDE  
MEDIaweek**

**NBC's Gaspin touts the benefits of original cable programming at TCA Page 8**

**Local Media 12  
Market Profile 13  
Media Elite 24  
Magazines 28**

NBC PHOTO

## Market Indicators

### NATIONAL TV: QUIET

With third quarter wrapped and fourth quarter still in cancellation-option limbo, the networks are happy that summer viewership is holding up well, meaning makegoods are at a minimum.

### NET CABLE: ROBUST

Following a solid upfront, third-quarter scatter continues to move. Ads for summer movie blockbusters are driving much of the activity. Cellular telephone companies, soft drinks and fast food are also spending.

### SPOT TV: STEADY

Auto remains strong in most markets due to campaigns from Ford, GM and Toyota. Other spending categories include health and pharmaceuticals, home improvement and financial services. Entertainment and telecom have cooled.

### RADIO: BUSY

Top markets such as L.A. and New York are active, but Chicago is still soft. Auto is picking up with GM and DaimlerChrysler campaigns. Retail is strong, especially the home improvement category.

### MAGAZINES: MIXED

Publishers say housewares and cosmetics categories continue to be strong. Books are also getting a boost from auto and pharmaceutical spending. Travel, insurance and financial services are weak categories.

### Coty's Stetson, Viacom To Roll Cross-Platform Deal

Coty will launch its Stetson Untamed line extension this fall via a path rarely traveled by fragrance marketers: a cross-platform deal that includes Viacom's CBS, CMT country-music cable network, Web sites and the Westwood One radio network.

Estimated to be worth about \$10 million, the deal was crafted by Omnicom Group's OMD with Viacom unit Viacom Plus. The launch begins Sept. 1 with a party, at which CMT will film part of its weekly Top 20 countdown. The program is due to heat up in November with a sweepstakes to find the "ultimate Untamed daytime star," supported by buys on CBS' *Country Music Awards* on Nov. 5.

Arthur Sherwood, senior vp of marketing at New York-based Coty, said: "In the male-fragrance category, women are the purchasers. [The deal delivers] a lot of women consumers."

"Based on everything we knew about the brand... [the strategy] took us to Viacom naturally," said Joe Uva, OMD worldwide CEO. Coty's ads in September magazines feature a half-dressed, hunky cowboy. —*Jack Feuer, special from 'Adweek'*

### NCTA: Quality Programming Justifies Cable Rate Hikes

Cable rates may be increasing faster than the rate of inflation, but it is all for the benefit of the consumer, according to the National Cable and Telecommunications Association.

The NCTA reacted to the release of a report from the Federal Communications Commission last week detailing an 8.2 percent rise in cable rates, from an average \$37.06 to \$40.11, for the 12 months ended July 2002—an increase that was more than five times the rate of inflation.

Consumer advocates were alarmed at the news. The NCTA was quick to defend cable operators, citing significant financial investments in system upgrades and increasing programming costs, especially for sports. License fees paid by cable operators to networks for programming grew by \$1.1 billion in 2002 to a total of \$10.9 billion, reports the NCTA; the (continued on page 8)

# UPN Goes Digital In the Heartland

Moves have added 2 million households in markets 87 and higher

**NETWORK TV** By John Consoli

**U**PN is aggressively pursuing a strategy to expand the network's distribution by entering into agreements with owners of Big Three affiliates to start up digital over-the-air stations in smaller markets where UPN currently has no outlet. The network has 10 digital affiliates, most of which have gone on the air within the past year, with another five in the works to be completed by September. The most recent deal was with Granite Broadcasting in May, to launch a digital station in the Duluth, Minn./Superior, Wis., market, where Granite also owns NBC affiliate KBJR-TV.

Although Federal Communications Commission guidelines prevent a station from creating a duopoly in small markets with fewer than eight broadcast voices, the rules exempt digital outlets. Since few TV homes own sets with digital reception capability, each one of these stations has sought carriage on local cable systems for added distribution. And for those cable subscribers who do not have digital set-top boxes, operators are also carrying the UPN signals on their basic lineups.

UPN has digital affiliates in Greenville-New Bern, N.C.; Tallahassee, Fla.; Amarillo and Odessa-Midland, Texas; Baton Rouge, La.; Rockford, Ill.; South Bend, Ind.; Columbus-Tupelo, Miss.; Salisbury, Md.; in addition to Duluth-Superior. The markets range in size from 87 to 154, representing some 2 million cumulative TV households, of which 1.4 million are cable homes. UPN currently reaches about 88 million homes through its primary affiliates.

Sandy Pastoor, senior vp, affiliate relations for UPN, acknowledged the network is just on the ground floor with its distribution expansion. "There are still a lot of voids to fill," said Pastoor. "Our goal is to eventually get a digital

affiliate in every market where UPN does not already have a primary analog affiliate."

The digital affiliate model differs from the WB's 100+ Station Group. While both distribution arrangements call for the network's programming to be delivered via a cable channel, the WB 100+ Station Group is a partnership between the WB, a local TV station and the cable operator. The WB provides 24-hour programming; the affiliate and operator sell local advertising, splitting the revenue with the WB and the costs between themselves.

The UPN agreement creates a traditional affiliate relationship between UPN and the local station, in which UPN provides only prime-time programming, leaving the local station to program the remainder of the time, sell local ads and keep all the revenue.

The first UPN digital affiliate was started in Greenville-New Bern in 1999 by Lamco Communications, which also owns the ABC affiliate WCTI-TV there. But Lamco was an early adapter of digital technology and ahead of most station groups in the digital transition. Most of the others have gone up within the past year, and Pastoor said the network is currently in negotiations over digital station startups in



**"There are still lots of voids to fill. Our goal is to eventually get a digital affiliate in every market where UPN does not already have a primary analog affiliate." PASTOOR**

about five other markets. Pastoor would not say with which companies she is negotiating, but other sources identified Young Broadcasting, which operates NBC affiliate KWQC-TV in Davenport, Iowa, and CBS affiliates in Lansing, Mich., and Sioux Falls, S.D., as well as Raycom Media, which operates seven CBS and NBC affiliates in 100-plus markets.

Marshall Noecker, president/CEO of Lamco, said significant startup equipment costs associated with the transition to multicasting in Greenville-New Bern prevented the company from getting into the black until last year. With the infrastructure paid for, profits should continue to grow, said Noecker. Helping grow the digital station was a cordial relationship with local cable operators Cox and Time Warner Cable, both of which placed the station on Channel 3 among the other analog networks, making it easier for viewers to find.

The UPN digital affiliate in Salisbury, Md., owned by Draper Communications, which also operates CBS affiliate WBOC-TV, is carried locally on channel 16 on the Comcast, Charter and Mediacom systems. "Since we have only been operating since February, it's a little early to tell about the revenue situation, but we are encouraged with the reception from the viewers and the ad community," said Rick Jordan, gm for WBOC and the UPN outlet.

One station executive, who spoke on condition of anonymity, believes the UPN digital affiliation agreement is a better model than the WB 100+ deals because local station owners can program the entire day—better targeting the needs of local audiences outside of prime time—and do not have to split the ad revenue with the network. "It's a more vibrant model for the local stations," the exec said. "If UPN can improve its prime-time programming a bit across more nights, it will make it even better."

Jed Petrick, president of the WB, defended the 100+ Station Group model, saying "it is the highest-rated cable station in every market that it is in. It is in more than 9 million homes, and the non-prime-time programming is as strong as any independent station can offer."

While Petrick said there are no plans to dismantle the 100+ Station Group model, he said the WB is also lining up digital affiliates. Like UPN, the WB entered into an early deal with Lamco in Tri-Cities, Tenn./Va., where Lamco also operates NBC affil WCYB-TV. The WB has since added two digital stations, in Little Rock, Ark., and Roanoke, Va., started by Grant Communications, which also operates Fox stations in those markets. "It's a creative way to get distribution in a market where you cannot get a full power station up," Petrick added.

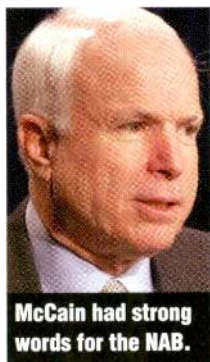
While UPN's digital stations outreach is helping line up more potential viewers, the network does face a potential disaster down the road if competing network Fox—which owns eight UPN stations reaching close to 22 million TV homes—refuses to renew its affiliations that expire at the end of next season. Fox filed a \$100 million breach-of-contract lawsuit against UPN in March, although negotiations are continuing on affiliation renewals. ■

# 180 Degrees of Separation

NAB does an about-face on TV ownership caps; McCain blasts radio

WASHINGTON By Katy Bachman

Since the Federal Communications Commission voted June 2 to loosen most of the media ownership rules, it's been open season on broadcasters. Congressional leaders from both chambers—Republicans and Democrats—have proposed legislation to roll back the FCC rules and held hearings lambasting the effects of consolidation. But the challenges to the rules' relaxation have caused some parties to change positions, notably the National Association of Broadcasters, which abandoned its opposition to allowing TV broadcasters to reach 45 percent of the country with their station groups.



McCain had strong words for the NAB.

Last week's round of vitriol began on July

8 when the Senate Commerce Committee blasted the radio industry in a hearing that was supposed to be about the FCC's switch to using Arbitron market definitions to determine ownership limits. Several members scolded Lew Dickey, CEO of Cumulus Media, for his company's decision in March to ban country group The Dixie Chicks on 50 Country radio stations after singer Natalie Maines made negative political remarks about President Bush. Committee chairman John McCain (R-Ariz.) went so far as to call the NAB "a wholly owned subsidiary of Clear Channel [Communications]," the country's largest radio company.

But the bigger development was the NAB's about-face, which drew some criticism from some station group members who want to keep fighting for a 35 percent cap. The NAB says it could no longer support the current Senate

Commerce bill aimed at reducing the cap, once all sorts of other additions were tacked on like ornaments on a Christmas tree. "In our heart of hearts, we'd like to have a clean bill that would codify the national TV ownership cap at 35 percent, but it's not in the cards," said Eddie Fritts, NAB president/CEO. "Never before has the broadcast industry had a list of challenges of this magnitude on the table at one time."

Of course, the powerful Washington lobbying organization only weeks ago lost the last of the broadcast networks as a member when Disney's ABC pulled out (all the broadcast networks favor the easing of ownership caps). The result is that the networks, which met with the NAB earlier in the week, will be fighting alongside the NAB to stop legislation that would undo much of the FCC's decision. The first test of the new union will be next week in the House, where the Appropriations Committee is expected to take up an FCC bill that is likely to contain provisions to roll back some or all of the June 2 rules.

Let the games begin, replied several congressional leaders. "My efforts, and those of my colleagues, to repeal the FCC's ill-advised decision...will not be deterred," said Rep. John Dingell (D-Mich.), ranking member on the House Commerce Committee.

On the Senate side, Sen. Ernest "Fritz" Hollings (D-S.C.), who along with Sen. Ted Stevens (R-Alaska) introduced the bill to reinstate the 35 percent cap that turned into a combo bill before it was approved by the Senate Commerce Committee last month, remained confident he has a majority to get it through the Senate. "We will continue to...work to ensure that the public airwaves serve the public interest and not the economic interest of a few big media conglomerates," said Hollings. ■

## Ratings Data Rhubarb

Software companies fighting Nielsen's new restrictions on its TV numbers

RESEARCH By Katy Bachman

Several software firms that process Nielsen Media Research television ratings data for agencies and media companies are upset that Nielsen is seeking additional restrictions on how the data can be used. New Nielsen con-

tracts, which in late June landed on the desks of about 35 third-party data processors including Donovan Data Systems, Telmar and Strata, include the new restrictions, higher fees and require the companies to provide Nielsen with

## Media Wire

growth rate of licensing fees has doubled since 1998. —Megan Larson

### Classmates, Makeover Debut to Lukewarm Ratings

Twentieth Television last week kicked off limited launches of two first-run syndicated series—*Classmates*, based on a Web site of the same name, and *Ambush Makeover*, which surprises someone with a makeover. Both half-hour shows launched on July 7.

Based on four days' worth of metered market data, *Classmates* in 25 markets was the higher-rated of the two shows, with an average 2.0 household rating and 5 share, according to Nielsen Media Research. *Classmates'* early rating was off 20 percent from the same time-period average a year ago. *Ambush Makeover*, in 19 markets, averaged a 1.7/5, 26 percent below the year-ago average. Although four days of overnight data is inconclusive in determining the success or failure of any series, both shows were clearly not off and running last week. —Marc Berman

### Lee Spikes Viacom Suit; Door Open to Development

After a month-long legal battle, The New TNN will finally be renamed Spike TV.

The Viacom-owned network was to become Spike TV on June 16 when it relaunched as the first men's cable network, but director Spike Lee won an injunction to stop the name change, arguing that it was a blatant attempt to capitalize on his persona. However, noting that a ruling in his favor could threaten future First Amendment arguments, Lee asked that the injunction be lifted. The door is now open for further programming discussions between Lee and Viacom's MTV Networks. Currently, Lee is filming the series pilot *Sucker Free City* for Viacom's Showtime.

A network representative said it would take a week for the name change to take effect. Viacom has said that it lost more than \$10 million in advertising.

Separately, the network must deal with a new lawsuit filed against *Stripperella* creator Stan Lee by a former stripper who said Lee stole her idea. —ML

copies of reports produced for agencies.

Nielsen senior vp of new business development Terrie Brennan has been in talks with the software companies to iron out the contract issues, according to Anne Elliot, a Nielsen representative. Nielsen and *Mediaweek* are both units of VNU.

The software companies say they anticipated the new fees but not the other changes. "These are very unusual requests. We do business all over the world, and never has anything like this happened anywhere. You can't have your suppliers tell you how you're going to run your business," said Stanley Federman, chairman and CEO of Telmar.

One new section of the contract states that software companies cannot, without Nielsen's permission, "combine, index, model or cross-tabulate NMR information with data or software from any other source or with any other NMR information."

That particular restriction has raised a red flag with agencies, which rely extensively on third-party processors to perform complex analyses of TV ratings for their advertiser clients. "Most of what we do is custom. It's the agency's property, not mine," said one

software provider who requested anonymity. "I'm under a confidentiality agreement."

"We want to make sure we can do the kinds of analyses we need to do for our clients," said Susan Nathan, senior vp and director of media knowledge for Universal McCann.

"There was a lot of misinterpretation of our intent, and some of the language might have been more clearly stated," said Nielsen's Elliot, who added that Brennan is working with the providers to change the contract language.

The higher fees in the new contracts could adversely affect some of the smaller software firms, which say they will be forced to pass on the added costs to their agency clients.

Nielsen's position is that the fee increase is unavoidable. "We're not making money on this. Many [companies] have made their entire business off reusing our data," Elliot said. Nielsen itself owns a software division called IMS that competes with the affected firms.

Lyle Schwartz, managing partner of Mediaedge:cia, said agencies have asked the American Association of Advertising Agencies to help sort out the differences with Nielsen. "We have to kick this up to an industry organization," Schwartz said. ■

## Programming to Get Ahead

Broad range of originals unveiled for critics as nets spend on brand-building

CABLE TV By Megan Larson

Basic and premium cable networks have invested \$11 billion into original programming in the past year, according to the National Cable and Telecommunications Association, and several examples of that effort were unveiled last week at the Television Critics Association tour last week in Los Angeles.

From small digital channels Trio and Fine Living to fully-distributed networks Sci Fi Channel and A&E, basic cable pushed original

series and films as a way to further define themselves to the audience of TV writers. "That is what you have to do to distinguish yourself," said Jeff Gaspin, who oversees Bravo as executive vp of alternative series and long-form programming for NBC Entertainment. "You need to be in the acquisition business, but when 30 out of 40 cable networks do just that, original programming is the only way you can define a network and build a brand."

At TCA, Gaspin announced four projects in development, including the amateur filmmaker showdown *UnderExposed* and *Ready, Set, Van Gogh*, in which professional artists compete using a mix of artistic mediums. Gaspin also announced the documentary *All The President's Movies*, featuring the White House film log from 1953-1986, and the July 29th premiere of *Boy Meets Boy*, which is essentially *The Bachelor* for gay men.

The project genres announced last week ranged from relationship shows to documentary series and specials to lifestyle programming, including Fine Living's *Simply Wine* and Style Network's *The Brini Maxwell Show*. But





# AMERICA'S NEWS **PHENOMENON!**



**POWERFUL  
Primetime**

**#1 News Network  
18 months and counting!**

*"FOX News Channel's primetime hosts continue to soar in popularity..."*

*-The Hollywood Reporter*

**"FOX News Channel once again made ratings history last month, nearly doubling its lead over rival CNN."**

*-Daily Variety*



**POWERFUL  
Business**



**FOX  
&[friends]  
POWERFUL  
Mornings**



**THE MOST  
POWERFUL  
NAME IN NEWS™**

**We report. You decide.™**

Source: Nielsen Media Research, 12/31/2001-@29/2003, FNC vs. CNBC, CNN, HLN and MSNBC. HH Covg. AA % Rtg and HH, P2+, A25-54 AA (000), Mon-Sun 6a-6a. Subject to qualifications, which will be made available upon request.  
©2003 FOX News Network, LLC. All rights reserved.

it was the strength of the scripted drama that has separated this year's TCA from years past. For example, USA Network greenlit the drama series *Touching Evil*, directed by the Hughes Brothers (*Menace II Society*, *From Hell*), and sister network Sci Fi Channel announced a Martin Scorsese-produced miniseries, *The Twelve*, which is slated for 2005. *Touching Evil* features the criminal investigations by a fearless FBI agent. *The Twelve* chronicles the coming of the apocalypse at Christmas time.

Sci Fi president Bonnie Hammer said she has long recognized the importance of developing original product. "We are not a niche cabler anymore, but a strongly branded network," said Hammer. "To feed that you need to find the right projects, which are not available to buy."

Buyers agree that original efforts are a key

indicator of a network's maturity. "Cable is a maturing business, and it's going to take programming to drive growth," said Peter Olsen, senior vp, manager of national broadcast for Mediacom. "I think you will see many more big projects like this because cable is looking to differentiate itself with real hits and they are looking at bigger and better names to do it."

Other original film projects include: USA's *DC Sniper* and *Hidden in the Heartland: The Eric Rudolph Story*; A&E's two new films, *Hornblower and the Hotspur: Loyalty and Duty*; and Court TV's *Executing the Innocent: The Gary Graham Story*.

"All in all, people seemed pretty jazzed about what the cable networks showcased this year," said Lifetime's executive vp of programming Barbara Fisher. "It was a really healthy mix of programming." ■

## Nets' Grey Gap Narrows

Magna: 6 years separate ages of CBS, NBC viewers, down from 10 in '98-99

**TELEVISION** By John Consoli

While CBS remains the oldest-skewing network in prime-time median age of viewers, NBC over the past four seasons has narrowed the gap. And while NBC's audience has aged three years to 46.2 since the 1998-99 season, CBS' has declined by one year to 52.2, resulting in a gap of only six years, compared to 10 four seasons ago, according to research from Magna Global USA.

"While NBC tends to only talk about adults 18-49, 42 percent of its average audience is over

increased to 28 percent from 25. "This is very significant for CBS and has allowed the network to become more competitive in certain advertising categories," Sternberg said.

While median age—the point at which half the audience is younger and half the audience is older—is not a primary buying tool, Sternberg said it "does help you evaluate the entire TV landscape by enabling agencies to get a better feel for time-period-by-time-period battles."

Andy Donchin, senior vp and director of national broadcast for Carat North America, said NBC has actually gotten older because of the success of several of its shows, specifically the *Law & Order* franchise, *West Wing* and *ER*. "The audiences watching some of these longer-running shows have actually gotten older along with the shows," Donchin said.

But both Sternberg and Donchin believe the Big Three networks are most successful when they deliver a balanced audience in the younger, middle and older aged demos so that they cover segments for all advertisers.

ABC is now seeing its median age drop due to younger-skewing reality hits *The Bachelor* and *The Bachelorette*, plus several newer sitcoms. UPN has a median age audience that is four years younger this season than the 37.4 it averaged for the 1998-99 season. The WB, which was flat over last season with a median age of 31, is up more than four years over the 1998-99 season but is still the youngest-skewing of all the broadcast networks. ■

### Median Age Trends of Prime-Time TV Viewers

NETWORK	1998-99	2001-02	2002-03
ABC	41.8	46.0	43.6
CBS	53.1	51.7	52.2
NBC	43.4	45.9	46.2
Fox	34.0	36.0	35.0
UPN	37.4	34.2	33.1
WB	26.8	31.2	31.1

SOURCE: MAGNA GLOBAL USA ANALYSIS OF NIELSEN MEDIA RESEARCH DATA

50, compared to 37 percent five years ago," said Steve Sternberg, Magna's executive vp of audience analysis, who compiles the annual media age study based on Nielsen Media Research. Conversely, 54 percent of CBS' average audience is over 50, compared to 56 five years ago.

More significantly for CBS, Sternberg said, is that its average 65-plus audience has fallen to 26 percent from 31 over the past five years, while its 50-64 average audience has

# MEDIAWEEK

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 Consoli, Alan J. Frutkin, Megan Larson  
Washington Editor: Todd Shields  
Market Profile Editor: Eileen Davis Hudson  
Assistant Editor: Aimee Deeken  
Media Person: Lewis Grossberger  
Contributing Editor: Catharine P. Taylor  
Contributing Writers: Tony Case, Jeff Gremillion, 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, Karen Sharkey  
L.A. Rep: Gary Gomez; Asst: Michele Golden

Mktg Svcs Dir: Rachel Bell Promo Art Dir: Hillary Friedman  
Mktg Svcs Coordinator: Melinda Kmetz

Director of Operations: Adeline Cippolletti  
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

MARKETING/MEDIA & ARTS GROUP  
President Michael E. Parker  
General Manager H. Todd Hittle

### vnu business publications

USA  
President & CEO Michael Marchesano  
Chief Operating Officer: Howard Lander  
Group Presidents: Michael E. Parker (Marketing/Media & Arts), Robert Dowling (Film & Performing Arts), Mark Holdreth (Retail), John Kilcullen (Music & Literary), Richard O'Connor (Travel, Performance, Food Service & Retail Estate/Design)  
Vice Presidents: Joanne Wheatley (Information Marketing), Barbara Devlin (Manufacturing and Distribution)

### vnu business media

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: Toni 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  
Vice President/Licensing and Events: Howard Appelbaum

# Adweek Magazines Offer Complete Advertising, Marketing & Media Coverage



**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](http://Adweek.com)—where I'll find expanded regional, national and international news and analysis.

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 \_\_\_\_\_

\*Canadian US \$199 other foreign US \$319 J37AW3



**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 \_\_\_\_\_

\*Canadian US \$199 other foreign US \$319 J37AWB



**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 \_\_\_\_\_

\*Canadian US \$199 other foreign US \$319 J37AWM



## 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](http://www.adweek.com/subscribe)  
Call toll-free 1-800-562-2706  
or fax 646-654-5518.



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. 960 NORTH HOLLYWOOD CA

POSTAGE WILL BE PAID BY ADDRESSEE

**MEDIAWEEK**

PO BOX 16809  
NORTH HOLLYWOOD CA 91615-9466



## On Target, But Not Quite a Bull's-Eye

We read with great interest the Opinion column written by Larry Kelley ("Media Buying's Little Secret," June 23) and, generally speaking, we agree and commend Larry. He is quite correct in describing the myth of dollar-volume clout when it comes to network TV buying.

It has been a little publicized but well-known fact for a long time that the mega buying agencies cannot beat the marketplace. It is a mathematical impossibility, as Larry (and others) correctly point out, and it is also a practical business impossibility.

However, where Larry is on the target but missing the bull's-eye is with respect to the small buying shops, when he suggests that they are the ones who will beat the market.

In truth, there is a wide disparity in pricing that can be achieved across the smaller agencies. Sometimes they will do well, other times poorly. The reality is that the smaller

shops simply don't have enough information, nor are they significant enough to command the attention of senior executives at sales organizations. Sometimes they win, and sometimes they lose.

What has emerged is what I am calling the bell curve of TV-buying productivity, on

**There is a wide disparity in pricing that can be achieved across the smaller agencies. Sometimes they do well, other times poorly.**

which the mega shops occupy the right portion of the curve, under the headings of:

- Too big; unwieldy; not intimately in touch with their clients; *cannot beat the market.*

On the left side of the bell curve are the very small agencies, under the headings of:

- Less information; inability to invest in research resources; inconsistent possibilities

to beat and get beaten.

In the middle of the curve are several midsized companies that occupy what I call the "sweet spot" of TV buying. Their characteristics are:

- Big enough to be a factor; have good market intelligence; can invest in state-of-the-art tools and research; are attractive to the best talent; are not so big that they are handcuffed in terms of negotiations.

Companies like MediaCom, Horizon, Zenith—and yes, Carat—occupy this prime real estate.

Size, of course, is only one factor. But in this unusual market, where the phenomenon of "reverse clout" is a negotiating reality, smart clients are looking to hit the bull's eye.

*Charlie Rutman  
President  
Carat USA  
New York*

### Attention Media Buyers and Planners:

# Targeting Consumers Outside of Standard Radio Metros?

## Break Free from Boundaries with Media Professional Plus

Go beyond standard market boundaries and straight to your target consumer—wherever they're located—with custom geographies in Arbitron's new Media Professional Plus<sup>SM</sup>.

Now you can build a radio campaign around the exact geography you need, with an unlimited number of counties, Metros or DMA<sup>®</sup>s.

- Perfect for location-dependent clients like restaurant franchises, auto dealerships, clothing retailers and political campaigns
- Great for evaluating multimarket proposals from radio groups
- Access to 12,000+ stations, searchable by format, location or radio group

Make sure your campaigns are on target every time. Get Media Professional Plus. Contact your Arbitron representative or drop a note to [information@arbitron.com](mailto:information@arbitron.com).



Media Professional Plus  
National Regional Database

# local media

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

## SAN FRANCISCO RADIO

# KNEW Builds Talk Format With Savage, Despite Anti-Gay Jabs

BY KATY BACHMAN

**M**ichael Savage may be too controversial for MSNBC, but he's just what the talk radio doctor ordered for KNEW-AM in San Francisco, which premiered Savage in afternoon drive on July 7, the same day the host was fired from his weekly MSNBC show for making anti-gay remarks.

In fact, the Clear Channel station likes Savage and his ratings so much that he has instantly been made the programming cornerstone of the outlet, which last February switched its format from CNET Radio to Talk. KNEW is taking on San Francisco's two ABC Radio-owned Talk giants, KGO-AM and KSFO-AM. KSFO

should be able to demonstrate better judgment, even if he was off the air," said Elder.

Mike Lofrano, Talk Radio Network COO, said he's not worried about a dwindling of the affiliate base for Savage, whose show now airs on 320 stations, many of which are second- and third-tier AM Talk outlets, such as KRLA. The host's axing by MSNBC "certainly has raised the profile of the [radio] show," said Lofrano.

KNEW's Krampf also has no reservations: "Savage's comments were wrong. He's admitted that. He wants to move on. So do we."

But Savage's higher profile could backfire with advertisers. "When a personality goes from radio to TV, the spotlight shines on him

one of the reasons ABC Radio could not come to terms in its contract renewal talks with Savage, despite the fact that Savage, on KSFO since '94, was the Talk station's best ratings performer. "We'd like to have kept him, but the price was too high and advertisers were skittish," said Jack Swanson, operations director of KGO and KSFO. WABC in New York didn't renew its contract with Savage earlier this month.

Even without Savage, Swanson isn't worried. KGO has sat atop the S.F. ratings for 99 consecutive weeks; it'll be 100 when the spring survey comes out this week. And KSFO, the No. 4 station in town, has slotted ABC Radio Networks' Sean Hannity to air against Savage.

## NEW YORK MAGAZINES

# Primedia Taps Burstein

Lawrence Burstein, who starts today as publisher of Primedia's *New York*, returns to the title where his publishing career began 20 years ago. However, the veteran publisher must contend with increased competition for local advertising, today's cinched budgets and swelling rumors that *New York* is for sale.

Burstein began at *New York* as an account executive in 1981 and worked up to associate publisher until his departure in 1991. Since then, he has held publisher positions at Wenner Media's *Us Weekly*, Hearst Magazines' *Esquire* and Condé Nast Publications' *The New Yorker* and *Self*. Burstein replaces Alan Katz, who left two months ago to direct Condé Nast's yet-to-be-named *Lucky*-like shopping title for men. "I was drawn to the breadth and scope of advertising [*New York*] carries," said Burstein. "My challenge is selling in the current marketplace." *New York's* ad pages through July 7 were down 13.6 percent to 1,159, according to the *Mediaweek Magazine Monitor*. With a rate base of 425,000, total paid circ for the last six months of 2002 was off 1.6 percent to 432,851, according to the Audit Bureau of Circulations.

Buyers say the title's circulation needs to grow in order to be more attractive to their clients. "[Buyers] are looking for publications that provide reach, especially with limited budgets right now," said James Schore, media supervisor at Horizon Media, whose clients include A&E and Foxwoods Resort Casino.

Burstein declined comment on how *New York's* ownership uncertainties affect sales. "The magazine is dominant in the New York marketplace. My job is to make sure its influence continues," he said. —Aimee Deeken ■

SAVAGE'S BIG-MARKET AFFILIATES				
STATION	MARKET (RANK)	TIME PERIOD	AVERAGE SHARE	RANK IN TIME PD.
KRLA-AM	LOS ANGELES (2)	5-8 p.m.	0.8	29th
KSFO-AM*	SAN FRANCISCO (4)	4-7 p.m.	6.2	1st
KLIF-AM	DALLAS (5)	7-10 p.m.	3.0	9th
WTNT-AM	WASHINGTON (7)	10 p.m.-1 a.m.	#	#
WRKO-AM	BOSTON (8)	7-10 p.m.	3.0	9th

\*IN SAN FRANCISCO, SAVAGE'S SHOW LAUNCHED JULY 7 ON KNEW. #SHARE BELOW REPORTABLE LEVEL. SOURCE: ARBITRON WINTER SURVEY, PERSONS 12-PLUS



is Savage's former Bay Area affiliate.

Adding Savage "gets us off to a good start. We feel like [last Monday] was the official start of the station," said Ed Krampf, regional vp for CC and general manager of KNEW, which last week also rolled out Fox News Channel personality Bill O'Reilly (10 a.m. to noon).

Although Savage has apologized for the remarks he made on MSNBC, some radio stations have sought assurances from Talk Radio Network, his syndicator, that such comments will not be repeated. Salem Communications has temporarily suspended Savage's show on three AM outlets—KRLA in Los Angeles, WWTC in Minneapolis and KNUS in Denver.

Mike Elder, program director for WRKO-AM, Entercom Communications' Boston Talk outlet, pulled Savage for one night last week. "He's a multimillion-a-year Talk host who

in a way that it didn't before. So clients that may have thought he was O.K. now aren't so sure," said Natalie Swed Stone, director of national radio services for OMD.

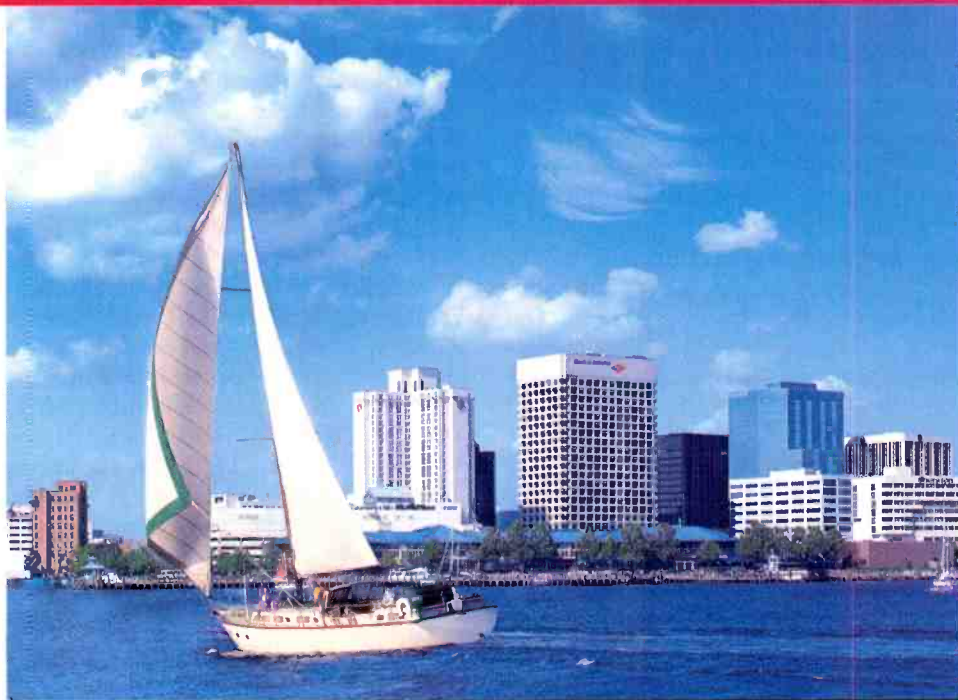
Although the Gay & Lesbian Alliance Against Defamation (GLAAD) carried out a successful campaign against Savage, convincing advertisers including Procter & Gamble and Dell to pull their ads from the MSNBC program, GLAAD's campaign is unlikely to carry over to radio. "Talk radio is in a world of its own. Our concern was when MSNBC hired him because it is a reputable news channel," said Cathy Renna, GLAAD news media director.

In San Francisco, local action groups the Media Alliance, Global Exchange and Code-Pink: Women for Peace were organizing protests for this week outside KNEW's studios.

Reluctance on the part of advertisers was

# market profile

BY EILEEN DAVIS HUDSON



Sailing, both the recreational and military versions, are big businesses for this coastal community.

## Norfolk, Va.

**KNOWN AS HAMPTON ROADS, THE NORFOLK-PORTSMOUTH-NEWPORT NEWS REGION** of Virginia includes many culturally and economically diverse areas, including the historically significant communities of Williamsburg and Yorktown. The popular shoreline town of Virginia Beach continues to

be a major tourist attraction, providing a solid boost to the local economy.

In addition to tourism, the military is a major contributor in terms of employment and revenue, and its presence has a direct impact on the local media. Manufacturing is also a significant component of the market's economic vitality. Newport News is the largest shipbuilding city in the world. Every branch of the U.S. armed forces has a base in the area, including Naval Station Norfolk, the largest naval base in the country. Five of the six Navy aircraft carriers based on the East Coast are located in the Norfolk DMA. And because members of the military tend to be younger, the average age of the market's residents is just 32.

Although area media outlets have grown accustomed to regular deployments of troops from the various bases here, the war in Iraq did

hurt the market in the second quarter, even though fewer troops were deployed from the area than were sent to the Gulf War in 1991. When troops ship out, their families often pack up and leave the market as well. The loss of the troops and their families means fewer people consuming media in Norfolk, which leads advertisers to generally scale back their spending.

"In the past, when that happened, the local economy just crashed and burned," says Mario Hewitt, vp and general manager of WVEC-TV, Belo Corp.'s ABC affiliate. "This time

around, it held steady." While the second quarter felt the brunt of the pullback, local media executives say, the brevity of the war and speedy return of many of the troops and their families has resulted in a solid rebound in the third quarter so far. In addition, the Navy recently granted 5 percent pay increases, giving sailors based in the area a little extra disposable income and again spurring spending in local media.

The Norfolk-Portsmouth-Newport News television market ranks No. 41 in the nation, with 677,610 TV households. LIN Television's NBC affiliate WAVY-TV and WVEC are the top news outlets in the market. WAVY, however, has the edge in advertising revenue, according to BIA Financial Network, which estimates that WAVY generated \$32 million in 2002, compared to WVEC's \$20 million.

In last February's sweeps, WVEC ranked No. 1 at 5 p.m. and 5:30 p.m., topping WAVY for the first time in the time period in households, says WVEC's Hewitt. The trend continued in the May sweeps, with WVEC also claiming the top spot in those news time periods. The victory is even more significant given that WVEC only launched its 5:30-6 p.m. newscast on Sept. 10, 2001, the day before the terrorist attacks on the World Trade Center and the Pentagon. That newscast, which replaced *Hollywood Squares*, premiered at No. 2 when it launched, says Hewitt.

"Unfortunately, it was great timing. It really allowed us to maximize our news ratings and introduce [the newscast] to the market," says Hewitt. Prior to the launch of the 5:30 newscast, WVEC had run a close second at 5 p.m. and a distant second at 6 p.m., says Hewitt.

To promote its new newscast, WVEC made a "significant increase in our branding," says Hewitt. It also unveiled a brand new weather center last year. Among the station's key non-news programming is *The Oprah Winfrey Show*, which is the No. 1 program at 4 p.m., along with perennial favorites *Wheel of Fortune* and *Jeopardy!* from 7 p.m. to 8 p.m., and newcomer *Dr. Phil* at 10 a.m. WVEC has had little turnover, with the exception of hiring new news

director Michael Valentine, who joined the station in March 2002. Valentine was previously news director at WEHT, Gilmore Broadcastings' ABC affiliate in Evansville, Ind.

Belo, in partnership with Cox Communications and *The Virginian-Pilot* newspaper, also owns the local 24-hour cable news network, Local

### NIELSEN MONITOR-PLUS AD SPENDING BY MEDIA / NORFOLK, VA.

	Jan.-Dec. 2001	Jan.-Dec. 2002
Spot TV	\$105,778,993	\$109,046,574
Local Newspaper	\$78,613,760	\$78,856,900
Total	\$184,392,753	\$187,903,474

Source: Nielsen Monitor-Plus

# market profile

ceeds Dennis Hartig, who became the paper's editorial page editor.

Tribune Co.'s Newport News-based *The Daily Press* had a daily circulation of 93,537 for the six months ended March 31, flat compared to the same period in 2002, and 116,494 Sunday, up 1.1 percent over the prior year. *The Daily Press* serves the Newport News-Hampton-Williamsburg area.

"We've been focused as a company more than ever on the area that we refer to as 'south of the James,'" says Ernie Gates, editor and vp of *The Daily Press*. The area is an expanding suburban section to the south of Newport News. It includes the city of Suffolk and Isle of Wight County (in Virginia, the cities are independent jurisdictions outside of counties).

The James and York rivers and Hampton Roads Harbor act as natural dividers in the market. *The Daily Press* and the *Virginian-Pilot* vie for readers and advertisers in Isle of Wight County where the two markets overlap. In Jan-

uary, *The Daily Press* beefed up its news bureau in that area, adding two reporters, a copy editor and a photographer, with a goal of getting more local stories from the area in the paper. The daily also does more geographical zoning in order to reach new readers in this fast-growing segment of the market, Gates says. *The Daily Press* has four zoned editions: the area south of the James, Williamsburg, Gloucester and the final edition (Newport News). Gates says that in the past, the four zones were more of a goal than a regular practice, with only three editions being published more often than not. Hiring additional copy editors has helped make the fourth zone a regularity.

*The Daily Press* is also focusing much of its content toward younger readers. "Our feature sections, which we revamped a year ago, are skewed younger," says Gates, adding that the paper's former strongly themed and regimented feature pages were overhauled to be more flexible in both content and design.

Entercom Communications leads the field of radio broadcasters in the Norfolk-Virginia Beach-Newport News radio market, which Arbitron ranks No. 40 in the country. The market is embargoed by Arbitron, which means its clients have requested that ratings information about individual stations be withheld from the media.

Entercom's four FM outlets garnered a combined 20.1 average-quarter-hour share among listeners 12-plus in the Winter 2003 Arbitron book. According to BIA Financial Network, the stations generated a collective \$20.7 million in revenue in 2002, giving the company a nearly 32 percent market share (see *Radio Ownership* chart on page 15).

Although Entercom is way out in front, the advertising race between the other players is much tighter. Barnstable Broadcasting, Saga Communications, Clear Channel Communications and Sinclair Telecable (not related to Sinclair Broadcasting) are also jousting for listeners and ad dollars.

Given that a third of the market is African American and that 36 percent of the market falls into the 18-34 demographic (see *Scarborough Research* chart on page 14), it's no wonder there are four Urban-formatted stations in the market. Clear Channel owns three of the four, including WOWI-FM, the leader in the format. Entercom owns the fourth Urban station. Although WOWI leads in share (12-plus), it is not the market's top biller. That claim belongs to Entercom's WWDE-FM, an Adult Contemporary station.

WCMS-FM, Barnstable's heritage Country station, flipped to Classic Country this past spring. The change helped create a greater distinction between WCMS and its sister Country outlet, WGH-FM. (Barnstable groups all six of its stations in the market under the umbrella name Hampton Roads Radio Group). Barnstable's Oldies outlet WWSO-FM tweaked its programming earlier this year to add more Urban Oldies tunes to its playlist.

Adams Outdoor Advertising is the dominant outdoor advertising player in the Hampton Roads market, controlling 95 percent of the market, says Adams sales manager Kevin Madrzykowski. Adams offers about 235 14-foot-by-48-foot bulletins and 10-foot-by-36-foot bulletins, and about 565 30-sheet posters, for a total of 800 faces in the DMA. The bulletins are located primarily on the main arterials and interstates in the area, including I-64, I-264, I-464 and Route 13. Lamar Advertising controls the remainder of the market, with about 40 bulletins.

## NIelsen RATINGS / NORFOLK, VA. EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WVEC	8.3	17
	NBC	WAVY	7.0	14
	UPN	WGNT*	4.2	8
	CBS	WTKR	4.1	8
	WB	WTVZ*	2.2	4
	Fox	WVBT*	1.5	3
	Pax	WPXV*	0.8	2
5:30-6 p.m.	ABC	WVEC	8.3	16
	NBC	WAVY	7.7	15
	UPN	WGNT*	4.2	8
	CBS	WTKR	4.1	8
	WB	WTVZ*	3.2	6
	Fox	WVBT*	1.0	2
	Pax	WPXV*	0.8	2
6-6:30 p.m.	NBC	WAVY	8.9	16
	ABC	WVEC	8.4	15
	UPN	WGNT*	5.3	9
	CBS	WTKR	5.0	9
	WB	WTVZ*	3.2	6
	Fox	WVBT*	1.7	3
	Pax	WPXV*	0.9	2

### Late News

10-10:45 p.m.	Fox	WVBT	3.8	6
11-11:30 p.m.	NBC	WAVY	11.0	19
	ABC	WVEC	7.8	14
	CBS	WTKR	6.5	11
	UPN	WGNT*	4.0	7
	WB	WTVZ*	2.1	4
	Fox	WVBT*	1.3	2
	Pax	WPXV*	0.3	1

\*Non-news programming. Source: Nielsen Media Research, May 2003



# Why not show off that your company was featured in our magazine?



**Glossy Reprints**

**ePrints/PDFs**

**Framed Reprints**

**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.**

**Posters**

**Plaques**

**... and more!**

For more information on reprints  
in quantities of 100 or more,  
contact Kirsten at 651•582•3851  
or [KER@rsicopyright.com](mailto:KER@rsicopyright.com)



[www.rsicopyright.com](http://www.rsicopyright.com)



# SEAN HANNITY

In less than 2 years Sean Hannity is the 2<sup>nd</sup> most listened to talk radio personality in America reaching **10 Million\*** listeners every week.

*"The fastest growing syndicated personality in modern talk radio history"*

Michael Harrison  
Talkers Magazine

# TUNED IN TO AMERICA

How did he do it? By winning in markets such as...

	Before Sean 12+ Share	With Sean 12+ Share	% Growth 12+ Share	Before Sean 25-54 Share	With Sean 25-54 Share	% Growth 25-54 Share
WABC New York	2.8	4.7	+68%	1.6	3.9	+144%
KABC Los Angeles	1.9	3.2	+68%	1.0	2.6	+160%
WLS Chicago	2.3	3.7	+61%	1.8	3.5	+94%
WMAL Washington	3.2	5.8	+81%	1.9	5.0	+163%
KFMB-AM San Diego	2.1	4.3	+105%	1.1	3.4	+209%
WKRC Cincinnati	2.8	7.5	+168%	1.8	5.3	+194%
KSL Salt Lake City	5.1	10.5	+106%	4.9	10.6	+116%
WDBO Orlando	5.0	9.0	+80%	2.8	8.0	+186%
KXNT Las Vegas	2.9	3.9	+34%	2.5	3.9	+56%
KTOK Oklahoma City	3.0	5.5	+83%	1.9	5.2	+174%
WHIO Dayton	2.7	4.7	+74%	2.0	3.3	+65%
KRMG Tulsa	7.2	9.0	+25%	6.5	8.1	+25%
WOOD-AM Grand Rapids	4.7	7.9	+68%	5.2	7.7	+48%

Win BIG with The Sean Hannity Show

Call ABC Radio Networks: (212) 735-1700



Source:  
 \* Arbitron Nationwide, Fall 2002, Persons 12+, Mon-Fri 12p-12mid, Weekly Reach  
 Arbitron, Winter 2003, Metro, Program Exact Times, Persons 12+, Adults 25-54, Average Quarter-Hour  
 Share compared to Arbitron survey before adding The Sean Hannity Show.

# Watching the Detectives

Under the leadership of CEO Henry Schleiff, **Court TV** has deftly evolved from gavel-to-gavel trial coverage to an entertainment service that explores the science of crime investigation **BY ALEC FOEGE**

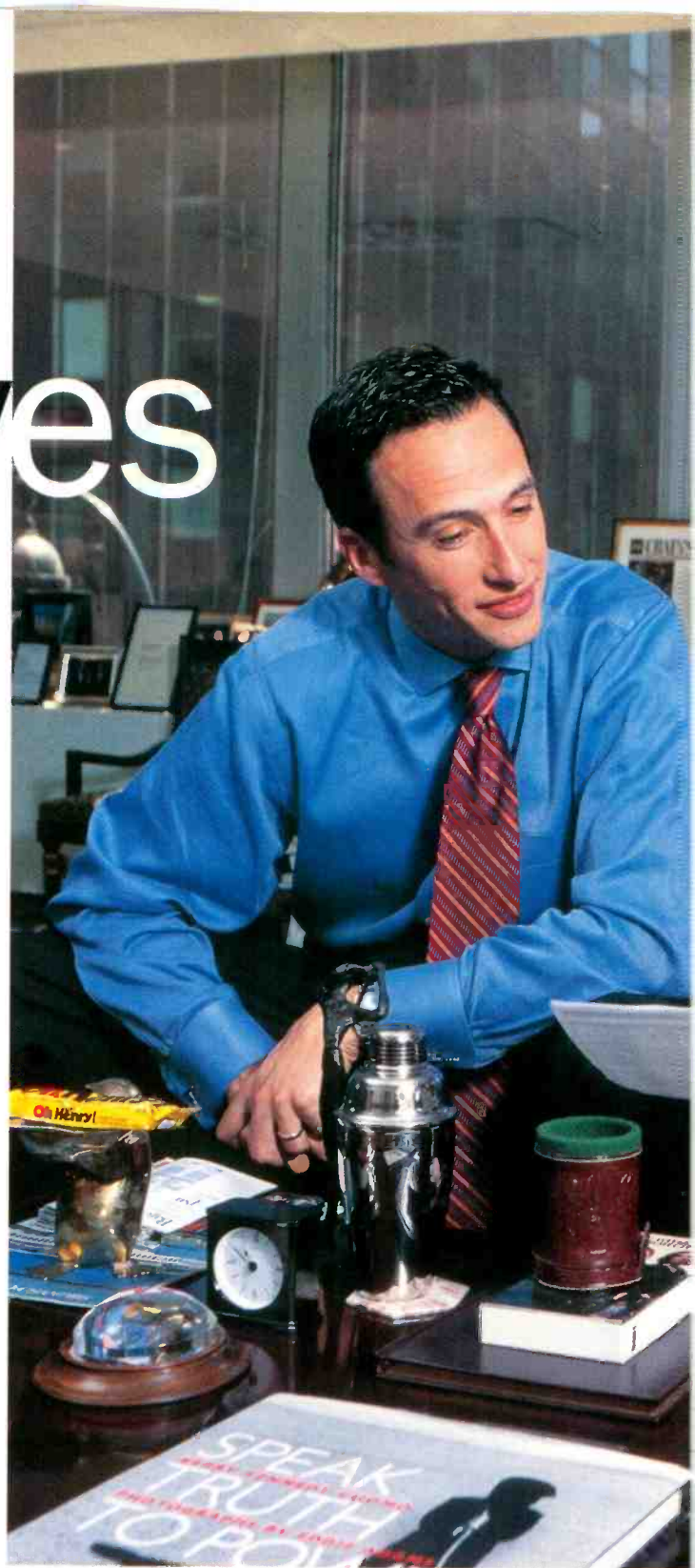
**Henry Schleiff isn't a** practicing lawyer, but he plays one in the TV world. His expansive corner office overlooking Manhattan's Third Avenue resembles that of a partner in a white-shoe firm, complete with overstuffed furniture, putting green and hundreds of framed photos of business colleagues and family members. The closely cropped silvery hair, frameless eyeglasses and gray pinstripes all telegraph the image of high-powered attorney. Schleiff even has a law degree and briefly worked at Davis Polk & Wardwell, a top New York law firm.

Don't be fooled, though. Schleiff, chairman and CEO of Court TV, is no legal eagle. And no longer, according to him, is the burgeoning cable network he commands, though it remains a distinctive cable property.

"The split between the foundation," says Schleiff, "which was in place quite solidly when I walked in the door in 1998—trials, expert commentary, analysis—along with what we have added to it in the last four or five years, makes us unique."

Equally remarkable is Court TV's swift turnaround over the last five years. When Schleiff, a veteran of HBO and Viacom who once free-lanced jokes for *Saturday Night Live*, took the helm in October 1998, Court TV, he recalls, was ranked last out of the 44 cable channels then tracked by Nielsen Media Research. This year, the niche network—currently owned by AOL Time Warner and Liberty Media, which each have a 50 percent stake—finished June with a 0.9 prime-time household rating, a 29 percent increase from June 2002. It also achieved its highest-rated and most-watched Monday night ever on May 12, a 1.3 rating (on the strength of two signature series, *Forensic Files* and *Dominick Dunne's Power, Privilege and Justice*, and a documentary). Simultaneously it has grown its subscriber base from 30 million to 75.5 million households during the same time period.

Once best known for its gavel-to-gavel coverage of the O.J. Simpson murder trial, Court TV under Schleiff has successfully broadened its niche to include entertainment and documentary programming that capitalizes on a widespread interest in criminal investigations. Using A&E Networks and The Discovery Channel as models, the current



team has built upon a few core strengths—and a handful of reliable off-network dramas like *Homicide*, *Cops* and *NYPD Blue*—by gradually adding original programming and honing its brand.

"A clever combination of continual courtroom coverage and appropriate off-network jurisprudence drama has unified the look of the network to audiences and advertisers alike," says John Rash, director of broadcast negotiations at Minneapolis agency Campbell Mithun.



**LEGAL EAGLES:** Schleiff (center) holds court in his office with ad sales chief Collier (left) and newly minted COO Bell.

In its early days, Court TV was practically an ad-driven version of C-SPAN, the no-frills, public access window into the U.S. political process. “You park a camera in a courtroom and watch reverently as the judicial system unfolds before you,” is how Art Bell, recently promoted to president/COO from executive vp of programming and marketing, describes Court TV’s original approach. “That certainly was the vision for the network. Unfortunately it really wasn’t enough for a whole net-

work with a business model that was sustaining.”

While the daytime court coverage remains, Court TV’s prime time has been transformed by its original documentary-style programming including *Forensic Files* and *Power, Privilege and Justice*, as well as *Hollywood at Large* starring Karen Duffy, a.k.a. “Duff.” New fall series such as *Fake Out*, a game show-style investigative show, *Mind Games*, a tour through the human psyche, and *Smoking Gun TV*, a spinoff of the popular Web site,

starring comic personality Mo Rocca, promise to deliver an even bigger and more mainstream audience than its founders probably envisioned.

Capitalizing on the success of broadcast network stalwarts like NBC's *Law and Order* and CBS' *CSI* franchise—never mind the popularity of crime movies and blockbuster mystery authors like John Grisham and Linda Scottolini—Court TV aims to be kind of a Comedy Central for the crime-solving set.

"I view those offerings as hors d'oeuvres," says Schleiff of the investigative genre. "And Court TV is the 24-hour, 7-day-a-week diner where you know you can reliably go and get a meal of something you want."

**The Courtroom Television Network** launched in July 1991 as the brainchild of Steven Brill—at the time, the brash editor and publisher of *American Lawyer* magazine. Then backed by Time Warner, American Lawyer Media, NBC and Cablevision, Brill planned to do to the court system in the United States what American Lawyer Media did for the legal profession: Knock it off its pedestal; give it a brisk, articulate journalistic treatment; and in the process create a lively, commercially viable public forum.

Brill envisioned Court TV "as a very focused news channel," he says today, "and as a place where you always knew where you were when you were there." Brill claims his business models were the most profitable and highly branded cable channels of the era, such as MTV, Nickelodeon and ESPN.

Certainly courtroom dramas were a hot genre at the time. Still, Brill encountered plenty of skeptics. Many agencies were concerned that national advertisers would be driven away by real-life trial subjects they deemed inappropriate. Brill countered by introducing flashy TV news techniques such as live "remotes" from the courthouse, cross-talking anchors, studio analysis and computer-generated graphics. He also relied on *American Lawyer*'s 12 regional legal newspapers to lead his programmers to appropriate local trials worthy of broadcast.

Some law scholars and others in the legal fraternity worried out loud that Court TV would destroy the sanctity of the judicial system. They fretted that sports-like play-by-play commentary and second-guessing by "experts" interjected into live coverage could in some cases be



**"A clever combination of courtroom coverage and appropriate off-network jurisprudence drama has unified the look of the network to audiences and advertisers alike." RASH**

grounds for a mistrial. But the genie was out of the bottle.

Blessed by the high-profile trials of William Kennedy Smith and the Menendez brothers, Court TV's ratings most memorably surged during the O.J. Simpson trial in 1995, when it once got a 2.92 rating. Otherwise, the fledgling network had serious trouble reaching the 30 million subscribers needed to appear on the radars of national advertisers.

Even worse, by 1996, Brill had run victim to corporate infighting. When Court TV wanted to start local cable services, it hoped to link with local NBC affiliates, an idea NBC liked. But Time Warner's CNN disapproved. Brill says it was Ted Turner, then a Time Warner

vice chairman, who convinced Gerald Levin to retain its stake in the cable property. Brill was ousted in February 1997, making at least \$20 million from the sale of his stake.

By the time Henry Schleiff arrived, NBC had sold its stake and Court TV was floundering. "We had drop notices [from cable operators] in the office the first day I came in," Schleiff recalls, "and for legitimate reasons." The embattled executive spent the early weeks of his tenure visiting operators like Jim Robbins, CEO of Cox Communications, and begging them to give Court TV another chance.

Schleiff, who once produced the syndicated *Maury* show, was convinced that suitable mainstream fare could revive the expiring channel. "The prior management had one vision, that this was, in my judgment, vegetables for vegetarians," he says. "It was law for lawyers and the Mensa group."

Within a year, Court TV purchased rights to the critically acclaimed off-network crime drama *Homicide* and surprised a lot of disbelievers. Even so, some affiliates withdrew, perplexed by the new tack toward entertainment programming. But Court TV stuck to its guns. "By putting that in our prime-time lineup," says Bell, "it gave us a chance to build an audience."

And focus-group research turned up some fascinating data about that audience. One day Bell walked into Schleiff's office and uttered one word: "Forensics." Audience research had demonstrated Court TV viewers were more caught up in the scientific process of finding and convicting criminals than in courtroom drama. The channel was packaging one-hour "digests" of trials when Bell suggested they instead try developing one-hour crime-solving documentaries. Bell also came up with a new tagline for the network, "Join the Investigation."

"We understand that this ultimately comes down to storytelling," says Schleiff. "I don't want to get caught up in the technology of forensics. It's basically a story of human emotion, all of these."

Despite Court TV's uniqueness, Schleiff says the appeal is a familiar one. "I don't think there's any genius to it," he says. "I just think it's to sit back and recognize what you and I are interested in, pure and simple. I actually think that's the untold story of our daytime coverage, because at the end of the day it's not this 'esoteric' trial. It's a soap opera with a beginning, middle and an end."

From now on, each Court TV documentary would have a clearly defined arc, beginning with a high-stakes crime puzzle and slowly unraveling the solution. The channel would also have its own perspective. "When we're telling these stories, we're not looking at the suspects, we're not looking at the victims," says Bell. "We're looking over the shoulder of the investigators when we're telling these stories."

**The real secret, however,** to Court TV's programming approach is that it has a dual purpose, its executives admit. Turns out the same storytelling logic that draws viewers into a crime story is tailor-made for advertisers interested in retaining viewers through the commercial breaks. "Art builds these programs not only to get people to come but to get them to stick around," explains Charlie Collier, executive vp of advertising sales.

Collier, who arrived from Oxygen Media in 2001, points out that Court TV's length of tune-in, the length of time viewers stay with a given program, is the second highest in the cable universe. "We're about 50 percent greater than the cable average in terms of how long people stay tuned," he says. "Ninety-five percent of our audience stays through the breaks—and all of this is not by chance."

Indeed, nearly all programs on Court TV establish the stakes immediately and approach the crime through an unabashedly intellectual



**LAW & ORDER:**  
**Court TV's higher-rated original product includes (clockwise from bottom left) series *Forensic Files* and *Dominick Dunne's Power, Privilege and Justice*, and the telefilm *The Interrogation of Michael Crowe*.**

angle, establishing points of entry to the story early and teasing out the conclusion. "There are some neat aspects of this product," says Collier, "that by definition just happen to be good for advertisers."

The network's extensive research highlighted the fact that viewers watch Court TV's investigative-centered shows slightly differently than other programming. "The genre of investigation," says Debbie Reichig, Court's senior vp of sales strategy, "is one that people inherently pay more attention to as the program develops because they want to find out who did it."

In response, Court TV's research and programming departments work closely to coordinate and control the elements of mystery and suspense, so that the clues and evidence unfold at a leisurely pace that is optimal for advertisers. The end result is a sophisticated, high-tech version of the old Saturday matinee cliffhangers. "This specifically is designed to draw viewers in and to keep their attention and to keep that growing throughout the program," says Reichig.

More than most cable networks, perhaps, Court TV has attempted to demonstrate that stickiness—a word all Court TV executives love to bandy about—through follow-up research for their advertisers. In an era when attentiveness has become something of an obsession for media buyers and planners, Court TV's brand of focused qualitative analysis clearly has struck a chord. "There is a consistency in expectation and experience by audiences, and advertising investment is following," says Campbell Mithun's Rash.

The strategy is paying financial dividends. Collier says Court TV more than doubled its upfront revenue this year over last—though he wouldn't reveal the actual dollar amount—and it's not even done writing upfront business. Other sources say Court TV will generate some \$150 million in ad revenue for calendar year 2003, nearly double 2002's total take.

**Still, some critics** claim that Court TV has marginalized its impact by remaking itself too much in the image of its cable competitors. Rumors of an imminent sale routinely surface, though Schleiff denies the network is on the block.

And at least one prominent observer is not happy with the direction that Court TV has taken—founder Steve Brill. "I think you mix news and entertainment programming at your peril," says Brill, "because it confuses the viewer about the brand and confuses the advertiser and gets you into a different competitive arena in terms of the cost of the programming."

Brill suggests that Court TV was better off when it was smaller. "They're basically pursuing a different economic model of a larger business with larger costs, higher risks and potentially higher profits," he says.

These days, however, Schleiff is too busy to be looking over his shoulder. His current mission is to expand the Court TV brand into new arenas. So far the network has produced two original

feature-length movies, 2002's *Guilt by Association*, starring Academy Award-winner Mercedes Ruehl, and *The Interrogation of Michael Crowe*, based on a Court TV-produced documentary about a mother who fought for her son's innocence after he was accused of murdering his sister. Several others were announced last week, including *The Perfect Witness: The Debbie Smith Story* with Ally Sheedy and *Political Asylum* with Juliette Lewis. Earlier this month, Court TV made a deal with Infinity Broadcasting to produce two-minute spots based on content from the

Smoking Gun Web site to air on Infinity stations nationwide.

Schleiff has also extended Court TV's public service effort, a natural fit for a network fascinated with the judicial process. *Choices and Consequences*, a half-hour Court TV production made for school civics and social studies classes, is now under the "Keep America Safe" rubric the channel has developed as an ever-widening umbrella for its ongoing projects with law-enforcement agencies, youth groups and community organizations.

Now Schleiff says he has a high-class problem: Court TV's audience is expanding so rapidly that its name no longer seems to encompass its breadth of offerings. "Court TV to many people still signals trials," he says. "So we may be the first channel in the history of the medium to change names for all sorts of good reasons."

While Schleiff promises a name-change a la Spike TV is not in the immediate future, changing the perceptions of new viewers and advertisers remains a primary goal. One recent improvement is the network's state-of-the-art, computerized control center, housed on an upper floor of Court TV headquarters, that enabled, among other things, the network to go live nationally with the arraignment of Scott Peterson while preserving ad schedules on both coasts. Straightening his bald-eagle cufflinks, Schleiff starts behaving lawyerly again as he talks of the little channel that could. "I'm not this bleeding-heart liberal," he says, "but I think we can do important programming—and, well-executed, we can get good numbers with it." ■

# Movers

## MAGAZINES

**Chris Stone** has been named editor of *Sports Illustrated on Campus*, a weekly sports magazine for college students set to launch in September. Stone was previously a senior editor at *SI*...Meredith Corp. has named **Lauren Wiener** managing director of sales and marketing for Meredith Interactive Media. She had been vp and general manager of the Seventeen Internet Group for Primedia... **Rainer Jenss** was promoted to publisher for *National Geographic Kids*, from associate publisher...*Reader's Digest* has named **Lauren Bogad Jay** associate publisher/group marketing. Jay rejoins *RD* after serving as marketing director and creative marketing manager in the 1990s. She was most recently associate publisher/marketing for *YM*.

## NETWORK TV

**Olivia Cohen-Cutler** was promoted to senior vp, broadcast standards and practices at ABC Inc. Cohen-Cutler, a lawyer and a 16-year veteran at ABC, has served in several positions there, including vp, labor relations, West Coast, before becoming vp of broadcast standards and practices in 1997...NBC's West Coast financial officer, **Kimberly Williams**, was appointed senior vp of finance for the NFL's media division, which includes the new NFL Network.

## CABLE

**D. Charles Haugabrook** was named vp of sales channel development for Time Warner Cable. He was previously president and managing partner of Orlando, Fla.-based consultancy Rainmaker Partners International. At TWC, Haugabrook will drive sales of digital video and high-speed services.

## AGENCIES

**Leslie Poliak** has been named senior vp, director of marketing, West Coast, at KSL Media. Poliak was previously president of KSL's San Francisco office. Prior to that, she was media supervisor at Lois/Pitts/Gershon...At Kansas City, Mo.-based NKH&W, **Sonja Youngwith** has joined as an associate media director. She had been a media manager for several packaged-goods brands at Starcom MediaVest Group in Chicago.

# media elite

EDITED BY ANNE TORPEY-KEMPH

## Quicktakes

### ORGANIC STYLE LIFESTYLE GURU DANNY

**Seo** was on eco-chic trend-spotting duty during L.A.'s recent Fashion Week, first making the scene at an anti-fur party at The Ultimate Crib, where he hobnobbed with the likes of actresses **Rachel Leigh Cook**, starring on the WB's *Fearless* this fall; Joely Fisher, wearing an eco-friendly skirt made of recycled handkerchiefs; and Eliza Dushku (*Bring It On*), who'd been glean-ing sex tips from the "You Can Get More...Satisfaction" article in the May-June



On eco-chic patrol, *OS*' Seo with Cook in L.A.

issue of *OS*. Seo then headed over to the Viceroy Hotel in Beverly Hills to host his own FF (fur-free) fete, with deejay stylings by *That '70s Show*'s Danny Masterson and P. Diddy's girl group Dream boogieing on the dance floor...At the invitation of Senators Hillary Rodham Clinton and Tom Daschle, ABC Radio Networks personality **Doug Banks** led a town hall meeting at the recent (and first) African American Leadership Summit in Washington, hosted by the Congressional Black Caucus and Senate Democrats. Banks navigated between the more than 300 African-American leaders in attendance and the panel including Clinton, Daschle, Sen. Jon Corzine (D-N.J.) and Sen. Bill Nelson (D-Fla.) as they discussed the economy, education, health care, civil rights and homeland security...The Paramount



Banks headlined at D.C. town hall meeting.

team left the links with the best score in the recent Bob Goen Toyota Invitational golf tourney, thanks in part to the off-Broadway talents of Judy Kaye. Kaye, star of *Great*

*White Way* hits *Phantom of the Opera* and *Mamma Mia*, was the celebrity member of the team consisting of Paramount Advertiser Sales' **Marc Hirsch** and **Paul Montoya** and Paramount Domestic TV's **Dennis Emerson** and **Richard Golden**. They faced formidable competition at the Eisenhower Golf

Course in Colorado Springs from the teams with actor Kevin "Hercules" Sorbo and Olympic ice skater Scott Hamilton, but it's



All business: new FNC talent Rogers

no wonder Kaye helped lead them to the win: Her nephew Jonathan is the Kaye who won the PGA Tour's Buick Classic at the Westchester Country Club in New York the same day the Goen tourney began. The annual charity event hosted by **Bob Goen**, of Paramount TV's syndicated

*Entertainment Tonight*, has raised nearly \$200,000 for the Colorado chapter of the Make-a-Wish foundation in eight years...After several guest appearances on Fox News Channel's weekend business program *Cashin' In*, **Wayne Rogers** now has his own seat on the set. The former *M\*A\*S\*H* star, a successful entrepreneur and financier involved in retail (Stop-N-Save convenience stores and Kleinfeld bridal shops), production and consulting businesses, has signed on as a regular contributor to *Cashin' In*. He'll also offer analysis on other FNC signature business shows *Your World With Neil Cavuto* and *Bulls and Bears*, focusing primarily on personal investment strategies and stock market fluctuations.



# Dish Special

## Successful Plans Saluted

About 200 agency and client executives gathered at the W Hotel in New York recently to fete the best and brightest in media planning at the Media Plan of the Year reception and luncheon. Sponsored by Rainbow Media Holdings with the Magazine Publishers of America and presented by *Mediaweek*, the event was headlined by Ali Landry, host of WE network's *Full Frontal Fashion*. Highlights included a double victory for Crispin Porter + Bogusky, whose campaign for the BMW Mini won for best use of magazines and best campaign spending between \$10 million and \$25 million.

PHOTOGRAPHY BY KATE RYAN



**USA Today** executives Jeannie Morton (l.), Lori Erdos (second from left) and Melissa Saydor (r.) with members of the Crispin Porter + Bogusky team that took home double honors—Reed Carlson, Steve Sapka and John Harman



On hand to represent event sponsor Rainbow Media Holdings were (l. to r.) Arlene Manos, David Kline and Helen Karas.



Showing off her team's award for best use of newspapers, Horizon Media's Ruby Gottlieb (l.), with event host Ali Landry and Horizon teammate James Schore

Universal McCann's Alfa O'Neill (l.) celebrated with colleagues Sande Bovis and Nancy Dunn after receiving the POY award with her team for best campaign spending more than \$25 million, for the launch of Columbia TriStar's *Spider-Man* movie last year.



*Mediaweek* publisher Linda D'Adamo (c.) congratulates Amy Hume and Jack Sullivan of Starcom Worldwide, part of the winning team for best campaign spending less than \$1 million, for Kellogg's Special K KickStart diet.



Rosemary O'Connell (l.) and Kelly Hundt are all smiles as honorees from Hadrian's Wall, whose plan for the Illinois Department of Public Health took top honors in the best use of local television category.

# inside media

NEWS OF THE MARKET

## **El Diario Sold to Investor Group**

Spanish-language broadcaster Entravision Communications has agreed to sell *El Diario/La Prensa* to CPK NYC, LLC, a private investment group led by Clarity Partners LP, BMO Halyard Partners, ACON Investments and Knight Paton Media, for \$19.9 million. The New York paper, the nation's oldest Spanish-language daily, this year is marking its 90th anniversary. Entravision, which owns radio, TV and outdoor properties, acquired the paper in 2000 with its \$252 million purchase of Latin Communications Group. Entravision CEO Walter Ulloa said the sale supports the company's strategy to focus on core operations in TV, radio and outdoor.

## **NBC's Restaurant Signs Sponsors**

Magna Global clients American Express, Coors Brewing Co. and Mitsubishi Motors are sponsors of the unscripted drama/reality show *The Restaurant*, which premiered on NBC last night at 10 p.m. The series will run over six episodes and is executive produced by Magna Global Entertainment with Mark Burnett Productions and Reveille. In addition to airing commercial spots, each of the three advertisers will have a presence in the show, which focuses on restaurateur Rocco DiSpirito as he opens a New York eatery and follows the wait staff as they serve customers.

## **ESPN Radio to Sell 10-Second Spots**

ABC Radio Networks is planning a 2004 launch of a 10-second spot network on ESPN Radio. Popular with advertisers because the inventory is usually locally voiced within must-hear programming such as news and weather, ABC's move follows Premiere Radio Networks and Westwood One, which have offered 10-second networks to advertisers for more than two years.

## **Infinity Forms New Sales Group**

Infinity Broadcasting, the second-largest radio group, last week launched a new sales and marketing group called Infinity Solutions & Beyond. Formerly known as Infinity Promotions Group, ISB's broadened mission is to create advertising packages that use Infinity's 183 radio stations as the core of multiplatform campaigns that include promotions such as live events, in-store programs and outdoor. The group will also work with Viacom Plus, Viacom's cross-platform

division, when other Viacom properties are involved. Richard Lobel, who joined Infinity in February as executive vp of Infinity Promotions Group, will head up ISB as executive vp. He reports to David Goodman, executive vp of marketing for Infinity. ISB has already created multimillion-dollar campaigns for companies including American Express, DaimlerChrysler and AOL Broadband.

## **4 Shops Vie for Brown & Williamson Biz**

Brown & Williamson Corp. has selected four agencies to compete for its \$50 million media buying account. The finalists are: MindShare, Media First International, Media Kitchen, and incumbent MediaCom. A decision is expected later this month. ADvice & ADvisors in New York is managing the review. B&W markets Kool and Lucky Strike cigarettes, among others.

## **Public TV Launches New Rep Group**

WGBH, the flagship TV station for the Public Broadcasting System that provides nearly one-third of PBS' prime-time lineup, has launched the Sponsorship Group for Public Television, replacing the station's participation in PBS Sponsorship Group, the national sales team that represented a consortium of stations. The full-service sales and marketing group will seek advertising sponsors for popular series including *American Experience*, *Antiques Roadshow*, *Frontline*, *Masterpiece Theatre* and *Nova*.

## **Clear Channel Launches Free Magazine**

Clear Channel, owner of the largest group of radio stations and live entertainment venues, has launched a free magazine called *Music Guide Live!* co-branding the company's local radio stations with its entertainment assets. Published twice in the summer, in June and August, and distributed at concerts in 30 markets including Philadelphia, Boston and Phoenix, the magazine showcases artists, music news, touring information and local market information. Local stations are selling local advertising in the magazine, and national sales are handled by Professional Sports Publications. CC also has created a Web site, [www.musicguidelive.com](http://www.musicguidelive.com), containing more information on tickets, national contests, artists and national sponsors, including American Express, XM Radio, Heineken, Panasonic, U.S. Army, Tommy Hilfiger, Smirnoff and Dunkin' Donuts. ■

## Calendar

The National Association of Broadcasters is presenting a **management development seminar for television executives** July 13-18 at Northwestern University's Media Management Center in Evanston, Ill. Contact: 202-429-5368.

The **Television Critics Association's summer press tour**, focusing on new cable and broadcast network TV programming for the upcoming season, is under way at the Renaissance Hollywood Hotel in Los Angeles, with upcoming presentations by ABC, July 14-15; TCA Day, July 16; Fox, July 17-18; TCA Awards, July 19; CBS, July 20-21; UPN, July 22; TCA Day, July 23; NBC, July 24-25. Contact: [www.tvcritics.org](http://www.tvcritics.org).

Radio and Television News Directors Foundation and several other sponsoring groups will present a **National News Leadership Workshop for Broadcast, Online and Print Journalists** July 19 at the Hyatt Regency in Austin, Texas. Contact: Jacqueline Robinson at 202-467-5202 or [www.rtnda.org](http://www.rtnda.org).

Cable Telecommunications Association for Marketing will present the **CTAM Summit**, this year titled "The Art and Science of Marketing. Strategy. Creative. Results.," July 20-23 at the Washington State Convention and Trade Center in Seattle. Contact: 703-549-4200 or visit [www.ctam.com](http://www.ctam.com).

The Minority Media and Telecommunications Council will present a conference titled "**Building and Financing Minority Broadcast Companies**" July 21-22 at the Loews L'Enfant Plaza Hotel in Washington. The event aims to provide strategies for new market entrants and existing broadcasters to survive under the new FCC regulations. Contact: 202-332-0500 or visit [www.mmtconline.org](http://www.mmtconline.org).

The Association of National Advertisers will present **marketing-training programs on creative advertising, media strategy and direct marketing** Aug. 4-6 at the Westin Times Square in New York. Contact: 212-697-5950 or visit [www.ana.net](http://www.ana.net).

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 dis-**

**play 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 SPECIALTIES

### • TOWELS! • TOWELS! •

Beach Towels \$3.50 & Up!  
Golf Towels \$4.75 & Up!



### PAKTITE® COMPRESSED T-SHIRTS!

This PAKTITE® is an Extra-Large, Heavy-weight T-Shirt!



Many stock & custom shapes available.

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

## ART DIRECTION

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

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

## ART STUDIO

**Need mechanicals, comps or presentations done 'yesterday'?**

The expert artists and equipment you need are right here, right now. Call us today!

**Tenga's Studio, Inc.**  
60 east 42nd st 212.949.0720  
www.tengastudio.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

## BUSINESS BLOGGING

Blogs4Business.com 866.442.BLOG

## CONCEPTS & COPY

Let your copywriters go.  
(On vacation.)  
I'll cover. conradwinter.com

## COPY/CREATIVE

www.cmykmag.com

www.CreativeCopywriter.com  
732.571.9672

## COPYWRITING

Financial w/o the Zzzzs. 212-679-0609.

I write, customers read. 212-439-1845

Steve Boyar. The Value of Clarity.  
100+ awards. 212-242-4603. 800-750-4166.

## EVENT MARKETING

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

## FOCUS GROUPS

Call Larry Jenkins 617-946-0755  
www.FocusOnBoston.com

## HISPANIC MARKETING SERVICES

Original Ad Concepts & Adaptations  
Broadcast, Print, DM/Collateral & Web  
305-461-5080 or info@echovant.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

Media Buying Software for Fewer \$\$\$  
www.mottertsystems.com

## MEDIA BUYING & TRAINING

www.mediabuyingacademy.com

## PROOFREADING

## EDITORIAL EXPRESS

EXPERIENCED - FAST - PRECISE

Advertising • Collateral  
Catalogs • Annual Reports  
Magazines • Manuals

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

## RADIO COMMERCIALS

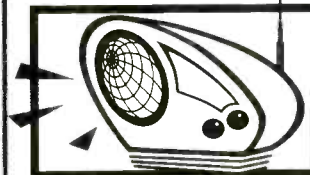
The other guys charge a fortune to cover the cost of their big space ads. Our Clio-winning Productions sound great, too. But when you hear our prices, they sound unbelievable.  
**800/789-RADIO**  
Sounds almost too good to be true.

## RADIO PRODUCTION

# THE NEXT GENERATION OF GREAT RADIO.

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

www.wadio.com



**World Wide Wadio**  
H O L L Y W O O D

LA: 323 957 3399 • NY: 212 768 9717

## RADIO PRODUCTION

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

## RESEARCH STUDIES

SR. BRAND MANAGERS NEEDED  
for survey on DVD-based marketing  
FREE report, \$\$ - survey@dvdmarketer.com

## SWEEPSTAKES

Sweepstakes, Games & Contests  
Call Marla Altberg at Ventura Associates  
(212) 302-8277 ext 3003  
or maltberg@sweepstakpros.com

# JOBBHUNTERS!

**Find Hundreds of Great Jobs In Adweek Online!**

Search ads from all six classified regions of Adweek, Brandweek, & Mediaweek.

Visit our website at  
<http://www.adweek.com>

e-mail:  
adweek@adweek.com

## RADIO PRODUCTION

# UH OH! BESTOWED AGAIN!

We warmly thank The Annual Mercury-Radio Awards & Illinois Broadcasters Association for each honoring Dick Orkin this June 2003 with a "Lifetime Achievement Award" in New York City & Springfield, Ill.

# THE FAMOUS RADIO RANCH

New Demo: infolabrea@radio-ranch.com  
Phone (323)462-4966 www.radio-ranch.com

## OFFERS & OPPORTUNITIES

### BUSINESS OPPORTUNITIES

#### PROMOTIONS

Proven, successful & creative, our NJ Print & New Media Agency is looking for someone to help us move into the PROMOTIONAL MARKETING arena.

You must have experience in a promotion agency management capacity, be dynamic & confident, be entrepreneurial in nature, and desire financial reward including a possible EQUITY stake in this venture when we are successful.

**Email me; this is a great opportunity for the right person.**

*All inquiries will remain absolutely confidential.*

avbittman@yahoo.com

### SUBSCRIPTION QUESTIONS?

Need Information about a subscription to ADWEEK, BRANDWEEK, or MEDIAWEEK? For fast service, call our subscriber hotline TOLL FREE:

**1-800-722-6658**

*CATCH A CREATIVE GENIUS*

## EMPLOYMENT

### Retire from advertising in Miami.

Si estás cansado de la típica publicidad, ve a [www.lacomunidad.com](http://www.lacomunidad.com). Si te gusta lo que ves, escríbele a nuestro Human Resources Director, 900 South Shore Dr, Miami Beach, FL 33141, y explicale por qué eres el Account Director, A/Executive, Office Manager, Senior Accountant, Senior Media Planner o el Media Director que estamos buscando.

**l a c o m u n i d a d**

### How about ownership?

NJ boutique Agency owner wants to retire. If you have recruitment and marketing experience to manage clients and bottom line, I can make ownership happen. Reply c/o ksharkey@adweek.com, ref. "HAO" in subject line.

### YOUNG & LARAMORE

We're a creative-owned mid-size Mid-west agency ([youngandlaramore.com](http://youngandlaramore.com)) landing new business and looking for writers and art directors to talk to (3 years+). Forward resume to: [c.hopper@youngandlaramore.com](mailto:c.hopper@youngandlaramore.com)

### EMPLOYMENT SERVICES

#### ACCELERATE YOUR JOB SEARCH

Get the edge you need with the new **DMOC Coaching** service. DMOC, Inc. is now offering personalized, 3-session job coaching for professionals like you. Still at an introductory rate, one-on-one DMOC Coaching is guaranteed to make you a stronger prospect on your next job interview.

**Contact us about DMOC Coaching info@dmoc-inc.com**

Direct Marketers On Call, Inc.  
45 Christopher St., New York, NY 10014  
212-691-1942 [www.dmoc-inc.com](http://www.dmoc-inc.com)

### PARTNERSHIPS

#### Want Growth?

Successful design and new media firm seeks DM, advertising, PR and media companies with a client base to join and offer full-service communications to larger Tri-State accounts. Westchester location.

**Credentials only to Partner@TDOinc.com or fax 914-591-5922.**

## EMPLOYMENT

*Now hiring.  
How retro.*

Barkley Evergreen & Partners, one of the top agencies in the Midwest, is now seeking talented people. Join 260 fellow partners in servicing such national accounts as Payless ShoeSource and Sonic Drive-In Restaurants.

We are currently looking for:

#### ACCOUNT MANAGEMENT

**Senior Account Manager** - Four to six years agency experience. Must have brand-building experience as it relates to developing national and local promotions for corporate sales and franchise groups. Experience and understanding of all mediums and how/when to apply them will be critical to this individual's success.

#### CREATIVE

**Writer and Art Director** - We're looking for a great team. Together or separate. We're in need of a wildly talented writer and art director to turn us on our ear. If you're good (and we mean really good), we want to see your book. It's that simple. If you're that good, it doesn't matter how much experience you have (although we're thinking three to five years or so). We'd love to see some broadcast from you, but if your talent is great, a print book might just get you in the door. We'll teach you the rest.

#### MEDIA

**Media Planner** - Two to four years experience with either agency or client broadcast media planning. Broadcast buying and/or multi-unit retail/franchise experience is a huge plus. You must have excellent communication, organizational skills and proficiency in Excel, Word and PowerPoint.

If you have a passion for great advertising and want to work in a fast-paced, rewarding environment, e-mail your resume to [info@beap.com](mailto:info@beap.com). Please put "AWMW703" in the subject line of your e-mail. No phone calls, please. EOE

**BARKLEY EVERGREEN & PARTNERS, Inc.**

**Catch A Creative Genius With Adweek Classified**

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

#### 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 second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers 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.** Confidential Service: To answer box numbers ads and protect identity: (1) Seal your reply in an envelope addressed to the box

number; (2) In a separate note, list companies and subsidiaries you do not want your reply to reach; (3) Enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Adweek, Classified Advertising, 770 Broadway, New York, NY, 10003. 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 commissionable 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.**

# EMPLOYMENT

*MasterCard  
International*



MasterCard International is a global payments company with one of the most recognized and respected brands in the world. We manage a full range of payment programs and services, including MasterCard® credit cards, MasterCard® debit cards, Maestro® online debit cards, Cirrus® ATM cash access, and related programs. More than 1.7 billion MasterCard, Cirrus and Maestro logos are present on credit, charge and debit cards in circulation today.

## *Director of Advertising*

The successful candidate will be responsible for planning and executing specific advertising programs that support brand positioning and business objectives. Specific focus will be placed on priority product; consumer segment and/or property/program strategy (i.e. credit; debit; corporate; youth; sponsorship; promotion; etc.). A primary function of the position will be to manage the Advertising Agency on creative strategies, program execution and budget compliance. The successful candidate must be able to develop annual segment strategy and design brand plans supported by quantitative data. Analysis of consumer tracking research/trends required to manage program performance.

Candidates must possess a Bachelor's degree, 7 to 10 years of extensive experience in brand development, strategic planning and advertising at a consumer marketing organization or advertising agency. Effective leadership, negotiation, presentation and analytic skills are essential. REQ#: mast-00000405

## *Director of Global Marketing Programs and Promotions*

The successful candidate will be responsible for supporting the development and ongoing management of global market and integrated promotion planning, focusing on long-term business building opportunities. A primary function of the position will be to guide promotional and interactive activities in assigned markets toward efficient, business-building initiatives that positively support the brand reputation and positioning while developing in-depth understanding of environment, overall business objectives, marketing plans, and measures of success in assigned markets. In addition, the successful candidate will be responsible for supporting 4-5 brand building markets and for serving as brand steward and consumer advocate in all assigned market promotion and interactive activities.

Candidates must possess a Bachelor's degree, MBA preferred. 5-7 years of experience required. Providing thought leadership, identifying research needs and recommending resources is essential. REQ#: mast-00000422

MasterCard International is committed to creating a diverse work environment that values and recognizes the diversity of our employees, customers and business partners. We encourage all those who share this commitment to apply.

MasterCard International offers a dynamic work environment, competitive salary and superior benefits package. For immediate consideration, please apply on our website at:

**www.mastercardintl.com**

\* Only resumes with salary requirements and/or history will be considered.

Equal Opportunity Employer M/F/D/V

## **ASSOCIATE DIRECTOR**

### **Marketing/Customer Service**

International Securities Exchange is the largest US equity options exchange and is the first and only fully electronic options exchange in the US. Position is responsible for shepherding branding/customer service strategy, research, media, creative development supporting the Director of Brand Management. Position details: www.iseoptions.com - About section drop down menu Careers. Ideal Profile - 6+ year's exp. brand building/advertising. Financial, hospitality or package goods exp. preferred.

Email resumes:  
recruitment@iseoptions.com

**INTERNATIONAL SECURITIES  
EXCHANGE**

EOE

## **PUBLIC RELATIONS**

Resorts Atlantic City, a leader in the hospitality/gaming industry, is looking for an experienced publicist to establish and maintain good relations with key media contacts within and outside the gaming industry.

This highly visible position will also coordinate on-site media visits along with public relations media events and also prepare all press releases and press kits. Responsible for seeking and coordinating promotional partners. BA/BS with two years of public relations experience, preferable in the casino industry. Media contacts required.

Please forward confidential resumes to 1133 Boardwalk, Atlantic City, NJ 08401, fax to 609-340-7751 or e-mail to: employment@resortsint.com

### **Resorts Atlantic City**

An EEO employer subject to the laws and regulations of the NJCCC.

## **Sr. Account Supervisor**

Manhattan-based ad agency seeks a Sr. Account Supervisor star to join our account management team. You will function as the day-to-day representative of the agency with respect to the advertising development and servicing of accounts assigned. Plans, coordinates and directs advertising campaigns for clients either directly or through subordinates. Builds strong, lasting relationships with client contacts.

Qualified candidates must possess 8+ years of account management experience functioning in a supervisory capacity for a minimum of 3+ years. Strong oral and written skills required. Additionally, you must be organized, analytical, strategic and persuasive. Experience & knowledge of retail, youth marketing preferred. Candidates must be from New York area.

Our agency will offer a great compensation package, working environment and opportunity for growth to the right person. Please forward resumes with salary requirements to:

accountteam@aka-advertising.com

## **Media Planner/Buyer**

Advertising agency in Baltimore has an immediate opening for an experienced media planner/buyer with 3-5 years experience. Responsibilities include the creation and execution of comprehensive media plans for various national clients in the entertainment, travel and hospitality categories. Our clients are active in network and spot television, spot radio, as well as national and local print - trade and consumer.

Qualified candidate should be a true multi-tasker, with the ability to manage projects autonomously. Must have excellent communication and interpersonal skills. Proficiency in Excel and Powerpoint required. Must have knowledge of syndicated research and media buying and planning software - STRATA, IMS, CMR. Knowledge of online and out-of-home media is also a plus. Competitive salary and benefits. EOE.

E-mail resume and cover letter to  
hrmedia2003@yahoo.com

**Classified Advertising Call Karen Sharkey at 1-800-7-ADWEEK**

## HELP WANTED

**PRINT ACCOUNT DIRECTOR**

Scarborough Research, the nation's premier provider of local-market consumer research, is seeking a highly motivated and self-directed sales professional with an exceptional customer service orientation to join our dynamic Print Sales Team.

The Print Account Director will be responsible for the sales and service of the Scarborough Reports -- and Scarborough's related products and services -- to over 100 daily newspapers, weeklies and magazines in the U.S. The Account Director will be assigned to a specific geographic territory and will need to travel 30-35% of the time.

The ideal candidate will have seven or more years of experience in marketing research sales, newspaper advertising sales support, newspaper research, or research for a newspaper, media company, advertiser or advertising agency. A BA/BS required; MA/MS preferred.

The following skills are essential for success in this position:

- ability to provide consistent "over the top" customer service
- ability to manage multiple clients in various markets
- the desire to prospect for new clients and grow Scarborough's Print business
- exceptional presentation and training skills
- in-depth understanding of consumer research
- ability to help clients use research to sell advertising and grow readership

If you love the print media business and you have a background in account development and management, presentations, data analysis and data interpretation -- and possess the energy and drive to grow Scarborough's Print business -- then this position is for you.

We offer a competitive compensation and benefits package. **Please send your resume with salary requirements to: dmorisie@scarborough.com or fax to (646) 654-8455. M/F EOE**

**Scarborough Research**

**ADWEEK ONLINE:****FINDING THE RIGHT EMPLOYER JUST GOT A WHOLE LOT FASTER**

**ADWEEK MAGAZINES** Classified Online at [adweek.com](http://adweek.com), the most comprehensive and most up-to-date source of advertising, marketing and media positions, has several new features that will help you streamline and target your search:

- **Instant e-mail responses.** Just by clicking on an email link that appears in many online ads, you can send your resume, cover letter, and other material in seconds to a prospective employer. And this means to confidential ads, too!
- **Visit an employer's web page.** Many online ads have a direct link to the company's website, so you can learn more about them fast.
- **Direct links to the ADWEEK MAGAZINES Archives.** Just by clicking on the company's name, subscribers to ADWEEK Online's premium services can search the Adweek, Brandweek, Mediaweek, and MC archives for news and features about an employer. The more you know, the smarter you'll search.

VISIT [ADWEEK.COM](http://ADWEEK.COM)

In print and online,

**ADWEEK MAGAZINES Classified is  
THE HIRE AUTHORITY**

**ADVERTISING SALES  
NATIONAL ACCOUNT MANAGER**

Highly successful place-based media firm headquartered in New York is seeking an outstanding media sales executive. Candidates should have successful track record in media sales, preferably in print or other highly targeted media. Should have good communications skills and be comfortable with concept selling. Must be organized, enthusiastic, energetic and a self-starter.

Experience with business-to-business advertising a plus. However, length of experience is not as important as ability to demonstrate success and accomplishment.

Computer/Internet proficiency required.

**BASE + COMMISSION FOR SIX FIGURE COMPENSATION PACKAGE.**

Fax resume to: 212-551-3221

E-mail to: [tconroy@executive-media.com](mailto:tconroy@executive-media.com)

**Media Buyer**

Washington, DC ad agency needs Senior Media Buyer. Great location, fun environment and big opportunities. Prefer 5+ years spot TV buying experience and Superior estimating skills. Fast food account experience a big plus.

Fax resumes to Jobs at:

**Davis & Co.**  
202-775-1533

or email [LiesaP@davisco-ads.com](mailto:LiesaP@davisco-ads.com)  
[www.davisco-ads.com](http://www.davisco-ads.com)

No remote Buyers please.

**Sr. Account Executive**

Outdoor Advertising Company is seeking a Sr. Account Executive for New York Office. 3+ Years Media Sales experience (out-of-home preferred). Compensation commensurate with experience. Full Benefit Package.

E-mail Resume and Cover Letter Only to: [jmontague@vistamediagroup.com](mailto:jmontague@vistamediagroup.com)

**Vista Media Group**

**ADVERTISE CALL 1-800-7-ADWEEK**

**JOBHUNTERS:  
Log Onto Adweek Online Today**

- **Help Wanted Ads** – by job type – from all six classified regions of Adweek, Brandweek, & Mediaweek
- **Contacts** – the names and addresses you need from fully searchable databases
- **Stay Up - to - date** on current news, people moves, key industry issues, account changes

Visit our Website at: <http://www.adweek.com>  
e-mail: [adweek@adweek.com](mailto:adweek@adweek.com)

**HOW TO SEND DIGITAL ARTWORK TO ADWEEK MAGAZINES**

**MAC ONLY ART - Adobe Photoshop EPS or TIFF** \*IMPORTANT NOTE: Before Any Artwork is Sent Please Contact Your Regional Adweek Representative

**CONVERTING TO A B&W FILE**

- Convert To a Bitmapped Image Under "Mode" in Photoshop
- Resolution = 1200 Pixels/inch • Method = Halftone Screen • Shape = Round
- Halftone Screen Frequency = 133 lines/inch • Angle = 45 Degrees

**RED ADS**

- Save As A CMYK File - Adweek Red Breakdown Is 100% Magenta 100% Yellow 23% Black

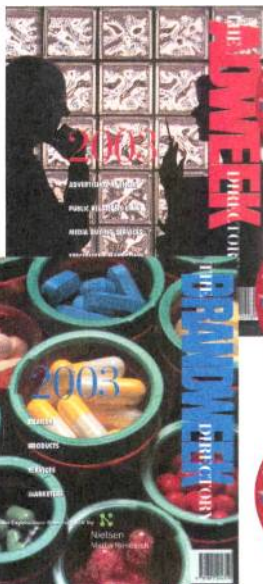
**FULL COLOR**

- Save As A CMYK File

**SENDING THE FILE** • Crop The Ad To Size • Save As A Photoshop EPS Or TIFF • Compress The File Using Stuffit Or A Zip Program • Send To : [classified@bpicomm.com](mailto:classified@bpicomm.com)

# 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](http://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         | <input type="checkbox"/> Print & CD \$399 | <input type="checkbox"/> Online \$699  | <input type="checkbox"/> Print/CD/Online \$899  |
| THE BRANDWEEK DIRECTORY      | <input type="checkbox"/> Print & CD \$399 | <input type="checkbox"/> Online \$699  | <input type="checkbox"/> Print/CD/Online \$899  |
| ADWEEK/BRANDWEEK DIRECTORIES | <input type="checkbox"/> Print & CD \$699 | <input type="checkbox"/> Online \$1150 | <input type="checkbox"/> Print/CD/Online \$1299 |
| THE MEDIAWEEK DIRECTORY      | <input type="checkbox"/> CD \$399         | <input type="checkbox"/> Online \$699  | <input type="checkbox"/> CD/Online \$799        |
| IQ DIRECTORY                 | <input type="checkbox"/> CD \$399         | <input type="checkbox"/> Online \$699  | <input type="checkbox"/> CD/Online \$799        |
| MARKETER'S GUIDE TO MEDIA    | <input type="checkbox"/> 2003 Print \$129 |  |   |

J37AWD

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_

E-Mail \_\_\_\_\_

Nature of Business \_\_\_\_\_

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 10003-9595







To: Help-Wanted Advertisers

From: ADWEEK MAGAZINES ONLINE

Re: Why Read Hundreds of  
Meaningless Resumes?

Secret: Targeting Professionals at Low Cost

## **There are Two Ways to Use the Internet.**

### **The Hard Way.**

Place your Help-Wanted ad on general audience job boards. You'll probably get hundreds of replies. Unfortunately the vast majority of them will be irrelevant. And they'll keep coming for weeks. It's so easy to reply by e-mail that job hunters tend to scatter resumes about like confetti.

### **Our Way.**

If you're looking for professionals in the closely related fields of advertising, marketing or media, put your ad on ADWEEK ONLINE. You'll hear from serious job seekers only, all of them with relevant backgrounds. Now the power of the Internet is helping you.

### **Ads Posted within One Business Day.**

Our rates are low. And we offer great frequency discounts. Your ad - up to 750 words - appears within one business day. Experts will assist you with copy if you wish. Plus, you get a free bonus week in our free area. We also offer print/online combination ads.

**Call 1-800-7ADWEEK**

[www.adweek.com](http://www.adweek.com)

**Targeting Professionals**

**ADWEEK MAGAZINES**

**ONLINE CLASSIFIED**

## Shop Till You Drop

With shopping editorial flying off the shelves, *Marie Claire* moves to reclaim its stake as a fashion reader's best bet

THE ECONOMY MAY BE AT A STANDSTILL AND CONSUMER CONFIDENCE STILL LOW, BUT one would be hard-pressed to believe it given the popularity of shopping-themed editorial in fashion magazines. Condé Nast's *Lucky*, launched just three years ago, boasts an 850,000 circulation rate base that will

jump to 900,000 in January. In the men's field, Fairchild Publications' *Details* this September will roll out a shopping insert called Vital File, and sometime next year Condé Nast will launch a version of *Lucky* for men.

Hoping to take advantage of this momentum is Hearst Magazines' *Marie Claire*, which pioneered the shopping genre nearly a decade ago with franchises like *Splurge vs. Steal*, *Runway to Realway* and *Fashion at Every Price*. This summer, *Marie Claire* is returning to its roots, re-emphasizing what had once set it apart from the more traditional fashion titles.

In the July issue, the front-of-book *Marie Claire* Style section was renamed *Marie Claire* Shopping (as it had been four years ago), and a new service twist was added to the mix. While editor in chief Lesley Jane Seymour relies on her in-house fashion team, as well as industry insiders, for advice and expertise, for the first time their tips are being added to the pages of the magazine.

"We've never given that to readers," Seymour says. "It's not service in the usual way—it's insider service."

In the August issue, for example, *Marie Claire* gets help from Gap style director Rachel DiCarlo, who models a pair of jeans worn three ways—for work, drinks and dinner. And in September, Anna Garner, fashion director at Henri Bendel, will show readers how accessories can snazz up a fall wardrobe. August will also introduce What's Hot Now, a section of fashion news and service.

"It's [like] black skirts being back in [style]—we've always had them, but we just need to take the hem up," Seymour says of the changes. "We're shining a light on what we already have and adding a service element. *Lucky* is great at showing stuff, but what's happened is everybody has copied the stuff idea, [and] you have to go a level beyond that."

Of course, *Lucky* has its own take on all this. "What it says to me is that *Marie Claire* has observed the tremendous amount of success *Lucky* has enjoyed in a very short amount of time," says *Lucky* vp/publisher Sandy Golinkin.



Back to the future: Seymour has re-emphasized shopping, renaming the style pages *MC Shopping*.



"And while they have always covered shopping, it's a fraction of their editorial. They clearly feel this is a strong area of interest."

Soon, *Marie Claire*'s longtime tagline "for women of the world" will be changed to reflect the magazine's "authority in fashion and beauty," says vp/publisher Katherine Rizzuto. And next year, the Hearst monthly will run 35-plus-page *Marie Claire* Shopping Guide inserts in both the May and November issues. Reprints will also be sent to select malls, including the Glendale Galleria near Los Angeles and Tyson's Galleria outside Washington.

Media buyers say *Marie Claire*'s changes are a smart move. "It's both an effort to cash in and regain some of the territory they've had previously," says Brett Stewart, senior vp/director of strategic print services at Universal McCann. "Every magazine has to evolve with the times, and it appears that the *Lucky*-style publication is the flavor of the year."

While shopping is "core to the DNA of *Marie Claire*," Rizzuto asserts there is much more to the magazine, including its continued coverage of women's issues. In September, for example, Seymour will add a new back page called *Woman Warrior*, a Q&A with extraor-

## Mediaweek Magazine Monitor

BIWEEKLIES July 14, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>BUSINESS/ENTERTAINMENT</b>								
ESPN The Magazine	21-Jul	52.15	22-Jul	50.96	2.34%	783.98	743.52	5.44%
Forbes	21-Jul	90.14	22-Jul	136.50	-33.96%	1,522.91	1,602.01	-4.94%
Fortune	21-Jul	122.25	22-Jul	138.55	-11.76%	1,604.71	1,819.11	-11.79%
National Review	28-Jul	8.17	29-Jul	14.50	-43.67%	199.31	196.88	1.23%
Rolling Stone	24-Jul	63.27	25-Jul	42.50	48.87%	728.35	750.76	-2.98%
<b>CATEGORY TOTAL</b>		<b>335.98</b>		<b>383.01</b>	<b>-12.28%</b>	<b>4,839.26</b>	<b>5,112.28</b>	<b>-5.34%</b>

## WEEKLIES July 14, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	14-Jul	63.42	15-Jul	68.00	-6.74%	1,455.61	1,667.83	-12.72%
The Economist	5-Jul	30.00	6-Jul	41.00	-26.83%	1,083.00	1,315.00	-17.64%
Newsweek <sup>E</sup>	14-Jul	31.73	15-Jul	27.95	13.52%	1,025.32	1,005.48	1.97%
The New Republic <sup>+</sup>			<b>NO ISSUE</b>			186.35	214.71	-13.21%
Time <sup>E</sup>	14-Jul	60.77	15-Jul	37.24	63.18%	1,215.79	1,191.32	2.05%
U.S. News & World Report	14-Jul	15.34	<b>NO ISSUE</b>		N.A.	659.35	657.17	0.33%
The Weekly Standard	<b>NO ISSUE</b>		15-Jul	7.80	N.A.	222.50	234.70	-5.20%
<b>Category Total</b>		<b>201.26</b>		<b>161.99</b>	<b>10.59%</b>	<b>5,847.92</b>	<b>6,286.21</b>	<b>-6.97%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	14-Jul	28.37	15-Jul	22.06	28.60%	630.05	650.53	-3.15%
Entertainment Weekly	11-Jul	40.84	12-Jul	34.26	19.21%	951.25	936.59	1.57%
Golf World	11-Jul	21.68	12-Jul	33.50	-35.28%	628.44	853.67	-26.38%
New York	14-Jul	42.70	15-Jul	42.70	0.00%	1,201.80	1,383.80	-13.15%
People	14-Jul	62.40	15-Jul	48.40	28.93%	1,930.24	1,882.07	2.56%
Sporting News	14-Jul	9.17	15-Jul	10.16	-9.74%	367.23	389.45	-5.71%
Sports Illustrated <sup>1</sup>	14-Jul	58.51	15-Jul	63.68	-8.12%	1,227.57	1,326.66	-7.47%
The New Yorker <sup>D</sup>	14-Jul	29.07	15-Jul	25.58	13.64%	1,085.73	1,048.80	3.52%
Time Out New York	9-Jul	51.88	10-Jul	51.44	0.85%	1,877.93	1,810.65	3.72%
TV Guide	12-Jul	35.06	13-Jul	31.84	10.11%	1,245.18	1,239.98	0.42%
Us Weekly <sup>+</sup>			<b>NO ISSUE</b>			663.74	528.67	25.55%
<b>Category Total</b>		<b>379.68</b>		<b>363.87</b>	<b>4.34%</b>	<b>11,809.16</b>	<b>12,052.87</b>	<b>-2.02%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
American Profile	13-Jul	8.20	14-Jul	8.10	1.23%	242.95	236.38	2.78%
Parade	13-Jul	10.24	14-Jul	11.51	-11.03%	361.56	346.30	4.41%
USA Weekend	13-Jul	11.78	14-Jul	7.67	53.55%	340.22	339.69	0.16%
<b>Category Total</b>		<b>30.22</b>		<b>27.28</b>	<b>10.78%</b>	<b>944.73</b>	<b>922.37</b>	<b>2.42%</b>
<b>TOTALS</b>		<b>611.16</b>		<b>573.14</b>	<b>6.63%</b>	<b>18,601.81</b>	<b>19,261.45</b>	<b>-3.42%</b>

D=double Issue; E=estimated page counts; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003

## WEEKLIES July 7, 2003

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>NEWS/BUSINESS</b>								
BusinessWeek	7-Jul	40.41	8-Jul	48.45	-16.55%	1,392.19	1,599.83	-12.98%
The Economist	28-Jun	48.00	29-Jun	55.00	-12.73%	1,053.00	1,274.00	-17.35%
Newsweek <sup>E</sup>	7-Jul	18.63	8-Jul	27.17	-31.45%	993.84	977.53	1.67%
The New Republic <sup>+</sup> D	7-Jul	6.78	8-Jul	9.48	-28.46%	186.35	214.71	-13.21%
Time <sup>E</sup>	7-Jul	34.13	8-Jul	32.00	6.66%	1,150.96	1,154.08	-0.27%
U.S. News & World Report <sup>DD</sup>		<b>NO ISSUE</b>	8-Jul	22.17	N.A.	641.55	657.17	-2.38%
The Weekly Standard <sup>D</sup>	7-Jul	10.00	<b>NO ISSUE</b>		N.A.	222.50	226.90	-1.94%
<b>Category Total</b>		<b>157.95</b>		<b>194.27</b>	<b>-18.70%</b>	<b>5,640.39</b>	<b>6,104.22</b>	<b>-7.60%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SPORTS/ENTERTAINMENT/LEISURE</b>								
AutoWeek	7-Jul	27.58	8-Jul	22.64	21.82%	601.68	628.47	-4.26%
Entertainment Weekly			<b>NO ISSUE</b>			911.19	902.33	0.98%
Golf World	4-Jul	16.00	5-Jul	14.33	11.65%	606.76	820.17	-26.02%
New York		<b>NO ISSUE</b>	8-Jul	28.80	N.A.	1,159.10	1,341.10	-13.57%
People	7-Jul	62.20	8-Jul	52.58	18.30%	1,867.84	1,833.67	1.86%
Sporting News	7-Jul	7.83	8-Jul	13.33	-41.26%	358.06	379.29	-5.60%
Sports Illustrated <sup>1</sup>	7-Jul	29.07	8-Jul	41.47	-29.90%	1,163.83	1,262.99	-7.85%
The New Yorker	7-Jul	17.03	8-Jul	16.62	2.47%	1,056.66	1,023.22	3.27%
Time Out New York	2-Jul	56.25	3-Jul	65.81	-14.55%	1,826.06	1,759.22	3.80%
TV Guide	5-Jul	21.59	6-Jul	17.32	24.66%	1,210.12	1,208.14	0.16%
Us Weekly <sup>+</sup> D	7-Jul	48.83	8-Jul	30.33	61.00%	663.74	528.67	25.55%
<b>Category Total</b>		<b>286.38</b>		<b>303.23</b>	<b>-5.56%</b>	<b>11,425.04</b>	<b>11,687.27</b>	<b>-2.24%</b>

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
<b>SUNDAY MAGAZINES</b>								
American Profile	6-Jul	5.60	7-Jul	8.45	-33.75%	234.75	228.28	2.83%
Parade	6-Jul	7.18	7-Jul	6.69	7.32%	351.09	334.79	4.87%
USA Weekend	6-Jul	7.94	7-Jul	8.89	-10.66%	328.44	332.02	-1.08%
<b>Category Total</b>		<b>20.72</b>		<b>24.03</b>	<b>-13.77%</b>	<b>914.28</b>	<b>895.09</b>	<b>2.14%</b>
<b>TOTALS</b>		<b>465.05</b>		<b>521.53</b>	<b>-10.83%</b>	<b>17,979.71</b>	<b>18,686.58</b>	<b>-3.78%</b>

D=double Issue; DD=2002 double issue; E=estimated page counts; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003 than in 2002

*Teen People* largely has avoided using colloquialisms, opting to tell it straight. Now, the magazine will try to reflect the way teens talk to each other. "The way kids use language has changed. 'Bling' is in the dictionary," says Barnett. "To not use colloquialisms makes us look staid."

*Teen People* in recent years has faced stiff

competition from a growing number of teen titles, including Hearst's 1 million-circ *Cosmo-Girl!*. *Teen People's* paid circulation in last year's second half fell 2.2 percent to 1.6 million, according to the Audit Bureau of Circulations. Newsstand sales slid 8.3 percent.

As a result of its falling circ, *Teen People* is among several titles in the teen category that

dinary women around the world.

Meanwhile, *Marie Claire* continues to grow its rate base. In January, the monthly will rise from 875,000 to 935,000, keeping it a step ahead of *Lucky's* 900,000 January circulation. *MC's* Rizzuto and *Lucky's* Golinkin both project their titles will hit 1 million in early '05.

On the ad front, *Marie Claire* this year through August is flat at 908 ad pages, reports the *Mediaweek* Monitor. *Lucky* is up 68.8 percent, to 848 pages. —Lisa Granatstein

## Pop Up

### Barnett revamps *Teen People*

Since joining Time Inc.'s *Teen People* in May from Vanguard Media's *Honey*, Amy Barnett's top priority as managing editor has been to boost the monthly's cool quotient, and in turn its circulation. While Barnett's comprehensive redesign will be seen in *TP's* October issue, changes in style and tone are already evident in the August edition.

"It's not so much a structural change as a complete visual change," Barnett explains.



New m.e. Barnett (below) has re-energized the cover and added a hipper tone.



"We're trying to make sure the aesthetic reflects what teens are surrounded by—urban culture, MTV, the Web and video games."

Barnett describes her cover strategy as a "sea change," citing a need for colors to pop, along with far more cover lines and images. "I just want to make sure the issue pops on newsstand," she says, referring to August's Reese Witherspoon cover. "Teens are really able to tell what hits and what misses. There is an immediate visceral reaction that they want to pick this up.

It's the color, it's the font sizes, it's the sexy energy of the cover photography."

Inside, readers will also sense a change in the magazine's tone. Since its launch in 1998,

## Mediaweek Magazine Monitor

### MONTHLIES August 2003

are trimming their circulation rate bases. In February, *TP's* will dip to 1.45 million from 1.6 million. At the same time, the monthly's cover price will rise from \$2.99 to \$3.49, making it one of the most pricey books in the category.

Other teen books lowering their rate bases include G+J USA Publishing's *YM*, which in October will fall to 2 million from 2.2 million. Hearst, which last month acquired *Seventeen*, is said to be close to trimming the title's 2.35 million guaranteed circ to 2.1 million. A Hearst representative, however, says the company is still exploring its options.

Media buyers applaud *Teen People's* rate base reduction. "I would much rather have a realistic number," says Carol McDonald, group director, print at OMD/USA. "There are just so many teens and a finite amount of allowance money."

*TP's* ad pages through August are flat at 573, reports the *Mediaweek* Monitor. —LG

## Trying Times

### Ad pages hit June slowdown

The magazine industry lost some momentum in June, as total ad pages declined 2.3 percent over June 2002, according to the Publishers Information Bureau. The falloff curbed the total gain for the first half of the year, which closed out at 1.8 percent, compared to a 2.9 percent bump for the first five months. The business does not appear to be out of the woods just yet.

"The softening in ad pages reflects the uncertain economic environment," says Ellen Oppenheim, executive vp/chief marketing officer of the Magazine Publishers of America, pointing to categories sensitive to economic swings. Among those affected include Public Transportation, Hotels & Resorts, which through June was down 16.9 percent to \$51.1 million; Retail, down 23.9 percent to \$65.6 million; and Technology, off 7.4 percent to \$79 million.

Still, there are glimmers of hope. Total magazine revenue (which does not take into account publishers' rate-card discounts) through June rose 9.9 percent to \$8.6 billion; the June increase was 8.5 percent, to \$1.6 billion.

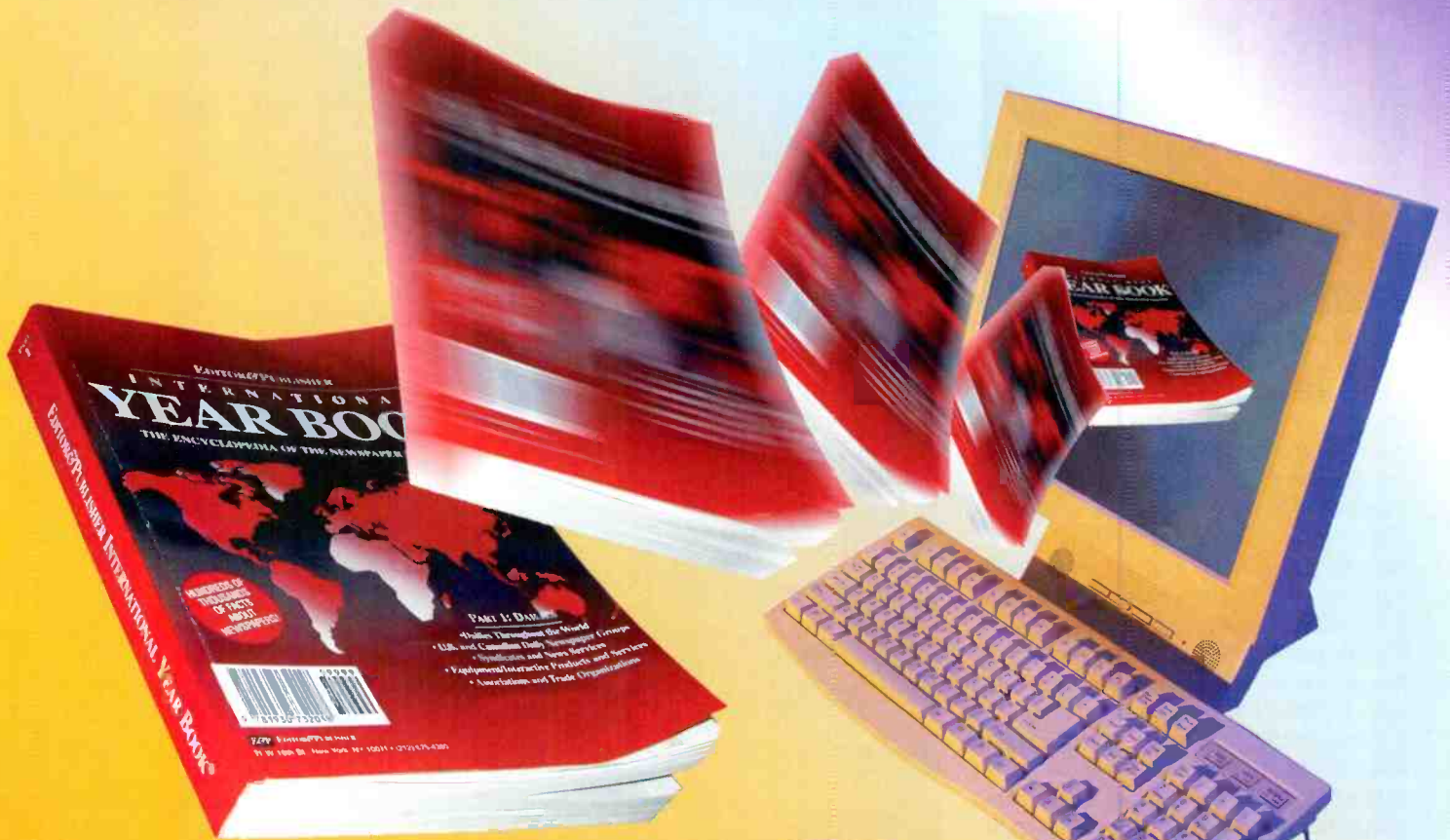
Automotive, the largest and best-performing magazine ad category, continues to do well, with spending up 25.2 percent to \$221.4 million in the first half. Oppenheim notes that car-makers—both domestic and leading imports—have been spending strongly for the past 12 months. Other categories seeing solid increases include Drugs & Remedies, up 7.6 percent

	RATE BASE (2ND HALF '02)	CIRC. (2ND HALF '02)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
<b>BUSINESS/TECHNOLOGY</b>								
Business 2.0	550,000	567,075	66.15	45.00	47.00%	406.32	393.02	3.38%
Entrepreneur <sup>P</sup>	540,000	547,421	90.89	82.50	10.17%	889.97	863.58	3.06%
Fast Company	725,000	734,449	47.45	46.19	2.73%	465.72	461.93	0.82%
Fortune Small Business <sup>10</sup>	1,000,000	1,000,100 <sup>B</sup>			<b>NO ISSUE</b>	265.82	232.27	14.44%
Inc	665,000	680,719	56.61	51.36	10.22%	486.69	476.11	2.22%
Technology Review <sup>10</sup>	310,000	316,588			<b>NO ISSUE</b>	176.75	140.03	26.22%
Wired	500,000	531,491	60.83	43.82	38.82%	609.44	449.23	35.66%
<b>Category Total</b>			<b>321.93</b>	<b>268.87</b>	<b>19.74%</b>	<b>3,300.71</b>	<b>3,016.17</b>	<b>9.43%</b>
<b>ENTERTAINMENT</b>								
Blender <sup>W</sup>	410,000	N.A. <sup>C</sup>	64.34	54.12	18.88%	379.46	195.53	94.07%
Movieline's Hollywood Life <sup>9/1</sup>	250,000	251,986	36.83	32.00	15.09%	131.32	159.14	-17.48%
Premiere <sup>1</sup>	600,000	607,140			<b>NO ISSUE</b>	26.74	235.33	-0.31%
The Source	475,000	487,425	106.43	103.16	3.17%	737.80	699.44	5.48%
Spin	525,000	537,096	60.65	57.12	6.18%	425.57	479.10	-11.17%
Vibe <sup>10</sup>	800,000	818,169	85.58	96.39	-11.21%	716.73	676.40	5.96%
<b>Category Total</b>			<b>353.83</b>	<b>369.53</b>	<b>-4.25%</b>	<b>2,626.21</b>	<b>2,445.70</b>	<b>7.38%</b>
<b>ENTHUSIAST</b>								
Automobile	625,000	644,281	63.11	76.10	-17.07%	543.36	519.08	4.68%
Backpacker <sup>9</sup>	295,000	298,376			<b>NO ISSUE</b>	320.05	298.59	7.19%
Bicycling <sup>11</sup>	285,000	286,090	36.52	43.91	-16.82%	346.90	270.59	28.20%
Boating	None	206,574	73.66	80.67	-8.69%	831.03	896.83	-7.34%
Car and Driver	1,350,000	1,387,113	93.01	88.75	4.80%	751.64	677.16	11.00%
Cruising World	155,000	156,272	81.54	78.92	3.33%	720.61	746.11	-3.42%
Cycle World	310,000	326,510	79.08	91.97	-14.02%	650.98	725.30	-10.25%
Flying	None	303,218	78.33	91.15	-14.06%	498.41	531.98	-6.31%
Golf Digest	1,550,000	1,564,475	104.03	108.38	-4.01%	1,052.40	941.40	11.79%
Golf Magazine	1,400,000	1,410,001	110.28	109.67	0.56%	983.39	905.18	8.64%
Motor Boating	None	134,126	78.32	82.47	-5.03%	762.35	836.88	-9.91%
Motor Trend	1,250,000	1,283,260	89.22	70.00	27.46%	709.48	566.50	27.49%
Popular Mechanics	1,200,000	1,220,205	56.72	58.88	-3.67%	573.17	512.36	11.87%
Popular Photography	450,000	453,087	127.11	127.33	-0.17%	1,031.99	1,132.10	-8.84%
Popular Science	1,450,000	1,485,911	52.70	52.30	0.76%	451.20	364.81	23.68%
Power & Motoryacht	150,000	156,859 <sup>B</sup>	182.16	194.18	-6.19%	1,539.59	1,578.69	-2.48%
Road & Track	750,000	784,978	96.83	107.20	-9.67%	799.14	745.45	7.20%
Sailing World <sup>10</sup>	50,000	55,103			<b>NO ISSUE</b>	276.73	265.50	4.23%
Stereo Review's Sound & Vision <sup>10</sup>	450,000	453,022			<b>NO ISSUE</b>	327.47	351.89	-6.94%
Tennis Magazine <sup>10</sup>	700,000	714,316			<b>NO ISSUE</b>	257.86	335.76	-23.20%
Yachting	132,000	137,444	136.57	132.07	3.41%	1,284.77	1,305.32	-1.57%
<b>Category Total</b>			<b>1,539.19</b>	<b>1,593.95</b>	<b>-3.44%</b>	<b>14,712.52</b>	<b>14,497.48</b>	<b>1.48%</b>
<b>FASHION/BEAUTY</b>								
Allure	900,000	949,669	91.38	88.10	3.72%	781.59	704.36	10.96%
Cosmopolitan	2,700,000	3,021,720	136.73	137.69	-0.70%	1,131.51	1,121.10	0.93%
Elle	950,000	1,000,638	79.19	81.91	-3.32%	872.05	799.48	9.08%
Essence	1,050,000	1,061,681	93.41	77.23	20.95%	756.58	646.75	16.98%
Glamour	2,200,000	2,304,151	110.40	110.32	0.07%	975.18	874.98	11.45%
Harper's Bazaar	700,000	742,079	52.53	80.60	-34.83%	658.24	738.93	-10.92%
Honey <sup>10</sup>	350,000	352,327	52.57	67.73	-22.38%	301.70	315.66	-4.42%
In Style <sup>YYY</sup>	1,500,000	1,670,792	150.70	173.74	-13.26%	1,814.46	1,675.65	8.28%
Jane <sup>10</sup>	650,000	678,979	82.21	85.30	-3.62%	523.76	466.54	12.26%
Latina <sup>11</sup>	250,000	254,833	73.25	52.36	39.90%	525.32	375.65	39.84%
Lucky	750,000	818,250	94.34	67.76	39.23%	847.78	505.17	67.82%
Marie Claire	850,000	943,100	94.13	113.97	-17.41%	908.44	900.76	0.85%
Vogue	1,100,000	1,257,787	179.49	171.66	4.56%	1,553.59	1,481.81	4.84%
W	450,000	464,169	88.04	115.54	-23.80%	956.76	899.25	6.40%
<b>Category Total</b>			<b>1,378.37</b>	<b>1,423.91</b>	<b>-3.20%</b>	<b>12,606.96</b>	<b>11,506.09</b>	<b>9.57%</b>
<b>FOOD/EPICUREAN</b>								
Bon Appetit	1,250,000	1,322,577	42.38	49.28	-14.00%	667.97	628.51	6.28%
Cooking Light <sup>11</sup>	1,550,000	1,574,194	100.06	80.21	24.75%	881.08	750.95	17.33%
Food & Wine	900,000	951,751	68.84	63.64	8.17%	809.89	719.77	12.52%
Gourmet	950,000 <sup>D</sup>	958,974	53.80	47.14	14.13%	676.03	662.44	2.05%
<b>Category Total</b>			<b>265.08</b>	<b>240.27</b>	<b>10.33%</b>	<b>3,034.97</b>	<b>2,761.67</b>	<b>9.90%</b>
<b>GENERAL INTEREST</b>								
Biography	700,000	705,597	25.67	21.96	16.89%	222.37	197.54	12.57%
Guidposts	2,600,000	2,656,622	27.15	21.00	29.29%	222.91	123.20	80.93%
Harper's Magazine	205,000	229,434	21.00	15.00	40.00%	151.80	131.06	15.82%
National Geographic	6,600,000	6,657,424	30.94	30.82	0.39%	245.88	252.43	-2.59%
People en Espanol <sup>11</sup>	400,000	413,545	63.39	65.83	-3.71%	460.63	354.55	29.92%
Reader's Digest	12,000,000	11,944,898	89.73	85.48	4.97%	606.59	654.15	-7.27%
Savoy <sup>10</sup>	300,000	323,548	50.49	68.78	-26.59%	301.36	297.81	1.19%
Smithsonian	2,000,000	2,045,430	39.70	38.30	3.66%	358.37	373.50	-4.05%
The Atlantic Monthly <sup>11</sup>	450,000	529,834			<b>NO ISSUE</b>	343.22	280.84	22.21%
Vanity Fair	1,000,000	1,131,144	95.13	88.50	7.49%	1,077.67	945.48	13.98%
<b>Category Total</b>			<b>443.20</b>	<b>435.67</b>	<b>1.73%</b>	<b>3,990.80</b>	<b>3,610.56</b>	<b>10.53%</b>
<b>HEALTH/FITNESS (MEN)</b>								
Flex	None	150,412	149.79	195.17	-23.25%	1,247.35	1,509.52	-17.37%
Muscle & Fitness	None	410,430	129.51	154.16	-15.99%	966.50	1,175.19	-17.76%
Runner's World	510,000	530,511	45.78	34.78	31.63%	323.00	284.84	13.40%
<b>Category Total</b>			<b>325.08</b>	<b>384.11</b>	<b>-15.37%</b>	<b>2,536.85</b>	<b>2,969.55</b>	<b>-14.57%</b>
<b>HEALTH/FITNESS (WOMEN)</b>								
Fitness	1,200,000	1,253,392	71.94	76.41	-5.85%	620.45	599.75	3.45%
Health <sup>10</sup>	1,350,000	1,360,525			<b>NO ISSUE</b>	612.81	581.74	5.34%
Prevention	3,100,000	3,150,017	75.85	57.60	31.68%	664.00	657.11	1.05%
Self	1,250,000	1,332,782	87.25	82.74	5.45%	747.68	690.07	8.35%
Shape	1,600,000 <sup>D</sup>	1,643,816	95.64	102.63	-6.81%	741.21	641.30	15.58%
<b>Category Total</b>			<b>330.68</b>	<b>319.38</b>	<b>3.54%</b>	<b>3,386.15</b>	<b>3,169.97</b>	<b>6.82%</b>
<b>KIDS</b>								
Boys' Life	1,300,000	1,237,157	8.00	10.85	-26.27%	87.94	75.03	17.21%
Disney Adventures <sup>10/4</sup>	1,100,000	1,139,167 <sup>B</sup>	23.23	5.63	312.61%	122.99	146.22	-15.89%

For 82 years the E&P International Year Book  
has been the encyclopedia of the newspaper industry.

It just got better.

# Year Book Online



**Now – target and retrieve information on  
U.S. and Canadian Daily Newspapers, Weekly Newspapers  
Sales Reps, Groups and Equipment Manufacturers ONLINE.**

Search by name, location, frequency, format, politics, wire services,  
representation, group affiliation, number of employees, special editions,  
coverage, equipment, commodities, personnel and more.

**14,000 publications – 90,000 personnel  
Downloaded to your desktop from the Web in seconds**

**For information and demo go to  
[www.editorandpublisher.com/yearbook](http://www.editorandpublisher.com/yearbook)  
or call 800.336.4380 ext 1**

to \$174.5 million; Toiletries & Cosmetics, up 20.8 percent to \$156.6 million; and Apparel & Accessories, which rose 21.1 percent in the first half to \$107.6 million. —LG

## 60sec. With



**Emil Wilbekin**  
Editor in Chief, *Vibe*

**Q.** How will *Vibe* celebrate its 10th anniversary in the September issue? **A.** We have 10 different covers to celebrate 10 years of urban music and culture. We chose 10 people or groups of people that helped cement hip-hop over the past decade and have remained consistent, like Puffy and Mary J. Blige. Two of the 10 [cover versions] will be sent to subscribers, and the others will appear randomly on newsstands. **Q.** 10 different covers—won't you be burning off a lot of cover subjects all at once? **A.** A couple of the people will have two *Vibe* covers this year. But this is such a special moment—readers won't be upset. **Q.** Your first-half newsstand sales are projected to be up. Is that a function of good covers, or the continuing rise of hip-hop? **A.** The beginning of the year was down, but it picked up again in May with 50 Cent on the cover, selling about 235,000 copies. The covers have been selling because hip-hop is pop culture right now. It's the hottest thing. And the covers we're doing are more timely. **Q.** You've been at the magazine since the beginning. In your opinion, what has been *Vibe*'s best cover ever, and the worst? **A.** One of my favorites is my first cover as editor in chief—December/January 2000's Puff Daddy. It was very powerful and simple. We took him to task about his bad behavior at the time. The worst was LL Cool J and his family in March 1997. They had on matching red outfits. It looked like a Sears family portrait. **Q.** Did LL take a baseball bat to your desk? **A.** No. Nobody does that to me. All the violence stopped when I became editor in chief. I'm all about honesty and respect. And my parents are lawyers, so I'll sue!

## MONTHLIES August 2003

	RATE BASE (2ND HALF '02)	CIRC. (2ND HALF '02)	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Nickelodeon Magazine <sup>10</sup>	950,000	999,369 <sup>B</sup>	37.14	27.83	33.45%	223.73	195.33	14.54%
Sports Illustrated for Kids	950,000	987,432 <sup>B</sup>	19.68	29.07	-32.30%	192.21	199.14	-3.48%
<b>Category Total</b>			<b>88.05</b>	<b>73.38</b>	<b>19.99%</b>	<b>626.87</b>	<b>615.72</b>	<b>1.81%</b>
<b>MEN'S LIFESTYLE</b>								
Details <sup>10</sup>	400,000	414,649	65.79	51.44	27.90%	537.03	395.28	35.86%
Esquire	700,000	740,204	37.60	53.14	-29.24%	479.64	459.33	4.42%
FHM <sup>11</sup>	1,000,000	1,061,122	71.33	48.67	46.56%	501.41	464.17	8.02%
Gentlemen's Quarterly	750,000	803,652	65.83	79.05	-16.72%	824.16	819.91	0.52%
Maxim	2,500,000	2,512,090	95.35	96.19	-0.87%	725.92	702.66	3.31%
Men's Fitness	600,000 <sup>Q</sup>	677,147	68.21	72.39	-5.77%	491.34	530.30	-7.35%
Men's Health <sup>10</sup>	1,625,000	1,695,554	<b>NO ISSUE</b>			567.41	440.94	28.68%
Men's Journal	600,000	602,092	59.37	58.17	2.06%	535.76	527.47	1.57%
Penthouse	None	530,091	37.58	38.01	-1.13%	275.05	310.70	-11.47%
Playboy	3,150,000	3,213,638	30.30	32.67	-7.25%	309.08	332.51	-7.05%
Stuff	1,100,000	1,130,466	63.66	61.81	2.99%	480.73	459.30	4.67%
<b>Category Total</b>			<b>595.02</b>	<b>591.54</b>	<b>0.59%</b>	<b>5,727.53</b>	<b>5,442.57</b>	<b>5.24%</b>
<b>OUTDOORS</b>								
Field & Stream <sup>11/1</sup>	1,500,000	1,544,039	44.62	44.48	0.31%	355.99	334.68	6.37%
National Geographic Adventure <sup>10</sup>	375,000	376,043	46.16	48.52	-4.86%	289.82	293.25	-1.17%
Outdoor Life <sup>9/1</sup>	900,000	1,021,595	52.93	36.09	46.66%	260.12	211.22	23.15%
Outside	625,000	645,933	48.10	48.53	-0.89%	531.93	529.26	0.50%
<b>Category Total</b>			<b>191.81</b>	<b>177.62</b>	<b>7.99%</b>	<b>1,437.86</b>	<b>1,368.41</b>	<b>5.08%</b>
<b>PARENTING/FAMILY</b>								
American Baby	2,000,000	2,002,011 <sup>B</sup>	47.70	64.02	-25.49%	401.50	454.79	-11.72%
Baby Talk <sup>10</sup>	2,000,000	2,001,113 <sup>B</sup>	55.61	61.40	-9.43%	288.17	286.34	0.64%
Child <sup>10</sup>	1,020,000	936,970	104.06	76.57	35.90%	562.31	434.49	29.42%
FamilyFun <sup>10</sup>	1,550,000	1,534,849	60.34	46.41	30.02%	388.73	379.84	2.34%
Parenting <sup>10</sup>	2,150,000	2,136,283	132.24	121.46	8.88%	758.19	623.33	21.64%
Parents	2,200,000	2,091,782	131.07	110.61	18.50%	949.13	873.53	8.65%
<b>Category Total</b>			<b>531.02</b>	<b>480.47</b>	<b>10.52%</b>	<b>3,348.03</b>	<b>3,052.32</b>	<b>9.69%</b>
<b>PERSONAL FINANCE</b>								
Kiplinger's Personal Finance	1,000,000	1,024,868	36.93	40.24	-8.23%	323.50	366.83	-11.81%
Money	1,900,000	1,992,438	74.21	67.31	10.25%	564.52	500.87	12.71%
Smart Money	800,000	808,752	51.43	48.92	5.13%	472.38	430.58	9.71%
<b>Category Total</b>			<b>162.57</b>	<b>156.47</b>	<b>3.90%</b>	<b>1,360.40</b>	<b>1,298.28</b>	<b>4.78%</b>
<b>SCIENCE</b>								
Discovery	1,000,000	1,048,079	22.82	21.33	6.99%	174.17	174.89	-0.41%
Natural History <sup>10</sup>	225,000	247,779	<b>NO ISSUE</b>			186.37	193.39	-3.63%
Scientific American	665,000	688,850	17.84	19.34	-7.76%	202.85	173.83	16.69%
Spectrum, IEEE	None	335,638	16.72	31.46	-46.85%	249.73	272.46	-8.34%
<b>Category Total</b>			<b>57.38</b>	<b>72.13</b>	<b>-20.45%</b>	<b>813.12</b>	<b>814.57</b>	<b>-0.18%</b>
<b>SHELTER</b>								
Architectural Digest	800,000	832,196	76.91	65.17	18.01%	1,018.55	938.91	8.48%
Country Home <sup>10</sup>	1,100,000	1,104,559	91.98	85.51	7.57%	551.44	494.14	11.60%
Country Living	1,700,000	1,758,891	81.03	84.02	-3.56%	709.21	657.98	7.79%
The Family Handyman <sup>10</sup>	1,100,000	1,156,914	<b>NO ISSUE</b>			382.17	361.67	5.67%
Home <sup>10</sup>	1,000,000	1,027,945	<b>NO ISSUE</b>			445.50	386.51	15.26%
House Beautiful	850,000	901,880	56.57	58.41	-3.15%	590.33	593.31	-0.50%
House & Garden	775,000	860,988	38.90	41.34	-5.90%	521.30	544.18	-4.20%
Southern Living <sup>13</sup>	2,500,000	2,563,757	118.74	126.00	-5.76%	1,012.43	941.41	7.54%
Sunset	1,425,000	1,476,930	73.77	87.23	-15.43%	749.04	703.34	6.50%
This Old House <sup>10/YY</sup>	925,000	940,628	<b>NO ISSUE</b>			534.98	512.55	4.38%
<b>Category Total</b>			<b>537.90</b>	<b>547.68</b>	<b>-1.79%</b>	<b>6,514.95</b>	<b>6,134.00</b>	<b>6.21%</b>
<b>TEEN</b>								
CosmoGirl! <sup>10</sup>	1,000,000	1,069,904	71.52	72.44	-1.27%	400.31	337.75	18.52%
Seventeen	2,350,000	2,459,135	125.07	148.83	-15.96%	721.22	818.29	-11.86%
Teen People <sup>10</sup>	1,600,000	1,603,138	125.81	124.13	1.35%	573.26	572.59	0.12%
YM <sup>11/Y</sup>	2,200,000	2,206,067	93.98	110.30	-14.80%	657.95	586.88	12.11%
<b>Category Total</b>			<b>416.38</b>	<b>455.70</b>	<b>-8.63%</b>	<b>2,352.74</b>	<b>2,315.51</b>	<b>1.61%</b>
<b>TRAVEL</b>								
A. F.'s Budget Travel <sup>10/M</sup>	450,000	517,567 <sup>B</sup>	<b>NO ISSUE</b>			427.81	323.79	32.13%
Condé Nast Traveler	750,000	771,481	61.02	49.80	22.53%	818.21	732.84	11.65%
Travel + Leisure	950,000 <sup>Q</sup>	962,768	108.62	90.04	20.64%	993.58	816.84	21.64%
<b>Category Total</b>			<b>169.64</b>	<b>139.84</b>	<b>21.31%</b>	<b>2,239.60</b>	<b>1,873.47</b>	<b>19.54%</b>
<b>WEALTH</b>								
Robb Report	None	106,569	64.00	55.00	16.36%	663.42	607.80	9.15%
Town & Country	425,000	431,122	66.48	70.46	-5.65%	788.14	779.34	1.13%
<b>Category Total</b>			<b>130.48</b>	<b>125.46</b>	<b>4.00%</b>	<b>1,451.56</b>	<b>1,387.14</b>	<b>4.64%</b>
<b>WOMEN'S LIFESTYLE</b>								
Heart & Soul <sup>10</sup>	350,000	365,824	48.57	62.42	-22.19%	267.82	262.49	2.03%
Martha Stewart Living	2,270,000	2,359,328	90.91	121.37	-25.10%	782.09	1,117.51	-30.01%
More <sup>10</sup>	750,000 <sup>Q</sup>	798,626	<b>NO ISSUE</b>			438.30	315.44	38.95%
O, The Oprah Magazine	2,000,000	2,261,570	86.06	91.43	-5.87%	819.09	821.82	-0.33%
Real Simple <sup>10</sup>	900,000	1,140,500	90.20	65.90	36.87%	651.20	412.20	57.98%
<b>Category Total</b>			<b>315.74</b>	<b>341.12</b>	<b>-7.44%</b>	<b>2,958.50</b>	<b>2,929.46</b>	<b>0.99%</b>
<b>WOMEN'S SERVICE</b>								
Better Homes and Gardens	7,600,000	7,607,832	136.50	127.20	7.31%	1,319.80	1,196.40	10.31%
Family Circle <sup>15</sup>	4,600,000	4,601,708	87.92	83.36	5.47%	904.99	798.99	13.27%
Good Housekeeping	4,600,000	4,690,508	104.88	88.61	18.37%	1,070.64	923.82	15.89%
Ladies' Home Journal	4,100,000	4,101,414	87.39	83.17	5.07%	978.64	758.64	29.00%
Redbook	2,350,000	2,394,184	97.76	88.33	10.68%	920.22	714.41	28.81%
Woman's Day <sup>17</sup>	4,350,000 <sup>Q</sup>	4,246,805	89.45	88.01	1.64%	1,023.88	916.75	11.69%
<b>Category Total</b>			<b>603.90</b>	<b>558.68</b>	<b>8.09%</b>	<b>6,218.17</b>	<b>5,309.01</b>	<b>17.12%</b>
<b>MEDIAWEEK MONITOR TOTALS</b>			<b>8,757.26</b>	<b>8,755.78</b>	<b>0.02%</b>	<b>81,244.50</b>	<b>76,517.64</b>	<b>6.18%</b>

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2002, except: B=audited by BPA International, C=non-audited title and X=did not file audit by deadline; M=changed frequency from bimonthly to monthly in Sept. 2002; P=YTD 2003 includes two specials, YTD 2002 includes one special; Q=raised rate base during period; W=YTD 2002 includes only four issues, published bimonthly Feb.-Aug. 2002; Y=YTDs include one special; YY=YTDs include two specials; YYY=YTDs include three specials; 9=published 9 times; 10=published 10 times; 11=published 11 times; 13=published 13 times; 15=published 15 times; 17=published 17 times; +=will publish one more issue in 2003 than in 2002; 1=will publish one fewer issue in 2003

CHARTS COMPILED BY AIMEE DEEKEN

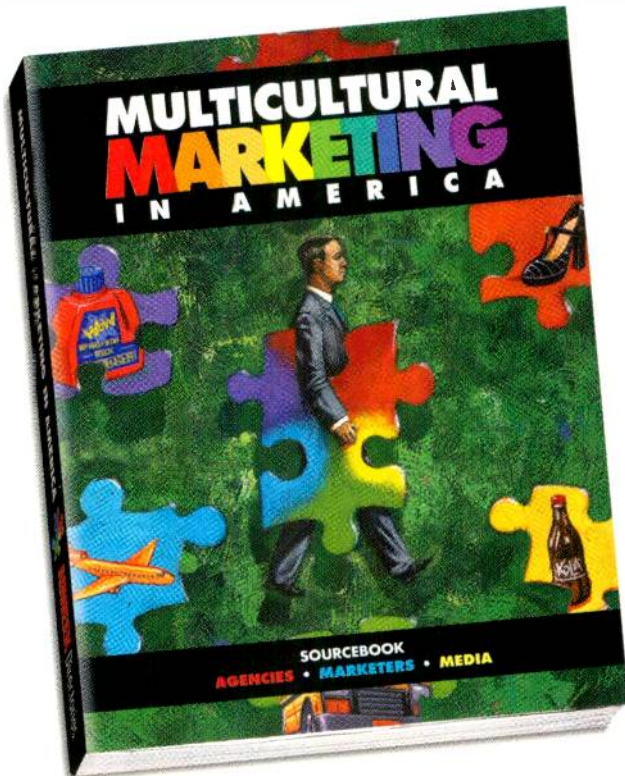
# NEW!

# MULTICULTURAL MARKETING IN AMERICA THE ONLY COMPLETE DIRECTORY

**Hispanic/Latino • African American • Asian American**

## COMPLETE LISTINGS

- Advertising Agencies
- PR Firms
- Media Buying Services
- Multicultural Media – Radio, Television, Cable Networks, Magazines, Daily/Weekly Newspapers
- Brand Marketers with Multicultural Marketing Programs



## New Opportunities

Multicultural marketing is the fastest growing area in consumer marketing today. A recent survey by the ANA shows that 72% of all national advertisers are now specifically targeting the multicultural marketplace. And 8 out of 10 of those marketers hire specialized agencies for the purpose — creating native language ads, buying ethnic media etc.

## Contacts

With this directory everyone tailoring messages to multicultural audiences can find the contacts they need. Agencies will find potential clients. Clients will shop effectively for agencies. Media sales people and media buyers will find each other. Service providers will quickly identify their best prospects.

## Organized by Ethnic Groups

Ethnic specific organization allows for ease of use and quick targeting of the type of organization needed.

## Cross Referenced

Indices at the end of the directory will cross-reference all listings by geography (city and state), ethnic focus (Hispanic/Latino, African American, Asian American) and company type.

**ORDER NOW – Only \$249\***

To order your copies of ADWEEK's Multicultural Marketing Directory, just call **800-562-2706**.

**ADWEEK** Directories  
ADWEEK • BRANDWEEK • MEDIaweek

\*Plus \$12 shipping/handling and appropriate sales tax in NY, CA, TN, MA, IL, NJ, PA, OH, VA and DC.

# media person

BY LEWIS GROSSBERGER



## Numinous Doings

**IT IS A WELL-KNOWN SCIENTIFIC FACT THAT WHEN A PERSON GOES AWAY ON VACATION,** the news dramatically diminishes in importance. Furthermore, for each week one remains on holiday, its significance continues to wane by at least 23 percent until, after a month in the country, even a headline

reading "Killer Meteor to Destroy Earth Today" is met with a shrug and a stroll to the fridge for another banana-chocolate-rum smoothie, followed by a roll in the hammock with a not-too-demanding novel.

Perhaps this is why Media Person has been unable to get excited about the Cuomo-Kennedy marriage scandal, the crisis in Liberia, President Bush's discovery that slavery was bad or even the death of Barry White.

Media Person is out of town.

He forsook his squalid Manhattan digs and repaired to a tiny burg upstate where, despite the presence of such ferocious fauna as the bloodthirsty tick, the garbage-raiding raccoon and the dead skunk in the middle of the road, he felt a sense of calm so great it eventually made him feel anxious. Can it be healthy to feel this serene?

Not that Media Person could or would avoid the media entirely. After all, he is Media Person.

But he's trying. It helps that the TV in the house he rented receives only one channel and that that channel is C-SPAN2. This is a station with an endless supply of authors in bad sports jackets who have been trained to describe their books in the most boring drone attainable to small gatherings of people sitting on folding chairs whose questions can never be picked up by the one microphone in the room.

Although, to be fair, Media Person must report that 2 also broadcast the extremely funny funeral of Strom Thurmond, conducted with a totally straight face and with the

deceased elegized as an exemplar of virtue rather than the loathsome excrescence on the body politic that in fact he was.

Fortunately, there's a VCR on the premises and a video-rental place down the road so Media Person has also done some catching up on missed movies. He scored *About Schmidt*, which tackles the question: Can you make an interesting movie about a completely uninteresting person?; *Death to Smoochy*, which was amusing for about 40 minutes until it became apparent that the filmmakers had no idea how to end it (or even middle it); and finally some nonsense MP forgets the name of in which Al Pacino teaches Colin Farrell to be a CIA agent, while constantly shouting, "Nothing is what it seems!"

Media Person also visited the big screens. A nearby art theater was showing *Capturing the Friedmans* ("Oy, they had to be Jewish?" MP's grandmother could be heard whispering from heaven), and a multiplex not far off had all the stupid action sequels. It is MP's belief that of these stupid action sequels, *T3* sucks the least. (Attention Arnold: Feel free to use that ringing endorsement.)

MP is greatly looking forward to the mindless pirate thing. Johnny Depp, do not disappoint him.

Sad to say, the one medium Media Person

has totally, utterly abandoned is the magazine. Hasn't bought a single mag all month. (The ones he sees at the Super Stop'n'Shop all seem to have Reese Witherspoon on the cover. Nice girl, but who cares?) Of course, when MP goes home, he'll have 3,000 of them waiting for him.

MP has a laptop but doesn't go online much except to check e-mail and send in the column. He hasn't even read *Romenesko* in weeks. Jayson Blair could've been hired to edit the *National Enquirer*, for all MP knows.

MP keeps buying the papers, though: The three NYC dailies, which he mostly skims, and the local rags, too. When in Rome, read what the Romans read. Favorite local story: Con artist came to town and successfully posed as a shrink, joining a local doctor's practice, counseling a number of patients. When finally challenged by suspicious people, he told them he was really an undercover AMA agent here to investigate the doctor he'd duped into hiring him. The grifter then disappeared.

So what about that Iraq business? Are we quagmired, or are those ambushers just hard-

core Baathists who don't really have the sympathy of the populace? MP doesn't know, and this month he doesn't care. He's on vacation. Anyway, nothing is what it seems.

Books, that's the thing. Media Person brought along a bunch. Finished *Property*, by Valerie Martin, good novel about a plantation wife whose husband is carrying on with her female slave. Then another of Bernard Cornwell's Napoleonic-war novels, to which MP is addicted.

Not the new Harry Potter, though, because in a *New York Times* op-ed piece, English lit heavyweight A.S. Byatt ruled it's out of bounds for adults. Not numinous enough, she said. Had to look up "numinous."

And that's what Media Person did on his summer vacation. ■

**Media Person felt a sense of calm so great it eventually made him feel anxious. Can it be healthy to feel this serene?**

MEDIAWEEK (ISSN 0155-176X, USPS 885-580) is published 46 times a year. Regular issues 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: \$149 one year, \$249 two years. Canadian subscriptions: \$199 per year. Other foreign subscriptions \$319 (using air mail). Registered as a newspaper at the British Post Office. Canadian Post Publication Agreement No. 1430238. Periodicals postage paid at New York, NY, and additional mailing offices. Customer Service Email: mediaweek@espcorp.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: Address changes to MEDIAWEEK, P.O. 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 prior written permission of the publisher. Reprints (651) 582-3800.





# what teens want

**Marketing to Teens**  
*ages 12 to 17*  
**Using Music, Movies  
& The Media**

Presented By

**ADWEEK** **BRANDWEEK** **MEDIAWEEK** **Billboard** **THE REPORTER**

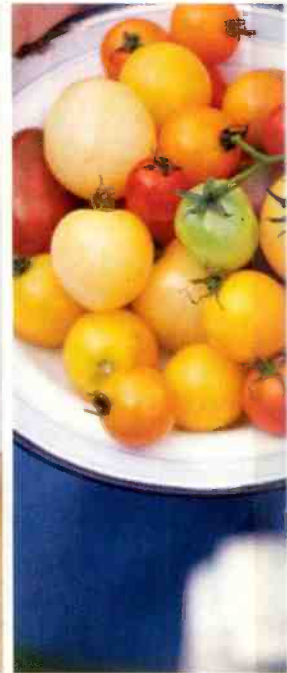
**OCTOBER 27 & 28, 2003**

The Fairmont Miramar Hotel Santa Monica, CA

Teenagers will spend a whopping \$170 billion this year – just on themselves. If you want your share of this market, this is the one event you need to attend this year to learn how to market and sell to teens ages 12 to 17. Designed for top-level brand global marketing executives this conference will deliver a range of innovative marketing and sales strategies that get results.

*For registration or sponsorship information,  
email [mpollock@adweek.com](mailto:mpollock@adweek.com), or visit [www.whatteenswant.com](http://www.whatteenswant.com)*

The way we live. **Summer 2003**



## CountryHome | **A More Modern Country**

**What's modern is what matters to us now.**

It's more about attitude than address. It's a feeling. A feeling that says relaxed, easy, confident.

Right here. Right now. This is me. This is my style. This is what I love.

This is modern *Country Home*. As modern as the people in it, and just as free.

Welcome to a more modern *Country Home*.

Now appearing 10 times a year to a paid circulation of 1.2 million inspired readers.



FOR AN IN-DEPTH LOOK AT A MORE MODERN COUNTRY, CALL PUBLISHER MARK JOSEPHSON AT 212.551.7109.

**Meredith**  
CORPORATION