MEDIAWEEK®

VOL. 12 NO. 35 THE NEWS MAGAZINE OF THE MEDIA SEPTEMBER 30, 2002 $3.95

NBC, CBS Sprint to Early Leads

Strong ratings for new dramas give Eye edge in viewers; NBC still rules 18-49 PAGE 4

NETWORK TV

Must-Compete Thursdays

CBS takes most serious run in years at NBC block

PAGE 5

TV STATIONS

Lead-Ins Help Some Affiliates

CBS late newscasts fare better than ABC's, NBC's

PAGE 5

WASHINGTON

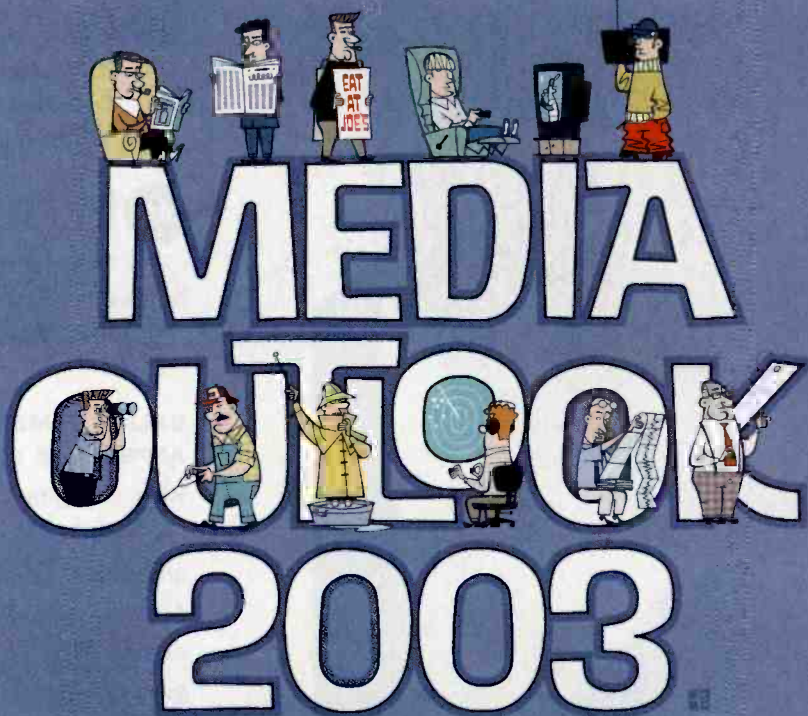
Cable Back in The Cross Hairs

Broadcasters renew DTV must-carry demands

PAGE 6

Mediaweek Magazine Monitor PAGE 34

Special Report



With most top advertisers planning to spend more next year, the recovery should continue. The biggest winner: Network TV.

SECTION BEGINS AFTER PAGE 20

TERRY COLON

MARKET INDICATORS

NATIONAL TV: HOT
Prime time is overloaded with commercials, as sold-out networks take advantage of demand by stuffing extra spots into each commercial pod, increasing clutter.

NET CABLE: MIXED
Fourth-quarter tightness among the broadcast nets is shifting some dollars into cable scatter. Movies and automotive are spending briskly across a variety of nets.

SPOT TV: STEADY
Pressure on inventory continues to mount, thanks to political spending. Auto is still active in most markets. Retail remains healthy, while financial and telecom spending is spotty.

RADIO: TIGHT
Buys are coming in well ahead of airdates, as advertisers reassign dollars initially held back from '02 budgets. October is tight with strong political, auto and retail spending.

MAGAZINES: HEALTHY
Epicurean titles are closing fourth quarter with solid seasonal buys from furniture, wine and spirits and packaged goods advertisers. Auto and financial services help fill in the gaps.


One awful addition.

At Deadline

MLB ON FOX DRAWS RECORD MALE AUDIENCE
Through the first 17 Saturdays of Fox's 2002 Major League Baseball coverage, viewership among men 18-34 rose 13 percent from 2001 to a 1.7, the network's highest rating in that demo for the seven years it has aired regular-season baseball. Among adults 18-34 this season, Fox averaged a 1.2 rating, tying the 1998 season, its best ever, when Mark McGwire and Sammy Sosa were vying for the home-run title. Among males 12-17, Fox's Saturday baseball ratings were up 38 percent to a 1.1. Household ratings were flat at 2.6.

CBS' *HACK* LOSES TWO EXEC PRODUCERS
With the new season only a week old, at least one new series has already undergone behind-the-scenes changes. Robert Singer, an executive producer of failed CBS series *Falcone*, was named an executive producer and showrunner on CBS' Friday-night drama *Hack*. Singer replaced executive producers Thomas Carter and David Shore, who both abruptly left the series before its Friday premiere. Show creator David Koepp and Gavin Polone are staying on as executive producers.

UNIVISION'S WXTV TIES FOR FIRST
In a first for a Spanishlanguage TV station in New York, Univision–owned WXTV last week achieved a first-place tie in the 6 p.m. news race. *Noticias 41* recorded a 5.7 rating/11 share on Sept. 23, tying NBC owned-and-operated WNBC's 6 p.m. newscast, according to Nielsen Media Research data. *Noticias 41*'s tie represents the highest ranking ever scored by a Spanish-language TV news program in New York, according to the station.

FALL '03 DEVELOPMENT KICKS OFF
With Fall 2002 almost set in stone, broadcasters are already looking ahead to next season. ABC committed to a pilot last week with sister studio Touchstone Television for an hour-long drama based on John Grisham's *The Street Lawyer*. The project revolves around a young attorney who leaves his firm to work at a legal aid clinic. CBS signed rapper/actor Queen Latifah to develop and star in *Mali Anderson*. Based on a series of mystery novels, the show is about a New York cop turned private eye. And NBC–aligned Pariah TV signed playwright David Mamet to create a still-unnamed action series for NBC.

ESPN TO LAUNCH NEW HIGH-DEF NETWORK
ESPN plans to provide a high-definition simulcast service beginning in April 2003, which will telecast a total of 100 live Major League Baseball, National Basketball Association, National Football League and National Hockey League games. The new network will be called ESPN HD and will also telecast a variety of other sports programming in HDTV, including the X Games, Great Outdoor Games and the ESPY Awards, as well as the Women's NCAA Final Four games and the ACC Men's Basketball Tournament. *SportsCenter* will start running on ESPN HD in 2004.

WEBCASTERS HOPE FOR FEE REPRIEVE
A bill introduced last week by House Judiciary Committee Chairman Jim Sensenbrenner (R-Wis.) and scheduled for a House vote on Oct. 1 would give webcasters a six-month reprieve from having to pay royalty fees for music streamed via the Internet. The fee schedule, set by the Library of Congress in June, takes effect Oct. 20. Since that ruling, hundreds of Internet radio stations have shuttered operations and webcasters have made appeals.

INSIDE MEDIAWEEK

WB's Petrick says he plans to give new Thursday shows time to grow Page 4

ADDENDA: **Fox** late last week reduced the episode order to eight from 13 on its Sunday-night comedy *The Grubbs*...**Media Planning Group** (MPG) has promoted Phyllis Maguire to senior vp and director of local broadcast for MPG USA...**NBC** and **Telemundo** have signed multiyear license agreements to get research data from Simmons Market Research Bureau for both networks and their station groups... ***The NFL on Fox***, through the first three Sunday telecasts of the season, is up 10 percent in household ratings to a 10.2/23 over last year, according to Nielsen Media Research. Average viewing is up 11 percent to 15.7 million...***U.S. News & World Report*** will publish exclusive excerpts from former New York City Mayor Rudolph Guiliani's book *Leadership* in the Oct. 7 issue, on newsstands today...Hearst has named **Stephen Jacoby**, most recently associate publisher of marketing at Time Inc.'s *In Style* magazine, as associate publisher of marketing for *Esquire*...**CBS Sports'** national coverage of SEC college football through its first three weekends has posted a 3.5 average household rating, up 52 percent from the same period last year.

CORRECTION: A Local Media story in the Sept. 23 issue incorrectly identified the title of WBBM-TV president and general manager Joe Ahern during his tenure at ABC O&O WLS in Chicago from 1985 to 1997. Ahern was president/general manager of WLS during that time.

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

MediaWire

Kelley: *Girls Club* Is More Serious Than Fox Lets On

What you see may not be what you get when it comes to the Fox network's marketing of the new David E. Kelley series, *Girls Club*. Show producer Kelley believes that *Girls Club*, which will premiere on Fox on Oct. 21, is a more serious show than Fox would have viewers believe via recent on-air promos. Kelley made his comments following a press screening last Thursday of the season premiere of his hit ABC drama, *The Practice*.

Girls Club (Mondays, 9 p.m.) revolves around three young female attorneys who work for a major San Francisco law firm. While Fox's bubbly promos play up the show's sexier side, Kelley said that his characters actually "barely have time for a personal life as they come up against the corporate giant" that is their law firm.

Kelley also cautioned that *Girls Club* is neither a comedy nor a drama, and it may take viewers several weeks to get used to the show's format.

As for *The Practice*, now entering its seventh year on ABC, Kelley said he hopes to produce at least three more seasons of the legal drama. *—Alan James Frutkin*

Fast Commercial Ratings Tested in Los Angeles

While Arbitron and Nielsen Media Research work on new methods to measure overall TV viewership, the PreTesting Co. is developing a technology to specifically track commercial ratings.

The Tenafly, N.J.–based company recently began testing in 30 Los Angeles homes a new meter system designed to provide next-day ratings for commercials. PreTesting's Mediacheck service is using a combination of TV set meters and a small clip-on device (similar to a watch) that is worn by consumers in the home. The meters detect and record encoded commercials and determine who is watching the spots based on the transmissions from the device. For the test, PreTesting purchased time on local media outlets for 24 commercials *(continued on page 6)*

They're Off, and It's A Two-Horse Race

CBS gives NBC a run for its money on first nights of new prime-time season

NETWORK TV By John Consoli

Strong premiere-week performances by two new CBS dramas, *CSI: Miami* and *Without a Trace*, and audience slippage among several key returning NBC shows have narrowed the gap between the two top networks, setting the stage for a season-long dogfight for ratings supremacy in households and total viewers. Through the first four nights of the new season (Sept. 23-26), NBC remained comfortably ahead in the all-important 18-49 viewer demo, while CBS led in households and total viewers. In 18-49, NBC opened up a commanding lead with its 7.0 rating/18 share over CBS' 5.9/15. However, CBS was up a whopping 26 percent in 18-49 over the first four nights of last year, while NBC was down by 4 percent. In households, CBS averaged an 11.0/17 compared to NBC's 10.5/16; CBS also led in total viewers, 17.1 million to 16 million.

As anticipated, the *CSI* franchise was the big engine driving CBS' premiere-week gains. *CSI: Miami's* Sept. 23 debut was up 160 percent in viewers 18-49 and 9.7 million in total viewers over *Family Law*, which bowed last season in the same Monday 10 p.m. time slot. On Sept. 26 at 9 p.m., the return of *CSI: Crime Scene Investigation* dwarfed the show's premiere-week numbers of last year, jumping 47 percent in adults 18-49 and 8 million in total viewers.

ROBERT VOETS/CBS

Miami heat: The *CSI* spinoff, starring David Caruso, had the largest audience for a Sept. drama premiere since *ER* in '94.

Last Thursday at 10 p.m., *Without a Trace's* 18-49 rating was up 35 percent from that of *The Agency*, which premiered in the same slot for CBS last year.

Going up against the *CSI: Miami* unveiling, NBC's premiere episode of *Crossing Jordan* was down 29 percent in 18-49, 38 percent in households and 5.2 million viewers from last year. And while NBC's *The West Wing* premiered with solid numbers, it was down 33 percent in 18-49, 26 percent in households and 7 million in viewers from last season's premiere.

"Perception is hard to overcome," said Steve Sternberg, senior vp of audience analysis for Magna Global USA, of NBC's enduring status as the prime-time ratings leader. "But CBS is starting to do it. While CBS overall is still older-skewing than the other networks, it is not older-skewing on every show. It has a growing number of strong 18-49 shows and can be an effective vehicle for reaching that younger audience."

While Sternberg believes CBS could win the season in households and viewers, "it will still be very hard for CBS to catch NBC in 18-49."

While CBS and NBC kicked off their battle, the WB also posted some strong ratings gains, buoyed by *Smallville*. The second-year drama (Tuesdays, 9 p.m.) scored the WB's best-ever ratings in adults 18-34 (5.2/14) and men 18-49 (4.3/11). For the first four nights, the WB was up 47 percent in 18-49, 29 percent in households and 38 percent in total viewers.

But the network's new Thursday sitcoms *Family Affair* and *Do Over* struggled mightily against the powerhouse NBC and CBS slates. WB president Jed Petrick said the network plans to be patient with both shows. "We have a history of sticking with shows we believe in," said Petrick, citing the drama *7th Heaven*, which struggled before evolving into the network's flagship program last season.

ABC, which many observers believed had hit its ratings nadir last season, still has many chinks in its schedule, with some new and returning shows already failing and its overall premiere-week ratings down from last year's low levels. ABC was down 14 percent in 18-49, 17 percent in households and 15 percent in viewers through the first four nights.

Most glaring is that veteran sitcom *The Drew Carey Show* (Mondays, 8 p.m.), which began its new season early on Sept. 9, has declined 22 percent in households over three weeks to a paltry 3.8 rating and nearly 30 percent in the 18-49 demo to a 2.2, putting the show in a makegood situation already.

ABC's highly promoted drama from Ben Affleck, *Push, Nevada*, which premiered on Sept. 17 with a 7.8/12 in households and a 4.2/11 in 18-49, tumbled 71 percent in 18-49 for last week's third installment, to a 1.3.

Most media buyers, however, are willing to be patient with ABC. "ABC has conceded it might take another year to turn things around," said John Rash, chief broadcast negotiator for Campbell Mithun. "The most important thing is to get their 8 p.m. building blocks in place. *My Wife and Kids* is solid, and *8 Simple Rules*, while not the blockbuster they thought it would be, looks like it will work."

Fox was up 3 percent in 18-49 for its first four nights, with limited premieres. The network's new Wednesday shows, *Cedric, The Entertainer Presents* and *Fastlane*, attracted strong young demos. But highly promoted new Friday drama *Firefly* opened a week early to disappointing ratings. It will be hard to judge how Fox will do for a while, since most of the network's prime time during October will be preempted for postseason baseball coverage.

UPN is off to a poor start, with new drama *Haunted* flopping out of the gate and flagship drama *Buffy, the Vampire Slayer* down more than 40 percent across the board in key demos from last year. UPN's bright spot is its Monday-night ethnic comedy block, which generated solid ratings across all four sitcoms, including the newcomer *Half and Half.* ■

Seeking Must-See Parity

CBS mounts a serious challenge to NBC's long-dominant Thursday schedule

NETWORK TV **By Alan James Frutkin**

NBC may remain the ratings king on Thursdays this season, but its lock on the night is more tenuous than ever. With CBS' *Without a Trace* following *CSI: Crime Scene Investigation* and *Survivor: Thailand* earlier in the evening, NBC is facing its stiffest prime-time competition on Thursdays in more than a decade.

Coming off its Emmy win, a revitalized *Friends* kept NBC in the Thursday winners' circle for premiere week, scoring a 20.1 rating/31 share in households and a 16.1 rating in adults 18-49, according to Nielsen Media Research. The comedy's continued strength has fueled speculation as to whether or not this season really will be its last, as NBC has announced.

Of course, such conjecture underscores the weaknesses of NBC's other Thursday comedies. While *Scrubs*, for example, opened its second season in first place at 8:30 p.m. with a 14.0/21 and an 11.0 in adults 18-49, it retained only 68 percent of *Friends*' 18-49 audience.

Several buyers said they were underwhelmed by *Scrubs*' performance and were skeptical that the show could succeed *Friends* at 8 p.m. next season. "As good as it is, *Scrubs* will always have limited appeal versus *Friends*," said Chris Geraci, director of national TV buying for OMD USA.

CSI took the 9 p.m. hour in households with a 17.9/27—37 percent above NBC's combination of *Will & Grace* and *Good Morning, Miami*. The good news for NBC was that *Will & Grace* won the 18-49 race from 9 p.m. to 9:30 p.m., scoring an 11.1, and *Miami* retained 83 percent of *Will & Grace*'s 18-49 audience.

But some buyers continue to favor CBS' powerhouse drama in the hour. "*CSI* is a much broader and more accessible program to multi-

PAUL DRINKWATER/NBC PHOTO

Buyers remain unconvinced that NBC's *Scrubs* would work as a viable transplant for *Friends*.

ple American audiences than NBC's comedies there," said John Rash, senior vp/director of broadcast negotiations at Campbell Mithun.

NBC's *ER* kicked off its ninth season by dominating the 10 p.m. hour, scoring a 16.9/27 in households and a 13.2 in adults 18-49. Although CBS' *Without a Trace* improved on *The Agency*'s launch last season, the show lost approximately 10 percent of its audience in its second half hour.

Indeed, CBS executives said it is way too early to talk about gaining control of the night. "NBC still has awfully strong properties, and you never know what the other guys will show up with," said Kelly Kahl, executive vp of scheduling and program planning for CBS.

Mitch Metcalf, senior vp of scheduling at NBC, tipped his hat to CBS' strong showing but added that his network maintained a 43 percent advantage over CBS in 18-49 for the night. Metcalf also noted that total homes using TV (HUT) levels were up 1 percent to 65.4 over premiere Thursday last year. "It's a great testament to the fact that it is possible to bring viewers back to network television," Metcalf said. ■

Counting on 10 P.M.

New network lead-in shows help some local late newscasts rally

TV STATIONS **By Sandy Brown**

With both ABC and CBS having consciously tried to bolster their 10 p.m. hours to help their affiliates' late newscasts, early indications show that the strategy paid off better for CBS stations than for ABC's.

Viacom Stations president/COO Dennis Swanson, who oversees the CBS-owned stations, said he was "very encouraged by the network's strong start and its impact on late local news." On Sept 23, following the premiere of *CSI: Miami*, CBS' top 15 O&Os were up a furnished by national advertisers.

"We are testing commercials of various types so that we can test the code under all conditions," said Avery Gibson, president of PreTesting. "The households have been selected to include new and old VCRs, Tivo, and every different type of TV set and playback we can find."

If the Mediacheck test is successful, PreTesting plans to offer subscribing advertisers next-day, second-by-second demographic ratings for commercials, as well as information about commercial clutter, program zapping and time-shifting.

Test results are expected this fall with plans to install the system in a major market next April. *—Katy Bachman*

Cable Topped B'cast Last Season but Lags in 2002-03

Just as cable programmers and the Cabletelevision Advertising Bureau lifted their glasses to toast their first full-season ratings victory over the broadcast networks in prime time for the 2001-02 TV season, they got some bad news: For the first four nights of the new season, which began Sept. 23, basic cable's share of audience was down 4 percent, according to Nielsen Media Research.

There are some extenuating factors in the year-to-year comparison. At this time last year, basic cable saw its prime-time aggregate ratings soar on the strength of the 24-hour news networks' coverage of the aftermath of the Sept. 11 terrorist attacks. So a comparison to that period makes cable look more anemic, perhaps, than it really is so far this season. In addition, there was a 3-percent drop in total homes using television (HUT) levels in the first three days of the current season.

The CAB last week issued a gleeful statement about the 2001-02 season (which officially concluded Sept. 22), noting that aggregate basic-cable ratings in prime time rose 8.5 percent to a 28.2 rating (delivering 29.7 million homes), while the seven broadcast networks (including Pax TV) dropped 4.4 percent to a 27.7 rating (delivering 29.2 million homes). But that was then; this is now. *—Michael Bürgi*

total of 27 percent over premiere night 2001.

In Los Angeles, KCBS' 11 p.m. newscast doubled its rating, notching a 6.2 rating/14 share. Don Corsini, KCBS-TV (and KCAL-TV) president/general manager said, "Leslie [Moonves] and his team have made it a lot more fun for us to check out the overnights every morning. We have a lot of work to do, but we're encouraged and look forward to building momentum as the season continues." In other markets, CBS' KPIX in San Francisco was up 73 percent and WFOR in Miami was up 77 percent.

Sept. 24 was the only disappointing night for CBS. The station previewed its new *Presidio Med* in the slot that *Judging Amy* would normally occupy (*Amy* will premiere Oct. 1), but the medical drama fared poorly, leaving stations with a paltry lead-in. Combined, CBS stations were down 16 percent on the night.

ABC stations have a tougher road ahead. ABC stations watched their late newscasts erode on weak prime-time lead-ins *MDs* on Sept. 25 and *Primetime Thursday* the next night. On both nights, ratings for KABC in L.A. dropped 39 percent from the corresponding premiere weeknights in 2001, while KGO in San Francisco plummeted 54 percent to a 3.1/7 on Sept. 26.

Tuesday was ABC's lone night to shine, thanks to a strong rating delivered by the return of *NYPD Blue* to its old time slot. In four of its top five markets (except WLS in Chicago), ABC O&Os saw their late-news ratings rise; WPVI-TV in Philadelphia saw its ratings jump 10 percent to a 16.1/29.

Things weren't all that great for NBC's top stations, either. KXAS in Dallas, for example, saw its late-news audience drop more than 20 percent Monday through Thursday from year-ago time periods. Even a 90-minute episode of *Crossing Jordan* on Sept. 23 didn't help stations—most O&Os lost more than 10 percent of their viewers compared to last year.

Because of NBC's late-news dominance in many markets, any gains this early in the season by rival affiliates is irrelevant to Steve Schwaid, vp of news programming, NBC TV Stations. "If you're not watching us at 11 p.m., chances are you're asleep," he quipped. ■

Cable in the Digital Middle

Operators parry thrusts in ongoing debates on must-carry and standards

WASHINGTON **By Todd Shields**

Beyond partisan hand-wringing over tentative plans to make most current TV sets obsolete by 2006, last week's congressional hearing—aimed at spurring the transition to digital TV—may have intensified official focus on cable operators as the pivot on which the issue turns.

In testimony in front of the House Commerce Committee's Telecom subcommittee, NBC chairman/CEO Robert Wright told lawmakers that cable operators should carry "the entirety of the broadcast signal." That means either a full-blown HDTV signal or a multicast of digital signals that use the same spectrum space but require their own channels.

Cable officials said they would have none of it. Mandatory carriage of all those signals would force other networks off systems, said Insight Communications vice chairman/CEO Michael Wilner. Wilner, who is also chairman of the National Cable & Telecommunications Association, said broadcasters "are asking Congress to expropriate billions of dollars of the cable industry's spectrum."

NBC's Wright wants all of broadcast's digital signal on cable.

JON TRIPP

Consumer-electronics makers, too, used the session before the House committee to take a whack at cable. Richard Lewis, Zenith Electronics Corp.'s chief technology officer, called consumers' inability to plug digital TV sets directly into cable systems "the largest remaining obstacle to the DTV transition."

Set makers and cable operators cannot agree who should control the connection between picture monitor and cable line—the gateway to revenue from

program guides, pay-per-view/video-on-demand and other future digital services. Years of bitter negotiations have resulted in little more than ongoing disagreement over technical standards. However, talks between set makers and cable officials have accelerated in recent weeks as executives try to meet a self-imposed, mid-October deadline for standards. Without resolution, the Federal Communications Commission is expected to step in and set its own standards.

Official impatience over the slow pace of the digital revolution is growing on Capitol Hill, too. Rep. Billy Tauzin, R-La., last week cheerfully admitted his draft bill—with its hard end-of-2006 deadline for the end of analog TV—is meant to spur discussion among industries and even prompt "a good fight in front of us."

A spat might first take place within the Commerce Committee that Tauzin himself chairs. Rep. John Dingell, D-Mich., publicly warned fellow committee members that the deadline approach carries costs for consumers, who would soon find their TVs useless without pricey digital add-ons. He said he was not convinced policy should concentrate on taking analog spectrum from broadcasters.

"I believe we should begin to focus on exactly what will happen to the American public," Dingell said. Echoing Dingell, Rep. Eliot Engel, D-N.Y., raised the specter of angry consumers, which could mean angry voters. "The end of analog broadcasting on Dec. 31, 2006, could also be the end of many of our congressional careers," warned Engel. ■

ABC Radio Nets Move Up

Unseats Westwood One for top slot in latest RADAR report after retooling

RADIO **By Katy Bachman**

ABC Radio Networks definitely benefited from retooling and renaming its networks over the last year. In the Arbitron Spring 2002 RADAR network audience report (July 25, 2001–June 19, 2002), released last week, the Disney-owned programmer grabbed three of the top five slots among the 33 networks measured, causing a considerable shakeup at the top.

For the first time in four years, Westwood One's CNN Max slipped from the top spot to second place—despite the fact that it grew ratings 2.7 percent over the previous RADAR report—behind ABC's new Daytime Direction. ABC's Morning News network made its debut in third place, followed by ABC's repositioned Young Adult network, which was up 82.7 percent after the network doubled its affiliate count from 400 to 820 stations. Premiere Radio Networks' Morning Drive AM slipped to No. 5.

"It wasn't about becoming No. 1," said Tom Evans, senior vp of research for ABC Radio. "Our goal was to make it a smooth transition for [media] buyers. The marketplace wanted better daypart targeting and clearances within news programming."

Buyers lauded ABC's effort. "It's the best reconfiguration I've seen. It makes sense, and it's easy to understand," said Matt Feinberg, senior vp of national radio, Zenith Media.

American Urban Radio Networks also improved; its Pinnacle network, up 18.2 percent, jumped into 11th place from 13th. AURN's Renaissance network, which was up 9.7 percent overall, also had three of the top 10 highest-rated programs in network radio. "It's a reflection of the growing Urban audience nationwide," said Jay Williams, president of AURN, who said the company had added about 35 new stations to its two networks.

RADAR'S NEW SCAN

	AVG. QTR.-HOUR RATING (% CHG*)	PREVIOUS RANK
1. ABC DAYTIME DIRECTION	3.7 (NA)	New
2. WESTWOOD CNN MAX	2.9 (+2.7%)	1
3. ABC MORNING NEWS	2.4 (NA)	New
4. ABC YOUNG ADULT	2.3 (+82.7%)	12
5. PREMIERE MORN. DR. AM	2.1 (-0.3%)	2
6. PREMIERE FOCUS	1.9 (+7.7%)	3
7. PREMIERE PULSE	1.8 (+5.7%)	6
8. PREMIERE DIAMOND	1.8 (+1.8%)	4
9. PREMIERE MORN. DR. FM	1.7 (-1.9%)	5
10. ABC PRIME REACH	1.6 (-2.8%)	7

*Percentage change from RADAR 73. Source: Arbitron RADAR 74 Spring audience report

Clear Channel Communications' programming arm, Premiere Radio Networks, had five of the top 10 networks, compared to six in the previous report. Meanwhile, Westwood One's second highest-rated network, Source Max, was up 4.6 percent, but fell from 10th to 12th.

RADAR is undergoing a year-long conversion from phone to diary measurement. ■

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 Report: 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
Reporter: Sandy Brown
Assistant Editor: Aimee Deeken
Media Person: Lewis Grossberger
Contributing Editor: Catharine P. Taylor
Contributing Writers: Tony Case, Eric Schmuckler

Design Director: Paul Virga
Art Director: Dorothy Szemiot
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: 1-800-722-6658
Customer Service: bpi@realtimepubinc.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
Address: www.adweek.com/adweekconf

Publisher: Linda D'Adamo

Regional Sales Director: Midwest: Tina Balderas
NY Sales Mgr: Michael Candullo; **Account Managers: N.Y.:** Sandra Dent, Robert Hamerslough; **New England:** William J. Callahan, Jr.; **L.A.:** Jacki Leigh, Lisa Zeni

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

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

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

Vice President/Marketing:
Mary Beth Johnston

Senior Vice President/Sales:
Wright Ferguson, Jr.

Executive VP/Editor-in-Chief:
Sid Holt

President:
Michael E. Parker

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

vnu business publications
usa

President & CEO Michael Marchesano
Chief Operating Officer: Howard Lander
Executive Vice Presidents:
Mark Dacey (Marketing/Media & Retail),
Richard O'Connor (Travel, Performance, Food Service and Retail Estate/Design)
Senior Vice President: Toni Nevitt (Marketing Information)
Vice Presidents:
Joellen Sommer (Business Management),
Deborah Patton (Communications),
Joanne Wheatley (Circulation)

vnu business media

President & CEO: Michael Marchesano
Chief Operating Officer: Howard Lander
Vice President/Business Development: John van der Valk
Vice President Human Resources: Sharon Sheer
Chief Financial Officer: Joseph Furey
President - VNU Expositions: Greg Farrar
President - VNU eMedia: Jeremy Grayzel

BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO 70 DANBURY CT

POSTAGE WILL BE PAID BY ADDRESSEE

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

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

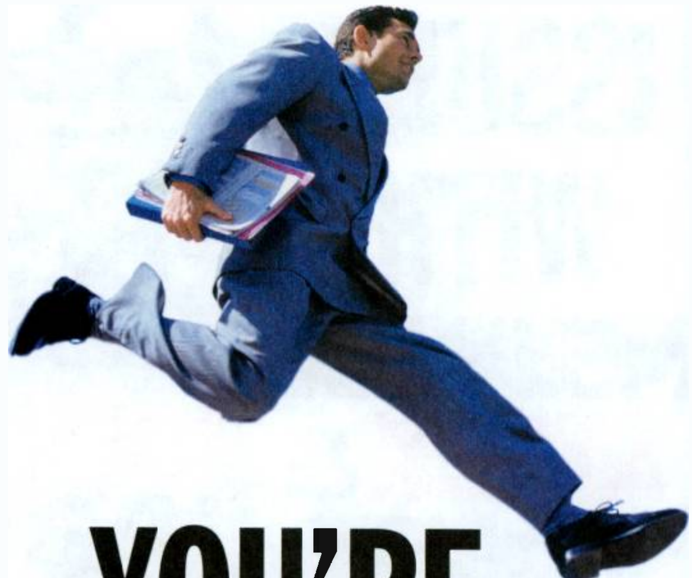
FIRST-CLASS MAIL PERMIT NO 76 DANBURY CT

POSTAGE WILL BE PAID BY ADDRESSEE

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

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

MEDIAWEEK & ADWEEK BRANDWEEK



YOU'RE ONE STEP AHEAD

With timely news reporting and insightful analysis, they're your inside source for everything that's happening—deals, trends, strategies and technologies that can open up a world of opportunities for you.

GET THE INFORMATION YOU NEED TO STAY ONE STEP AHEAD—SUBSCRIBE TODAY!

SATISFACTION GUARANTEED

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

RADIO STATIONS

Rock Jocks Fighting To Not Fade Away

BY KATY BACHMAN

To hear Tom Petty tell it, radio DJs—the kind who are really knowledgeable about music, who select their own playlists and are a genuine part of the music industry—are a dying breed.

"*There goes the last DJ. Who plays what he wants to play. And says what he wants to say. And there goes your freedom of choice. There goes the last human voice. There goes the last DJ*," Petty sings in the chorus of his newest single, which has been playing for the past three weeks on about 40 mainstream Rock stations across the country, according to *Billboard* (published by *Mediaweek* parent VNU).

Freeze frame: Former DJ and Geils frontman Wolf (l.) toasts WROR's move to Classic Rock with Knight and DJs Ken Shelton and Harvey Wharfield.

STEVEN TACKFF

It's obviously an indictment of the state of corporate radio since consolidation turned it into one of the biggest profit margin–focused businesses in the eyes of Wall Street. In their pursuit of the bottom line, stations are taking fewer creative risks, say many industry experts and listeners. As a result, music is often heavily researched before it even hits the air, and on-air personalities, who used to take part in the music selection, are often relegated to the highly replaceable and often immaterial role of announcer.

"We've developed a generation of FM music jocks who don't do anything because corporations won't let them. Where are the new Vin Scelsas? You're not hearing cool jocks talk about cool music," argued Matt Feinberg, senior vp of national radio for Zenith Media.

One daypart in which strong personalities remain sacrosanct in the radio industry is morning drive, where listeners are likely to catch vibrant and often controversial personalities on a variety of station formats. Those personalities are given wide latitude to be creative and generally have a more loyal audience base than do stations with prefabricated content.

In the country's largest markets, the stations that seem to be bringing back personalities are formats targeting aging baby boomers, such as Oldies and Classic Rock stations.

Infinity Broadcasting's Oldies WCBS-FM in New York is a good example of a classic radio station whose personalities, such as Cousin Brucie and Dan Ingram, are as revered as much as the music. Other classic Classic Rock DJs, including Meg Griffin and Carol Miller, are on satellite radio service Sirius. Vin Scelsa, a legendary rock DJ from Infinity broadcasting's WNEW-FM before it flipped to Talk, is now on noncommercial WFUV-FM in New York. Another WNEW alum, Scott Muni, does an hour on WAXQ-FM, Clear Channel's Classic Rock station in New York.

One of the radio industry's biggest DJ slayers is the practice of voice-tracking, in which a remote DJ prerecords song segues for a half-dozen stations. Corporations such as Clear Channel Communications, which popularized the practice in small and midsize markets, find it cost-efficient. Listeners often feel cheated.

Although rarely used for the lucrative drive-time shows, voice-tracking is making its way to other dayparts. And many radio executives admit that if the practice goes too far, it will surely wring the life out of radio.

"Voice-tracking depersonalizes the radio station. There's something missing when you voice-track, and the audience senses it. They may not understand why, but they feel disconnected," said Allen Shaw, co-COO and vice chairman of Beasley Broadcast Group. Shaw, a pioneer of Album Rock on FM radio, thinks there could be some backlash against such practices.

Some radio groups are finding a competitive edge in bringing back what some in the industry are phasing out. "The personalities put that extra complexion and dynamics on the radio station and make it more than just a collection of songs," said Buzz Knight, program director for WROR-FM in Boston. To relaunch the Greater Media–owned Classic Rock station, Knight recently brought back many of Boston's veteran rock DJs for a three-day reunion broadcast featuring on-air legends such as Charles Laquidara and Peter Wolf, who went on to singing stardom with Boston's J. Geils Band.

With WROR's new lineup, anchored by the station's popular morning team of Loren (Owens) and Wally (Brine) followed by reunion participants Ken Shelton and Tai (Irwin), Knight is hoping to boost the station's middle-of-the-pack ratings, which have consistently trailed Infinity Broadcasting's Classic Rock WZLX-FM.

"Radio often eats its young, and corporate types find ways that often dilute the whole process," said Knight. "Then you add in an unwillingness to take risks, and you certainly end up with a homogenous product."

Not everyone in radio buys Petty's generalization of the business, despite a growing perception that music radio has lost its edge. "I've got an awfully big salary line that says we invest a lot in talent," said David Pearlman, senior vp for Viacom's Infinity Broadcasting unit.

"Actually, [Tom Petty] is a little slow to the punch. With the exception of college radio and the early days of Progressive Rock, no DJ has been able to pick his own songs in 40 years," said Walter Sabo, president of Sabo Media, a radio consultant firm. "The really sad part is that nothing has changed."

INDIANA RADIO

Indiana High-School Outlets Crying Foul

Several smaller-market broadcasters in Indiana are chafing under a new rule from the Indiana High School Athletic Association that requires them to carry a championship basketball or football game whether or not their local team makes the championships. What's worse, unless the local team makes the championships, stations can't originate their own broadcasts, which will be produced instead by the IHSAA Championship Radio Network through an agreement with Emmis Communications, which owns WIBC-AM in Indianapolis.

"I don't think the IHSAA should tell us how to program our radio station," said Marty Pieratt, owner of Star Media, which operates six stations in southern Indiana towns such as Columbus and Seymour. "Since sports teams are divided by class, no one gives a rat's patoot if the local school isn't in the championship. It's bad programming."

But IHSAA says the rule, which resembles typical big-market syndication deals, is necessary to get the championship games broadcast across the state. "Stations are upset because they haven't dealt with this kind of arrangement before. It's a programming choice they have to make," said Bob Ford, past president of the Indiana Broadcasters Association.

Stations that carry championship games get local avails, but local broadcasters say it's tough to sell spots if the teams aren't the hometown kids. "The network has been a financial disaster. It's good for Emmis but not for us," said Pieratt. "Our base of advertiser support has dropped from 60 to 15 advertisers." *—KB*

NEW YORK TV STATIONS

WPIX Builds A.M. News

By extending its morning news show an extra hour to 9 a.m. last week, WPIX, Tribune Broadcasting's WB New York flagship, appears to be enjoying some early ratings dividends.

The new three-and-a-half hour version of the *WB11 Morning News*, which now runs from 5:30 a.m. to 9 a.m., scored an average 2.3 household rating/8 share in its Sept. 23 debut, up 44 percent from the 1.6/6 that the station scored the week before for the same time period. The show hung tough with a 2.0/6 on Sept. 24 and a 2.0/7 on Sept 25.

Originally launched in June 2000 as a 6 a.m.-to-8 a.m. segment, the morning news show was expanded last year to fill the 5:30 a.m.-to-6 a.m. slot. Now, said WPIX news director Karen Scott, "by staying on an extra hour we are keeping audience that we built up to [at 8 a.m.]." Scott said she couldn't remember the last time an expanded program had scored so high in first-day ratings.

WPIX's expanded show has narrowed the ratings gap against *Good Day New York* on Fox owned-and-operated WNYW, and it continues to beat *The Early Show* on CBS O&O WCBS-TV. But the show still trails both *Good Morning America* on WABC, the No. 2 morning station in the market, and WNBC's carriage of the *Today* show, the undisputed ratings leader from 7 a.m. to 9 a.m.

One media buyer, who spoke on condition of anonymity, said that while it was too early to assess the long-term impact an extra hour of morning news would have on the local ratings race, "it was a good idea for [WPIX] because it was losing its audience to the competition at 8 a.m."

"It is an opportunity to provide our audience with an extended platform of news, a brand new look and much more content, which we have plenty of," said Scott. For example, singer Natalie Cole appeared on the show Sept 23, an appearance Scott said would not have been previously possible given time constraints. As part of the expansion, *Maury*, which ran at 8 a.m., has now been moved to 10 a.m. *—Sandy Brown*

LOS ANGELES RADIO

Angels Wing to 710 AM

In a five-year deal with ABC Radio, the Anaheim Angels' play-by-play will move from Clear Channel's KLAC-AM in Los Angeles to KSPN-AM once the latter station moves to a new frequency, 710 AM, for the start of the '03 season. The frequency is a familiar one for Angels fans, who listened to their team on 710 AM for 36 years before KLAC got the rights.

To make way for the Angels, ABC Radio will swap frequencies between Radio Disney affiliate WDIS-AM, currently on 710 AM, and ESPN Radio affiliate KSPN-AM, which is currently on 1110 AM but moves to 710 AM on Jan. 1. Both the Angels and ABC Radio are units of Walt Disney Co.

"The Angels wanted to return to familiar real estate," said John Davison, president/gm of ABC's four stations in the market. "Both stations can cross-promote the change, and audiences should migrate easily." *—KB* ■

OUT-OF-HOME MEDIA

Hailing Info in Cabs

Taking a ride in a New York City taxicab has become an experience for a whole new reason, thanks to a new interactive video system from Global Vision Interactive that's rolling out in the Big Apple's fleet. Dubbed the Interactive Taxi, the wireless video and audio system uses a touch-screen port installed in the panel that separates the cabbie from passengers. Content includes local news from New York 1, national news from Fox News Channel, as well as entertainment and informational listings covering the city. Ad sales arm Targeted Media Partners has signed up American Express, North Fork Bank, General Motors (advertising its new H2 Hummer) and CBS (touting its new fall-season lineup). Though the service is currently installed in only five taxis, between 500 and 1,000 cabs will have it by year's end, says Sean Cowan, Targeted Media senior vp. "It provides passengers with a way to figure out the city as they move," says Cowan. "And advertisers get access to an upscale, hard-to-reach demographic." GVI and Targeted hope to roll the service out next in Chicago and Las Vegas.

MEN 25-54 REALLY, REALLY LIKE US!

Competitive Delivery

Primetime

The Outdoor Channel	.2
Speed Channel	.2
Golf	.1
Tech TV	.1
OLN	.1

Cable coverage area rating
M-Su 8p - 11p Aug 2002
Nielsen Media Research

- **400% distribution growth since 2000.**
- **Nielsen rated since April 2002.**
- **Buying male demos?**
- **Look at The Outdoor Channel for 2003.**

#1 Male 25 - 54

VPVH

The Outdoor Channel	678
OLN	667
Speed Channel	559
ESPN Classic	553
ESPN	532

M-F 8p - 11p 2nd q 2002
Nielsen Media Research

REAL OUTDOORS. REAL VIEWERSHIP.

THE OUTDOOR CHANNEL

THE OUTDOOR CHANNEL

800-770-5750 • www.outdoorchannel.com

Market Profile

BY EILEEN DAVIS HUDSON

GEORGIA DEPARTMENT OF INDUSTRY, TRADE & TOURISM

The population of Atlanta, like the Phoenix statue in Woodruff Park downtown, continues to rise.

Atlanta

WITH THRONGS OF PEOPLE CONTINUING TO SWELL THE GREATER ATLANTA REGION, infrastructure improvements top the agenda of local officials. Among the planned initiatives is a $5.3 billion Transportation Improvement Program scheduled for approval in October. Part of that project was to have been the construction of a controversial Northern Arc highway north of Atlanta. However, the Atlanta Regional Commission recently put the project on hold when it was uncovered that several members of the commission and other involved agencies owned land near the proposed site of the new highway. Still, other road projects are on the horizon. The ARC approved $5.3 billion for transportation improvements (excluding Northern Arc), such as new HOV lanes, transit lines and sidewalks in the area.

The market's tremendous growth is further evidenced by its jump in rank to the No. 9 TV market (1.97 million TV households) from No. 10, according to Nielsen Media Research.

Cox Enterprises has a virtual media monopoly in the rapidly expanding Atlanta market, owning the city's only daily newspaper, the dominant broadcast television station and five radio stations. James M. Cox, a former three-term Ohio governor, started the South's first broadcast TV station with the launch of Atlanta's WSB-TV in 1948.

WSB, an ABC affiliate, continues to be the city's undisputed leader. In the July Nielsen sweeps, for instance, WSB's hour-long 6 p.m. news averaged a 12.8 rating/23 share in households, compared to the second-ranked news outlet, Fox Television Stations' owned-and-operated WAGA, which pulled a 5.8/10 competing head-to-head. In the May sweeps, for the first time, WSB beat all three of its 5 p.m. news competitors combined with an 11.5/23 in households to the 11.2/22 aggregated by WAGA, Gannett Broadcasting Group's NBC affiliate WXIA-TV, and Meredith Broadcasting's CBS affiliate WGCL. WSB repeated the feat in the July sweeps.

"In the midst of one of the most difficult years we've ever faced in so many ways, with the uncertainty of our economy and our national security, WSB-TV continued to find new ways to serve our viewers," says Greg Stone, vp and general manager of the station. On Jan. 14, Jennifer Rigby, former news director for Cox-owned WPXI-TV in Pittsburgh, replaced Ray Carter as WSB's news director. Carter was promoted to gm of WPXI.

AOL Time Warner's WTBS-TV, which is distributed nationally as a superstation but is considered a local station in Atlanta, carries Major League Baseball's Atlanta Braves games and is based in the self-proclaimed capital of the New South along with sister Turner networks CNN, TNT and Cartoon Network. The station also carries Big 12 and Pac 10 college football games, reruns of *Seinfeld* and *Friends* in syndication, as well as its Friday-night Dinner & A Movie franchise. WTBS does not produce local news.

WAGA is considered one of the strongest Fox stations in the country. It competes with WSB head-to-head with local news at 5 and 6 p.m. WAGA also produces an hour-long 10 p.m. late news, the only one in the market, which finishes second overall compared to the newscasts at 11 p.m. WAGA also produces morning news weekdays at 5:30 and 6, followed by its local morning news/entertainment show, *Good Day Atlanta*, from 7 to 9.

WXIA has revamped its 3-5 p.m. lineup, replacing *The Rosie O'Donnell Show* with *Dr. Phil* from 3 to 4 p.m., followed by *Who Wants to Be a Millionaire* and *Pyramid* from 4 to 5 p.m. The game shows replace *Access Hollywood* and *Extra*, which were pushed to 11 and 11:30 a.m., respectively.

The station also entered into a new agreement with the NFL's Atlanta Falcons to broadcast preseason games, with the deal kicking off this year. Bob Walker, president and gm of WXIA, declined to say for how many years the station's contract runs; the Falcons' preseason games previously had

NIELSEN MONITOR-PLUS

AD SPENDING BY MEDIA / ATLANTA

	Jan.-Dec. 2000	Jan.-Dec. 2001
Spot TV	$585,490,917	$548,449,156
Local Newspaper	$443,691,175	$396,171,632
Outdoor	$40,510,946	$40,196,870
Local Magazine	$11,955,142	$10,434,780
Total	$1,081,648,180	$995,252,438

Source: Nielsen Monitor-Plus

been on WAGA. To complement the deal, WXIA launched a new half-hour show, called *Falcons Face-to-Face*, that is taped Thursday nights at the ESPNZone in downtown Atlanta and airs Sunday mornings at 11. Walker says WXIA averaged about a 10 household rating during the four preseason games this season. Walker also says WXIA's 6-7 a.m. newscast, which is No. 2 in the time period, has grown in share over the past year. Overall, the station has experienced growth in its share of advertising revenue thanks to the Falcons contract, the Olympics on NBC, and its improving news.

WGCL, which last week announced that evening co-anchor Calvin Hughes will leave the station in November, is typically the last-ranked news outlet in the market, and it is the sixth-ranked station overall. However, the station is trying to right itself under Sue Schwartz, who was named vp/gm in April. She had been gm of KTVK-TV in Phoenix.

Since her arrival, Schwartz has hired a new promotion manager, Jennifer Johnson, from WTBS. She also tapped Chris Gilks as the news director, bringing him in from KXLY-TV in Spokane, Wash. "The station required some new direction, and certainly a different focus," says Schwartz, who adds her goal is to help the station deliver relevant local news and information and be an integral part of the community. WGCL will also get new graphics and tag and a updated logo.

Tribune Broadcasting's WB affiliate WATL-TV has recently posted strong daytime growth. The station's numbers in the daypart have shot up about 350 percent in the past year, jumping to a 3 average household rating, says station vp/gm Dan Berkery. As for new syndicated shows for fall, WATL acquired *Will & Grace*, which will run at 7:30 p.m. and 10 p.m. The show replaces *Seinfeld*, which will jump to WTBS.

Meg LaVigne, vp/gm of Viacom-owned UPN affiliate WUPA (who also serves as vp/gm of WGNT in Norfolk, Va.), has been working on giving WUPA a fresh look with the introduction of a new brand, UPN Atlanta. It had been known previously just by its call letters. Among new syndie fare, WUPA this year picked up *The Hughleys* to run in access and late fringe. The station has converted its late-fringe lineup to all-sitcom, with the addition of *Frasier* from 10 to 11 p.m.

Univision Communications entered the market last spring with O&O WUVG, Atlanta's first Spanish-language station, replacing former general-market Independent station WHOT-TV. And Paxson Communications operates Pax TV outlet WPXA.

NIELSEN RATINGS / ATLANTA

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WSB	11.5	23
	Fox	WAGA	7.2	14
	NBC	WXIA	2.6	5
	WB	WATL*	2.4	5
	UPN	WUPA*	1.9	4
	CBS	WGCL	1.4	3
	Pax	WPXA*	0.7	1
5:30-6 p.m.	ABC	WSB	11.5	23
	Fox	WAGA	7.2	14
	NBC	WXIA	2.6	5
	UPN	WUPA*	2.5	5
	WB	WATL*	2.4	5
	CBS	WGCL	1.4	3
	Pax	WPXA*	0.7	1
6-6:30 p.m.	ABC	WSB	12.8	23
	Fox	WAGA	5.8	10
	NBC	WXIA	3.8	7
	WB	WATL*	3.3	6
	UPN	WUPA*	2.6	5
	CBS	WGCL	1.4	3
	Pax	WPXA*	0.6	1
6:30-7 p.m.	ABC	WSB	12.8	23
	Fox	WAGA	5.8	10

Late News

Time	Network	Station	Rating	Share
10-11 p.m.	Fox	WAGA	8.3	13
11-11:30 p.m.	ABC	WSB	10.0	18
	NBC	WXIA	5.1	9
	WB	WATL*	3.7	7
	Fox	WAGA*	3.6	7
	CBS	WGCL	3.1	6
	UPN	WUPA*	2.4	4
	Pax	WPXA*	0.9	2

*Non-news programming Source: Nielsen Media Research, July 2002

RADIO OWNERSHIP

OWNER	STATIONS	Avg. Qtr.-Hour Share	Revenue (in millions)	Share of Total
Cox Radio	1 AM, 4 FM	24.1	$102.7	29.9%
Clear Channel Communications	1 AM, 4 FM	11.6	$56.2	16.4%
Infinity Broadcasting	2 FM	12.0	$50.2	14.6%
ABC Radio	2 FM	6.5	$27.2	7.9%
Jefferson-Pilot Communications	1 AM, 1 FM	4.9	$27.2	7.7%
Susquehanna Radio	2 FM	6.1	$22.2	6.7%
Radio One	3 FM	13.5	$17.3	5.0%
Dickey Broadcasting	1 AM	0.8	$3.5	1.0%

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

Cable in Atlanta is largely controlled by AT&T Broadband, which serves about three-quarters of the market's cable subscribers. According to Scarborough Research, cable penetration in Atlanta is slightly higher than the national top 50-market average (*see Scarborough chart on page 16*). Scarborough also estimates that 17 percent of the market is hooked up to satellite service, also slightly above the top 50-market average.

Cox's Atlanta radio stations pulled a combined 24.1 share among listeners 12-plus in the Spring 2002 Arbitron report and $103 million in revenue, doubling the performance of the next closest radio cluster, Clear Channel Communications (*see Radio Ownership chart above*).

Tied for first overall in the market (with Infinity Broadcasting's Urban outlet WVEE-FM) is Cox's News/Talk powerhouse WSB-AM. WSB is also No. 1 in morning drive (*see Radio Listenership chart on page 16*) and is the market's top biller, taking in an estimated $40.1 million in revenue in 2001, according to BIA. WSB competes with CC's News outlet WGST-

Market Profile

AM. And Cox's Oldies station WFOX-FM surged in the Spring book to a 3.4 from a 2.4 share, its best performance in two years.

Clear Channel owns a total of eight stations in Atlanta, but only five of them register in the Arbitron book. CC's strongest outlet is Soft Adult Contemporary station WPCH-FM, though it slid to a 3.9 share in the Spring 2002 book from a 4.2 in the Winter book (it had peaked at a 5.6 in Fall 2001). The company's second-strongest station in Atlanta is Rock outlet WKLS-FM. The station, which tied for sixth in morning drive, competes with Infinity's Classic Rock WZGC-FM and Susquehanna Radio's Modern Rock outlet WNNX-FM.

ABC Radio owns three stations in the market. Its WKHX-FM and WYAY-FM dominate the Country format, but its Radio Disney outlet, WDWD-AM, does not show up in the Arbitrons.

Radio One, the country's largest radio group targeting African-American listeners, has had impressive success with WPZE-FM, one of the few Gospel stations on the FM dial and the first in a major market. The station rose to a 6.3 in the Spring Book from a 5.1 in Winter, finishing third overall, tied for third in morning drive with Urban Adult Contemporary WALR-FM and was third in afternoon drive among listeners 12-plus. In the Urban format in general, Infinity's WVEE-FM is the market leader in the format.

Dickey Broadcasting's WCNN-AM and Jefferson-Pilot Communications' WQXI-AM compete head-to-head for Sports listeners. While WQXI has been considered the market leader in the format, the Spring Arbitron book showed the station averaging a 0.7 overall to WCNN's 0.8.

Dickey flipped its former Gospel station, WALR-AM, to Talk in June 2001, adding syndicated personalities Don Imus, G. Gordon Liddy and Michael Savage. Infinity had a similar idea after the Winter 2002 book, switching its Gospel station WAOK-AM to a News/Talk outlet, the first to specifically target the African-American community. The station did not show up in the Spring 2002 Arbitrons.

The dominant newspaper in the market is *The Atlanta Journal-Constitution*, which underwent a significant change in the fourth quarter last year when it merged two papers into a single entity. For years, during the weekdays, *The Atlanta Constitution* served as the morning paper while *The Atlanta Journal* served as the afternoon daily. On weekends, the papers were merged under a single masthead (Sunday circulation is 660,445).

The *AJC* has undergone some staffing

SCARBOROUGH PROFILE

Comparison of Atlanta

TO THE TOP 50 MARKET AVERAGE

	Top 50 Market Average %	Atlanta Composition %	Atlanta Index
DEMOGRAPHICS			
Age 18-34	31	34	108
Age 35-54	41	44	108
Age 55+	28	22	79
HHI $75,000+	28	28	99
College Graduate	12	14	116
Any Postgraduate Work	11	10	90
Professional/Managerial	23	24	102
African American	13	23	182
Hispanic	13	7	53
MEDIA USAGE - AVERAGE AUDIENCES*			
Read Any Daily Newspaper	56	42	76
Read Any Sunday Newspaper	64	52	82
Total Radio Morning Drive M-F	22	21	97
Total Radio Evening Drive M-F	18	18	101
Total TV Early Evening M-F	29	23	77
Total TV Prime Time M-Sun	38	38	98
Total Cable Prime Time M-Sun	13	14	105
MEDIA USAGE - CUME AUDIENCES**			
Read Any Daily Newspaper	74	61	82
Read Any Sunday Newspaper	77	67	87
Total Radio Morning Drive M-F	75	77	102
Total Radio Evening Drive M-F	73	72	99
Total TV Early Evening M-F	71	65	91
Total TV Prime Time M-Sun	91	92	101
Total Cable Prime Time M-Sun	59	66	112
MEDIA USAGE - OTHER			
Access Internet/WWW	62	67	108
HOME TECHNOLOGY			
Own a Personal Computer	68	73	107
Purchase Using Internet	37	44	117
Connected to Cable	69	71	103
Connected to Satellite/Microwave Dish	15	17	116

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

RADIO LISTENERSHIP / ATLANTA

STATION	FORMAT	Avg. Qtr.-Hour Share: Morning Drive, 12+	Avg. Qtr.-Hour Share: Evening Drive, 12+
WSB-AM	News/Talk	12.5	8.2
WVEE-FM	Urban	8.9	9.0
WPZE-FM	Gospel	5.4	5.6
WALR-FM	Urban Adult Contemporary	5.4	3.4
WNNX-FM	Modern Rock	4.8	4.1
WSTR-FM	Top 40	4.7	4.5
WKLS-FM	Rock	4.7	3.6
WHTA-FM	Urban Adult Contemporary	4.2	4.8
WKHX-FM	Country	4.1	4.4
WFOX-FM	Oldies	3.5	3.2

Source: Arbitron Spring 2002 Radio Market Report

"What this product needs is a snappy jingle."

"What this product needs is a viral marketing campaign."

Where business is going.

2.2 million* people depend on Business 2.0. Not just to find out what's happening now, but to find out what's happening next. If you'd like to reach them, call Lisa Bentley at (415) 293-4820. To subscribe, call 1-800-348-4141.

 *Source: MRI Fall 2001 prototype.

Market Profile

changes of its own. Principally, the paper named its first female editor, Julia Wallace, who started July 1. Wallace, previously *AJC* managing editor, succeeded Ron Martin, who is expected to take another job with Cox. Hank Klibanoff was named the new managing editor for news. Klibanoff, most recently deputy managing editor at *The Philadelphia Inquirer*, starts today (Sept. 30). In August, James Mallory was promoted to managing editor, initiatives and operations, in charge of all nondaily newsroom functions. Bert Roughton, previously enterprise editor at the paper, was named the new metro editor. He had been the interim metro editor and took over officially two weeks ago. *AJC* executive editor John Walter announced his resignation in the spring.

Among new initiatives, the *AJC* launched Atlanta & the World, a weekly stand-alone broadsheet section published on Wednesdays that focuses on the many international communities represented in Atlanta, as well as international news. On Sept. 22, the paper also beefed up its Sunday Living section with additional space.

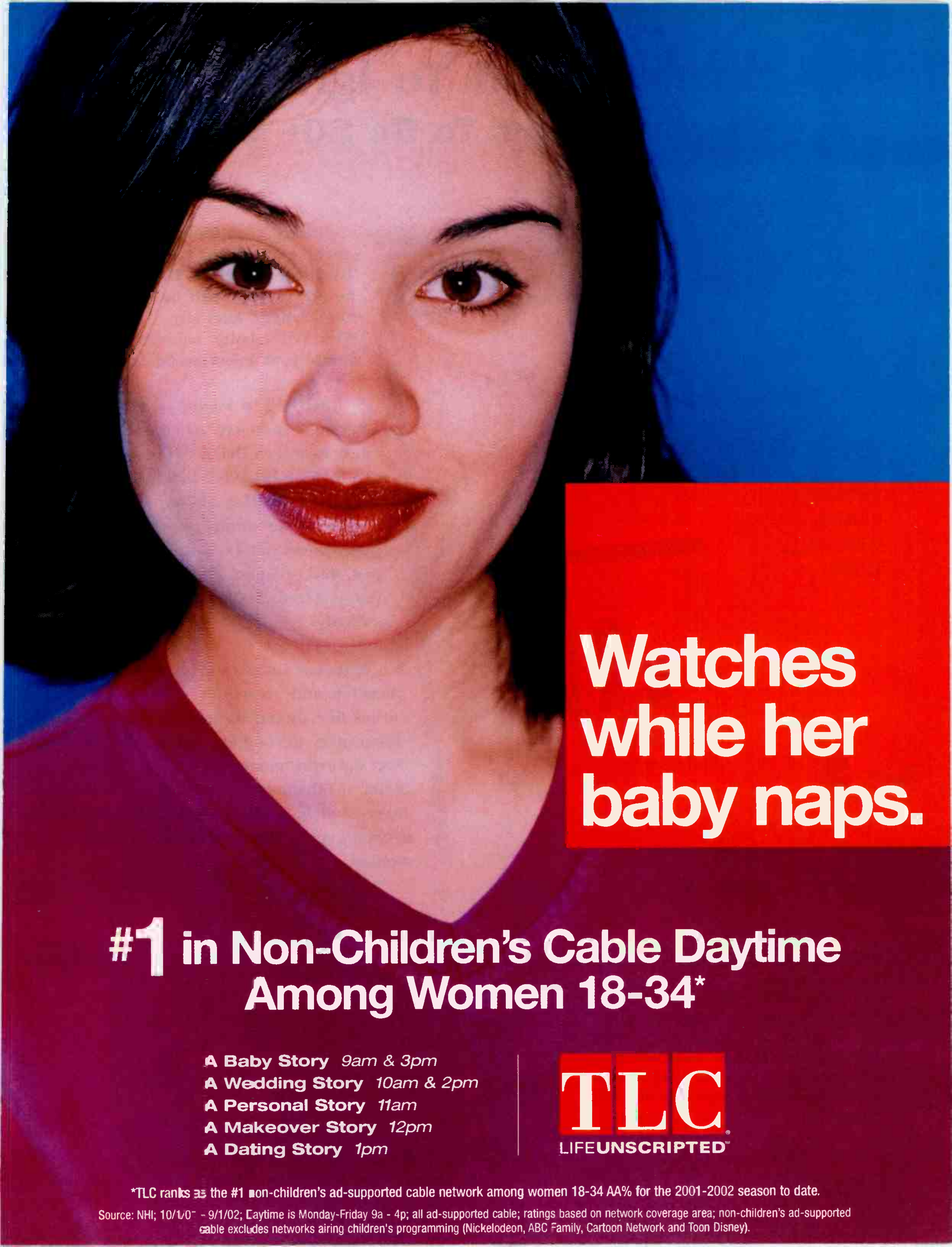
The market's leading business journal is the *Atlanta Business Chronicle*. The weekly business publication, which is owned by America City Business Journals, has a paid circulation of 35,000, says publisher Ed Baker. *ABC*, which broke the Northern Arc controversy story, is in its second year of producing a half-hour local business show on Atlanta's PBS station, WPBA. It has also provided local business-news copy to WGST-AM for about 16 years.

Outdoor advertising is dominated by Clear Channel Outdoor and Viacom Outdoor. Viacom offers both bulletins and 30-sheet posters in the market. CC's products include standard and odd-sized bulletins, 30-sheets, spectaculars, 8-sheets, and one wall on Decatur Street in the heart of downtown. Lamar Advertising and Douglas Outdoor Advertising also compete in the market. ■

NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
Fulton County: 332,344 Households				
The Atlanta Journal-Constitution	105,442	136,343	31.7%	41.0%
DeKalb County: 268,139 Households				
The Atlanta Journal-Constitution	60,833	94,085	22.7%	35.1%
Cobb County: 244,130 Households				
The Atlanta Journal-Constitution	56,318	96,016	23.1%	39.3%
Marietta Daily Journal	18,115	18,029	7.4%	7.4%
Gwinnett County: 230,357 Households				
The Atlanta Journal-Constitution	52,856	95,073	22.9%	41.3%
Clayton County: 89,858 Households				
The Atlanta Journal-Constitution	17,467	28,554	19.4%	31.8%
Cherokee County: 51,942 Households				
The Atlanta Journal-Constitution	9,926	18,679	19.1%	36.0%
Cherokee Tribune	6,860	7,702	13.2%	14.8%
Henry County: 43,411 Households				
The Atlanta Journal-Constitution	7,906	16,758	18.2%	38.6%
Forsyth County: 38,438 Households				
The Atlanta Journal-Constitution	7,538	14,563	19.6%	37.9%
Gainesville Times	479	563	1.2%	1.5%
Douglas County: 33,927 Households				
The Atlanta Journal-Constitution	5,720	11,116	16.9%	32.8%
Douglas County Sentinel	6,091	5,227	18.0%	15.4%
Fayette County: 32,236 Households				
The Atlanta Journal-Constitution	10,479	16,416	32.5%	50.9%
Coweta County: 32,128 Households				
The Atlanta Journal-Constitution	5,370	8,944	16.7%	27.8%
Carroll County: 31,948 Households				
(Carrollton) *Times-Georgian*	9,060	9,187	28.4%	28.8%
The Atlanta Journal-Constitution	3,745	6,140	11.7%	19.2%
Rockdale County: 25,225 Households				
The Atlanta Journal-Constitution	5,413	9,814	21.5%	38.9%

Source: Audit Bureau of Circulations



Watches while her baby naps.
#1 in Non-Children's Cable Daytime Among Women 18-34*
A Baby Story 9am & 3pm
A Wedding Story 10am & 2pm
A Personal Story 11am
A Makeover Story 12pm
A Dating Story 1pm
TLC
LIFEUNSCRIPTED
*TLC ranks as the #1 non-children's ad-supported cable network among women 18-34 AA% for the 2001-2002 season to date.
Source: NHI; 10/1/01 - 9/1/02; Daytime is Monday-Friday 9a - 4p; all ad-supported cable; ratings based on network coverage area; non-children's ad-supported cable excludes networks airing children's programming (Nickelodeon, ABC Family, Cartoon Network and Toon Disney).

You Can't Afford To Ignore Them

38 Million Boomers To Be 50+ By 2005

RESEARCH BRIEF
JUNE 2002 $995 US

38 Million Baby Boomers To Be 50+ By 2005
Insights To Help You Tap This Trillion Dollar Market

TABLE OF CONTENTS

INTRODUCTION

Completely against their will, nearly 17 million Leading Edge Boomers[1] will be turning 50 during the next four years. By 2005, there will be 38 million Boomers between the ages of 50 and 59, of which 63% will be between the ages of 50 and 55.

As the largest age cohort, Boomers have defined the U.S. economy, society and body politic for the last 40 years, and they expect to keep doing so. As the wealthiest age cohort with a median per capita annual expenditure of $27,000 (and a median family expenditure of over $43,000), 50+ Boomers will spend approximately $698 billion in 2002, and over $1 trillion[2] in 2005.

The Leading Edge (those passing the age of 50 years old) are facing a whole new set of challenges that will affect how they act, and especially how they spend, those hundreds of billions of dollars.

Figure 1: Boomers Turning 50 (2002 to 2005)

Source: U.S. Census and FIND/SVP Estimates

The Baby Boomers are defined as those born between 1946 and 1964. Those in the Leading Edge or First Wave were born between 1946 and 1955

Find®/SVP
Profit From Our Knowledge™

© Copyright 2002 FIND/SVP Inc. All rights reserved. Copying, reproducing, lending or electronic redistribution is prohibited.

1

Nearly 17 million Baby Boomers are turning 50 in just the next four years. By 2005, 38 million Baby Boomers will be 50+. They will be spending a trillion dollars annually. But on what? Who will really benefit? And what should your business do about it now?

FIND/SVP, a leader in the Knowledge Services Industry, has just completed a new Research Brief, "*38 Million Boomers To Be 50+ By 2005: Insights To Help You Tap This Trillion Dollar Market,*" which includes the demographic and financial facts, sorts out the myths from the realities, and presents ideas on what products and services may boom — or bust unexpectedly.

With key insights into how to reach this market and expected spending habits in areas like financial planning, long-term care insurance, anti-aging, health, fitness, nesting, entertainment, travel, and fashion, this Brief is absolute must reading for anyone interested in a share of the Boomer market segment set to increase by 50% in less than 48 months.

FIND/SVP is a Knowledge Services company that provides a broad range of research and consulting expertise. FIND/SVP helps executives enhance their business performance and address critical issues through targeted research and advisory work, providing its member clients with a competitive business advantage.

Find®/SVP
Profit From Our Knowledge™

YES! Send me *"38 Million BOOMERS TO BE 50+ BY 2005"* at the special introductory price of $495 (a $995 value); To order call 212-633-4539; fax in the form below to 212-633-4596; or order online at www.findsvp.com/offers/briefs.cfm.

Name Title Company

Address City State Zip

Phone Fax Email

Credit Card # Card Type Expires

Signature

Delivery Method: ❑ **Postal Mail** ❑ **Email** ❑ **Next Day Courier***

❑ **Please send me information on this & other FIND/SVP Insightful Research Briefs.**

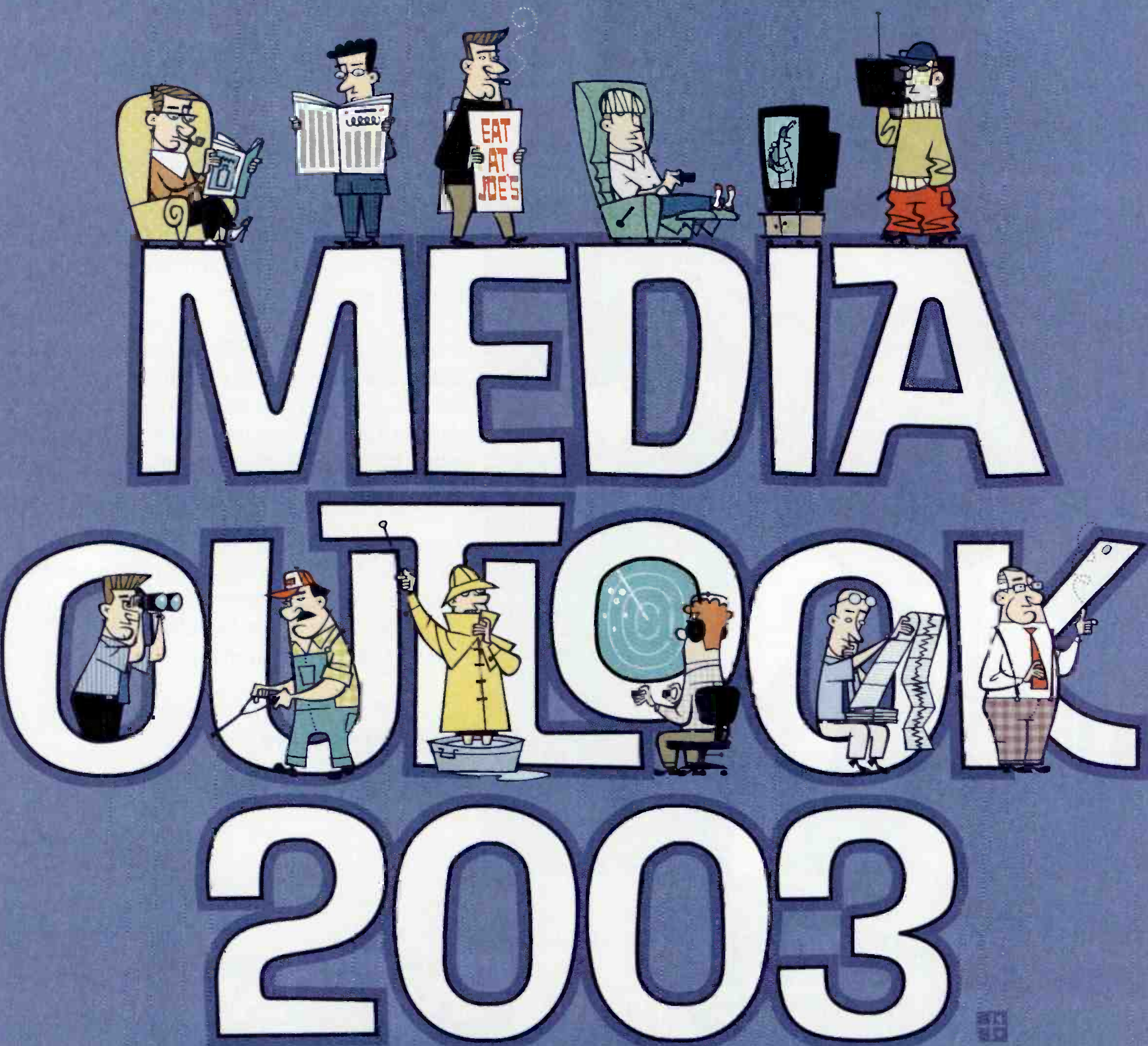
*$20 extra for next day courier. NY and CA order please add applicable sales tax.

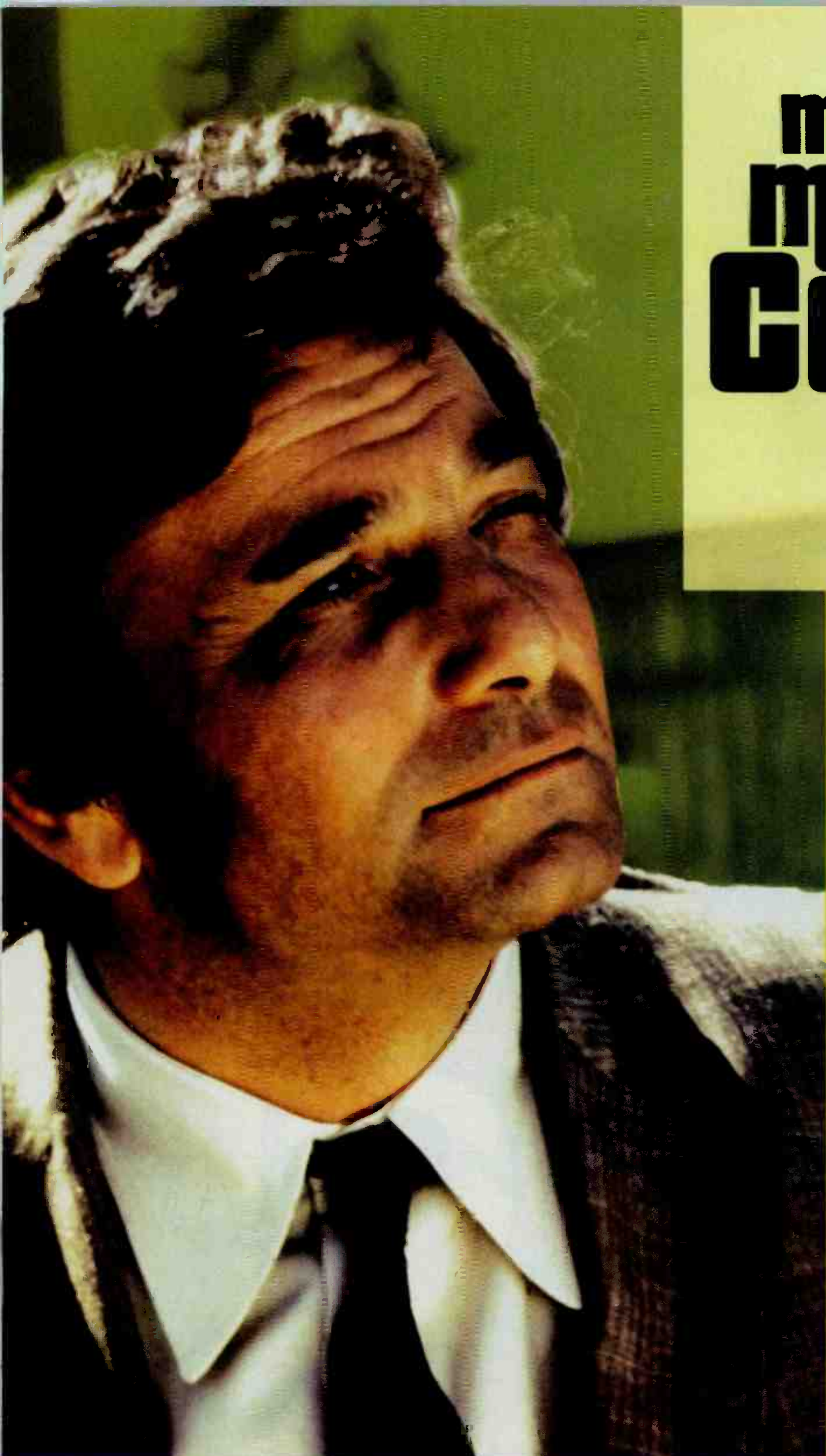
Adweek Magazines'

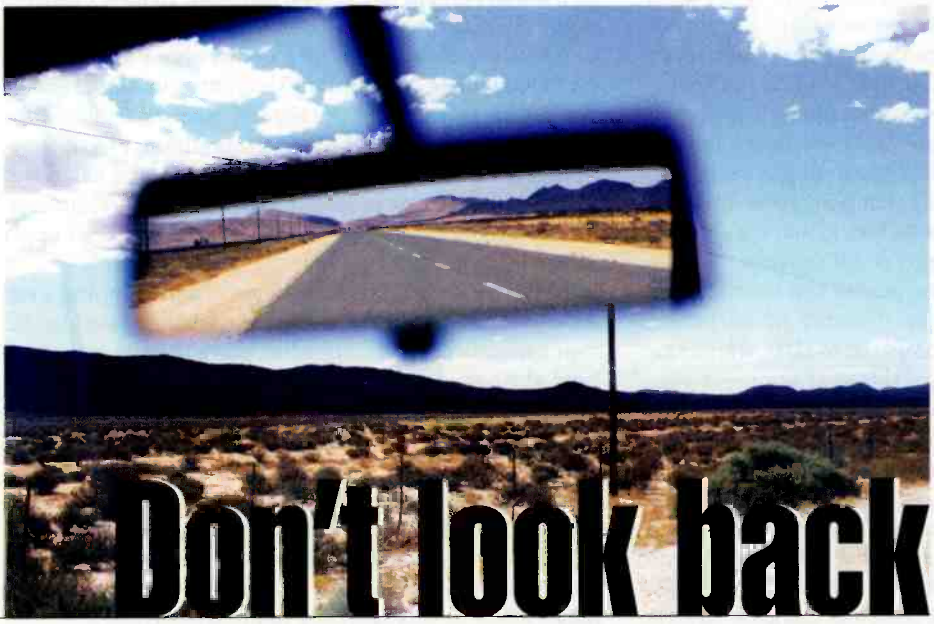
Special Report

September 30, 2002

MEDIA OUTLOOK 2003







Don't look back

Major advertisers are driving a recovery in media. TV's the first to benefit. BY JOAN VOIGHT

» OVERVIEW

This time last year, all bets were off. Faced with a battery of unknowns, forecasters could only guess what would happen next. So we approached the future with baby steps, revising our outlook for the end of 2001, then forecasting month by month, quarter by quarter. Slowly we felt safe enough to take bigger steps.

When the network TV upfront arrived, executives were only mildly confident, then watched happily as spending ballooned way past expectations. Other media see the positive upfront as the good omen they have been waiting for, a sign that we've made it. The economy managed to dodge a deep recession, and we've had a year to absorb the shock and fear of Sept. 11. While stock scandals and massive bankruptcies have tested consumers and investors even further, the media and advertising industries are seeing some glimmer of light on the horizon.

Since January, the top marketers have been scrutinizing the consumer spending patterns that have kept the economy afloat. So far, marketers believe those spending habits will continue, and they intend to keep advertising adequate to attract their share of those consumer dollars.

Those marketers, including General Motors, Procter & Gamble, Philip Morris and Verizon, have some promising news for media and advertising industry executives. Most of the mega ad spenders are cautiously boosting their expenditures in U.S. measured media this year and intend to continue steady increases into the first half of 2003. The sharp downturns that have rocked the marketing world since early 2001 are clearly in their rear view mirrors. The forecast from these ad leaders: stability and slow growth.

The impact of GM and the other top marketers on the overall media industry is enormous. Among the 100 biggest advertisers, the top 10 account for a full quarter of all media expenditures. About one-tenth of all the measured media spending in the U.S. comes from this group of large advertisers.

What about tech clients? They are nowhere near the top spots. The biggest spender, Microsoft, spent $114 million in the first five months of this year, less than one-eight the

THE IMAGE BANK

Contents

Cover Illustration: Terry Colon

volume of General Motors over the same period, per Competitive Media Reporting. Sources say tech spending overall will finish this year flat and will experience only slim gains next year.

Leading the pack is automaker General Motors, by far the largest ad client in the United States. It spent $2.14 billion in measured media last year and plans to dole out at least 3 percent to 5 percent more this year, even though spending was nearly flat the first half. Deep discounts and rebates have fueled the company's ad spending and squeezed its bottom line. But despite low profits, the momentum to keep sales and marketing is strong for GM and its rivals. Any company that blinks and attempts to scale back its incentives faces a loss of market share to competitors who would be happy to fill the gap.

"We expect moderate gains across the board," says C.J. Fraleigh, GM's executive director of corporate advertising and marketing. Compared to 2001, which saw deep reductions in advertising, "this year is a great year for us and our ad spending is strong," he adds. Budgets for next year are expected to grow at a slightly higher, but still "moderate" level compared to this year.

However, not every major advertiser is increasing its spending this year. In some cases they are just keeping pace. PepsiCo, for instance, is spending at about the same rate as last year. But the company curbed its expenditures in the second half of last year, and the good news is that it doesn't anticipate any such slowdown this year, sources say.

P&G spent a healthy 22 percent more in the first half of this year than it did during the same period last year, per CMR. Its year-end gain will probably be somewhat less than that, but still significant, say sources. Network TV will receive nearly 39 percent of the total ad budget, up from 35 percent of the total last year. Industry sources say similar increases can safely be forecast for 2003.

Kraft, a subsidiary of mega marketer Philip Morris, confirmed it had "single digit" increases in its worldwide marketing spending in the second quarter, ending June 30. It was also confident enough this summer to tell analysts that it "expected further increases for the balance of the year behind new product initiatives" and certain commodity products, such as cheese and coffee. Kraft spent $465 million in 2001.

Major clients Pfizer and Verizon are stepping even harder on the media spending accelerator, boosting this year's measured media spending more than 20 percent to keep abreast of the competition.

Verizon, the biggest telecom spender, hiked its media budget a whopping 35 percent in the first half of this year, according to CMR. Unlike other top advertisers, Verizon puts more of its advertising—a full 30 percent—in newspapers than it does on network television. That means that of its $842 million media budget last year, $322 million was funneled into newspapers. The company anticipates "no major shift" in this spending approach, says representative John Bonomo. Next year's spending levels will be consistent with this year's spending levels, he says.

The largest advertisers continue to fork over billions of dollars for advertising,

GM leads the elite corps of major advertisers in another respect. Uncertain times are pushing the car company and other risk-averse clients into the arms of network TV as a safe way to reach the masses. "All my competitors are on TV, so that's where I've got to be," says a top marketer. This year GM increased by one-third the portion of its budget that goes into network TV, according to CMR. Last year the company allotted $662 million to network TV, which represents 31 percent of its total ad outlay. In the first five months of this year, GM spent $399 million or 43 percent of its total budget on network TV. In contrast GM has trimmed back budgets for magazines and spot TV, per CMR.

Fraleigh downplays his corporation's seismic shift into network TV this year. The Winter Olympics are such a significant TV event that the company temporarily spiked its focus on TV, he says. But overall GM will "make sure that our marketing effort is integrated. There is no change in the status quo."

Packaged-goods companies Procter & Gamble and Kraft Foods echo GM's optimism. "We are having success with our current model" of brand-by-brand ad spending, says P&G representative Gretchen Muchnick. The company had a 2001 budget of $1.7 billion, but Muchnick declined to comment on future ad budgets. She did note that P&G will continue with the same process of making marketing decisions, with any possible fluctuations "from the bottom up."

Pfizer, maker of Viagra and cholesterol-lowering drug Lipitor, is the most aggressive spender among drug companies, buying $802 million in media last year. It is caught in a fierce battle with rival Merck & Co. to keep Lipitor No. 1 in market share and spiked spending 22 percent the first half of this year compared to the same period last year. About half of its media budget is spent on network TV, which is a significant increase from last year. About 20 percent of the budget goes to magazines, which is down only slightly from last year. Company officials declined to comment, but sources say the drug category's advertising growth spurt may slow slightly in the second half of the year, but will maintain a healthy clip into 2003.

All the talk about decimated ad budgets and the demise of the 30-second spot, therefore, does not seem to apply to most of the big boys. The largest advertisers continue to fork over billions of dollars for U.S. advertising, and the biggest medium, network TV, is getting an even fatter slice of those companies' marketing pie.

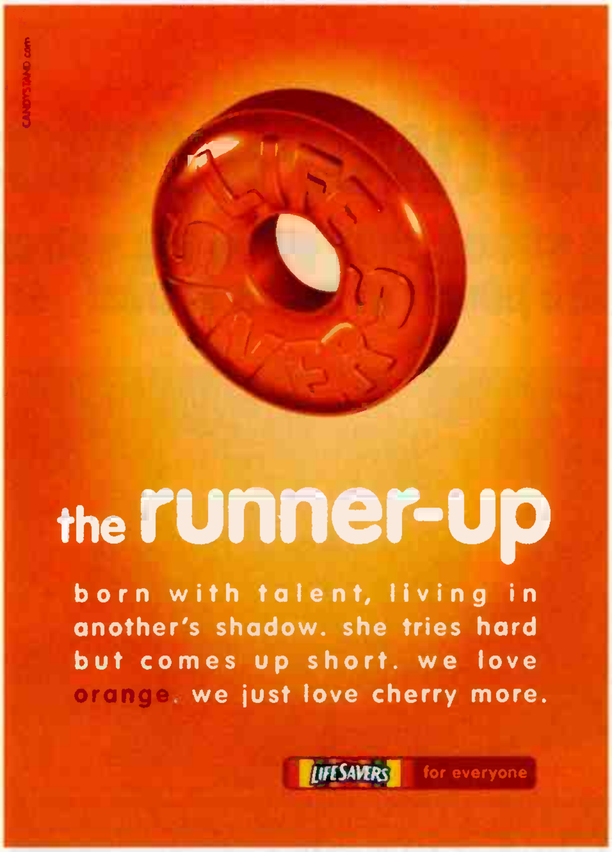
The Chrysler Group, the rare top advertiser to slash ad spending early this year, has been taking a wait-and-see approach to the economy. Advertising budgets were reduced 21 percent in the first half of the year, per CMR. But signs have been positive enough for the auto giant to get back in the game, insiders say. The fourth quarter will see ad dollars rebound in campaigns for Jeep, PT Cruiser and the Dodge Ram pickup. "The industry is stronger and we are holding our own," says George Murphy, Chrysler's senior vp of global marketing. While this year's spending is expected stay even with last year's budget of $1.4 billion, next year the automaker is expected to boost spending to keep the ad gap with GM from getting even wider, say sources.

While television is seeing a greater gain from the mega marketers, the picture is less rosy for other media. In recessionary times, big clients are generally less interested in niche media, such as magazines, that target a specific audience and seem more risky. "Frankly, among the media, magazines are under the most pressure," says an ad executive at a top marketer.

The numbers bear him out. Across most categories, big spenders are spending less on magazines. General Motors, Chrysler and Ford all squeezed the magazine portion of their ad budgets from about 20 percent last year to about 15 percent this year.

Though the amount of money GM spends on magazine ads is dropping, Fraleigh insists that the company has no strategic plan to decrease its magazine presence. What is changing is the lineup of titles that the advertiser is using. "We are always examining how our customers relate to media, including the types of magazines they read," he says. The upshot: the publications GM prefers tend to serve growing markets such as women and minorities. "We seek new ways to reach people."

Chrysler says that despite the cuts, magazines are still a key piece of the media pie for specific purposes. "We still depend on print to help launch new vehicles and



TO THE RESCUE: While advertising in magazines is down, Kraft bucked the trend by increasing its magazine ad buy. Magazines now make up 40 percent of its ad budget.

and network TV is getting an even fatter slice of the marketing pie.

talk about features," Murphy says. Magazine ads "fine-tune" the broad marketing messages presented by electronic media, he says.

The bright spot for magazine publishers is packaged goods. Proctor & Gamble devotes a sizable 28 percent of its budget to magazine ads and is holding that allotment steady as it boosts spending. Kraft bucked the trend by actually hiking its magazine buy the first half of this year, so that magazines now scoop up about 40 percent of its total ad budget.

The slice of the pie allotted to spot TV and cable TV is showing slight shrinkage. Big advertisers show no consistency when it comes allotments for spot TV. Verizon puts a quarter of its budget into spot TV, the same as it spends on network TV. Chrysler, on the other hand, spends almost half its entire media budget on spot, compared to only about a quarter on network.

"Spot TV allows us to localize our message," says Chrysler's Murphy. "Our dealers know the preference of their local markets, and we are convinced that they can buy media time effectively" at affordable prices. "We see no [cost] disadvantage in not buying national TV," he says.

When it comes to cable, the carmakers are cutting the slice a little smaller, with 8 percent to 13 percent of their total budget going to cable this year. P&G is more generous, with a steady 16 percent of its budget aimed at cable.

Newspapers get a strong backing from some major clients, including Verizon, Ford and retailers such as JC Penney, which spends more than 40 percent of its budget on newspapers. However, newspapers' slice of the pie is also getting smaller among these companies. Verizon, for instance, trimmed the newspaper portion of its media allocation from 38 percent last year to 30 percent this year.

Radio's future is mixed in this crowd, with allotments down for Proctor & Gamble and GM, per CMR. In contrast Verizon is an aggressive user of national spot radio, and Pfizer continues to be a strong user of network radio. Chrysler intends to increase the portion it spends on national spot radio, say sources.

Among top marketers outdoor lags further behind. It grabbed nearly as many ad dollars as radio from major marketers last year, per CMR. But this year it has been suffering from a nearly 50 percent decline, which is expected to continue into 2003. Again Chrysler swims against the tide, with company representatives vowing loyalty to outdoor advertising into next year.

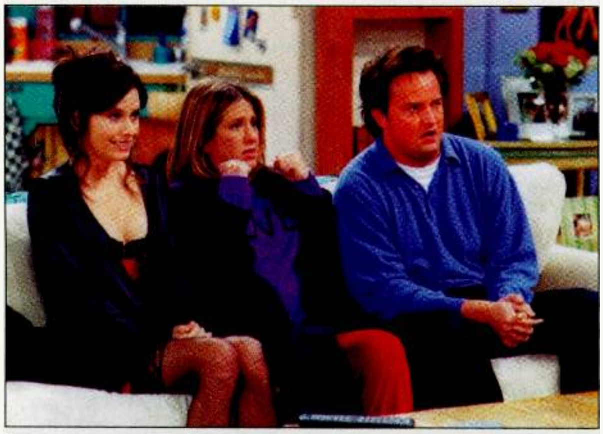
Overall, the biggest advertisers have adopted a calm and deliberate outlook on the coming year that could prove contagious. Times have been touchy, but packaged goods, telephone services and drugs are still hot. Cars still need to be sold. Among the clients with the billion-dollar budgets, the game, it seems, will go to the steady. ■

Freelance writer Joan Voight is a former reporter-at-large for Adweek magazine. She is based in the San Francisco area.

NETWORK TV

Network rules

A strong showing in the upfront proves the power of mass appeal BY JOHN CONSOLI



THAT'S WHY THEY MAKE THE BIG BUCKS Advertisers will pay huge rates to be on NBC's Thursday night lineup.

Advertisers' faith in network television was affirmed by their decision to commit to spending 20 percent more in this year's upfront for the upcoming 2002-2003 season—a record $8.2 billion—despite a continued uncertain economy. And while TV viewers this summer cumulatively watched more cable television than broadcast, 30-second spots on individual broadcast networks have continued to reach more eyeballs than on individual cable networks. The mass reach of broadcast TV, which enables the networks to draw large numbers of all age and gender demos to each telecast, continues to draw advertiser dollars.

"Advertisers are in search of demographically targeted, unduplicated audiences," says a recent Deutche Bank report on the U.S. TV marketplace. "They will tend to place a disproportionate amount of advertising dollars and pay premium rates for shows with large audiences." Tim Spengler, executive vp and director of national broadcast for Initiative Media North America, agrees. "The top-rated shows on network television still set themselves apart from anything on cable," Spengler says, but he adds that some of the "tier 3" shows on the broadcast networks have lost their value to cable. Spengler says even though he doesn't see a lot of prospective new shows that will become hits this season, "advertisers still need broadcast for mass reach."

Despite the devastating effect the Sept. 11 terrorist attacks had on the broadcast networks' bottom lines (they lost an estimated $160 million of advertising that was displaced by prime-time news coverage of the events), ad revenue for 2001 was down only 3.1 percent to $16 billion, according to Veronis Suhler Stevenson, the media investment firm. Veronis is now predicting that broadcast network TV advertising will rise by 3.5 percent this year to $16.5 billion, and with an average compound annual growth of 3.6 percent for the next four years, ad spending on network TV will reach $19.1 billion in 2006.

The broadcast networks seem destined to close out 2002 strong, since advertisers are exercising cancellation options on their upfront buys at the low-end rate of only 5 percent. This has resulted in an already tight fourth quarter in prime time being made even tighter, and advertisers who want to buy scatter ad time for the remainder of the year are paying premiums of between 15 percent to 20 percent higher than was charged during the upfront buying period. "The other dayparts are open, but if you want NBC Thursday night, or CBS Monday or Tuesday night, you are going to have to pay through the roof," says one media buyer, who requested anonymity.

Advertisers' affinity to broadcast network prime time seems not only due to the ability to reach mass assortments of desirable demos at one time, but also an urge to be where the competition is. Heavy spending by foreign automakers like Nissan, Volkswagon and Mitsubishi has spurred U.S. carmakers to pump more ad dollars into prime time. That's also true in the retail category, where heavy spending by Wal-Mart across several dayparts has spurred other retail chains to do the same. In the movie category, where all the major Hollywood studios poured money into network TV throughout the summer, millions more are allocated for fourth quarter movie premieres.

A big question mark for the networks is how many new shows they can develop into hits. Unlike some media buyers, Steve Sternberg, senior vp/audience analyst at Magna Global USA, believes "a lot of the new shows will do better than the shows they replace," making this season a better one for the networks as a whole. The better these shows do in the ratings, the less chance there will be that the networks will have to give back audience deficiency units to advertisers, meaning they can sell more available time throughout the season. ■

SPENDING
NETWORK TV

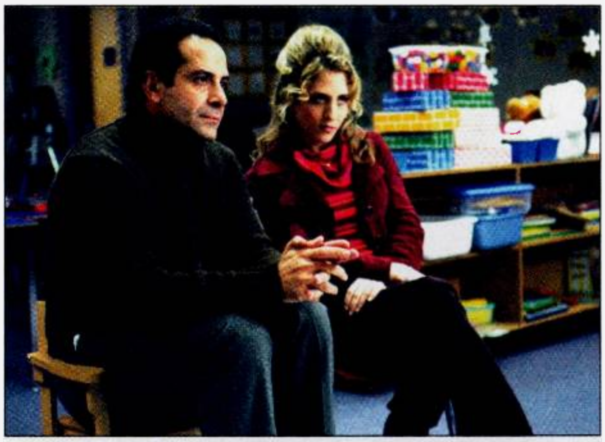
PAST		
1997		$15.2
1998		$16.3
1999		$18.0
2000		$20.3
2001		$18.6
PRESENT		
2002		$15.8
FUTURE		
2003	VERONIS	+2.0%
	ZENITH	+5.0%
	PRICEWATERHOUSE-COOPERS	+1.9%

All dollar values in billions. Source: Competitive Media Reporting, except 2002: Zenith Media Services

DANNY FELD/WARNER BROS.

Creative options

More original programming lures viewers and tries to keep them there BY MEGAN LARSON



DOING DOUBLE DUTY USA Networks' *Monk* was a breakout hit on cable and is now part of ABC's fall schedule.

ALAN ZENUK/USA NETWORK

Though the threat of more economic woes looms as SEC investigations of big business continue and companies lay off employees, the cable television and satellite sector is expected to grow at a healthy rate over the next few years.

The dip in the economy last year caused many cable operators to slow down on the output of digital set-boxes and other ancillary services that stop churn and lure subscribers, but basic cable subscriber revenue is expected to grow to $35.9 billion in 2003 from $34.5 billion this year and jump to $40 billion by 2006, according to Kagan World Media. Total household spending on cable and satellite subscriptions will grow at a compound annual rate of 7.1 percent over the next four years, to 61.6 billion by 2006, according to Veronis Suhler Stevenson in its annual Communications Industry Forecast.

After a miserable 2001, network advertising for both cable and satellite is expected to increase, to almost $15 billion next year and $21.7 billion in 2006, according to Veronis.

"The industry has gotten to the point where you have 50-plus networks, of which almost 20 are available in 80 million homes," says Jim Rutherfurd, executive vp of Veronis Suhler Stevenson. "Cable has become a great advertising medium due its targetability and opportunities to package. In terms of total dollars—network, local and regional sports network—cable will surpass broadcast in 2006 by bringing in $29 billion to the broadcast's $19 million." (But if you include revenue generated by TV stations, broadcast will take in closer to $47 billion.)

Mark Lazarus, president of ad sales for Turner Sports and Entertainment, agrees that cable TV will give network a run for its money. "The distribution line between cable and broadcast is blurring, the ratings are blurring, the programming line began to blur with sports, then kids and now entertainment. The advertising community is questioning the high prices [for broadcast] and realize they could take the last bit of the broadcast budget and do a lot of creative things in cable."

Cable programming attracted significantly more viewers this year as original drama series—Fx's *The Shield* and USA's *Dead Zone* and *Monk*—broke ratings records while MTV reality series *The Osbournes* and *The Anna Nicole Smith Show* on E! lured the sideshow curiosity seekers.

Basic cable's share of the viewing audience jumped to 50 percent this year from 49 percent in 2001. Cable's share of audience is expected to grow to 52 percent in 2003. Kagan projects that the average total-day rating for basic cable networks combined will grow to a 16.6 rating in 2003 from the 15.6 rating it scored in 2001.

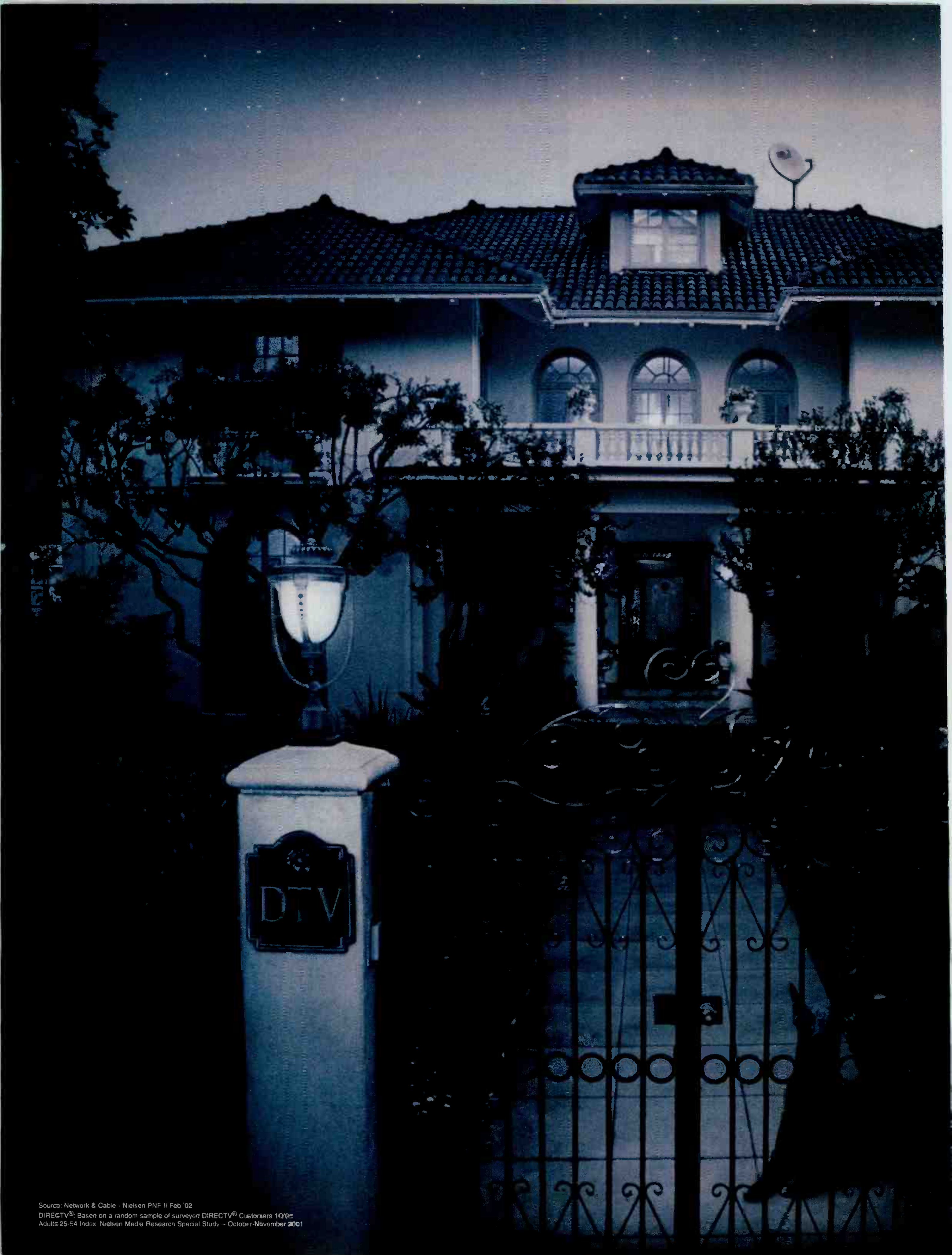
Lehman Brothers analyst Stuart Linde says that growth will depend on "whether you are part of a vertically integrated company. If you are a Hallmark or a Rainbow, you do not have the leverage in ad sales or with cable operators for long-term distribution deals. You are not going to see too many more independent cable networks."

Direct Broadcast Satellite is still the greatest threat to cable, and if Echostar Communications does get Congressional approval to buy Hughes Electronics' DirectTV this year, satellite will have greater might to cut into cable's sub base. But cable operators are not just waiting idly. They say they want to accelerate subscriber growth by offering high-speed Internet access, digital cable, interactive TV and video-on-demand. It might yet work, but none of these technologies has proven to be the killer application. The number of U.S. homes with passed-by wired cable lines (those capable of receiving cable) will continue to grow at a steady pace to 102.5 million in 2003—96.6 percent of TV households. But according to Veronis, total subscribers will fall to 68 percent this year from 70 percent in 2001 and remain in that zone for the next four years. ■

SPENDING
CABLE TV

PAST		
1997		$5.8
1998		$6.7
1999		$8.9
2000		$10.2
2001		$10.3
PRESENT		
2002		$10.2
FUTURE		
2003	VERONIS	+9.5%
	ZENITH	+7.0%
	PRICEWATERHOUSE-COOPERS	+6%

All dollar values in billions. Source: Competitive Media Reporting, except 2002: Zenith Media Services


DTV
Source: Network & Cable - Nielsen PNF II Feb '02
DIRECTV®: Based on a random sample of surveyed DIRECTV® Customers 1Q'02
Adults 25-54 Index: Nielsen Media Research Special Study - October-November 2001

If you want to get inside this house, we suggest you use DIRECTV.

DIRECTV reaches an affluent audience on over 50 cable networks. How affluent? DIRECTV® subscribers have a median household income of $61,000, compared to $46,000 for cable and $44,000 for network. And when it comes to sports subscribers, the median household income jumps to $78,000.

Adults 25-54 with an income over $200,000 index 65% higher in DIRECTV households than in cable households. So if you're looking to reach television's most affluent viewers where they live, the smart money is on DIRECTV.

Exclusively represented for advertiser sales by:

SONY PICTURES TELEVISION

DIRECTV®

Delivering television's most upscale viewer

SPOT TV

A tight spot

With no political or Olympic spending, 2003 will be a tough year BY SANDY BROWN

POLITICAL CLOUT While campaign ads will bring in close to $1 billion in 2002, that category will dry up in 2003.

Barring war with Iraq, further terror, or a thermonuclear stock market meltdown, we can hope to see slow, steady ad growth in spot TV for next year. That was the message industry analysts gave to re-elected Television Bureau of Advertising president Chris Rohrs at the conclusion of his organization's annual forecast conference last month.

Indeed, analysts are trying their best to put on a brave face when it comes to next year's spot TV market. But to say that industry pundits are cautiously optimistic might be overstating the matter altogether.

According to TVB forecasts, local spot TV advertising is poised to gain 1 to 3 percent in 2003. National spot could be flat or rise 2 percent. Together total spot is set to climb 1 to 3 percent next year and 7 to 9 percent in 2004. However, those who trade in local spot TV face more than their fair share of potential problems heading into next year—and beyond.

Niraj Gupta, managing director, broadcast and cable equity research, Salomon Smith Barney, foresees "ever so modest" growth and says it's going to be challenging to be up much in spot TV.

Local spot has performed well this year, thanks, in large part, to political spending—a boon local broadcasters will not enjoy next year. While local TV stations will reap close to $1 billion in political advertising in 2002, next year will be a dry one on the campaign trail.

According to Gupta, one strong indicator of just how troubled the spot market is lies in the fact that TV spot has been growing slightly below the overall ad market. And that growth is slower than radio, cable and outdoor.

A great deal of local and national spot has been propelled by zero-percent financing in the automotive sector. "There's no sign of auto advertising drying up," says Gupta, "but one has to take a modest view of 2003." In other words, auto sales can't continue at breakneck speed, and dealers can't afford to offer zero-percent financing forever.

The monster in the closet for local owners is the increasing possibility that big cable operators such as Comcast (AT&T) and Time Warner will continue skimming profits from broadcasters. Where cable owners once seemed inept when it came to attracting ad dollars, Sanford C. Bernstein & Co.'s Tom Wolzien is now predicting that cable will continue to take an ever-growing portion of TV station ad share. The common wisdom is that once a Comcast reaches one-third of the nation's households, some lesser stations are likely to suffer.

"We are a long way from being out of the woods in this industry," said Tony Hoffman, partner, Hoffman Schutz Media Capital, during the media analysts panel at the TVB conference. Hoffman went so far as to urge local broadcast executives to work with their cable rivals in the future.

"National cable and local cable are being sold in markets like Philly, where they are now gaining an advantage," says Gupta. "I think cable will continue to grow at a rate that is faster than the overall spot market. They are going to take more share, especially from second-tier station groups." With cable owners providing advertisers with reach over six or eight channels, it will likely signify eroding growth for local sales down the line.

Jon Mandel, co-ceo and chief negotiating officer, Mediacom, says that while the next movie blockbuster might bring in a lot of revenue, not all Tinsel Town marketing dollars are going to filter down the food chain. Mandel points out that NBC's president of sales and marketing Keith Turner wouldn't have sold some 90 percent of his inventory up front this year if he truly believed the market was coming back.

Nobody expects a full return to the glory days of the late-'90s. But with the absence of political and Olympic dollars, there is little expectation of a consistently strong local spot market next year. ■

SPENDING SPOT TV

PAST		
1997		$14.5
1998		$15.5
1999		$15.4
2000		$17.4
2001		$14.1
PRESENT		
2002		$22.0
FUTURE		
2003	VERONIS	+1.7%
	ZENITH	+4.0%
	PRICEWATERHOUSE-COOPERS	+0.8%

All dollar values in billions. Source: Competitive Media Reporting, except 2002: Zenith Media Services

SYNDICATION

A second chance

Overflow from networks—and strong slate of shows—draws ads to syndication

BY MARC BERMAN

WHAT IS LONGEVITY? Top-rated *Jeopardy,* on syndicated TV for 18 years.

Thanks to a surprisingly potent syndication upfront selling season—a reported $2 billion was spent in the marketplace, 18 percent above the prior year—the recent cloudy financial forecast in syndication has been replaced with an unexpected sunny wave of optimism. Although confidence was anything but flowing at last January's annual National Association of Television Programming Executives convention, an economy on the rise coupled with desirable programming inventory puts television second, behind radio, in advertising revenue growth versus the comparable year-ago period.

"Not only were budgets significantly up, the order of upfront selling was different this year," says Gene DeWitt, president of the Syndicated Network Television Association, whose mission is to promote syndication as an alternative advertising medium to network and cable. "Syndication had a second crack at the increased budgets this year and that made a real difference."

"Marketers are tired of the advertising recession, and putting money back into the broadcast medium is a way out," adds Leo Kivijarv, director of research and publications for Veronis Suhler Stevenson. Taking into account less expected scatter market business due to the upfront surge, Veronis predicts the syndication marketplace will end 2003 up 3.2 percent from this year, with projected yearly increases through 2006 of another 2 to 3 percent. Zenith Media, which projected a 3 percent year-to-year decrease for 2002, is now estimating a 2 percent rise in 2003.

Of course, had the network portion of the upfront not been as prosperous, the overall mood and future outlook in syndication might have been considerably less optimistic.

"Once the networks had to turn back upfront money in prime time, advertisers needed another venue," says Kris Magel, principal manager of national broadcast, Optimedia International U.S. "When money spills out of prime time like it did last May, it can have a significant impact in syndication."

"Syndication is valuable because you get the target of cable with the reach of broadcast TV," adds Tim Duncan, svp of research at TVi Media. "Where else can you find a medium where four of the top-rated shows—*Wheel of Fortune*, *Jeopardy*, *Oprah* and *Entertainment Tonight*—have been around for over a decade? You don't see that on the networks and you certainly don't see that in cable."

Although total dollar amounts in syndication still pale in comparison to the broadcast nets, stability, dependability and an aggressive slate of new offerings, particularly *Dr. Phil* (which is the highest-rated new first-run syndicated series since the national debut of *Oprah* in 1986), will lure advertisers to syndication.

"Syndication is of immediate value because you are seeing more stability than ever before," says Bruce K. Rosenblum, executive vp, Warner Bros. Corporate Media Research. "Because there are many long-running branded staples that are specifically targeted (women 25-54 are synonymous with talk shows; adults 18-34 go for the off-network sitcoms) you know exactly who your viewers are in syndication. You don't necessarily see that elsewhere."

As network viewership continues to erode, and cable continues to spin off more and more niche networks, factionalizing viewers, the value of syndication becomes more clear, claims SNTA's DeWitt.

"The fascination with cable is over, and my job is to educate buyers, planners—anyone in the business—of the importance of syndication," says DeWitt. "With the kind of proven and durable hits, I'd say the importance of this part of the business will only increase as the years progress. It's onward and upward in syndication." ■

SPENDING
SYNDICATION

PAST		
1997		$2.2
1998		$2.2
1999		$2.3
2000		$2.5
2001		$2.5
PRESENT		
2002		$2.6
FUTURE		
2003	VERONIS	+3.2%
	ZENITH	+2%
	PRICEWATERHOUSE-COOPERS	n/a

All dollar values in billions. Source: Competitive Media Reporting, except 2001: Zenith Media Services

Hard copy

As ad revenues slow, publishers find other ways to add to the bottom line BY LISA GRANATSTEIN

"Right now, we're reentering the atmosphere, where we're either going to burn up or we're going to parachute to safety like the old days of the Apollo program," says Kent Brownridge, Wenner Media senior vp, general manager. "Everybody is sitting here biting their fingernails. We just don't know. There are signs that we're screwed for another year, and there are signs that we just passed the bottom and we're headed up."

According to Veronis Suhler Stevenson's annual industry forecast, a turnaround may be slow in coming given a less than stellar consumer confidence index. While an early '03 turnaround is still unclear, Veronis Suhler Stevenson projects a more positive five-year outlook. "Over a long period, [consumer magazines] ought to return," said Lawrence Krutcher, VSS managing director. "They have in the past." Overall spending in magazines from 2001 to 2006 will grow at a compounded annual rate of 3.2 percent, to $24.5 billion, according VSS.

THE PRICE OF FAME *People* hiked its cover price to $3.29 this year to help offset lower newsstand sales.

Advertising, which has historically topped circulation as publishers' primary source of revenue, will see its share rise 3 percent in 2003, to $11.9 billion, and up 3.5 percent, to $14.1 billion, compounded over the five-year period ending 2006. The past two years all but wiped out the gains of 1999 and 2000, as a result of the tech wreck, a recession and the events following Sept. 11.

The circulation story, however, is only slightly better. Total circ spending, compounded over the five-year period ending in 2006, will grow at a slower pace than advertising, up 2.8 percent to $10.4 billion. Per-issue unit circulation is projected to remain flat in 2003, with single-copy sales dipping 1.8 percent. Through 2001-2006, compounded annually total circulation will remain flat, with single-copy sales down 1.4 percent, dragging down unit sales.

Broken down, subscription sales in 2003 will comprise 84.8 percent of the total circ, up slightly from the year prior. Newsstand sales will comprise 15.2 percent, down 0.2 percent from the year before. To help offset the lower volume of sales, publishers have been testing higher cover and subscription prices. Time Inc.'s *People* this year hiked its cover price 10 percent to $3.29. *People*'s total paid circ fell 2.3 percent to 3.6 million for the year's first half, according to the Audit Bureau of Circulations; newsstand sales dipped 2.4 percent.

In 2003, price per copy will climb 2.3 percent to $1.80, while unit circulation will fall 0.6 percent and total circulation spending will grow 2.3 percent. In 2006, compounded over a five-year period, price per copy will rise 2.3 percent to $1.92 and unit circ will fall 0.4 percent, but there will be a 2.8 percent rise in spending.

What might help is a growing effort to employ scan-based tracking of magazine sales at retail checkouts to help build more efficient sell-through models. Publishers are also exploring a number of newsstand delivery options, including Time Distribution Service, owned by AOL Time Warner, whose "cost to serve" model "sets prices per unit handled versus the traditional fee of 20 percent of the cover price," says Veronis Suhler Stevenson. Also, COMAG, the Hearst Magazines–Condé Nast Publications partnership, is said to be looking into a "preferred wholesaler model" that would increase retailer's power and lower costs. Moreover, Wal-Mart, which counts for 11 percent to 15 percent of a magazine's newsstand sales, is mulling over the radical notion of creating direct relationships with the publishers, thereby cutting wholesalers and distributors out of the magazine newsstand sales process.

In coming years, it will be advertising that will continue to account for a growing part of a publishers' bottom line. In 2003, advertising will account for 55.7 percent of total spending, versus 44.3 percent for circulation. By 2006, advertising will comprise 57.7 percent of total spending, and circulation will fall to 42.3 percent. ■

SPENDING
CONSUMER MAGAZINES

PAST		
1997		$13.7
1998		$14.8
1999		$16.6
2000		$18.9
2001		$16.4
PRESENT		
2002		$-8%
FUTURE		
2003	VERONIS	+2.7%
	ZENITH	-4%
	PRICEWATERHOUSE-COOPERS	+0.5%

All dollar values in billions. Source: Competitive Media Reporting, except 2002: Zenith Optimedia Group.

NEWSPAPERS

Now for some good news

Classified and national advertising will lead newspaper's recovery BY TONY CASE

After hitting bottom in 2001 and then enjoying a modest recovery this year, growth in newspaper advertising spending next year is predicted to double that of 2002, spurred by stronger business across all major segments, especially classified and national.

Veronis Suhler Stevenson predicts U.S. newspaper ad spending next year will improve by 6.4 percent, to $55.70 billion, compared to this year's 3.2 percent growth, to $52.35 billion, and 2001's dismal, year-over-year decline of 7.7 percent.

Newspapers' biggest source of revenue, retail advertising, is predicted to improve 4.9 percent next year, to $22.65 billion, according to the Veronis forecast. Expected to see still greater growth are the classified segment, which looks to grow a strong 7 percent, to $17.97 billion, compared to this year's slight 1 percent hike, and national advertising, which is projected to rise a healthy 8.6 percent, to $7.65 billion.

The projections indicate that the newspaper advertising business next year will continue its slow but steady rebound from last year's slump, when plummeting demand for dot-com, automotive, computer, financial-services and help-wanted ads pushed down publishers' profits following years of sky-high gains. "It's going forward, but it's a slow recovery across the board," says Veronis managing director Robert Broadwater, "Real estate has held up very well, automotive generally well. Help-wanted is generally awful."

Longtime industry prognosticator Miles Groves, vp/chief economist of Bethesda, Md.-based consultancy The Barry Group, looks for 6.4 percent ad spending growth next year, with retail up 5.7 percent, classified 6.9 percent stronger and national better by 7.1 percent. Groves predicts retail will be "better than expected." National ads also will see strength, depending on the performance of the overall economy. "The economy has not been that cooperative for us," he notes.

The slow economic recovery actually moved Groves to offer up an alternate, "double-dip recession" forecast, which paints a much less rosy picture of just 2.4 percent growth in total newspaper ad spending for 2003. (The wimpy rebound has, in fact, caused several forecasters to scale back their predictions for the second half of this year.)

THE RIGHT SPOT Retailers Target, Kohl's and Home Depot will continue to boost ad spending in 2003.

Retail remains the largest newspaper ad segment going into next year. Veronis notes that such stores as Kohl's, Target and Home Depot continue to expand their outlets and to boost their ad spending. And despite Kmart's much-publicized problems, the chain continues to run weekly circulars across the country's dailies. Broadwater notes that specialty stores, many of them newspaper advertisers, continue to spring up, helping along retail results. "The impact of the 'Wal-Marting' of America is not going to be as dramatic going forward," he says.

Classified's strength next year can be attributed mainly to the healthy showing of real estate and automotive. Help-wanted remains a problem however. "It's holding back the whole [newspaper] industry, and it's a reason you're not seeing some of the same growth projections of other media," Groves says.

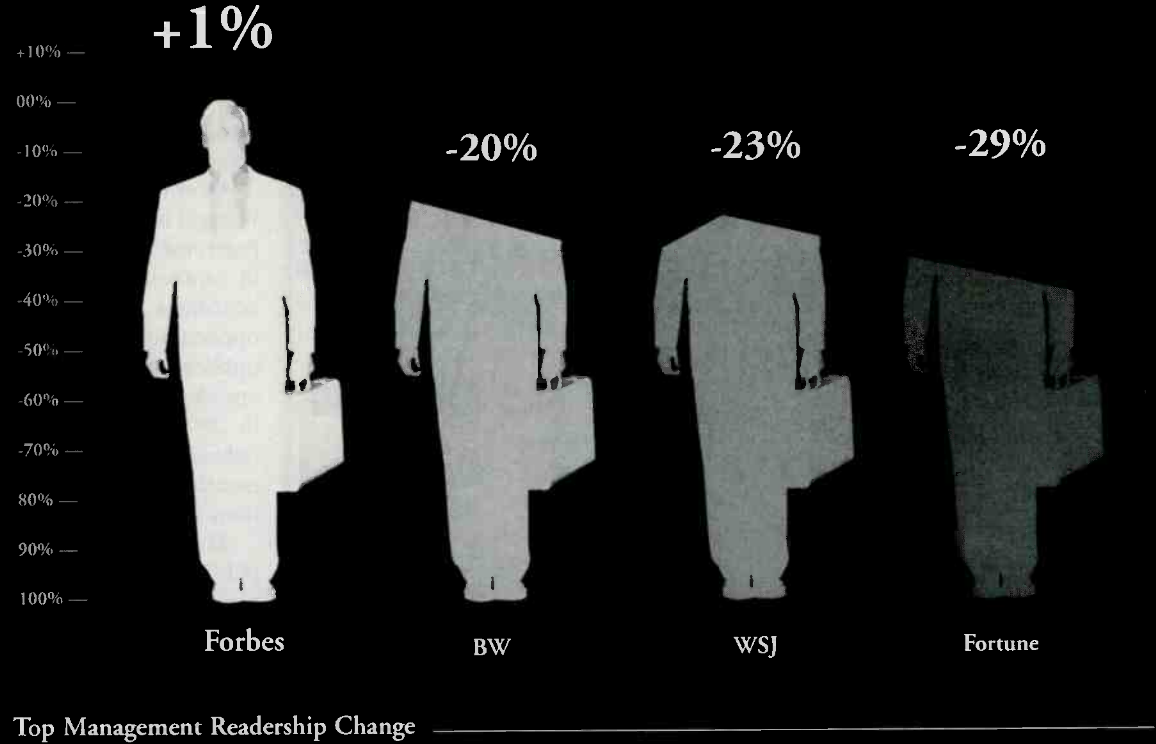
National advertising, for several years newspapers' fastest-growing segment, has lost much of its steam, as such major categories as movies, media, computers, mail order and insurance have cut their business by double digits over the last year, and much telecom and dot-com advertising business has gone away altogether. Despite its losses, the relatively small national business category will continue to be the fastest-growing segment going into next year. National contributes only a fraction of most newspapers' income—with the exception of nationally circulated newspapers such as *The New York Times* and *The Wall Street Journal*, which have become increasingly reliant on the category. "National is small," Broadwater points out. "When you see a big decline in national, the dollars aren't all that substantial for some people." ■

SPENDING
NEWSPAPERS

PAST		
1997		$41.3
1998		$43.9
1999		$46.3
2000		$48.7
2001		$20.7
PRESENT		
2002		$43.9
FUTURE		
2003	VERONIS	+5.8%
	ZENITH	0.0%
	PRICEWATERHOUSE-COOPERS	+3.1%

All dollar values in billions. Source: Competitive Media Reporting, except 2002: Zenith Media Services

This is not another accounting error.



Top Management: President, VP, Treasurer, Chairman/Member of Board, Comptroller, GM, Owner/Partner

Sources: MRI Spring 2002 and 2001; ABC 12/31/01, 12/31/00

Top Management readers stay with *Forbes.*

It doesn't surprise us at all. For 85 years, through good times and bad, *Forbes* has delivered the skeptical and numerate analysis of business that can't be found anywhere else. While some other business magazines change their style more often than the fashion magazines, *Forbes* has remained true to its purpose and philosophy. So it is not a coincidence that our readers have remained loyal to *Forbes.*

Buy the numbers. Buy the leader.™

Forbes has retained top management readers, while the others are losing theirs. *Forbes* has the highest circulation growth and highest subscription growth of any business magazine. And *Forbes* has the highest total readership of any business publication. Clearly *Forbes* delivers what our audience needs to succeed.

As far as those other business publications, with CPM's 26% to 192% higher than Forbes, there's just no accounting for what they're doing.

Never settle.™

www.forbesmedia.com

Forbes®
CAPITALIST TOOL®

First in, last out

First and hardest hit by the recession, trade mags could rebound in mid-'03

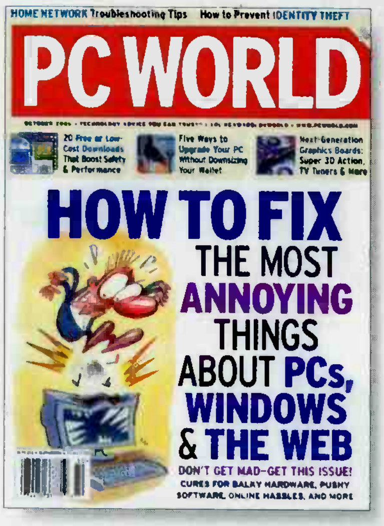
BY AIMEE DEEKEN

Of the 12 communications industries tracked in 2001 by Veronis Suhler Stevenson, business-to-business media is cited as the hardest hit and as an industry whose recovery lags six to 12 months behind consumer media.

"It's the first to crash and the last to come back," says American Business Media president/ceo Gordon Hughes.

B-to-B magazine ad spending in 2001 fell 19.7 percent to $10.8 billion, declining for the first time in a decade, according to Veronis Suhler.

Not only has the sour economy and the events of the past year affected media spending, but the decline in new medical and technological products—whose production is the necessary catalyst for much of the B-to-B industry—has also negatively affected trade publications.



Now, as marketers and advertisers are forced to make every cent count in the glum economy, quality over quantity is the name of the game in generating advertising leads. B-to-B's extensive research capabilities allow companies to refine audiences, specialize offerings for a particular market and allow advertisers to more selectively market their product. "It's not the number of people in the market reached, but *who* you reach" that matters, says Hughes.

B-to-B media are expected to begin rebounding late this year, but 2002 figures will still slip to $19.8 billion, and ad expenditures will drop 11.7 percent. Beginning next year, the industry should slowly grow at a compound annual rate of 3.1 percent to $24.4 billion in 2006, reports Veronis Suhler.

Mirroring the situation with consumer magazines, the biggest advertising revenue losses among ABM's 12 business media categories were seen in telecommunications/computer titles, down 50 percent through the first half of 2002, and business/finance titles, down 30 percent in ad revenue. The two categories are also the biggest in B-to-B publishing. Veronis Suhler predicts a 15 percent decline in ad spending for tech publishers by the end of 2002, due to the slower pace of new technology and software launches. Healthcare and manufacturing/construction sectors were less affected.

Over the past year, the industry has brought in $23 billion, garnering income from custom publishing and an increase in controlled circulation. B-to-B also continues to integrate advertising opportunities across the Web, print publications and trade shows, though spending on expos also suffered losses in 2001. Trade show spending lags behind the ad market by at least six months, meaning the decline in exhibitions is likely to reverse in mid-2003.

Many companies are using their publications' companion Web sites in new ways, creating online communities with a subscriber base and operating at a profit through sponsorships and paid archival and historical retrieval.

NOT JUST MAGAZINES
B-to-B publications are generating revenue through Web sites and shows

Across all B-to-B categories, selling intellectual property or "rich data" is an evolving trend, as companies discover that much of their specialized data can be sold for profit. Media technology company International Data Group has increased its specialized information in customer demographics and psychographics. Generating quality leads versus large quantities of eyeballs has become the goal of sales and marketing staff at IDG's 300 magazines worldwide, says Frank Cutitta, senior vp of IDG corporate accounts. "We didn't have to do lead generation during the robust economy," Cutitta says.

But now, IDG's technological advancements over the past year in customer-management systems and lead-generation programs allow media buyers to get the biggest return on their investment.

Despite the havoc wrecked on the telecom industry by the dot-com implosion, the post-Sept. 11 world of decreased travel and heightened security has led multiple B-to-B industries to delve into increased production and research in security and combating cyber terrorism as well as global webcasting and broadband media for businesses now traveling less. ■

SPENDING
TRADE MEDIA

PAST		
1997		$7.0
1998		$9.04
1999		$9.08
2000		$10.0
2001		$5.9
PRESENT		
2002		$11.6
FUTURE		
2003	VERONIS	+4.3%
	ZENITH	n/a
	PRICEWATERHOUSE-COOPERS	+0.2%

All dollar values in billions. Source: Competitive Media Reporting, except 2002: Veronis Suhler Stevenson

RADIO

Tuning out last year

On the mend this year, radio is poised to make great gains in 2003 BY KATY BACHMAN

URBAN JOCKEY Tom Joyner, on ABC Radio Networks, is one of several radio hosts pulling in bigger urban audiences.

RON T. ENNIS/FORT WORTH STAR-TELEGRAM

After a devastating 2001, radio spending led the gradual recovery out of the advertising recession, positioning the medium to realize solid growth in 2003.

By the end of second quarter, many forecasters and analysts were predicting double-digit growth in the second half of the year would propel radio advertising to post gains in 2002. By July, after inching up month by month, radio was up 9 percent, according to the Radio Advertising Bureau, with national advertising, about 20 percent of radio's total take, up 16 percent.

"As a rule, radio companies typically recover first when an economic recovery begins to surface," says a September report from Merrill Lynch, which noted that the general advertising industry is not recovering as quickly.

Forecasts for 2003 vary, from 5 to 7 percent growth. The bullish projections are based on the belief that radio will continue to slowly grow its share of the advertising pie. Of the 23 ad categories that spend money in radio, all are showing increased expenditures.

Automotive spending, which has always been a top category for radio, is taking a larger share of local radio budgets. "In the last 12 months, auto has gained in its importance, and it can make up as much as a quarter of a station's revenue," says Allen Shaw, vice chairman and co-coo of Bealsey Broadcast Group.

The trend is likely to continue. Auto manufacturers continue to give more marketing control to dealer associations, which results in local spending to drive cars off the lots. Through July, auto spending was up 9 percent, according to the RAB. "Incentives are not going to go away in 2003," says Mary Bennett, RAB's executive vp of national marketing. "Even if the auto market softens, these companies will do whatever they can to sell cars."

Unlike this year's roller-coaster ride, next year promises to be a more normal spending year. Several big radio advertisers were laying in annual buys as fall approached. Network radio's upfront, where about a third of the national dollars are placed for the coming year, moved in August. "The way things are looking, network radio will be up 5 to 7 percent in 2003, and it could be higher," says Jennifer Purtan, senior vp sales for ABC Radio Networks.

"Radio Shack, Ace Hardware, Sears and other retailers that have long used radio continue to make it a high priority," adds Kraig Kitchin, president of Premiere Radio Networks.

Buying patterns are shifting slightly to younger demographics, with the 18- to 49-year-olds getting more attention from buyers. Radio's formats have followed suit, with Urban formats and personalities such as ABC's Tom Joyner and Doug Banks becoming increasingly popular. Advertising to Hispanics is also on the rise, epitomized by Univision's $3.5 billion deal to purchase Hispanic Broadcasting, the No. 1 Spanish-language radio group.

Another issue that will affect radio spending is how well the largest radio companies, such as Clear Channel Communications and Viacom's Infinity Broadcasting, can leverage cluster and regional sales, in addition to cross-platform ad packages. Companies with large local market clusters usually leverage their reach to get a larger share of the advertiser's budget, often squeezing out independent or smaller clusters by offering an attractive rate. "In any market below the top 20, it's important to have a radio cluster, because the competition in terms of revenue is much tougher if you're an individual station trying to compete with reach and rate," says Shaw.

While cluster sales has been an effective sales strategy, cross-platform has barely gotten started. "I haven't seen any big deals where it has helped sales," says Peter Smyth, ceo of Greater Media. "Anytime you talk about bringing four to five media to the table, you hear discount." ■

SPENDING
RADIO

PAST		
1997		$13.8
1998		$15.4
1999		$17.7
2000		$19.8
2001		$18.4
PRESENT		
2002		$19.0
FUTURE		
2003	VERONIS	+5.2%
	ZENITH	+2.5%
	PRICEWATERHOUSE-COOPERS	+4.5%

All dollar values in billions. Source: Radio Advertising Bureau, except 2002: Zenith Media Services

INTERACTIVE

Growing up

As online advertising matures, accountability becomes the new buzzword BY SUSAN KUCHINSKAS

It's going to be another year of stormy Mondays for online advertising. As company after company revises its revenue statements, the projections for online advertising next year follow them down. Before the Sept. 11 attacks, GartnerG2 had adjusted its five-year online advertising forecast from $18.8 billion to $15.5 billion, pegged on a reduction in the compound annual growth rate from 24.2 percent to 18.3 percent. At this point, says Gartner analyst Denise Garcia, that annual growth rate is looking more like 12 percent. Ouch.

Still, research shows the medium has legs. A recent Neilsen/NetRatings @plan survey of business decision makers found that the Web is the best way to reach them, better than magazines, radio, TV and newspapers. While the growth of Internet users is slowing, usage is growing, says Carolyn Clark, Neilsen media analyst. "At work, the very nature of sitting at your desk with a good computer and broadband connection that is always on is certainly going to help increase usage," Clark says. "The Web is certainly is a great marketing vehicle for reaching [executives]."

REVISED EXPECTATIONS Web publishers, including Yahoo, have restated earnings downward.

While interactive agencies and Web publishers may not see truly sunny skies next year, there's a silver lining to the economy's storm clouds. Marketers who are squeezing their ad dollars harder than ever will be lured by the greater accountability of Web advertising.

"Due to the shakeout we've endured, there's more of a focus on standardization, traditional measurement, and better pricing," says Adam Gerber, director of media strategy at The Digital Edge, the online and convergence planning and buying division of The Media Edge in New York. His agency has already seen a warmer embrace from mainstream marketers.

Many mass advertisers are bundling online ad campaigns with research programs, according to Dawn Winchester, vp of client services for New York interactive agency RGA. Some of her clients seek sites that have a research partner or program in place, or at least ask RGA to bring on such a partner for the deal.

"When you couple the advertising investment with some research," Winchester says, "you can show senior management and your board that you do have ROI associated with online. As we get more and more experienced in the medium, the role of advertising becomes less of a mystery."

"Every time there's a recession," says Clark Kokich, president of Seattle-based interactive agency Avenue A, "money flows from immeasurable advertising to the measurable." Kokich says his agency's media billings were up 48 percent in this year's second quarter. This positive trend, which he expects to continue into next year, is due to Avenue A's strong focus on measurement and tracking.

At the same time, humbled Web publishers have changed their tune. According to its latest SEC filing, Yahoo's first quarter ad revenues were down 15 percent from Q1 2001, and the company says it expects—hopes?—total ad revenues for the year to match last year's; in other words, it expects no growth at all. AOL Time Warner, meanwhile, can't seem to find the true floor of its restated earnings. Lucky MSN.com gets to lump its ad revenue in with that from all consumer software, services and devices; all it had to say to the SEC was that ad revenues "continue to be affected by difficult economic conditions."

In other words, it's let's-make-a-deal time. Gerber, of The Digital Edge, says CPM rates are all over the charts, with "mass tonnage" going for $2 to $3. RGA's Winchester says rate negotiations are more aggressive, and "there's an expectation of a lot more value for those dollars."

Combine the publishers' attitude adjustment with marketers' increased ability to determine the value of their online ad campaigns, and we may see a break in the clouds in 2003. ■

SPENDING INTERACTIVE

PAST		
1997		$0.5
1998		$1.0
1999		$1.9
2000		$3.0
2001		$2.7
PRESENT		
2002		$7.4
FUTURE		
2003	VERONIS	+4.0%
	ZENITH	15.0%
	PRICEWATERHOUSE-COOPERS	+5.3%

All dollar values in billions. Source: Competitive Media Reporting, except 2002: Zenith Media Services

Yellow Pages usage claim based on 2002 Simmons data.

I AM THE YELLOW PAGES. I SELL THINGS.

Yellow Pages users spend 25% more than the average customer.
No magazine, MRI, CPM or CPA can say that.

BOOK WEB PDA CELL

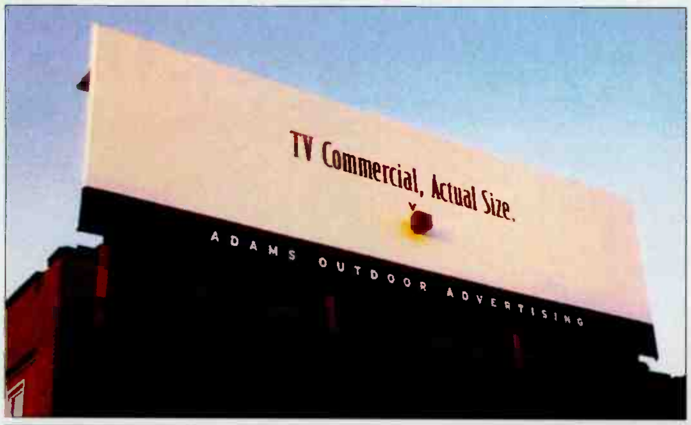
Buy nationally or locally. Call toll free: 1.866.88BUYYP buyyellow.com

Sold.

OUTDOOR

Signs of the times

Local's stronger, but weaker national spending means outdoor will struggle BY TONY CASE



COMPETITIVE MEDIA One of the biggest categories of outdoor advertising continues to be media and advertising.

Building on a trend of recent years, outdoor advertising, which encompasses billboards, bus shelters and other out-of-home venues, will likely be helped along in the coming year by somewhat better business on the local level, while weaker national ad support continues to hold the segment back.

Veronis Suhler Stevenson projects outdoor revenue next year will rise 2.2 percent versus this year, to $5.44 billion, led by 2.5 percent greater local intake of $2.59 billion. This year local spending improved 2 percent over 2001. National outdoor advertising next year, meanwhile, is expected to jump just 2 percent to $2.86 billion, compared to this year's 3 percent uptick. Media services group Zenith Optimedia predicts a rosier 2.7 percent growth in overall outdoor for 2003, to $5.56 billion, compared to 1 percent greater spending this year versus 2001.

As Zenith notes in its most recent forecast, outdoor "continues to struggle" due to weak economic conditions driving advertisers to more efficient vehicles, rollbacks in renewal rates, and reduced commitments from large national clients like the troubled Gap chain. Inventory has been a problem for national outdoor in particular, as many locales have banned new construction. Veronis predicts that new technology allowing for the quick development and removal of outdoor ads will drive both national and local business.

Even the country's foremost venue for outdoor advertising, New York's Times Square, hasn't been immune to the lackluster market. Brian Sherwood, president of Sherwood Outdoor, which controls 40 billboards in the area, notes that the overall softer ad market has caused demand to dip slightly, but 2003 "looks very good for us."

Scott MacDuffie, senior vp/director for out-of-home media at Zenith, says several factors point to a stronger 2003. He sees telecom as a "growth category" and predicts that travel and tourism advertising, which was impacted by slackening business after Sept. 11, will come back. Overall, he notes, advertisers "are starting to have more confidence in the economy," as evidenced by a very strong fourth quarter 2002. "This leads us to believe there's good momentum going into next year," MacDuffie says. The biggest categories for outdoor continue to be retail, public transportation/hotels/resorts, and media/advertising.

Local accounts for some 65 percent of outdoor business, and its strength has kept outdoor from seeing some of the brutal declines of other media. "We are still largely a business used by local advertisers," says Outdoor Advertising Association of America president Nancy Fletcher.

Veronis publications director Leo Kivijarv says an explosion of smaller boards in heavily traveled spots like train and bus stations, supermarkets and shopping malls is driving the industry. "They're unique, you get good feedback from them, and they're relatively cheap to local advertisers," he explains.

Diane Cimine, former chief marketing officer for the OAAA and now a consultant, points out, "Sometimes these alternative-type venues do better than traditional ones in difficult periods. The out-of-pocket is lower, and people are looking for something to break through."

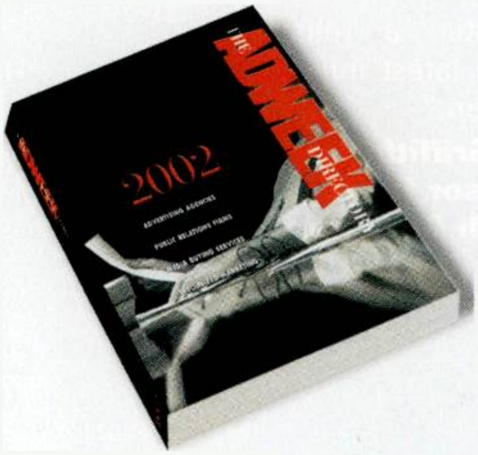
National outdoor may soon get a boost from better research. Substantive outdoor audience data has always been elusive, but Arbitron this year announced that it is working with the OAAA to develop a comprehensive outdoor audience rating service, resulting from feedback from advertisers, agencies and outdoor execs. Arbitron aims to release the results of a trial run in the first quarter of 2003. As Cimine points out, "With the P&G's of the world, it will make a big difference having these solid measurements." ■

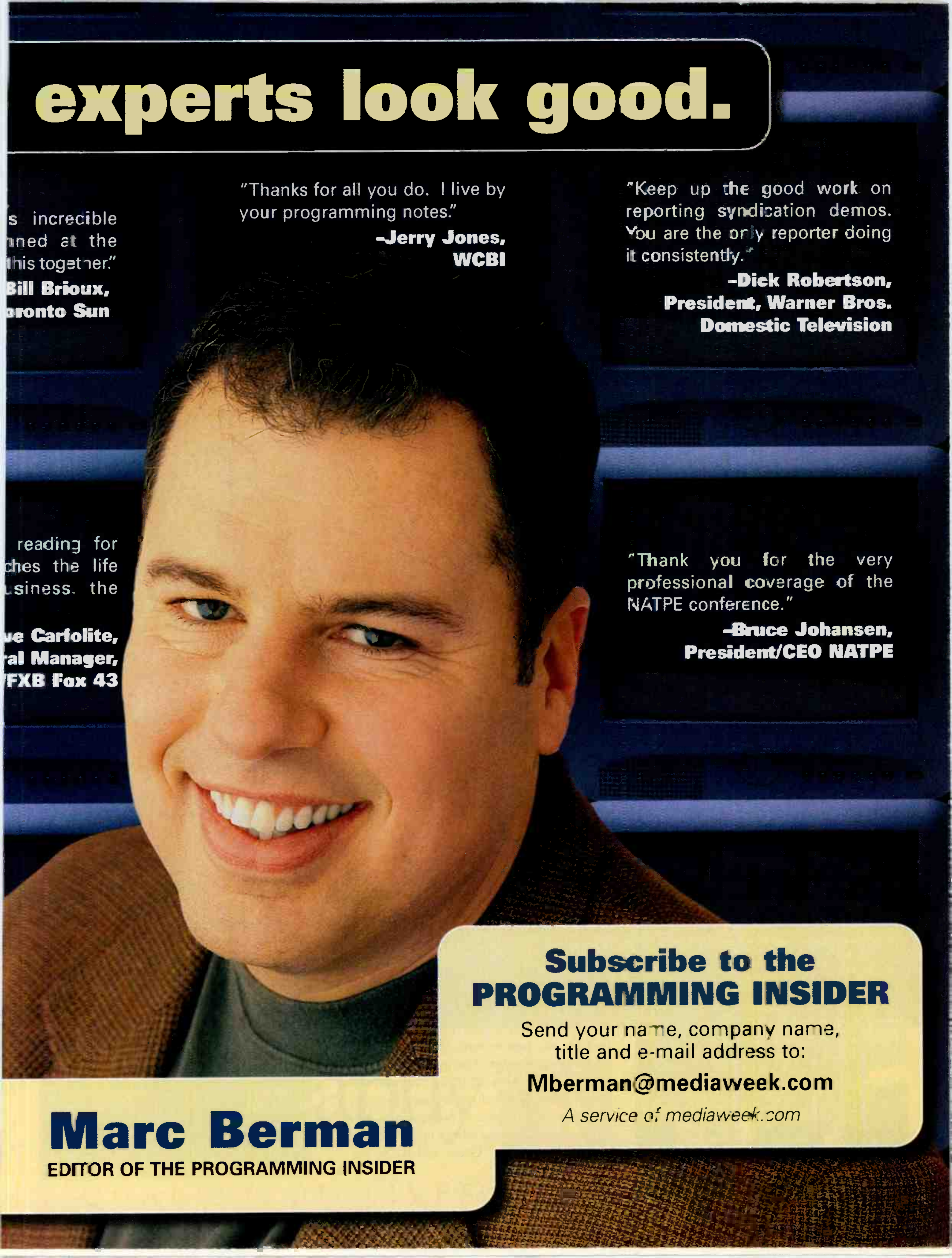
SPENDING OUTDOOR

PAST		
1997		$4.0
1998		$4.4
1999		$4.8
2000		$5.2
2001		$2.4
PRESENT		
2002		$5.4
FUTURE		
2003	VERONIS	+2.2%
	ZENITH	+2.7%
	PRICEWATERHOUSE-COOPERS	+6.5%

All dollar values in billions. Source: Competitive Media Reporting, except 2002: Zenith Media Services

OAAA


ADWEEK
2002



experts look good.
s incrcible
nned at the
this together."
Bill Brioux,
oronto Sun
"Thanks for all you do. I live by your programming notes."
–Jerry Jones,
WCBI
"Keep up the good work on reporting syndication demos. You are the only reporter doing it consistently."
–Dick Robertson,
President, Warner Bros.
Domestic Television
reading for
ches the life
usiness. the
ue Carlolite,
ral Manager,
FXB Fox 43
"Thank you for the very professional coverage of the NATPE conference."
–Bruce Johansen,
President/CEO NATPE
Subscribe to the
PROGRAMMING INSIDER
Send your name, company name,
title and e-mail address to:
Mberman@mediaweek.com
A service of mediaweek.com
Marc Berman
EDITOR OF THE PROGRAMMING INSIDER

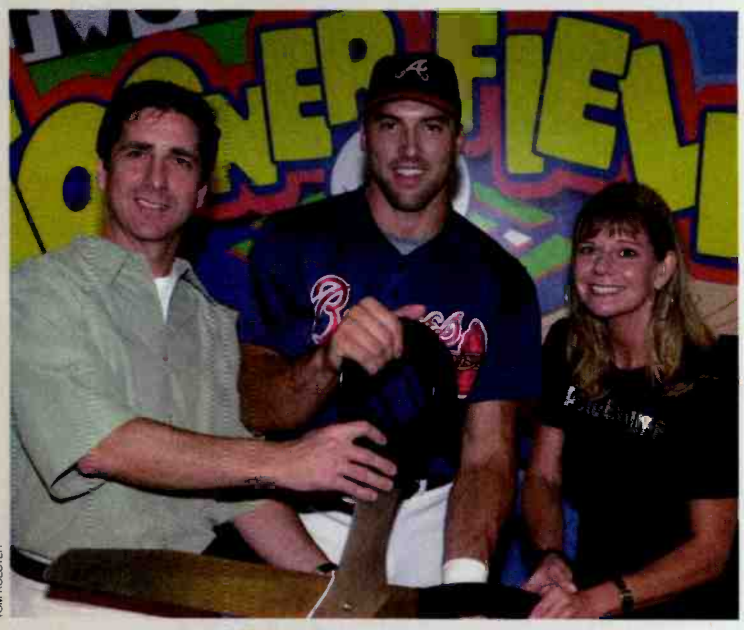
Media Elite

Media Dish

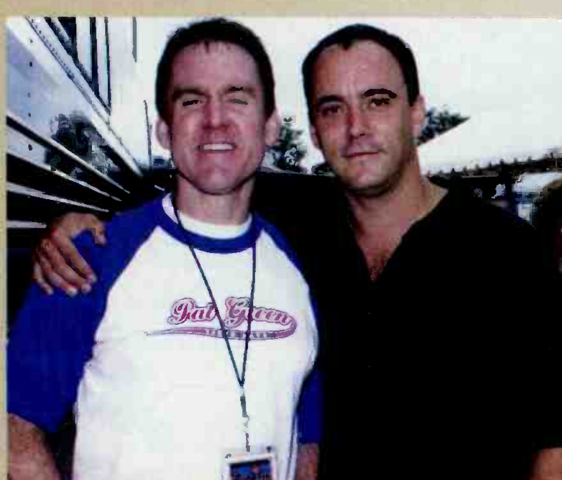
At a luncheon at the Payard Bistro in New York, Jamie Lee Curtis talked about why she posed sans retouching for the September issue of *More*. (L. to r.) Jeannine Shao, Meredith vp/group publisher of *More* and *Ladies' Home Journal*; *More* editor Susan Crandell; Heather Roff, senior manager, Maybelline Garnier; Curtis; and Karen Strauss, Garnier.

TOM KOESTER

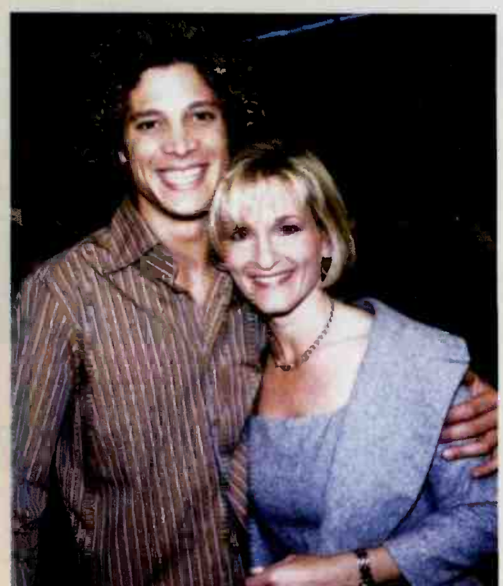
About 700 attendees turned out for VOX Vodka and *Out Magazine*'s recent Voices of Style and Design Awards event at Manhattan's Studio 545. (L. to r.) Hal Rubenstein, fashion director, *In Style*; Cindy Weber Cleary, *In Style* news editor; and Brendan Lemon, *Out* editor in chief.



At the grand opening of TOONer Field, a new family entertainment/concession area within Turner Field, home of Major League Baseball's Atlanta Braves, second baseman Mark DeRosa posed with Cartoon Network marketing vp Dennis Adamovich and Turner Network Sales senior marketing manager Michelle Lavender.



Country Music Television senior vp/gm Brian Philips (l.) talked backstage with Farm Aid board member and performer Dave Matthews at the recent Farm Aid 2002 concert in Burgettstown, Pa. CMT telecast six hours of live coverage.



As part of the New York Fashion Week festivities, G+J's *YM* magazine hosted the "YM MegaDenim" fashion show at Bryant Park, where publisher Laura McEwen sidled up to *American Idol* runner-up Justin Guarini.


READ ALL ABOUT IT
624-0140

Movers

(*continued from page 24*) was previously publisher of *Motor Trend* and Allora was director of marketing for *Automobile*... Meredith's *Traditional Home* has named **Ann Maine** editor in chief. Maine had been the title's acting editor in chief since July and she was editor in chief of sister title *Renovation Style* since April 2000...*Robb Report* has named **James Docherty** vp/national advertising director, a new position. Docherty, who most recently had his own magazine publishing consulting firm, previously spent 11 years in advertising and management at Hachette Filipacchi Magazines...**Peter Krieger** has been named publisher of *Sports Illustrated for Kids*, moving up from director of special projects at *Sports Illustrated Women*. Krieger replaces **Sheila Buckley**, who was recently named associate publisher of *Sports Illustrated*...*Smithsonian Magazine* has named **Brian Noyes** as art director. Noyes had been art director for the *Washington Post* magazine since 2000.

MEDIA SERVICES

Joe Philport has been named president of the Traffic Audit Bureau for Media Measurement, the organization that sets standards of measurement for the outdoor industry. Philport had been president of CMR-interactive, CMR's Internet division...At Arbitron, **Jan Bournstein** was named senior account manager of outdoor. Bournstein was most recently senior account manager of radio-station services. Replacing her in that role is **Jenny deCastro**, who joins Arbitron from Ticketmaster–Citysearch in New York, where she was regional account manager.

RADIO

At Premiere Radio Networks, the following managers were promoted to executive vp of their respective divisions: **Lark Hardley**, from senior vp of operations to executive vp of operations; **Martin Raab** from senior vp of marketing and advertising to executive vp of marketing and chief strategy officer; and **Eileen Thorgusen**, from senior vp of affiliate relations to executive vp of affiliate relations...**Steve Williams** has been named program director of KKSF-FM, Clear Channel Communications' Smooth Jazz station in San Francisco. Williams was programmer for Jefferson-Pilot Communications' KJCD-FM in Denver. In Chicago, Clear Channel has named **Paul Agase** station manager for "Kiss FM" WKSC-FM. Agase had been vp of sales for Infinity Broadcasting's Chicago station cluster.

TV STATIONS

Belo-owned KTVK-TV in Phoenix has named **Marie McGlynn-Peach** general sales manager. Most recently McGlynn-Peach was executive director for Belo Marketing Solutions...**Audrey Levy** was promoted to news director at WSYM-TV, Journal Broadcast Group's Fox affiliate in Lansing, Mich. Previously, Levy was assistant news director for WTMJ-TV, Journal's NBC affiliate in Milwaukee...**Carole Nelson** has been promoted from national sales manager to general sales manager of WFTX-TV, Emmis Communications' Fox affiliate in Ft. Myers, Fla. Nelson replaces **Shawn Oswald**, who was recently named vp and gm of KSNW-TV, the company's NBC affiliate in Wichita, Kan.

Thorgusen upped to exec vp at Premiere

McGlynn-Peach named KTVK gsm

NETWORK TV

Alan Brittain was promoted from sales manager for NBC Sales in Philadelphia to senior vp, national sales, for the NBC Television Stations Division, and Gina Smith was named senior vp, national sales, for Telemundo stations, which NBC acquired earlier this year. Smith was previously vp of sales for WJAR-TV, NBC's owned-and-operated station in Providence, R.I. She and Brittain will work to create cross-platform sales opportunities between the two station groups.

Inside Media

NEWS OF THE MARKET

MTV to Share Fox's *Fastlane*

MTV and Warner Bros. Television last week announced a deal to rebroadcast Warner Bros.' new action series *Fastlane* on MTV following its weekly broadcast on Fox. The repurposing deal marks the first time MTV has picked up a shared window with a broadcast network. Starting Oct. 13, MTV will carry each episode of *Fastlane* on Sunday and Monday evenings at 11 p.m. at least eight days after its first run on Fox, which is airing the show Wednesdays at 9 p.m. *Fastlane* premiered on Fox on Sept. 18 to solid ratings, winning the hour in adults 18-49 and 18-34.

Paxson's Claims Against NBC Dismissed

A federal arbitrator last week rejected claims by Paxson Communications that NBC, which owns 32 percent of the company, breached its contract with Paxson when it acquired Hispanic TV network Telemundo. Paxson, which owns the Pax TV network and 65 TV stations, filed a complaint earlier this year alleging that NBC's acquisition of Telemundo would preclude the GE-owned network from acquiring a larger interest in Paxson. Retired U.S. District Judge Charles Renfrew ruled that current federal ownership limits prevent NBC from acquiring a larger stake in Paxson whether it had acquired Telemundo or not. He also denied Paxson's request for monetary damages. Under the agreement, NBC has until 2009 to acquire a controlling interest in Paxson, pending a loosening of the ownership limits.

G4 in Co-Marketing Deal With EB Games

G4, Comcast's cable network devoted to the videogame industry and lifestyle, last week announced a strategic marketing pact with Electronics Boutique Holdings Corp., the parent company of EB Games, a specialty retailer of videogames and accessories. As part of the multiyear agreement, EB Games will be the presenting sponsor of *Filter*, G4's countdown show, and will sponsor the Buried Treasure segment in the game-review program *Judgment Day*. EB Games will also provide a weekly Top 10 list for G4's news show *Pulse*. In turn, G4 will leverage EB Games' 800 retail outlets nationwide and customer relationships to drive tune-in.

Heritage Networks Launches *Weekend Vibe*

Weekend Vibe, a weekly one-hour series from urban-targeted syndicator Heritage Networks and *Vibe* magazine, will launch Oct. 5 with clearances in markets including New York (WNBC-TV), Los Angeles (KNBC-TV) and Chicago (WMAQ-TV). Hosted by Bryce Wilson, the producer and creative inspiration behind R&B duo Groove Theory, *Weekend Vibe* will feature interviews and behind-the-scenes segments with prominent names in hip-hop, R&B, soul and pop.

Canada Goes for Portable People Meters

In a breakthrough for Arbitron's new portable people meter technology, Canada will become the first country to use the passive device to measure TV audiences. Beginning next year, BBM Bureau of Measurement, which measures both TV and radio audiences, will use the PPM in Montreal and Quebec, replacing the research service's current methodology of set-top people meters provided by Taylor Nelson Sofres. The first Canadian PPM ratings will be reported in fourth quarter 2003.

ABC Radio to Acquire Portland Stations

Expanding its distribution for Radio Disney, ABC Radio has agreed to purchase KPBC-AM and KKSL-AM in Portland, Ore., from Crawford Broadcasting Co. for $3.8 million. When the deal closes, KPBC, which currently broadcasts a religious format, will become the 52nd Radio Disney affiliate. KKSL, which had been simulcasting KPBC programming, will pick up the religious format and continue to be operated by Crawford under a local marketing agreement with ABC. Crawford also owns KKPZ-AM in Portland, as well as stations in other markets including Chicago, Detroit, St. Louis and Denver.

Reader's Digest Circulation Slide Continues

Reader's Digest in January will lower its circulation rate base 8.3 percent to 11 million. The move reflects an ongoing decline in the monthly's circ following the title's decision in recent years to phase out its sweepstakes business. In July, *RD* lowered its rate base 4 percent from 12.5 million to 12 million. Paid circulation through June dipped 2.7 percent to 12.2 million over the year prior, according to the Audit Bureau of Circulations.

TVB Site Offers Research Tools

The Television Bureau of Advertising has launched a new resource on its Web site, www.tvb.org. "Research Central" provides tools to track ratings, DMA information, ad revenue and other consumer-related information. The site gives all users access to the latest broadcast, cable and syndication ratings comparisons and TV industry trends. ■

Calendar

American Business Media will present the **Fast Track Media Management Program** Oct. 2 at the Westin LAX in Los Angeles and Nov. 21 at the Fairmont Hotel in Chicago. Contact: 212-661-6360.

Interep and Spanish Broadcasting System will host the **"Power of Hispanic Radio" symposium** Oct. 4 at the Grand Hyatt Hotel in New York. Contact: Jane Sperrazza, 212-916-0524.

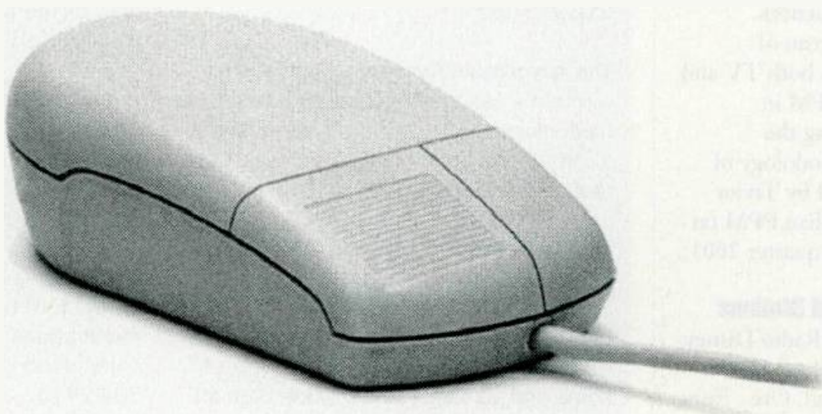
The Advertising Research Foundation will hold a series of **workshops** focusing on marketing and media effectiveness Oct. 7-10 at the New York Marriott Marquis. Contact: 212-751-5656.

The **Association of National Advertisers annual conference**, "Navigating the Changing Brandscape," will be held Oct. 10-13 at the Ritz-Carlton in Naples, Fla. Highlights will include a session on U.S. security at home and abroad, with Sen. Bob Graham (D-Fla.), chairman of the Senate Select Committee on Intelligence. Contact: 212-697-9590.

The Folio:Show, covering the state of the magazine industry and addressing key concerns of editors and publishers, will be held Oct. 28-30 at the Hilton New York. Ed Needham, managing editor of Wenner Media's *Rolling Stone*, will deliver the opening-day luncheon keynote. Contact: 917-981-2937.

The **American Association of Advertising Agencies** will hold its annual **creative conference** Nov. 13-15 at the Grand Hyatt San Francisco on Union Square. Contact: 212-682-2500.

PriceWaterhouseCoopers will present the **Global Entertainment, Media and Communications Summit** Nov. 15 at the Waldorf-Astoria in New York. Contact: 646-394-2413.



Culture Trends 9.30.02

G4 TV 4 Gamers

Top 10 Best-Sellers

1. *Kingdom Hearts* (PS 2)
2. *Animal Crossing* (GC)
3. *Battlefield 1942* (PC)
4. *Madden 2003* (PS2)
5. *Castlevania Harmony* (GBA)
6. *Nascar Thunder 2003* (PS2)
7. *Super Mario Sunshine* (GC)
8. *Onimusha 2* (PS2)
9. *Terminator: Dawn of Fate* (XBox)
10. *Dead to Rights* (XBox)

Top 10 Pre-Orders

1. *Grand Theft Auto: Vice City* (PS2)
2. *Unreal Tournament 2K3* (PC)
3. *Tekken 4* (PS2)
4. *Sims Unleashed* (PC)
5. *Earth & Beyond* (PC)
6. *NHL 2003* (PS2)
7. *Everquest: Planes of Power* (PC)
8. *Metroid Prime* (GC)
9. *MechWarrior 4: Mercenaries* (PC)
10. *Lord of the Rings* (XBox)

The Hollywood Reporter's Box Office

For weekend ending September 22, 2002

THIS WEEK	LAST WEEK	PICTURE	3-DAY WEEKEND GROSS	DAYS IN RELEASE	TOTAL GROSS SALES
1	1	***Barbershop***	12,817,223	10	38,393,266
2	New	***The Banger Sisters***	10,037,846	3	10,037,846
3	2	***My Big Fat Greek Wedding***	9,748,969	157	124,052,987
4	New	***Ballistic: Ecks v Sever***	7,010,474	3	7,010,474
5	New	***The Four Feathers***	6,857,879	3	6,857,879
6	3	***One Hour Photo***	4,631,662	33	21,746,002
7	6	***Signs***	3,500,717	52	217,941,210
8	4	***Swimfan***	3,486,197	17	24,445,584
9	5	***Stealing Harvard***	3,303,778	10	10,606,755
10	New	***Trapped***	3,210,765	3	3,210,765

Source: The Hollywood Reporter

EAST

SERVICES & RESOURCES

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

ADVERTISING SPECIALTIES

• TOWELS! • TOWELS! •

Screen printed towels of all sizes and weights, with low minimums, and quick delivery. Lowest prices!

Also patented MATRIX® photo towels!

FLAT AND COMPRESSED BEACH TOWELS

PAKTITES® COMPRESSED T-SHIRTS!

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

Many stock & custom shapes available. Great for GWP's, Tradeshow Giveaways, & On-Pack Promotions. Include coupons, catalogs, & event schedules inside packages.

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

www.nexuspromotions.com
Latest in Promotional Merchandise.
LiteCubes, Bags, Apparel, Corporate Gifts, Mints, Summer Premiums.

ADVERTISING & MEDIA

NATIONAL TV ADS
Inexpensive 10-second spots in top-rated Syndication, Network and Cable News Net programs.
Best Value for your adv $$$$
saveontv.com 818-842-9119

ART DIRECTION

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

I'll design your logo, brochure or anything You'll love it. Dennis. 212 427-1746

Push the right buttons. 212.213.5333 dickgrider.com

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

ART/DESIGN SERVICES

INVISION GRAPHICS

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

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

Call STEVE At: 718-544-7670

ART/DESIGN SERVICES

Enablers

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

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

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

CREATIVE SERVICES

Free critique of your ads and communications.

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

I write High Score PG & Corp. w/Humanity
212-686-6979--BDUNYC@aol.com

ATTN: FREELANCERS

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

ART/DESIGN SERVICES

WWW.WORKINGDIALOGUE.COM

BANNERS

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

COMPUTER CONSULTANTS

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

COPY/CREATIVE

www.CreativeCopywriter.com
732.571.9672

COPYWRITING

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

Exp'd B-to-B Copywriter. Let's start a buzz. 201/792-2162

Healthcare Pro 914.419.2639

I write, customers read. 212-439-1845

Seasoned. Bnfts, educ, fincl, hc, indus, prof svces, re, trav, more. **steveboyar@aol.com.**

COSTUMES

SENSATIONAL call: 815-273-3944
MASCOTS
www.facemakersincorporated.com
AMAZING CLIENTS SINCE 1972

CORPORATE COMMUNICATIONS

Give your clients the choice of butter, cheddar, caramel

or

Nautica, Royal Velvet, Wamsutta, Calphalon, KitchenAid, Krups
ack and Decker, Cuisinart, Rubbermaid, George Foreman, Guess
Longhi, HoMedics, Sharp, Conair, Circulon, Pacific Coast Feathe
milton Beach, Pfaltzgraff, Spectrum, Oneida, Yankee Candle, Sonom

LINENS-N-THINGS

Give your customers, clients and staff something they're not expecting: options. The Linens'n Things gift card, redeemable at over 350 locations nationwide. Now that's a great idea. Call 973-249-4414 or contact mforfar@LNT.com for more info or to place your order. Volume discounts available.

EAST SERVICES & RESOURCES

INSURANCE

ARE YOU PAYING TOO MUCH FOR YOUR INSURANCE?

We specialize in insurance for **advertising & media firms.**

Our rates are the most competitive in the industry!

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

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

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

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

SMALL TO MID-SIZED AGENCIES
Let Us Show You How You Can
*provide your clients improved media service
*reduce your clients' media costs
*reduce your own operating costs
MEDIA FIRST INTERNATIONAL, INC.
New York-212-686-3342 X 222
Minneapolis-612-630-1102 X 1

TRP MEDIA INC. COM
Planning/Buying TV, Radio & Print
at commissions as low as 4 1/2%!!!
Call Herman 972.306.9672
herman@trpmedia.com

MEDIA BUYING & TRAINING

www.mediabuyingacademy.com

PRINTING

Stretch Your American $$'s!!
www.optiuminc.com
OPTIUM PROVIDES FULL IN-HOUSE
PREPRESS & PRINTING SERVICES
Email: liz@optiuminc.com or
call toll free: 1-800-844-7601

John Zap Printing, Inc.
Newsletters, Books, Magazines
Quality, On-time, Cost Effective
Web & Sheet Fed Printing
V-212.255.7191 & F-212.255.7193

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.

www.kenrayzor.com

www.killerradio.net

RADIO PRODUCTION

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

Killer Radio!
www.kenrayzor.com • (888) KRSound

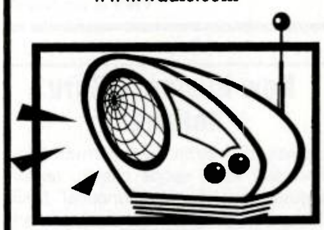
spanishradiospots.com

RADIO PRODUCTION

we write
we polish
we produce
Killer Radio
www.kenrayzor.com • (888) KRSound

WADIO: IT'S LIKE RADIO ON VIAGRA®

www.wadio.com



World Wide Wadio
HOLLYWOOD
V: 323.957.3399 F: 323.957.7050

RADIO PRODUCTION

bert berdis & company

89 Clios.
Looking for 90.

Whaddya got?

work with the best in the business
bertberdisandco.com
call for the reel **323.462.7261**

RADIO PRODUCTION

If Dick Orkin neglected thanking any of the 62,467,002 who made possible his induction into the
NAB Radio Hall of Fame,
just let him know.

infolabrea@aol.com
www.radio-ranch.com Phone (323)462-4966

SWEEPSTAKES

Traditional & Online
sweepstakes
Eric:888-371-3742
www.cfapromo.com

ADWEEK ONLINE:

FINDING THE RIGHT EMPLOYER JUST GOT A WHOLE LOT FASTER

ADWEEK MAGAZINES Classified Online at 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
In print and online, ADWEEK MAGAZINES Classified is
THE HIRE AUTHORITY

ADWEEK MAGAZINES
THE HIRE AUTHORITY

When it comes to cutting edge solutions for your staffing needs - we deliver more - more impact - more reach and more qualified applicants, ready to step in and fill those openings!

We can target one area of the USA or the entire country.

We will publish your ad in our award-winning magazines, and send your message across the world with our ADWEEK classifieds on-line!

Check out our classifieds at **www.adweek.com**, you'll be impressed by how much *ADWEEK* on-line has to offer!

Please call **1-800-7-ADWEEK**, and we will prove how fast we can fill your jobs with great people, and how much money you'll save doing it!

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

EMPLOYMENT

ACCOUNT EXECUTIVE

VNU Business Publications, a leading b-2-b publishing company has a great opportunity for an experienced Account Executive to join Adweek Magazines. Responsibilities include managing existing account base as well as new business development. Candidate must have at least 4 years of ad sales experience. Previous print or media background is a plus.

We offer not only excellent benefits but also a great working environment.

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

VNU Business Publications

Att: Human Resources Dept. - ej, 770 Broadway, 7th Floor
NY, NY 10003 or Fax: (646) 654-5357 or email:

vnu business publications
usa

VNU is an equal opportunity employer

If you're in advertising, you're in luck.

This is definitely not the same old story.
New offices.
New accounts.
New opportunities.

If you have experience, we'll give you opportunity.
Opportunity just knocked.

Publicis in New York is opening the door for talented, experienced people in Account Service, Creative, Broadcast Production and Account Planning. It's a whole new world of opportunities, but it won't be here for long.

Fax your resumé to 972.628.7864, or e-mail to
Resume@Publicis-USA.com

New Business Guru needed:

Growing downtown Boutique with Fortune 500 retail sports clients, seeks aggressive and entrepreneurial New Business Manager. Must have proven track record, extensive sales experience, big agency experience a plus. Creative environment. Please send salary requirements and resume to:

akanewbiz@yahoo.com

Creative Director

A small, hot, NYC well-established, privately-held agency specializing in fashion / lifestyle seeks seasoned hands-on pro to run its creative show. An art director by background with an eye for the camera, you've a book and reel to die for, killer presentation skills, are self motivated, not afraid to fly without a net and don't mind betting on your future. Is this you?

Fax resume to 212-620-0122

ADVERTISE CALL 1-800-7-ADWEEK

MANAGER, SALES PLANNING/REVENUE

Regal CineMedia is seeking a manager of sales planning and revenue for the In-Theatre Advertising Dept. Responsibilities include all revenue and financial planning, rate card maintenance and management of sales planners and proposal process.

Qualifications: A minimum of 5 years experience in media planning or related field, Degree in a related field. Must possess excellent organizational, communication and detail oriented skills. MS Word, Excel & Access skills a must. Accounting and editing skills required.

Please send resume & salary requirements to:

Regal CineMedia
9110 E. Nichols Ave., Suite 200
Centennial, CO 80112
Fax: (303) 792-8829
Email:
jobopenings@regalcinemedia

No phone calls please
EOE

---

arnoldworldwide

Executive Business Affairs Manager

Arnold Worldwide is seeking an Executive Business Affairs Manager for our Boston office.

Qualified candidates must have 5+ years agency experience, a strong knowledge of print production as well as a strong knowledge of possible legal implications. Ideal candidates would have experience in reviewing special licensing of copyrighted artwork and stock photography, obtaining legal clearance as well as working closely with Art Buyers.

Arnold provides an excellent benefits package and is committed to diversity in the workplace.

Send cover letter/resume to :

jobs@arn.com

No phone calls please

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

Interactive Media Planners

Leading worldwide agency seeks Interactive Media Planners. 1-3 years Interactive agency experience a must. Traditional media planning/buying background a plus. **Fax resume to: 646-865-2693 attn: Interactive**

FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK

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

RATES for Employment and Offers & Opportunities 1-800-7-ADWEEK Classified Manager: Randolph E. Larsen Jr. Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: $198.00, 1/2 inch increments: $99.00 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.** 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.**

Dressed for Success

Without straying far from its roots, Hearst's *Marie Claire* is mixing in some edge and glam

WHEN LESLIE JANE SEYMORE SUCCEEDED GLENDA BAILEY AS EDITOR IN CHIEF OF *MARIE* *Claire* in July 2001, the *Redbook* veteran faced a challenge most editors dread: how to improve upon a successful franchise that has a proven formula. And, *most* importantly, not screw it up. Launched in 1994 by Hearst Magazines in partnership with Paris-based Marie Claire Album S.A., the fashion monthly broke new ground by mixing and matching couture with streetwear. Under Bailey, who now helms Hearst's *Harper's Bazaar*, *Marie Claire* solidified its mass-with-class message and developed a strong following among its readers and advertisers.

"The best-plotted career is to follow a dud—that's what you always hope for," Seymore says. "In my case, I followed a superstar. But I didn't let that stand in the way of what I had to do." Instead of trying to remake *Marie Claire*, Seymore says, she pushed the magazine's DNA as far as she could take it, creating new elements and enhancing others. Many of *Marie Claire*'s successful tricks of the trade have been pilfered across all publishing categories, Seymore notes. American Express Publishing's *Food & Wine* was the most recent book to pay homage, introducing in its September issue Chef Way/Real Way—a play on *MC*'s long-running Runway to Realway franchise.

Seymore last spring added more shopping pages, including Recycle It and Steep & Cheap, which pairs pricey and inexpensive clothing and accessories. Inspired by the wave of reality TV series, Seymore extended *MC*'s celebrity stunts pages to include more real people. For the September issue, for example, *MC* sent a model onto a New York City subway car clad only in a painted-on outfit.

While Bailey put most of her energy into fashion coverage, Seymore, a former beauty director at Condé Nast's *Glamour*, has expanded the number of beauty pages in *MC*, translating popular fashion franchises such as Splurge vs. Purge into new sections, as well as adding more lush photos to the mix.

Touch up: Seymore has tweaked the covers, adding new background colors and dressing celebs in couture.

Mark Abrahams

Beginning in May, Seymore introduced significant changes to *Marie Claire*'s covers, adding backgrounds such as gold and turquoise and a black logo. And instead of the trademark "juicy smile" with hand on hip, *MC*'s cover celebrities now wear a more serious look. "I think people want to see a very confident woman and see her looking composed and beautiful, but maybe not so cute," explains Seymore. What's more, in a complete departure for *MC*, the stars are now wearing designer dresses only, instead of affordable $200 numbers. On the November cover, Courteney Cox Arquette sports a Missoni dress that would set readers back $1,475 (one lucky reader will win the size 6 dress).

"Our dresses were nondimensional and one color," Seymore says. "We're now going for high fashion. You'll see a little more glam because women want a little fantasy."

At least one media buyer questions the magazine's more-luxe cover strategy. "I don't think *Marie Claire* is in the fantasy business," says Ross Klein, senior vp of corporate marketing for Polo Jeans Co. "It is into maximizing the attainable. And in this economic climate, that's really important."

"We have always been about juxtaposing both," responds *MC* publisher Katherine Rizzuto. "And our readers understand that."

Readers seem to be responding positively to the changes. The May issue, with Sandra Bullock on the cover, sold 745,376 copies on newsstands, handily beating this year's first-half average of 622,641; August's Julia Stiles cover performed even better, selling 760,000—*MC*'s biggest newsstand seller ever—despite the test of a $3.50 cover price. (*MC*'s cover price will rise in January to $3.50, from $2.95). The title's average first-half paid circ grew 4.6 percent over last year to 952,223, according to the Audit Bureau of Circulations. Newstand sales (which comprise about 65 percent of *MC*'s circ) rose 10.6 percent.

Given the solid growth, *MC* in January will raise its circulation rate base from 850,000 to 875,000 (March and September '03 ssues will have a rate base of 900,000). Though the circ could be bumped even higher, Rizzuto says, in this economic climate it would be foolhardy to ask advertisers for even higher rates, especially after two consecutive years of 9.3 percent increases at *MC*.

Marie Claire's ad pages are up 1.8 percent through October to 1,332, reports the *Mediaweek* Monitor. New advertisers this year have included Banana Republic, Cole Haan and Prescriptives. "Flat is *not* the new up," Rizzuto says of publishers' favorite assertion these days. "*Up* is up!" *—LG*

Built to Last

Relix rises with the Dead

Launched in 1974 as a hippie fanzine celebrating the Grateful Dead, *Relix* this year has enjoyed a renaissance of sorts, thanks to a surging jamband scene led by groups such as the Dave

Magazines

Matthews Band and String Cheese Incident. And this fall, just as the bimonthly raises its circulation from 60,000 to 100,000 with the October/November issue, the music title may get an extra bump in readership courtesy of some old friends. The Other Ones, a reincarnation of the Dead minus lead guitarist Jerry Garcia (who died in 1995), and Phish are both reuniting for tours after long hiatuses.

The music title is pushing to bring in mainstream ads.

Steve Bernstein, *Relix* president/publisher and a longtime "Deadhead," sees the flourishing jamband scene as a big factor in the return of the two pioneering groups. "It's not a coincidence that both bands are coming back together in the same year," Bernstein says. "And [they] can sell tickets, so there must be people who want to see them—and who want to read about them, too."

Since Bernstein acquired New York–based *Relix* in 2000 (when its circulation was just 20,000), he has hired a new staff, contracted with a new printer, invested in heavier paper stock and added full color to the book.

The goal has been to grow *Relix*'s readership by broadening its coverage beyond jambands to include reggae, blues, bluegrass and country. For many years, admits editor in chief Aeve Baldwin, *Relix* "was a Grateful Dead magazine. It's time for a redefinition of the word 'jamband,' and we hope *Relix* can do that."

Relix is also seeking to expand its advertising base beyond record labels and music festivals, targeting more mainstream advertisers interested in reaching men 18-24. The title's readership has been skewing younger since it began covering younger, up-and-coming bands after Bernstein acquired it; previously, Relix's core reader was about 35.

The title this year has picked up new business from Red Hook beer and Teva and is in discussions with outdoor gear and automotive companies, Bernstein says.

But growing ads won't be easy. *Relix* faces a host of tough competitors for young males in the music category, including Dennis Publishing's 350,000-circ *Blender*; 527,000-circ *Spin*; Harris Publications' 150,000-circ *Revolver*; and the granddaddy of them all, Wenner Media's 1.25 million *Rolling Stone*. —*Aimee Deeken* ■

Mediaweek Magazine Monitor

WEEKLIES September 30, 2002

	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
NEWS/BUSINESS								
BusinessWeek[X]	30-Sep	71.28	1-Oct	54.33	31.20%	2,248.14	2,822.73	-20.36%
The Economist	21-Sep	46.00	22-Sep	51.00	-9.80%	1,647.00	1,964.00	-16.14%
Newsweek[E/X]	30-Sep	37.59	1-Oct	29.61	26.95%	1,295.63	1,203.25	7.68%
The New Republic[4]	30-Sep	7.65	1-Oct	6.69	14.35%	282.49	324.46	-12.94%
Time[E/X]	30-Sep	69.14	1-Oct	39.48	75.13%	1,582.06	1,570.28	0.75%
US News & World Report	30-Sep	65.46	1-Oct	33.13	97.59%	1,032.09	1,028.66	0.33%
The Weekly Standard	7-Oct	13.50	8-Oct	10.00	35.00%	340.11	338.85	0.37%
Category Total		**310.62**		**224.24**	**38.52%**	**8,427.52**	**9,252.23**	**-8.91%**
SPORTS/ENTERTAINMENT/LEISURE								
AutoWeek	30-Sep	24.01	1-Oct	30.83	-22.12%	875.84	1,080.83	-18.97%
Entertainment Weekly[+]	27-Sep	37.34	28-Sep	20.92	78.49%	1,305.67	1,285.14	1.60%
Golf World	27-Sep	24.84	28-Sep	10.33	140.46%	1,129.88	957.01	18.06%
New York[4]	30-Sep	59.90	1-Oct	57.10	4.90%	1,850.90	2,000.90	-7.50%
People[X/S]	30-Sep	88.98	1-Oct	26.67	233.63%	2,595.65	2,610.89	-0.58%
The Sporting News	30-Sep	8.16	1-Oct	12.50	-34.72%	550.69	460.45	19.60%
Sports Illustrated	30-Sep	47.09	1-Oct	37.97	24.02%	1,809.96	1,739.11	4.07%
The New Yorker[B]	30-Sep	76.38	1-Oct	54.86	39.23%	1,492.48	1,555.38	-4.04%
Time Out New York[1]	25-Sep	66.06	26-Sep	79.81	-17.23%	2,525.54	2,483.32	1.70%
TV Guide	28-Sep	87.84	29-Sep	59.06	48.73%	1,747.04	2,080.04	-16.01%
US Weekly[3]	30-Sep	23.50	NO ISSUE		N.A.	755.48	714.52	5.73%
Category Total		**544.10**		**390.05**	**39.49%**	**16,639.13**	**16,967.59**	**-1.94%**
SUNDAY MAGAZINES								
American Profile	29-Sep	11.95	30-Sep	10.30	16.02%	333.13	326.10	2.16%
Parade	29-Sep	10.82	30-Sep	16.65	-35.02%	475.95	438.15	8.63%
USA Weekend	29-Sep	8.39	30-Sep	13.23	-36.58%	455.08	424.47	7.21%
Category Total		**31.26**		**40.18**	**-22.45%**	**1,264.26**	**1,188.72**	**6.35%**
TOTALS		**885.88**		**654.47**	**35.36%**	**26,330.81**	**27,408.54**	**-3.93%**

B=Fall Books special in 2002; E=estimated page counts; S=Oct.1 was a Sept.11-themed issue, with few advertisers; X=YTD 2001 includes an out-of-cycle issue; 1=one fewer issue in 2002 than in 2001; 3=three fewer issues in 2002; 4=four fewer issues in 2002; +=one more issue in 2002

BIMONTHLIES September/October 2002

	RATE BASE (1ST HALF '02)	CIRC. (1ST HALF '02)	CURRENT PAGES	PAGES LAST YEAR	PERCENT CHANGE	YEAR TO DATE	YTD LAST YEAR	PERCENT CHANGE
American Heritage[1/A]	340,000	349,705	22.67	16.67	35.99%	125.90	145.13	-13.25%
American Photo	250,000	256,792	39.33	42.36	-7.15%	212.10	240.16	-11.68%
A. Frommer's Budget Travel[8/++/SS]	400,000	517,100[B]	109.51	96.88	13.03%	421.45	428.14	-1.56%
Audubon[F]	450,000	450,920	59.84	62.24	-3.85%	222.60	296.61	-24.95%
Bride's	None	428,733	581.48	741.97	-21.63%	2,373.07	2965.92	-19.99%
Coastal Living	500,000	514,594	131.54	121.42	8.33%	570.96	539.65	5.80%
Country Home[9/+/S]	1,100,000	1,101,234	208.55	206.51	0.99%	702.69	644.26	9.07%
Country Living Gardener	400,000	410,225	31.67	28.21	12.27%	157.56	140.15	12.42%
Departures[7/S]	500,000	619,066[B]	293.72	293.69	0.01%	658.32	804.31	-18.15%
Elle Decor[7]	450,000	461,618	187.46	193.45	-3.10%	799.62	855.00	-6.48%
Fit Pregnancy[A]	500,000	528,214[B]	62.41	59.73	4.49%	354.68	295.12	20.18%
Garden Design[2/A]	300,000	339,725	32.72	36.33	-9.93%	174.44	201.81	-13.56%
Golf for Women	420,000	402,782	66.72	91.48	-27.07%	327.87	369.77	-11.33%
Islands[8]	220,000	229,260	78.00	95.00	-17.89%	481.00	541.00	-11.09%
Metropolitan Home	600,000	604,557	134.10	152.74	-12.20%	489.37	579.37	-15.53%
Midwest Living	815,000	828,749	153.10	123.48	23.99%	630.80	560.58	12.53%
Modern Bride	None	385,062	267.82	399.33	-32.93%	2,117.28	2786.44	-24.01%
Modern Maturity	17,900,000	17,780,127	47.27	47.56	-0.61%	225.20	238.71	-5.66%
Mother Jones	170,000	201,233	35.00	33.00	6.06%	163.51	171.47	-4.64%
Muscle & Fitness Hers[N]	250000[Q]	284,280	53.67	57.83	-7.19%	351.68	289.67	21.41%
My Generation[L]	3,800,000	3,846,955	55.44	43.29	28.07%	220.96	185.05	19.41%
Nat'l. Geographic Traveler[8/S]	715,000	820,000	91.66	100.74	-9.01%	326.11	410.07	-20.47%
OG[6/1]	300,000	351,620	21.07	15.56	35.41%	108.61	167.71	-35.24%
Organic Style[Y]	500,000[Q]	N.A.[C]	49.98	42.50	17.60%	211.84	42.50	398.45%
Old House Journal	None	101,086	62.25	54.12	15.02%	303.90	254.70	19.32%
Saveur[8]	375,000	381,585	38.00	35.99	5.56%	210.85	209.14	0.81%
Ski[8/S]	450,000	452,578	325.72	339.63	-4.10%	526.74	600.45	-12.28%
Skiing[7/S]	400,000	402,099	229.53	229.49	0.02%	366.15	430.20	-14.89%
Southern Accents	375,000	414,699	157.10	156.91	0.12%	537.52	567.79	-5.33%
Traditional Home[8/++/SS]	850,000[Q]	832,787	199.51	99.34	100.84%	589.00	423.29	39.15%
T&L Golf	600,000[Q]	566,871	89.67	107.38	-16.49%	398.17	467.79	-14.88%
Veranda	370,000	403,731	156.47	146.14	7.07%	528.54	613.88	-13.90%
Workbench Magazine	350,000	381,335	38.25	32.40	18.06%	165.58	126.45	30.95%
CATEGORY TOTAL			**4,111.22**	**4,303.37**	**-4.46%**	**16,054.06**	**17,592.29**	**-8.74%**

Rate base and circulation figures according to the Audit Bureau of Circulations for the first half of 2002, except: B=BPA International; A=Aug./Sept. issue; C=not audited; F=frequency change to quarterly with Sept./Oct. issue; L=launched in March 2001; N=Oct./Nov. issue; Q=rate base change during period; S=Sept. and Oct. two separate issues SS=Sept. and Oct. separate issues in 2002 only; Y=YTD 2001 includes only Sept./Oct. issue; 7=published seven times per year; 8=published eight times; 9=published nine times; +=one more issue in 2002 than in 2001; ++=two more issues in 2002; 1=one fewer issue is 2002 than in 2001; 2=two fewer issues in 2002

CHARTS COMPILED BY AIMEE DEEKEN

Information Inspiration Big Ideas New Contacts Provocative Panels International Exhibits Buffet Luncheon Closing Reception And A Great Party

That's what's on the agenda at The Commercial Production Forum In New York City on October 17th

Join **SHOOT**, The Leading Newsweekly for Commercial Production & Postproduction and **The Source**, the premier information service for the advertising industry, for this important event that includes a jam-packed day of panel discussions with topics ranging from "How Advertiser Supported Programming, Interactive Advertising, And Video On Demand Will Change The Role And Scope Of Advertising Agency Production Departments" to "Runaway Production Or Globalization?"

The SHOOT Commercial Production Forum

the forum

in partnership with THE SOURCE MAYTHENYI

The Forum's goal is to help advertising agencies meet the needs of a changing TV advertising marketplace as well as to provide advertisers and commercial production industry suppliers with new ideas on how to team with their advertising agency production partners to meaningfully address the future. If you work in an advertising agency production or creative department or you are a client brand manager or production manager, you will find **The Forum** an invaluable crash course on the most critical aspects of the business today.

Reasonably priced and conveniently located on West 18th Street in NYC

For complete information log on to shootonline.com/forum or call 646/654-5143

: **SHOOT** and **The Source** present the **first annual commercial production forum**
: **october 17, '02 : new york city**
: **the forum :** The Metropolitan Pavilion [125 west 18th street, nyc]
: **the party :** Serena at the legendary Chelsea Hotel [222 west 23rd st., nyc]

the forum gold sponsors: Kodak, Corbis MOTION

luncheon & closing reception sponsor: SONY

supporting sponsor: Maryland Film Office

lead association supporter: AICP

supporting associations: AMP, AICE, AFCI

ADWEEK MAGAZINES

Online Services, Web Sites & E-mail Newsletters

YOUR ONLINE SOURCE FOR ADVERTISING, MARKETING AND MEDIA

ADWEEK.COM ADWEEK ONLINE
Provides breaking news, new campaigns, insight and archives of all six regional editions of Adweek magazine.

ADWEEK NEWS-BREAKING PUSH
Subscribers to this free newsletter receive updates from Adweek.com's editorial team covering the latest developments in the advertising and marketing communities.

BRANDWEEK.COM BRANDWEEK ONLINE
Includes special editorial features, breaking news and archives of Brandweek magazine.

BRANDWEEK NEWS-BREAKING PUSH
Subscribers to this free newsletter receive top business news in the retail, entertainment and automotive industries.

MEDIAWEEK.COM

MEDIAWEEK ONLINE
Coverage of the media industry's hottest issues, breaking news, analysis of trends in media and access to Mediaweek magazine archives.

MEDIAWEEK MORNING BRIEFING
This daily e-mail newsletter provides up-to-date information on the media plus a summary of overnight and national ratings.

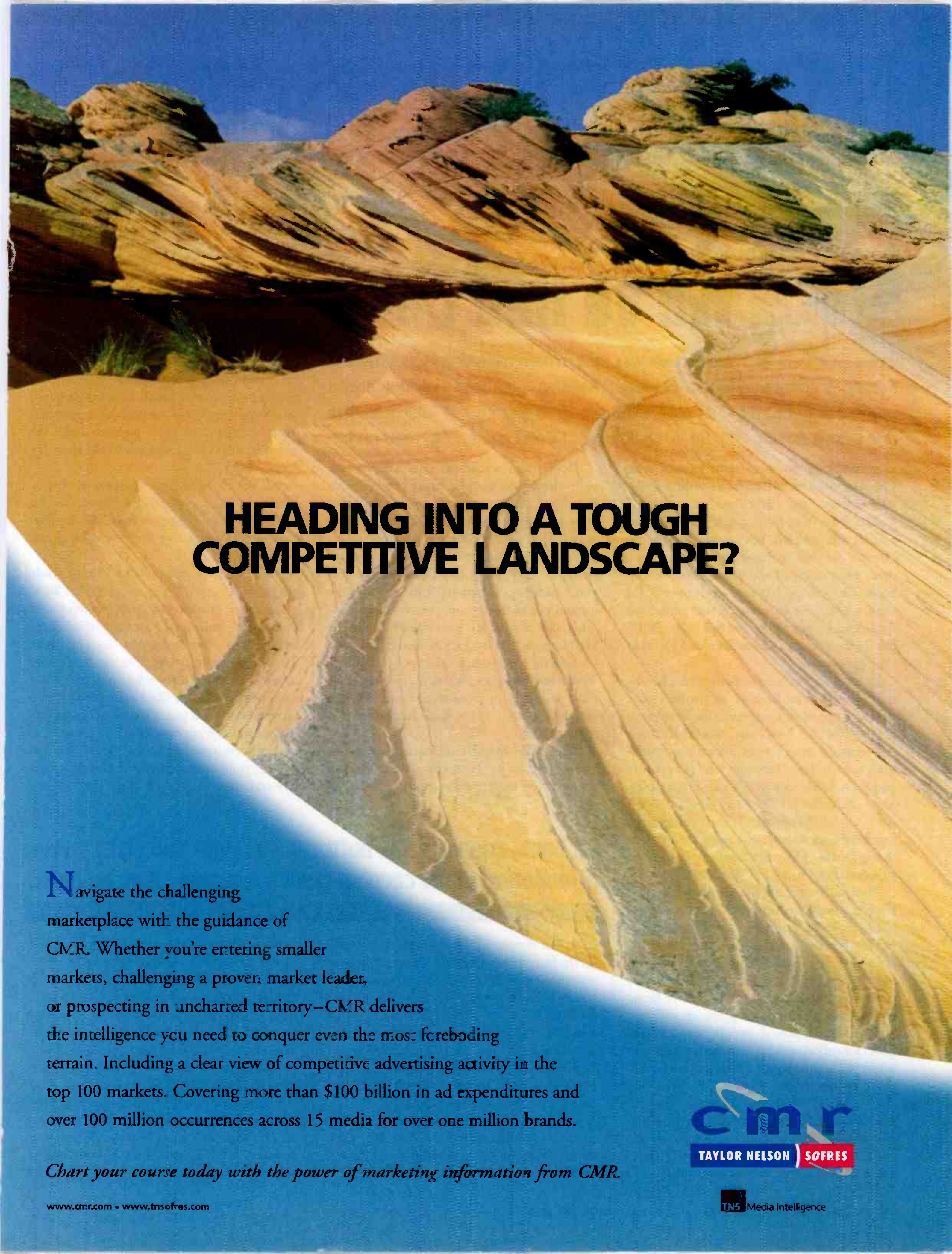
MEDIAWEEK NEWS-BREAKING PUSH
Subscribers to this free newsletter receive news-breaking stories on the latest developments in TV, magazines, radio,newspapers, new media and syndication.

PROGRAMMING INSIDER
A full analysis of overnight and national ratings, along with the latest programming news, changes, buzz and TV nostalgia.

ADWEEK MAGAZINES' TECHNOLOGY MARKETING ONLINE • *technologymarketing.com*
The latest news on networking, telecommunications, professional services, e-business, Internet services and advanced consumer electronics.

ADWEEK DIRECTORIES ONLINE • *adweek.com/directories*
Adweek Directories Online is where you will find comprehensive information on ad agencies, brand marketers, traditional media and internet advertising and marketing companies. This online database is a tremendous resource for critical information in all these areas.

Adweek Magazines Online and VNU E-Media are subsidiaries of VNU Business Media


HEADING INTO A TOUGH COMPETITIVE LANDSCAPE?
Navigate the challenging marketplace with the guidance of CMR. Whether you're entering smaller markets, challenging a proven market leader, or prospecting in uncharted territory–CMR delivers the intelligence you need to conquer even the most foreboding terrain. Including a clear view of competitive advertising activity in the top 100 markets. Covering more than $100 billion in ad expenditures and over 100 million occurrences across 15 media for over one million brands.
Chart your course today with the power of marketing information from CMR.
www.cmr.com • www.tnsofres.com
cmr
TAYLOR NELSON SOFRES
TNS Media Intelligence

Media Person

BY LEWIS GROSSBERGER

We've Had Our Phil

THE COLUMN WILL BE A LITTLE DIFFERENT THIS WEEK. MEDIA Person is going to address personal messages to three individuals who are in dire need of MP's help—even though they may not realize it. Anyone who is not Dr. Phil, Rosie O'Donnell or Bob Greene may read no further and must go away right now. Thank you, dear readers. MP knew he could rely on your integrity and discretion.

Dr. Phil, you have much reason to be pleased with yourself. You've gone from being Oprah's protégé to having your own show (with huge ratings!) and writing best-selling books and getting big play in the press. Of course, there are still one or two benighted Americans saying, "Who the hell is Dr. Phil?" but for the rest, you are the Sigmund Freud of your generation.

Admirably you've overcome great handicaps to reach these heights, particularly your ridiculous physical appearance. As have many people, *The New York Times*' Alessandra Stanley recently noted your "startling resemblance to Jeffrey Tambor, who played the pompous, bird-brained sidekick Hank ('Hey, now!') Kingsley on *The Larry Sanders Show*." And David Letterman, who delights in mocking you, notoriously compared you to the guy who OKs personal checks at the supermarket. Ouch!

But you've ignored the hecklers and made your no-nonsense, no-psychobabble style of blunt, pitiless counsel the hottest commodity on the market since pierced-navel jewelry. You've refused to pay attention to those carping critics who rant in their insufferably pompous, moralizing way that you're being dangerously glib, exploiting human suffering and turning troubled people into carnival geeks for rubbernecking zombies with nothing better to do than watch television in the middle of the afternoon.

So Media Person says, Way to go, Dr. Phil! You've reached the top. And now it's time to sit back, bask in your success, decant a fine bottle of Bud Light and start paying attention to those carping critics. *Because they're right.*

Rosie, you wacky gal you. You've quit your show, you've quit being nice, you've killed off *Rosie* magazine, you've declared your lesbianity and somehow you've even gotten your girlfriend pregnant. You've also gotten a really unflattering haircut, apparently just to impress Boy George. (He said you looked too suburban, if the newspapers quoted you correctly, and you took him seriously, perhaps the last person in the Western Hemisphere to do so.) It's as though you read some article on how to change your life in *Oprah* magazine and instead of doing what most people in your position would've done, which is to steal it for *Rosie* magazine, you took it to heart!

Now a lot of people are saying that you've gone weird on us. Nonsense, Media Person replies! You're just reinventing yourself, a trick that Americans have always been good at. (In fact, we invented it.) Of course you're reinventing yourself while you're on top, which is the opposite of what most people do, which causes Media Person to hope you're not doing it to get to the bottom. Some of us do have self-destructive urges, you know. But of course you know! You were a talk-show host. You interviewed all the self-help gurus, probably even Dr. Phil.

Anyway, Media Person thinks all the changes are fine, especially killing the magazine. These I-me-my magazines are inane, read only by imbeciles, and what you've brilliantly accomplished is to dissuade publishers from risking any more of them by demonstrating how fragile a franchise based on one personality is—especially a personality as unstable as a show-business star's. (In fact, you may have saved the world from *Dr. Phil Living*.)

All the changes are fine but one, that is. Rosie, the hair has got to go. Please hide for six months while it grows back. Media Person is telling you this for your own good. Grow. The. Hair.

Bob, oh, Bob. You pulled a Clinton, Bob, got yourself canned, a star columnist in Chicago no more, syndication gone, too. Not only that, you've unleashed a tsunami of schadenfreude from your colleagues not seen since Tina Brown went down. Bob, you don't want to click on the Romenesko Web site these days, believe MP. It's filled with people lining up to take shots at you. Every crime is lovingly elucidated, from corniness to egomania to (young) womanizing to hypocrisy and, of course, your worst atrocity, the toupee. One guy even has you sitting in a bar, watching the Munich Olympics murders and thinking, "If I handle this right, I could be famous."

Sit back, decant a fine bottle of Bud Light and start paying attention to those carping critics. *Because they're right.*

But Media Person will not join in; no kicking a man when he's down (even though, frankly, MP never cared for the column). Enough already, says Media Person, leave the man alone. Just one thing, though. If you ever show up on the Dr. Phil show, all apologetic and humble and holding up a new book telling us how you hit bottom and found the Lord and became a new man, then all bets are off, all promises are repealed. If that ever happens, Bob, Media Person is sorry but he will have to kill you. ■


8 out of 10 moviegoers will remember your ad.
Most of them are in A & B Counties.
(So you make out pretty well, too.)
Ads placed in NCN's Pre-Show Countdown® deliver next day recall up to 80%.
Nielsen Media Research 2001
In addition, NCN's Pre-Show Countdown® delivers:
• The highest percentage of screens (94%) in A&B counties
• The most Top 100 performing theatres in the US (55%)
• The largest market share in the top 50 DMAs (37%)
• The highest weekly admissions per screen (Index 129%)
NCN
NATIONAL CINEMA NETWORK
The Premier Cinema Media Company