

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

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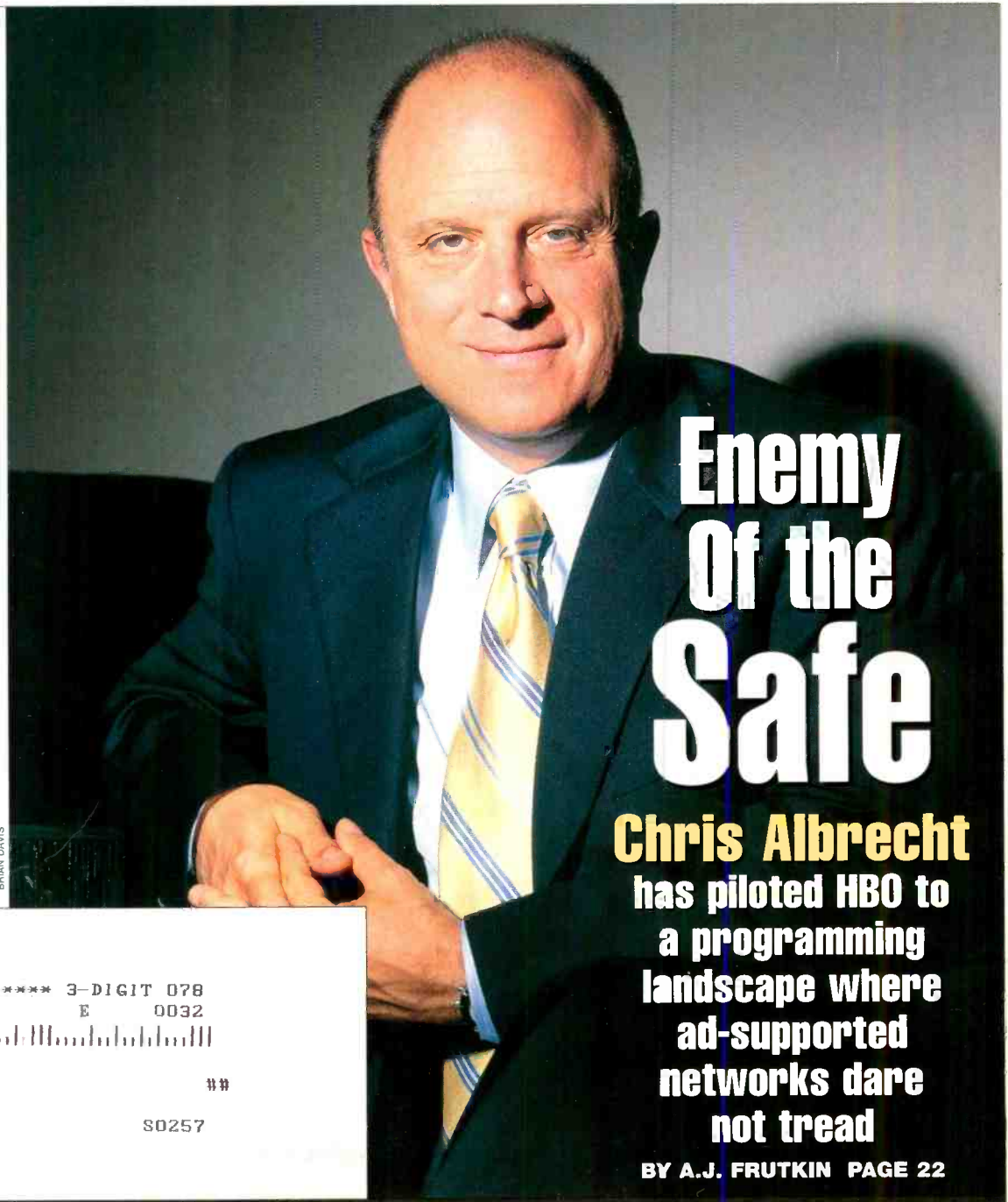
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Enemy Of the Safe

Chris Albrecht has piloted HBO to a programming landscape where ad-supported networks dare not tread

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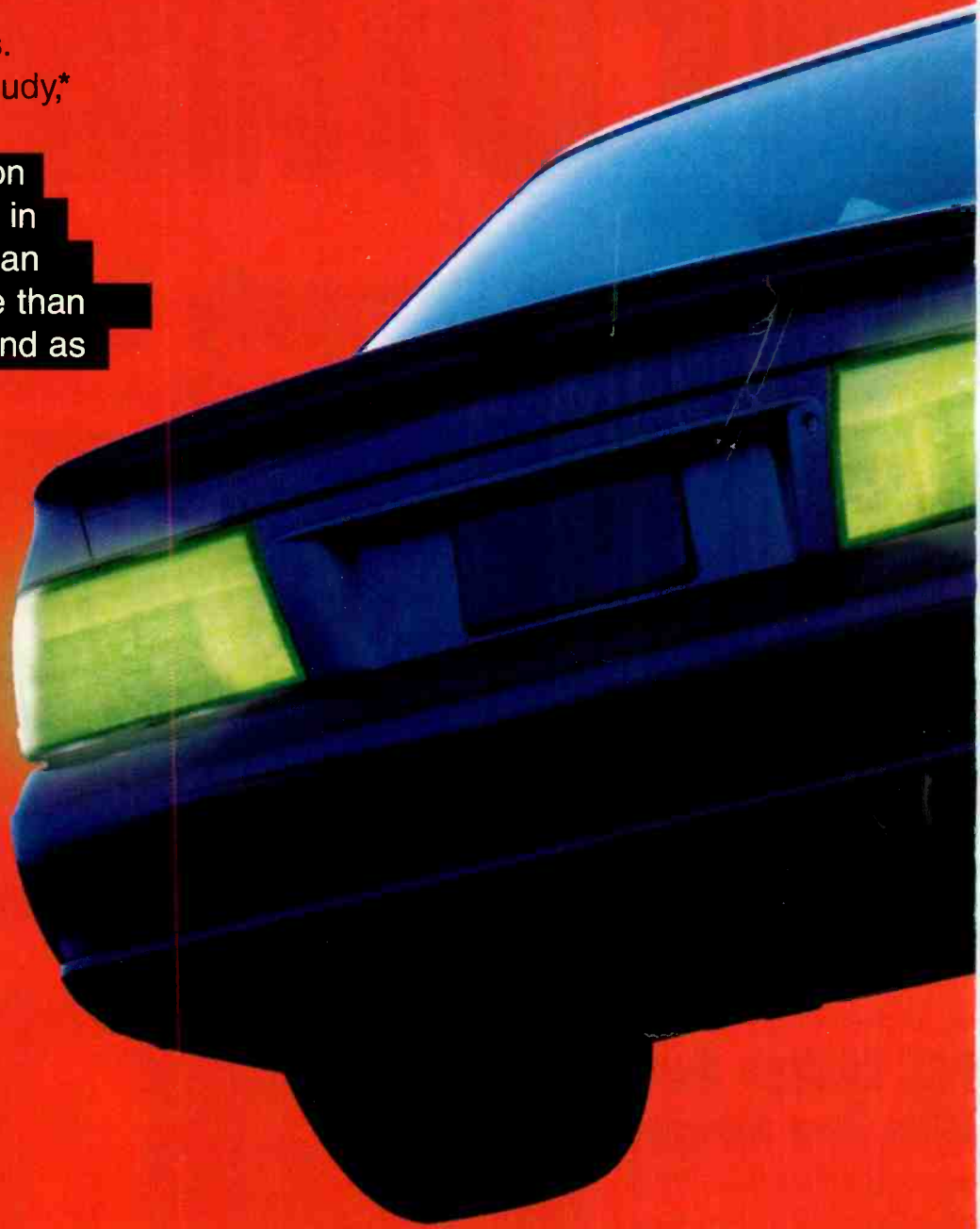
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For more information and results of this study, visit our Web site at www.magazine.org/automediamix
*Three year marketing mix modeling analysis for three separate automotive vehicles, conducted by Hudson River Group.

At Deadline

LEE WINS BID TO BLOCK MTV NETS' SPIKE TV

Spike TV will not launch under that name today as planned after MTV Networks lost a stay in a New York court late Friday to director Spike Lee, who was awarded a preliminary injunction on July 12 to stop the network from using Spike. Lee argued that his name and, thus, his persona, was used to brand a network that carried programming with which he does not want to be associated. The network, which is slated to target males ages 18-34, must continue to go by its old name, The New TNN. The case will be reviewed by the New York Appellate Division on Tuesday, June 17. "We trust that the Court will agree with us," said an MTV statement released late Friday. Despite losing the stay, The New TNN will launch its new programming slate targeting young male viewers today.

TWC PULLS YANKS OFF BASIC

YES Network CEO Leo Hindery last week accused Time Warner Cable of breach of contract after the cable operator moved the New York Yankees channel off its basic offering and put it on an a la carte tier for its 1.2 million New York market subscribers. A TWC representative pointed out the company is not charging more for YES and denied it has broken any contract agreements. On July 29, TWC will reduce the basic subscription price, which no longer includes YES, in New York by \$1. Those customers who want to keep YES will pay the same fee they had been paying prior to the change. "We want to be able to offer the same choice to our customers that Cablevision offers their customers," a TWC rep said.

NAB TO LOBBY FOR LOWER CAP

The National Association of Broadcasters will lobby to roll back the relaxation of the rules governing the size of TV networks that the Federal Communications Commission enacted on June 2. The NAB board of directors, meeting last week in Washington, decided to support legislation to limit the networks to owning stations that can reach 35 percent of TV households. The FCC's decision to raise that to 45 percent has sparked opposition. Bills to restore the limit could begin moving through Congress as early as this week.

FCC VOTES AGAINST INDEPENDENT PRODUCERS

The FCC last week closed the door on a bid to reserve at least 25 percent of prime time for work by independent producers. That action will be revealed in the FCC

report that lays out details of its June 2 decision to relax ownership laws, an agency official said. The report, set to be out this week, will say that advocates for independent producers did not make the case that the public is harmed if independently produced content is not aired. While FCC chairman Michael Powell had previously said the agency might take up the issue after the June 2 vote, the language in the new order now makes it unlikely the issue will be considered separately.

NBC'S PAULEY TO HOST SYNDIE TALK SHOW


Less than a month after she left her post as anchor of NBC's *Dateline*, Jane Pauley has reached an agreement with NBC Enterprises to host a syndicated talk show slated to launch in fall 2004. The show will originate from NBC headquarters in New York, said Ed Wilson, NBC Enterprises president. Wilson touted the show as a potential challenger to King World's *Oprah*. Pauley, 52, who will write for Random House, is also said to be in talks with magazine publishers about creating a title for women her age.

ADDENDA: Soledad O'Brien, co-anchor of NBC's *Weekend Today*, will join CNN as co-anchor of *American Morning*. O'Brien succeeds Paula Zahn, who is hosting a prime-time show on CNN...ESPN will add boxing to its recently announced expansion into pay-per-view television with two live boxing events from Bob Arum's Top Rank Boxing. The first will run June 28 and feature Miguel Angel Cotto, an undefeated lightweight...**American Media's** bimonthly *Country Music* will cease publication with the August/September issue...Game 7 of the **Stanley Cup Finals** between the New Jersey Devils and Anaheim Mighty Ducks drew the largest TV audience for an NHL hockey game in at least 16 years—7.2 million viewers—recording a 4.6 household

rating and a 4.4/15 among men 18-34...**Wunderman**, the New York WPP Group relationship-marketing shop, has merged its media planning and buying services into sister shop Mediaedge:cia.

CORRECTIONS: A page 9 story in the June 9 issue incorrectly cited the ownership of Memphis, Tenn., CBS affiliate WREG-TV. The station is owned by The New York Times broadcast group. Also, A Media Dish item in the June 9 issue incorrectly identified the editor of *The Boston Globe*. His name is Marty Baron.

**INSIDE
MEDIaweek**



Esquire editor David Grange celebrates a mentor, the late Art Cooper Page 32

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Market Indicators

NATIONAL TV: STEADY Third quarter is sold cut in nearly all day-parts, with a show of force from traditional summertime categories such as movies, soft drinks, fast food and automotive.

NET CABLE: MOVING The upfront lingers on. Broad-based entertainment networks have finished most of their business. Lower-tier groups are still haggling over price, but budgets are still up significantly across the board. Third-quarter scatter is active, with movies, retail and beverages prominent.

SPOT TV: TIGHTENING Activity leading up to summer movie releases and busy retail buying are starting to put some pressure on inventory. But automotive advertising is soft in some markets.

RADIO: PICKING UP Demand for inventory in June is picking up, especially in the eastern and western parts of the country. Active categories include home improvement, telecom, entertainment, retail, financial, beer and soft drinks.

MAGAZINES: STRONG Men's and women's health and fitness titles are shaping up with solid business for the third quarter. Much of the activity is coming from pharmaceuticals, international automotives, toiletries and fitness apparel.

Media Wire

Cable Nets Report Upfront Volume Gains of 25%–60%

Bolstered by an increase in high-quality original programming for next season, USA Network and Sci Fi Channel report they have wrapped up their upfront activity, with ad volume up 30 percent over last year. Discovery Networks and Turner Broadcasting reported that they were close to finalizing their upfront deals.

The pace of cable upfront negotiations slowed last week as media buyers and sales executives haggled over pricing, but budget increases from advertisers have boosted dollar-volume growth of 25 to 60 percent across cable nets so far. Depending on the network, CPM (cost-per-thousand) rates for next season have jumped 7-18 percent, with nets like MTV and TLC on the higher end.

Now that the top-tier network groups are essentially finished, agencies are negotiating with the second- and third-tier networks. The cable upfront is expected to last a few more weeks but will likely wrap before the July 4 weekend. The market is expected to grow 20-25 percent over last year and finish at about \$5.7 billion. —Megan Larson

FX Entertainment Chief Reilly Returns to NBC

FX entertainment president Kevin Reilly last week was named president of prime-time development for NBC Entertainment, as expected. Reilly, who served as vp for drama development of NBC before leaving in 1994, will report to entertainment president Jeff Zucker.

While at FX, Reilly developed the Emmy-winning series *The Shield*, *Lucky* and the upcoming *Nip/Tuck*. Prior to joining FX, Reilly was president of Brad Grey Television, where he worked on HBO's *The Sopranos* and NBC's *Just Shoot Me*.

Reilly's biggest challenge at NBC will be to fill the voids left by *Friends* and *Frasier*, both of which will conclude their runs on the network next season.

In other NBC entertainment changes, Angela Bromstad was promoted from senior vp of drama development to vp of NBC Studios; Cheryl Dolins was named senior vp of comedy development; and Katherine Pope, (continued on page 6)

WB Affiliates Offer Duopoly Appeal

Network's execs say outlets complement Big Three affils on many levels

TV STATIONS By John Consoli

Executives of the WB network are hoping that the Federal Communications Commission's decision this month to loosen restrictions on same-market ownership of TV stations will result in some large station groups creating duopolies between WB and Big Three affiliates.

The WB stations have become valuable properties because the new FCC rules state that groups owning TV stations ranked among the top four in a market can only acquire stations below fourth place. In most markets, the WB stations rank fifth.

"We are not unhappy with the smaller owners who operate some of the WB stations, but we have also seen how some of the larger groups, which are currently operating duopolies with a WB station and a Big Three station have been able to successfully benefit the WB station in a number of ways," said Jed Petrick, WB president. "The new FCC ruling has positively impacted the value of WB stations by making them desirable acquisitions for larger groups. It is now possible for some of the smaller owners, who might be underfinanced, to cash out at a high price."

Petrick cited existing duopolies in Sacramento, Calif., where Hearst-Argyle Television owns WB affiliate KQCA and NBC affiliate KCRA-TV, and in Austin, Texas, where LIN Television owns WB affiliate KNVA and NBC affiliate KXAN-TV, as two markets where the pairings work well for the owners and the WB.

"These stations demographically balance one another," continued Petrick, "with the WB bringing in ad dollars for the 12-34 audiences, while the NBC station can capitalize on 18-49. Each opens sales doors for the other. And the stations going to syndicators together for daytime and access programming can help the WB

station gain more clout and better shows on which to promote prime time. Sharing news-gathering costs can bring down costs significantly. Plus, one station can be used to promote the other." And a larger, deeper-pocketed owner is more apt to be able to support the network's programming initiatives, Petrick added.

While the larger station groups say they should not be looked upon by the WB as cash cows, some agree they are willing to spend money on their outlets to make more money. "We play to win in the markets that we are in," said Terry Mackin, executive vp of Hearst-

Duopoly Possibilities With WB Stations

| MARKET (RANK) | CURRENT OWNER | POTENTIAL BUYERS* |
|----------------------------------|----------------------|--|
| ALBUQUERQUE, N.M. (48) | ACME TELEVISION | HEARST-ARGYLE (ABC) |
| LOUISVILLE, KY. (50) | CASCADE BROADCASTING | HEARST-ARGYLE (CBS) BELO CORP. (ABC) |
| MOBILE, ALA. (63) | PEGASUS COMM. CORP. | MEDIA GENERAL (CBS) |
| WICHITA, KAN. (65) | BANKS BROADCASTING | MEDIA GENERAL (CBS) EMMIS COMM. (NBC) |
| TUCSON, ARIZ. (73) | CASCADE BROADCASTING | EMMIS COMM. (ABC) |
| CHAMPAIGN-SPRINGFIELD, ILL. (82) | ACME TELEVISION | LIN TELEVISION (ABC) |
| CHATTANOOGA, TENN. (86) | LAMBERT B'DCASTING | MEDIA GENERAL (CBS) |
| JACKSON, MISS. (88) | PEGASUS COMM. CORP. | MEDIA GENERAL (CBS) |

*Each potential buyer already owns a station in the market (affiliation in parentheses)



Petrick: WB affils boast young demos.

Argyle. "Programming, news, promotion and technology costs are all fluid. We are happy with our duopoly in Sacramento, and we still see more upside there. And upside doesn't happen without investment."

In Albuquerque, N.M., a possible duopoly could involve

Hearst-Argyle, owner of ABC affiliate KOAT-TV, buying WB affiliate KWBQ, owned by Acme Television, whose principal is Jamie Kellner, the WB's CEO. Acme recently sold two of its larger WB outlets, in St. Louis and

Portland, Ore., to Tribune Broadcasting (those deals did not create duopolies). Sources inside the WB believe Kellner, who may retire from his post at the WB in the not-too-distant future, may be willing to sell more Acme stations, as long as the deals benefit the WB.

"If we think we can replicate what we have in Sacramento, there's no reason we wouldn't look at acquiring Albuquerque," Mackin said.

Kellner was not available for comment, and Petrick would not speculate on Kellner's plans for the Acme stations.

Acme also owns KBUI in Champaign-Springfield, Ill., where LIN Television owns ABC affiliate WAND. Paul Karpowicz, LIN vp of television, says his group "likes the business model of owning two stations in a market...if other situations arise where WB stations become available in markets where we already own a station, we would be very interested."

In addition to NBC/WB duopolies, WB executives believe that combos with CBS or ABC affiliates could also work well because those networks offer complementary demos. Markets in which smaller groups currently own WB affiliates that could be persuaded by larger owners to sell and thereby create duopolies include: Louisville, Ky., where Cascade Broadcasting owns WB outlet WBKI and Hearst-Argyle owns CBS affiliate WLKY; Mobile, Ala., where Pegasus Communications Corp. owns WB affil WBPG and Media General owns CBS station WKRG; and Wichita, Kan., where Banks Broadcasting's WB outlet KWCV could pair with either Media General, which owns CBS station KWCH, or Emmis Communications' NBC affiliate KSNW.

Tribune Broadcasting, which already owns WB affiliates in 16 of the top 30 markets, has expressed interest in acquiring WB affiliates WDWB in Detroit and KBWB in San Francisco, which Granite Broadcasting has put up for sale. Industry sources said Tribune has balked at Granite's asking price.

A source at the WB said that if the Granite stations were sold, the network would like to see Tribune acquire them because "[Tribune] is highly capitalized, they know how to run our stations, and they deliver high ratings." Tribune owns a 22 percent stake in the WB.

Pat Mullen, president of Tribune Broadcasting, declined to comment on specific acquisition plans, but said: "We've made no secret that we are a disciplined acquirer, focused on the top 30 markets, but we could go as high as top 40 if the situation is right." Tribune has a WB/ABC duopoly in New Orleans and a WB/Fox duopoly in Hartford, Conn. "We are interested in doing more duopolies with the WB but are also interested in combinations with other affiliates," added Mullen. ■

Booking Court Time

ESPN serving up full-hour sponsorships to help move Wimbledon inventory

TV SPORTS By John Consoli

Advertisers that are fans of tennis will be able to get behind the sport in a big way when ESPN begins its daily telecasts of Wimbledon on June 23. The cable network is offering exclusive full-hour sponsorships on its tournament coverage, in daytime on weekdays. ESPN also is planning to offer the full-hour positions next year to include the network's coverage of two other Grand Slam tennis events, the Australian and French Opens.

In the packages being sold, a single advertiser will get the only four 30-second spots that will air in that hour. The advertiser will also get on-air mentions as coverage resumes after the commercial breaks, isolated billboard mentions within the hour and a match summary feature with the company's logo.

ESPN is offering up 12 hours for the packages, or 10 percent of its total 120 hours of Wimbledon coverage, which primarily runs from 7 a.m. to 5 p.m. ET weekdays (NBC takes over on weekends). The sponsored hours will be spaced out across the two-week run of the tournament on ESPN and ESPN2, from the first round through the semifinals. This is ESPN's first year as Wimbledon's cable net.

"We are pulling out the other 12 units from these hours, so that the 4 spots can run in an uncluttered and exclusive environment," said Ed Erhardt, president of ESPN/ABC Sports Customer Marketing and Sales.

So far, Hewlett-Packard and a "major automaker" have signed up for two sponsored hours each, said Erhardt, who added that ESPN/ABC is in talks with three other advertisers.

It's difficult to place a price tag on the exclusive hours, Erhardt said, because they are being offered in conjunction with packages that include standard spots throughout ESPN's 12 days of Wimbledon coverage. Sources said



Some advertiser could luck out with an exclusive hour of Serena Williams at Wimbledon.

packages that include two hours of exclusivity have been offered for \$300,000 to \$500,000.

"It's a fresh idea for selling sports advertising," said Larry Kravitz, director of sports buying at Carat. "It certainly is a way to stand out, but the telecasts are mostly weekday in daytime, when ratings are not high. I don't know if this will bring in any new advertisers, but it's a good perk for ESPN's regular advertisers."

Officials of USA Network, longtime cable outlet of tennis' other major tournament, the U.S. Open, could not be reached for comment on ESPN's initiative.

Erhardt said ESPN will test the exclusive hour sales with tennis first before determining whether the strategy could be tried with other live sports events. But buyers said the gambit would be hard to pull off in most other sports telecasts. "NBA games are not suited to run one spot every 15 minutes," Kravitz offered. "With all the time-outs, there would be too much down time that the announcers would have to fill." ■

Wal-Mart Thinks *American*

Patriotic lifestyle bimonthly to launch after test in retail giant's stores

MAGAZINES By Aimee Deeken

Wal-Mart has made it quite clear in recent weeks that it is unhappy about some of the magazines it sells. Now the nation's largest retailer is wielding its clout in the business even further by putting its support behind a new,

patriotism-themed women's magazine.

Wal-Mart's clout in the magazine world is impressive: The company is responsible for 15 percent of the industry's single-copy sales. The retail giant this year has expressed its displeasure

Media Wire

formerly vp of prime-time series, was named vp of drama development. —ML

Roper: Reality TV Embraced By 18-24 Demographic

A majority of Americans believe reality television shows are just a fad that will eventually go away, though many 18-to-24-year-olds are hoping the genre sticks around, according to a new survey by Roper ASW. In the study, 56 percent said reality TV will eventually disappear from the airwaves, while 38 percent said the shows are "here to stay." Within the 18-24 demographic, 47 percent said reality TV is going to be a permanent fixture, and 38 percent said they plan to watch more reality fare in the coming year.

Roper also found that 56 percent of Americans are watching fewer game-show telecasts than just a year ago. Among the genres getting more TV viewing are local and national news, up 29 percent, and informational programs on nature, history and science, up 24 percent. Viewing of sitcoms and dramas has remained relatively constant over the past year, Roper found. —John Consoli

Judge Rules Against EchoStar on Distant Signals

A federal judge in Miami last week slapped EchoStar Communications Corp. with an injunction, saying the Dish Network owner illegally sold the signals of distant broadcast stations to subscribers. The National Association of Broadcasters called the decision for the plaintiffs, including CBS, Fox, ABC and NBC "an important victory for free, local over-the-air television."

EchoStar, with 8.5 million Dish Network subscribers, said the ruling could mean it must stop providing distant network channels, which the company said are received by "less than 10 percent" of its customer base.

At issue was whether EchoStar improperly provided signals from distant broadcast stations to subscribers who could be served by a local station. Federal law, intent on preserving the network/affiliate distribution system, forbids such distant signals unless a home cannot receive local stations. —Todd Shields

with magazines that do not fit its family-values outlook, having pulled three men's titles—Dennis Publishing's *Maxim*, *Stuff* and Emap's *FHM*—off its shelves for their racy content. Two weeks ago, Wal-Mart began adding U-shaped blinders to shield the cover lines on Hearst Magazines' *Cosmopolitan*, *Marie Claire* and *Redbook* and Condé Nast's *Glamour*.

Now Wal-Mart is getting directly into the business by serving as the catalyst behind the launch of *American*, a patriotic and family-oriented women's lifestyle publication. Published independently by Memphis, Tenn.-based American Publishing, *American* has been tested twice, in Wal-Mart stores exclusively. The retailer distributed two test issues: the first, printed for the Christmas holidays, went to 450 stores; the second, 35,000 copies of a March/April issue, was distributed in 2,000.

The title will launch nationally as a bi-monthly on June 24. Curtis Circulation will distribute 100,000 copies to more than 2,500 Wal-Mart stores and more than 500 Barnes & Noble and Borders bookstores. "We believe it is a magazine that our customers will enjoy," said a Wal-Mart representative. "That's the

reason we have any product on our shelves."

"There's nothing on the shelves with a positive look at life in America and all the great features of America—the landmarks, people and culture," said Mignonette Wright, *American's* founder and editor in chief.

Using the tagline "An Escape to Reality," *American* covers four themes—life, heroes, discovery and people. "Heroes, entertainment, travel—[*American*] puts them all in one magazine and in a positive light," said Wright. *American* sells for \$3.99 on newsstands. Advertisers in the first issue include Ford Taurus, America West Airlines and Pentax cameras.

"With the current feeling in the country, it's the right time for the idea," said Carol McDonald, vp/print media manager at OMD, who has seen *American's* test issues. "It's got some of the inspirational feel but doesn't have religious overtones. It won't be a big seller in New York or L.A. but probably will be in the heartland. The magazine is perfect for Wal-Mart."

Separately, Wal-Mart has been approached by Time Inc. about carrying a low-priced women's service magazine that the AOL Time Warner unit is developing. ■



What's in a Name?

Plenty, if program title sponsorship deals like *Pepsi Smash* on the WB expand

NETWORK TV By John Consoli

With the broadcast networks looking for new ways to cover their rising programming costs, permitting advertisers to attach their names to shows could soon become more commonplace. On July 16, the WB will launch *Pepsi Smash*, a six-week, hour-long music series featuring live performances by the likes of Beyoncé, Michelle Branch, Ashanti and Mya. It's the second time the network has allowed an advertiser's name on a show title. In summer 2000, the WB aired a drama series titled *Coca-Cola Presents the Young Americans*, for which the soft drink maker paid a reported \$6 million.

"Up to this point, our conversations for this type of sponsorship deal have been just for summer programming," said Jed Petrick, president of the WB. "But with the growing cost of programming, I believe these opportunities can be made available on a year-round basis."

Petrick would not discuss how much Pepsi

paid to get its name in the title. *Pepsi Smash* is jointly owned by Pepsi and the network; the WB is selling the ad time. As part of the deal, Pepsi has included the WB's logo on its bottles and cups since May as part of an estimated \$100 promotional campaign and sweepstakes. On Sept. 16, the WB will air a two-hour special announcing the winner of the contest, "Pepsi Play for a Billion."

Program title sponsorships, which have grown in sports programming in recent years, probably work best for variety or reality shows or movies, Petrick said. But he believes the model can also work for some types of scripted programming: "I don't think you will see it for a 22-episode series, but it can be done for limited-run series," he said.

Executives at other broadcast nets were not willing to discuss the strategy; CBS, ABC and Fox all declined to comment. Scott Grogan, a

Monday

Mom,

Back in New York City today for another lunch with more advertising people.

Mostly media ones this time. Pretty good food. Stuff I like. Not like the creatives who eat sooshi and I only like the rice. Plus the media people are nicer and have tickets to things like ball games and shows and movies. They're into CPM and how I track metrics and other cool stuff I do. They all said the guys are working. a duh.

Here's a picture. Also the media people don't just wear black.



Robin from NetPlus Marketing,
me, then Matt from Tribal DDB,
Jim from Avenue A/ NYC,
Mark from Zentropy Partners

SORRY for the stains
The guy from Avenue A
gave me a chicken to eat
in the cab.

* P.S. the site is up!
pointroll.com/fatboy

Fox vp, said only: "Right now, we only do it as a time buy." For example, Fox on July 10 will air *Dale Earnhardt Tribute Concert Presented by Kraft*, produced by Kraft and Dale Earnhardt Inc.

One network sales executive, who spoke on condition of anonymity, said the cost for an advertiser to get its name in a show title is usually cost-prohibitive. "They would have to buy out a category with 6 to 10 ad units [per episode], plus pay a premium," the sales executive said. "In prime time on a Big Three network, that could run anywhere from \$2 million to \$4 million per show. Even in a limited series, that could be a \$12 million to \$24 million investment." But on the WB, where it is possible to reach a younger, more targeted audience, and where the ad units are cheaper, the price might be more affordable.

John Rash, chief broadcast negotiator at

Campbell-Mithun, said that while they might not want to publicly admit they are considering prime-time series that recall 1950s sponsored programming like *Texaco Star Theater*, "all the networks are interested in this, and we have talked about this with everyone."

"You need to have a client that has a big enough budget to do it," said Tim Spengler, executive vp/director of national broadcast for Initiative Media North America. "But all advertisers are trying to find ways to break through."

But could having one advertiser's name on a show turn off other potential advertisers? "If the show does strong ratings, it really doesn't matter," said Larry Kravitz, group buying director at Carat. Kravitz does see another potential problem: "What happens if the ratings are bad and you have a lot of money tied up in it? There's a lot of advertiser risk in this." ■

Keeping Kids Shows Safe

FCC decision bars duopolies from duplicating the 3 required educational hours

WASHINGTON By Todd Shields

Supporters of children's TV won a little-noticed victory in this month's relaxation of media ownership rules by the Federal Communications Commission, as the agency tightened a requirement on stations' airing of kids educational programming. The regulatory tweak, however, did little to allay advocates' fears that media consolidation will lead to less children's programming overall.

"We're really gratified the FCC took a first step," said Patti Miller, director of the Children & the Media Program for Children Now, a nonprofit advocacy group. But Miller added: "We really think a lot more needs to be done."

In its June 2 decision, the FCC made it easier for one company to own two TV stations in the same market. The agency also said a station cannot air what already has appeared on its sister station to satisfy its legal obligation to provide three hours weekly of educational or informative children's programming.

"I did not want to see the amount and diversity of such programming diminished if stations that are commonly owned simply re-run the same shows," FCC commissioner Kathleen Abernathy said in a statement accompanying the vote. Last week, an aide said Abernathy had not noticed such a pattern at duopolies but wanted to prevent possible abuses. Abernathy, a

member of the agency's Republican majority, does not foresee the need for further regulation of children's fare, her aide said.

Children Now last month released a study reporting that the number of children's series broadcast by TV stations in Los Angeles has dropped by nearly half since 1998, with most of the decrease coming at duopolies run by Viacom and Fox Television Stations. In the aftermath of the FCC's ownership rules relaxation, "we're going to see duopolies across the country, and we think Los Angeles is a bellwether," Miller said.

Viacom, Fox and NBC called the Children Now study "unreliable" and "entirely anecdotal." The companies, in a May 28 joint filing with the FCC, said Children Now "ignores the abundance of children's programming" on cable and satellite channels. They said children's programming decreased at the Viacom stations in Los Angeles under previous ownership, and that the market's Fox stations dropped their afternoon block of children's programming because of competition from Nickelodeon and Cartoon Network.

"Duopolies are not affecting the decision to do kids programming or not," said Ivey Van Allen, a representative for Fox Television Stations, which holds nine duopolies in top-20 markets. ■



Abernathy: Protector of kids content.

MICHAEL SPRINGER/ZEAMAN PRESS

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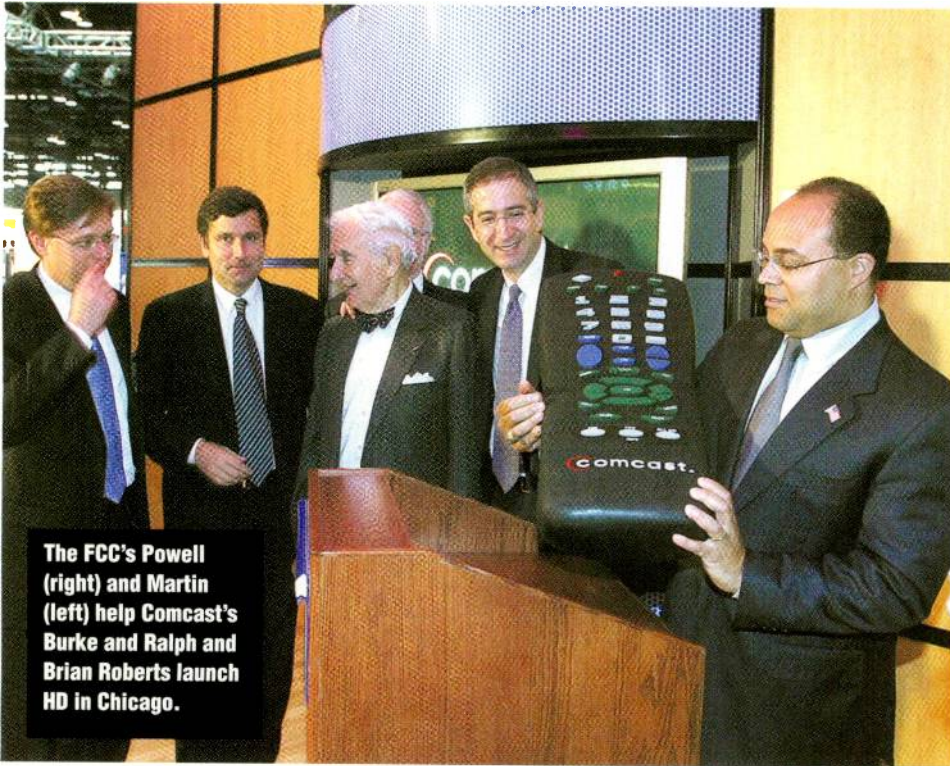
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The FCC's Powell (right) and Martin (left) help Comcast's Burke and Ralph and Brian Roberts launch HD in Chicago.

Bells & Whistles Abound

MSOs anoint themselves the conduit for digital media 2.0, but VOD and HDTV are still nascent spinoffs BY MEGAN LARSON

IT WAS MORE THAN A LITTLE ODD THAT THE BIGGEST BUZZ AT THE NATIONAL CABLE and Telecommunications Association's national show last week hummed around something as, well, un-cable sounding as "Internet protocol." In a not-so-subtle set-up during the opening session at the

confab in Chicago last week, Comcast Corp. president/CEO Brian Roberts brought up IP with Microsoft chairman Bill Gates.

While more than half the people in the room were likely stumped about exactly what the IP term meant for their respective businesses, Roberts had a very clear idea and was obviously eager to broach the topic with Gates—who recently decided not to compete directly with cable operators in the high-speed modem arena but rather will provide the industry with software. "When Bill made the statement about IP six months ago, I real-

ly looked at that," said Roberts, following Mondays' general session. "Should the digital channel be IP or video-centric?"

If the IP platform were adopted, it would essentially mean that consumers would receive video data much like they retrieve information from the Internet. Instead of receiving 500 streams of information that represent individual channels, all the data the consumer wants to get at any given time will be sent through one channel. That frees up the bandwidth to pump more content (be it video, Web-based content, data), faster, to

more outlets: TV, phone, computer and so on. In other words, the Jetsons' videophone may soon become a reality for all families.

The IP platform appealed to several cable operators attending the National Show last week, but the transition, if it happens, won't likely come to pass for several years. Korea, Japan and China currently use IP to stream video data. However, according to some network executives who package digital services like video-on-demand to sell to operators, a switch to IP won't become necessary until U.S. households are fully digitized and the digital bandwidth is squeezed for space.

"It's valuable, but our systems just aren't there yet," noted Cox Communications chairman Jim Robbins. "When it's ready—and that's always been the question—we may go down-market and test it in some smaller systems."

There's lots of other product cable is rolling out today. Operators finally were able to crow about the digital services they've touted during conventions past—often as pie-in-the-sky offerings rather than real businesses. Video-on-demand, high-definition television and high-speed Internet service have greatly helped drive the evolution of digital-cable offerings and have aided cable in its fight with satellite services. However, due to the poor economy, competition from satellite and problems with the upgrade of the AT&T Broadband weaker system, which was bought by Comcast last year, cable operators in aggregate lost subscribers for the first year ever. But executives at the leading MSOs all promised that their digital offerings will win them back this year.

According to Bob Sachs, president of the NCTA, who addressed the conference June 9, cable counts 20 million digital subscriptions and 12 million high-speed Internet customers, along with 2 million telephone users. Other sources at the show added that, of the 20 million, about 12 million have access to VOD and, due to aggressive efforts by Comcast and Time Warner Cable, about 10 percent of U.S. cable homes are expected to have it within a year. Comcast's Roberts crowed about results the company is seeing in its Philadelphia system VOD test. "Sixty-five percent of our digital customers use it [VOD], and about half use it all the time, watching 15 shows a week," said Roberts. (It should be noted, though, that most operators are charging their subs to use VOD.)

Also, 55 million TV households out of 107 million are served by a cable system that offers HDTV, but only 5 percent of those house-

holds own a digital TV set. From the convention floor, Comcast launched HD service in Chicago last week—Comcast now has HD in 17 markets, 9 of the top 10, passing 9 million homes. Federal Communications Commission chairman Michael Powell, along with fellow commissioner Kevin Martin, helped launch the Chicago HD service. He spoke of the difficulties in getting the broadcast and cable industries to cooperate on rolling out HD. “This company and this industry answered that call,” Powell told the throng of journalists crammed into a corner of the convention floor’s HD Pavilion.

The main impediment to HDTV set adoption is price, but Roberts predicts that some sets will cost less than \$1,000 this December. “As those TV sets come down in price everyone will join the revolution,” said an enthusiastic NCTA president, Robert Sachs, who also attended the Comcast Chicago HD launch.

“High definition is going to drive digital, and then everyone is going to want digital faster,” added James Kelso, vp/general manager of broadband systems for SeaChange International, a supplier of VOD technology to most major cable operators. “When we are fully digital, which will happen in about three years, we will switch to an MPEG4 platform,” he said, referring to a type of compression format that allows for more data in the pipeline. Will the next stop be IP?

Another roadblock to mass digital adoption is content. Networks are reluctant to provide operators with a lot of programming for a variety of reasons. For one, programmers do not want the high-definition or VOD (or VOD in HD) services to cannibalize primary channels. Secondly, copyright protection on digital content has yet to be worked out (*see sidebar*) and, third, there is no established revenue model in place for VOD (*see story on page 12*). Also, HDTV demands that programmers create new programming because it takes time to transfer old library content into a high-definition format—and who wants to see Little Joe of *Bonanza* in any more detail? “People fail to realize that this is a creative process,” said Mark Cuban, president/chairman of HDNet.

Not all programming can be enhanced by high definition but, according to George Bodenheimer, president of ESPN and ABC Sports, “if you plan on being in the programming business long-term you have to think about high definition.” ESPN is currently offering 100 sports events in high definition

and will add 3,000 more hours by next year. “We are trying to gear up and create more product so we can offer high definition, 24-7,” Bodenheimer said.

In addition to ESPN, Discovery, HBO and Showtime have high-definition channels. NBC Cable is also launching Bravo HD+ at the end of the third quarter. (Like CBS, most of NBC’s prime-time schedule will be HD by the fall.)

In addition to Bravo’s original content, the

network will carry *The West Wing* and the 2004 Summer Olympics in Athens in high definition. “What gets people excited about HD is action-packed programming—movies, sports, concerts and performing arts—and that is why we are behind Bravo as opposed to news,” said Henry Ahn, vp of strategy and sales for NBC Cable. “MSOs are trying to maximize bandwidth to grow their business, which is why we are jumping in—our customers are asking for

Security Check

Industry chiefs want content piracy issues addressed as digital offerings expand

By Michael Bürgi

Cable industry leaders, who as competitors for viewers and ad dollars seldom seem to agree about much, did share one major concern at the NCTA convention last week in Chicago: the risk of rampant piracy once all content is delivered in digital form, which the industry is racing to offer as a way of staying ahead of its competitors.

Speaking at the opening session, Viacom president Mel Karmazin said he fears that wider digital distribution of Paramount Pictures movies will mean that the films will start showing up on file-sharing services like KaZaa. “We would like to make our content more available in a digital world, but we want to be secure,” Karmazin said, stopping just short of threats to withhold content.

Microsoft Corp. chairman Bill Gates warned that if movie and TV companies hesitate too long to work out security concerns, they risk the kind of damage suffered by the music industry. Rather than exploiting Internet technology, the music industry largely refused to cooperate with online services and

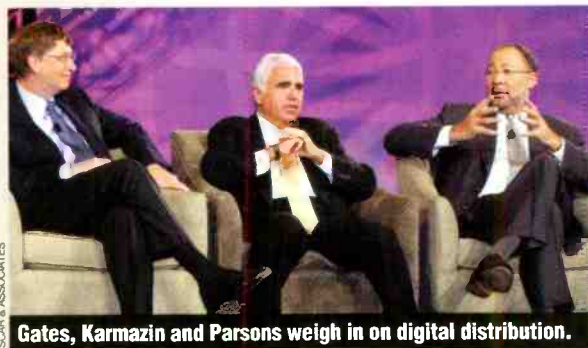
has seen techies develop innovative ways to distribute millions of pirated songs free of charge.

“The music case is a very cautionary case,” Gates warned, adding, “I would say they regret not giving more flexibility early on.”

AOL Time Warner chairman/CEO Richard Parsons went so far as to recommend the government’s involvement in helping to hammer out regulations that secure digital rights of programming. However, NCTA officials privately insisted that it is rarely a good idea for the cable industry to seek regulation because it may end up getting more than it asks for.

The NCTA is, however, urging the Federal Communications Commission to adopt the so-called broadcast flag—digital encoding that prevents unauthorized retransmission of programming over the Net. However, the NCTA has said in comments to the FCC that the broadcast flag should not restrict multiple use of programming within a secure home network (for example, a network that lets a homeowner receive a show in the living room and view it on another device in a bedroom).

Separately, the NCTA, along with several major cable companies, is asking the FCC to ratify an agreement it struck in December with consumer electronics makers for digital equipment compatibility—the so-called plug-and-play standard that would ensure digital TVs can be easily connected to cable systems nationwide. The proposed plug-and-play standard includes copy security provisions that have been criticized as insufficient by the movie studios (as represented by Karmazin and Parsons at the conference), which fear their productions could suffer rampant online theft. —with Todd Shields



Gates, Karmazin and Parsons weigh in on digital distribution.

it," he added.

It seems that the cable operator will always be in search of cable's Holy Grail, or "killer app," but the industry is counting on this current generation of new services to help stay ahead of satellite's threat. It remains to be seen whether that will happen, although several Wall Street analysts at the show gave the industry high marks for growing its newfangled offerings into serious revenue. "You are a growth industry—your past was built on growing, and so is your future," said Morgan Stanley analyst Rich Bilotti.

For all intents and purposes the industry has reinvented itself in the last five years. It also has itself convinced it's firing on all cylinders. "People have always said that cable has the triple play—video, high-speed and tele-

phony—but I think of it as the quadruple play, because the interactive capacity is something that cable offers exclusively," said AOL Time Warner chairman/CEO Richard Parsons. "In my opinion, cable, in its most robust form, will be the preferred distribution platform."

It does appear to be a preferred medium for the King of Pop. Michael Jackson provided one of the few fun—if somewhat chaotic—moments on the convention floor, which hosted 195 booths, down from 206 last year (attendance was down 800 people to a total of 17,500, according to the NCTA). Jackson, along with Jesse Jackson and actor Chris Tucker, created a ruckus Monday afternoon as he appeared at the booth of MBC Network, an African American-targeted channel that reaches 27 million homes. After security jostled through the grow-



Man in the mirror: Jackson's appearance at the MBC booth created havoc on the floor.

ing crowd to deliver the stars to the MBC booth, the network announced that Michael will produce a handful of projects over the next two years, as will Tucker.

Unfortunately, that was about it for buzz on the floor of the conference. The excitement the industry is really hoping for is the possibility that new subscribers will flock to cable's growing palette of next-generation digital services, with their wallets at the ready. ■

Promise and Peril in Newfangled Toys

Digital video recorders, video-on-demand show potential for viewers but could hurt industry's ad revenue

By Megan Larson

The digital future was present and accounted for at last week's NCTA convention in Chicago, but cable executives are still trying to figure out ways to make some money from it.

Satellite operators such as DirecTV have been generating serious consumer buzz by incorporating TiVo, the digital video recorder, into their set-top boxes. Meanwhile, cable operators are increasingly deploying video-on-demand offerings across their digital systems.

These days, viewers can watch whatever and whenever they want, pausing, fast-forwarding and rewinding with a touch of their remote controls as the video streams into their homes. The problem is that along with all of the versatility also comes the ability to zap through commercials—the lifeblood of a cable network's revenue.

Some cable networks are providing operators with content to help them persuade subscribers to upgrade to digital tiers with VOD, but most are reluctant to press on without an advertising model firmly in place. "We can't create a structure that cheats \$8.2 billion in ad revenue," said John Hendricks, chairman and CEO of Discovery Communications, who discussed new technology at a convention general session.

Though FVOD (free, or complimentary VOD) is currently offered to introduce subscribers to the service, SVOD—video for a small subscription price—will most likely become the preferred platform for operators. However, subscription fees alone will not fund programmers' VOD efforts, executives said.

Some revenue models that have been discussed include sponsorships and product placement. Hendricks suggested charging a premium price for subscribers who want commercial-free video.

SeaChange International, a provider of VOD technology, has adopted a direct-mail approach to advertising on the digital platform. The Maynard, Mass.-based company has been working on ad-insertion technology that enables advertisers to tailor commercials to a household's demographics: The family earning \$100,000 or more receives a Jaguar ad, while the middle-income neighbor sees a Ford Focus spot. "By making advertising more relevant to the consumer, it will reduce the number of times the customer fast-forwards through the commer-

cial," said James Kelso, vp/general manager of broadband systems for SeaChange.

Noting that about 56 percent of the commercials delivered to the current base of 2 million DVR users are being skipped, Rashid Tobaccowala, president of Starcom MediaVest Group IP, is advising clients to think more about Inter-

net broadband as an alternative to TV. "TiVo is a threat," Tobaccowala said, noting that DVR homes are projected to reach 10 million by 2006.

Considering this scenario, some creative executives have explored the use of online video to create multidimensional 30-second spots for clients. For example, an ad for American Express might pop up when a Web user logs on each morning (a way of keeping a consumer from being repeatedly exposed to the same commercial online is being developed). "The future of the Internet and the future of the TV are the same thing," said Tobaccowala. "After all, TiVo is a hard disk attached to a monitor. So is a computer."



MICHAEL BURGO

"By making advertising more relevant to the consumer, it will reduce the number of times the customer fast-forwards through the commercials."
SEACHANGE'S JAMES KELSO

local media

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

PHILADELPHIA TV STATIONS

Philly O&Os Battle for No. 2 Spot With Spending, Anchor Shuffles

BY RICHARD BRUNELLI

In Philadelphia, the country's fourth-largest TV market, one thing is certain: ABC's owned-and-operated WPVI is the ratings juggernaut. What's open to discussion is who's No. 2, with the efforts going on this spring by the other two top outlets in the market—CBS O&O KYW and NBC's WCAU—to lock down second place.

KYW has made a major overhaul of its news operations since January, including a new state-of-the-art set, the opening of several mobile news bureaus in the suburbs and improved traffic and weather reporting systems.

The CBS station finished third in the May sweeps, but it was the only station in the top three to show news-ratings growth. KYW's 3.1 household rating for its 6 p.m. newscast was a 6 percent bump over the same time period in May 2002. WPVI's 13.0 and WCAU's 5.8 were dips of 8 and 10 percent respectively. While it's still the front-runner at 11 p.m., WPVI posted a 12.0 rating, down 1 percent, and No. 2 WCAU pulled a 10.5, down 7 percent. KYW earned a 5.7, up 2 percent.

On June 5, KYW shook up the market with the announcement that veteran local news anchor Larry Mendte will join its news team in July. Mendte, an Emmy Award-winning broadcaster, most recently was with WCAU. His exact anchor duties with KYW are still to be determined.

"Larry is recognized as one of the industry's most talented, hardest-working and dynamic news personalities," said Peter Dunn, vp and general manager of KYW.

For his part, Mendte said: "I am very pleased to join [KYW] at a time when the station is gaining a lot of momentum in the market." Prior to the May sweeps, Mendte was WCAU's chief anchor, overseeing newscasts at 4, 6 and 11 p.m. During the sweeps, his duties

were cut back to just the 4 p.m. newscast.

While Mendte's on-air time has diminished, the role of fellow WCAU anchor Tim Lake has grown. On June 4, Lake was named co-anchor of WCAU's 4, 6 and 11 p.m. newscasts with Renee Chenault-Fattah.

Lake, who has been with WCAU since 1992, has had his ups and downs with the station. Last November, he filed a breach of contract lawsuit against the outlet, charging that he was prevented from accepting an anchor position at KYW—the same station that just hired Mendte.

The legal trouble was resolved earlier this year, and Lake's star has been rising at WCAU. He began co-anchoring the outlet's 5 p.m. news with Tracy Davidson, and beginning with the May sweeps he took over Mendte's slot at 6 and 11 p.m.

Some local media buyers, perhaps hopeful for a bit more competition in the market, are pleased with CBS and NBC's recent maneuvers. "This mar-

ket has gotten more interesting," said Mary Meder, president of Harmelin Media in suburban Bala Cynwyd, Pa. "KYW has spent very heavily, and I think they're going to give [W]CAU a real run for their money."

The pace of on- and off-air changes in the market shows no signs of slowing. Last week, Perry Casciato, an account executive at WPVI, jumped to KYW as programming director.

And according to a station executive in the market, who spoke on condition of anonymity, KYW is considering moving up the start of its evening-news lineup from 5 to 4 p.m. in the near future to compete against WCAU's 4 p.m. news (KYW currently airs the syndicated *Who Wants to Be a Millionaire* and *Pyramid* from 4-5). "There's a lot of movement and flux right now in a market that's been kind of stagnant for a long time," the station executive said.



WCAU has expanded Lake's duties to include co-anchoring the 4, 6 and 11 p.m. newscasts.

CHICAGO TV STATIONS

WMAQ, WSNS Team Up

Becoming the first fully integrated bilingual stations in the country, WMAQ-TV and WSNS-TV, the respective NBC and Telemundo O&O in Chicago, last week began broadcasting their newscasts from new back-to-back sets separated by six inches of drywall and some acoustic tiling.

"The real vision is to maintain and protect the individuality of the newscasts, while looking to share resources and new opportunities every day," said WMAQ president and general manager Larry Wert.

On the news side, those shared editorial resources are fairly substantial. From shared news footage to a Doppler weather system and a helicopter, both outlets stand to gain from the merged news operations.

"The big asset is the sharing of ideas, which can contribute to opening the general market to Hispanic stories of relevance," said WSNS news director Roberto Pons. About 16 percent of the Chicago population is Hispanic, Wert noted.

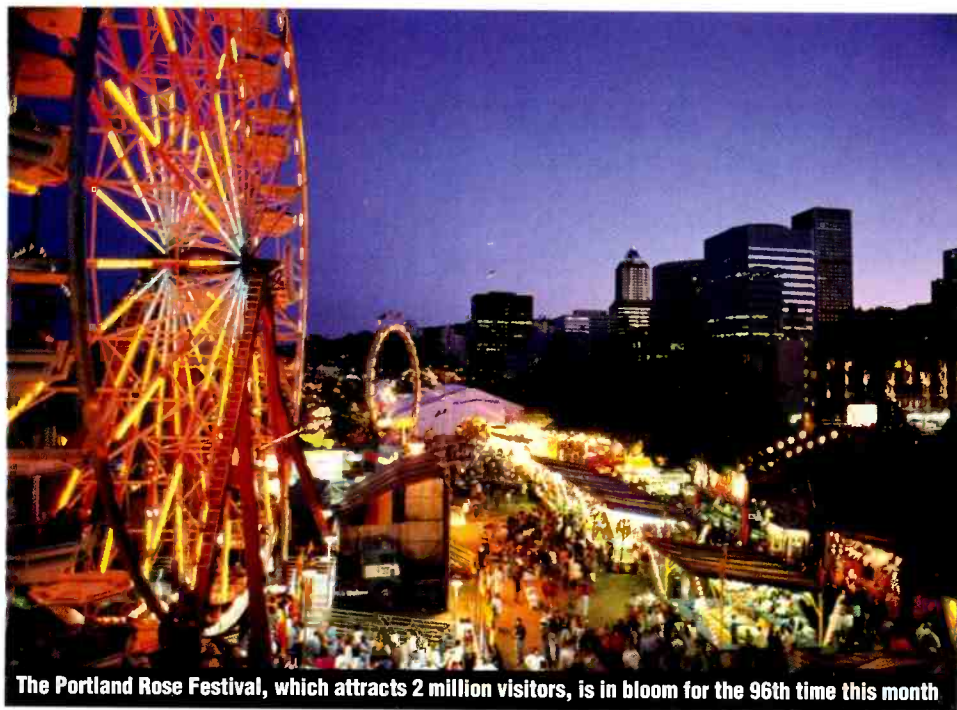
Jacque Carpenter, broadcast supervisor at Optimedia in Chicago, said the Telemundo station needs to improve both its news and programming to compete more effectively against Univision O&O WBGO and its Telefutera outlet, WXFT. "Telemundo has played second fiddle to the other Hispanic stations in the market," said Carpenter. "If they get better news, they'll get better leverage [on ad pricing] going into regular programming."

While Carpenter added that the impact of stronger news on WSNS' overall programming remains to be seen, she noted that the outlet will benefit from the NBC/Telemundo cross-platforming on the Olympics, starting with the 2004 Athens Games. —Sandy Brown

"This market has gotten more interesting. KYW has spent very heavily, and I think they're going to give [W]CAU a real run for their money." MEDER

market profile

BY EILEEN DAVIS HUDSON



The Portland Rose Festival, which attracts 2 million visitors, is in bloom for the 96th time this month

Portland, Ore.

LIKE OTHER MARKETS WITH A HEAVY CONCENTRATION OF DOT-COM AND HIGH-TECH businesses, Portland has seen its local economy suffer since many of these companies either went belly up or dramatically reduced their workforces two years ago. Even with the slowdown in the sector, Port-

land remains home to more than 1,000 technology companies; one of the market's largest employers is chipmaker Intel Corp. Other companies with a substantial presence in the market (population 3.2 million) are Nike, based in suburban Beaverton, and Providence Health System.

Portland, known as the "City of Roses," boasts more than 100 square miles of rose-bordered streets. The area this month is celebrating the Portland Rose Festival, held each spring since 1907.

Decreased production and layoffs in the local tech industry and the sluggish overall national economy have taken their toll on Portland. Oregon is scrambling to close an estimated \$720 million shortfall in its current budget. In April, the state's unemployment rate of 8 percent was the highest in

the entire U.S., according to the Oregon State Employment Department.

Many national and local advertisers have curtailed their spending in the market, awaiting a recovery. In the first quarter of this year, total spot-TV ad sales in the Portland market declined about 3 percent, according to Miller, Kaplan, Arase & Co., although local station executives report that second-quarter spot sales are tracking at a slight increase over last year.

"Portland has been hit hard by the econo-

my. Our advertising marketplace is at or around 1997 levels right now," says Paul Fry, president and general manager of Belo Corp.'s NBC affiliate KGW-TV, the market's news leader. "The bottom dropped out in 2001, because of the dot-coms and 9/11," Fry says, and the market has not been able to pull itself out of the hole.

"Our cost-per-point average is still way below what it should be for a market this size," Fry says. Automotive spending has remained fairly consistent, which has helped offset declines in other categories.

Oregon is shaping up as a key state in the 2004 presidential election, which should provide a lift in ad spending. "I think we're still at least a year away from seeing any real positive change," Fry predicts.

Following the collapse of 2001, media spending in Portland did rebound somewhat last year. According to Nielsen Monitor-Plus, spot-TV revenue totaled \$162.9 million in 2002, up almost 5 percent (see chart).

The Portland television market, with 1.06 million households, ranks 23rd in the U.S. Perhaps the most significant change in the local TV landscape over the past year took place last spring, when two stations swapped network affiliations as a result of a deal between Fox Television Stations and Meredith Corp. Meredith traded Fox its two Fox affiliates in Florida in exchange for KPTV-TV (Channel 12), Portland's UPN affiliate. The deal allowed Meredith, which already owned Fox affiliate KPDX in Portland, to form a duopoly in the market. Meredith then switched the affiliations of its two Portland stations on June 17, 2002, when its swap with Fox Television became final.

The switch was largely made to put Fox on the stronger VHF signal, shifting UPN to Channel 49. The Meredith stations have two distinct sales forces that report to the same general sales manager, Gregory Obata, who was hired after the swap. Obata has a TV background, though most recently he was a partner in a private sales and marketing company.

Meredith last September moved its local news programming from KPDX to new Fox affiliate KPTV. Among other programming changes at the stations, last October KPTV introduced *Good Day Lifestyle*, a locally produced show featuring topics including enter-

NIelsen MONITOR-PLUS AD SPENDING BY MEDIA / PORTLAND, ORE.

| | Jan.-Dec. 2001 | Jan.-Dec. 2002 |
|-----------------|----------------|----------------|
| Spot TV | \$155,428,152 | \$162,868,349 |
| Local Newspaper | \$120,799,230 | \$121,776,620 |
| Local Magazine | \$7,446,930 | \$7,044,110 |
| Total | \$283,674,312 | \$291,689,079 |

Source: Nielsen Monitor-Plus

He had raising
children completely
figured out.

Until the children
came along.



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fatherhood by Bill Cosby. A new original
series premiering in January.



market profile

tainment, home improvement, food and gardening. *Good Day*, which airs 8-10 a.m. Saturdays (with news inserts), targets women 25-54, says Lee Petrick, director of programming and broadcast operations for KPTV and KPDX.

In syndicated programming, Meredith has acquired a double-run of syndicated repeats of *Malcolm in the Middle* for the upcoming season, although the company has not decided which station will air the show, Petrick says.

KPTV this summer will kick off its second year carrying preseason games of the NFL's Seattle Seahawks, whose regular-season games air on CBS affiliate KOIN. KPDX this September will launch a weekly show featuring Seahawks head coach Mike Holmgren.

Last March, Tribune Broadcasting closed its deal to purchase KWBP-TV, the local WB affiliate, from Acme Communications for \$75 million. Kieran Clarke, most recently director of sales at Tribune's KTXL-TV in Sacramen-

to, Calif., was appointed vp/gm of KWBP.

KTXL's lineup of syndicated shows, which already includes strong ratings performers *That '70s Show* and *Judge Judy*, this fall will add Sharon Osbourne's new hour-long talk show, along with *Becker* and *King of Queens*. *Osbourne* will air in daytime and the off-net sitcoms will run either in early or late fringe, Clarke says.

Belo's KGW, the market's top biller with \$45.2 million in ad revenue in 2002 according to BIA Financial Network, has been No. 1 in all major local-news periods for six consecutive sweeps periods. The NBC affiliate has been tops or tied for first in sign-on-to-sign-off household ratings for the past 14 sweeps.

KGW has a joint sales agreement with the local Pax TV outlet, Paxson Communications' KPXG. Last January, KGW launched a live, half-hour 10 p.m. newscast on KPXG. The program, branded "KGW Northwest NewsChannel 8 @ 10 on Pax," competes against the 10 p.m. news on Meredith's KPTV.

Fry says KGW views its news on the Pax outlet as a valuable brand extension. "We feel that we have the brand and quality of product to compete at 10 o'clock," he says. "Obviously, it takes time to get viewers to sample it." Fry took over at KGW last November; he previously served as president/gm of Belo's local cable news channel in Seattle, Northwest Cable News.

KGW's 10 p.m. news on KPXG is anchored by KGW's 11 p.m. anchor team of Joe Donlon and Laural Porter on weekdays; Nancy Francis and Carl Click co-anchor on weekends. While the 10 and 11 p.m. newscasts share anchors and reporters, the 10 p.m. show has original content not seen on KGW. Reruns of *Diagnosis Murder*, which had run from 10-11 p.m. on KPXG, were shifted to 10:30-11:30 to make room for the newscast, which earned an average 1.0 rating/2.0 share in households in the February sweeps.

KGW is the primary broadcast-TV home of the NBA's Portland Trail Blazers, although a few of the games appear on KPXG. (Fox Sports Net carries some Trail Blazers games on cable.)

In January, KGW began a joint sales agreement to sell ad time on the market's lone Spanish-language broadcast TV outlet, Equity Broadcasting's Univision affiliate KPOU-TV. In another change at KGW this year, Ann Sobil was promoted from local sales manager to director of sales.

At ABC affiliate KATU-TV, owned by Seattle-based Fisher Broadcasting, Dave Olmsted took over as vp/gm about a year and a half

SCARBOROUGH PROFILE

Comparison of Portland, Ore.

TO THE TOP 50 MARKET AVERAGE

| | Top 50 Market Average % | Portland Composition % | Portland Index |
|--|----------------------------|---------------------------|-------------------|
| DEMOGRAPHICS | | | |
| Age 18-34 | 31 | 28 | 90 |
| Age 35-54 | 41 | 43 | 107 |
| Age 55+ | 29 | 29 | 101 |
| HHI \$75,000+ | 29 | 24 | 83 |
| College Graduate | 12 | 11 | 85 |
| Any Postgraduate Work | 11 | 10 | 98 |
| Professional/Managerial | 23 | 24 | 104 |
| African American | 13 | # | # |
| Hispanic | 13 | 6 | 48 |
| MEDIA USAGE-AVERAGE AUDIENCES* | | | |
| Read Any Daily Newspaper | 55 | 57 | 104 |
| Read Any Sunday Newspaper | 63 | 65 | 103 |
| Total Radio Morning Drive M-F | 22 | 19 | 88 |
| Total Radio Afternoon Drive M-F | 18 | 16 | 87 |
| Total TV Early News M-F | 29 | 32 | 110 |
| Total TV Prime Time M-Sun | 39 | 37 | 95 |
| Total Cable Prime Time M-Sun | 14 | 12 | 88 |
| MEDIA USAGE-CUME AUDIENCES** | | | |
| Read Any Daily Newspaper | 74 | 75 | 101 |
| Read Any Sunday Newspaper | 77 | 80 | 104 |
| Total Radio Morning Drive M-F | 76 | 73 | 96 |
| Total Radio Afternoon Drive M-F | 73 | 70 | 96 |
| Total TV Early News M-F | 71 | 72 | 101 |
| Total TV Prime Time M-Sun | 92 | 88 | 96 |
| Total Cable Prime Time M-Sun | 60 | 52 | 87 |
| MEDIA USAGE-OTHER | | | |
| Accessed Internet Past 30 Days | 58 | 64 | 109 |
| HOME TECHNOLOGY | | | |
| Own a Personal Computer | 68 | 75 | 109 |
| Purchase Using Internet Past 12 Months | 39 | 45 | 113 |
| HH Connected to Cable | 68 | 60 | 88 |
| HH Connected to Satellite | 18 | 19 | 110 |

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

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market profile

ago. Because of recent management changes in the market, Olmsted is now the longest-tenured gm in Portland. Before coming to KATU, he was vp/gm of Southeast operations for Fisher's two Fox affiliates in Georgia (WFXG in Augusta and WPTX in Columbus), both of which it is in the process of selling. Olmsted agrees that it will take more time for Portland's TV stations to recover from the recession.

"Approximately \$55 million [in total TV ad sales] left the market," says Olmsted. "When the crash hit and the [dot-com] bubble burst, Portland, behind maybe Seattle, suffered more than any top 50 market in the country."

When Olmsted arrived at KATU, he left most of the station's management team intact with the exception of its sales team. Olmsted hired Stan Hubert as his new general sales manager and Sue Lamont as local sales manager. Both Hubert and Lamont had most recently worked at KPTV.

KATU also made a major investment in its news set, hiring noted designer David Weller to create and construct a completely new set-up. Weller also built a new set for KATU's *AM Northwest*, a live talk/information show. *AM Northwest*, which has been on the air for about 25 years, is among the longest-running locally produced shows of its kind. The program usually finishes first or second in its time period (weekdays, 9-10 a.m.), going up against the likes of *Live! With Regis & Kelly* on KGW.

KATU and KOIN, Emmis Communications' CBS affiliate, are in a tight race for second place in news behind KGW. Shaking up its news team, KOIN recently reunited its former longtime main anchor team of Jeff Gianola and Julie Emry, who co-anchor at 5 and 6 p.m. Emry most recently had been at KATU before she left the air in late 2000 to spend more time with her family; she returned to the air on KOIN last summer.

Also at KOIN, veteran anchor Mike Don-

ahue, who has been with the station for 30 years, recently returned to anchoring duties. Donahue, who had switched over to reporting, now co-anchors at 11 p.m. with Gianola. Last September, KOIN introduced a new set and fresh graphics and music packages.

In spring 2002, KOIN expanded its morning news by a half hour, pushing the start time from 5:30 to 5 a.m. "We have repositioned our news with the brand promise of 'News That's to the Point and Won't Waste Your Time,'" says Joe Barnes, the station's director of marketing. KOIN rolled out the new slogan earlier this year.

KOIN also has a new leader. New vp/gm David Lippoff arrived last July from WFTV and WRDQ in Orlando, Fla., where he served in the same capacity. Lippoff, a Portland native, worked at KGW in news for seven years before leaving the market. Among several management changes, Lippoff hired Bob Singer as his new local sales manager in February; Singer had been national sales manager at KPTV. Lippoff says that while the Portland market overall has been down, "this station is doing a significantly better job of developing more TV business. We do a lot of commercial production here, and it's up considerably," he says. "It's a pretty good picture right now."

Comcast Corp. is the market's primary cable provider, having taken over from AT&T Broadband. Comcast serves 670,000 cable subscribers in the Portland market; the total includes subscribers in Corvallis, a town that is split between the Portland and Eugene, Ore., DMAs.

Comcast Advertising Sales currently inserts local spots on 36 networks and will soon increase the total to 40.

Cable penetration overall in the market is about 60 percent, well below the top 50 market average of 68 percent, according to Scarborough Research (see *Scarborough chart on page 16*). Some 19 percent of the TV households in Portland are satellite customers, on par with the national average of 18 percent.

In newspapers, Advance Publications' *The Oregonian* is distributed throughout the state and in southwest Washington. The paper had an average daily circulation of 344,550 and a Sunday circ of 422,130 for the six months ended March 31; both figures were essentially flat compared to the same period a year earlier, according to the Audit Bureau of Circulations.

Over the past two months, the *Oregonian* has concentrated on rolling out new daily editions of its Metro section front, says editor Sandy Rowe. The paper previously had zoned only pages two and three of Metro, while each

NEWSPAPERS: THE ABCs

| | Daily Circulation | Sunday Circulation | Daily Market Penetration | Sunday Market Penetration |
|---|-------------------|--------------------|--------------------------|---------------------------|
| Multnomah County: 278,540 Households | | | | |
| <i>The Oregonian</i> | 120,842 | 142,639 | 43.4% | 51.2% |
| Washington County: 176,547 Households | | | | |
| <i>The Oregonian</i> | 80,423 | 98,804 | 45.6% | 56.0% |
| Clark County (Wash.): 133,564 Households | | | | |
| <i>The (Vancouver, Wash.) Columbian</i> | 50,588 | 60,582 | 37.5% | 45.0% |
| <i>The Oregonian</i> | 22,108 | 26,929 | 16.6% | 20.2% |
| Clackamas County: 130,747 Households | | | | |
| <i>The Oregonian</i> | 62,173 | 76,729 | 47.6% | 58.7% |
| Marion County: 104,052 Households | | | | |
| <i>(Salem) Statesman Journal</i> | 42,941 | 48,923 | 41.3% | 47.0% |
| <i>The Oregonian</i> | 7,242 | 9,568 | 7.0% | 9.2% |
| Yamhill County: 29,647 Households | | | | |
| <i>The Oregonian</i> | 8,707 | 10,433 | 29.4% | 35.2% |
| <i>Statesman Journal</i> | 2,345 | 2,462 | 7.9% | 8.3% |

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

RADIO OWNERSHIP

| Owner | Stations | Avg. Qtr.-Hour Share | Revenue (in millions) | Share of Total |
|------------------------------|------------|----------------------|-----------------------|----------------|
| Entercom Communications | 3 AM, 5 FM | 23.3 | \$39.9 | 31.4% |
| Infinity Broadcasting | 1 AM, 5 FM | 20.6 | \$35.1 | 27.7% |
| Clear Channel Communications | 2 AM, 3 FM | 17.7 | \$25.9 | 20.4% |
| Salem Communications | 1 AM, 2 FM | 4.9 | \$10.4 | 8.2% |
| Rose City Radio | 1 AM, 1 FM | 9.6 | \$9.5 | 7.5% |

Includes only stations with significant registration in Arbitron diary returns and licensed in Portland or immediate area. Share data from Arbitron Winter 2003 book; revenue and owner information provided by BIA Financial Network.



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market profile

of the zones received the same section front. The Metro section is zoned six ways in the Portland area.

"We now have the ability to change the covers and to target each of the specific local areas," says Rowe, who adds that a primary focus of the effort is to let readers know that while the *Oregonian* is a statewide paper, it also covers news in their backyards.

The daily has also added content to its sports and business sections, including new sports columns and additional news about local businesses.

The Business Journal, a weekly that is part of the American City Business Journals chain, also serves the market. The publication, which launched in 1983, has a total circulation of 11,000, of which 9,000 is paid. The *Journal* claims a total readership of 50,000.

Portland's radio scene mirrors that of many other markets, with consolidation in the late

1990s leaving a handful of players controlling most of the market share. Entercom Communications is the dominant player with nine stations (one of which, KSLM-AM, does not receive significant listenership) and a collective \$39.9 million in revenue in 2002, according to BIA Financial Network estimates. Infinity Broadcasting, with six stations, and Clear Channel Communications, with five, round out the top three radio groups in the market.

Fisher Communications plans to exit the Portland radio business, having signed an agreement to sell its Country KWJJ-FM and Talk KOTK-AM to Entercom for \$44 million. As of June 1, Entercom assumed responsibility for programming and ad sales for the two outlets as part of a time-brokerage agreement. The sale awaits final FCC approval and is expected to close by the end of the third quarter.

Fisher's sale of the radio stations, along

with the recent divestiture of its Georgia TV properties, is part of the company's push to slash its long-term debt in half this year.

Salem Communications owns three radio stations in the market. Its Christian/Talk KPDQ-FM, while tied for only 20th place overall in share among listeners 12 and older in the winter Arbitron book, is tied for third in revenue. KPDQ generated \$9.2 million in ad revenue in 2002, according to BIA, as did Infinity's Album-Oriented Rock outlet KUFO-FM. The leader of the radio revenue pack last year was Entercom's Classic Rock KGON-FM at \$10.2 million, followed by CC's Adult Contemporary KKCW-FM at \$10 million, BIA reported.

Rose City Radio is the only locally owned company with significant listenership in the market. Rose City owns the market's dominant News/Talk outlet, KXL-AM, as well as KXJM-FM, a Rhythmic Contemporary Hit Radio outlet that is among the top five stations in town.

Several small broadcasters own stations that target Portland's growing Hispanic population (an estimated 6 percent according to Scarborough and 9.4 percent according to BIA). Mexican outlet KWBY-AM is the ratings leader in the segment; other players include Jupiter Communications' KWIP-AM and Bustos Media Holdings' KMUZ-AM.

Portland is among Arbitron's embargoed radio markets; at the request of its client stations, the ratings service does not release information about the market.

Clear Channel Outdoor is the dominant out-of-home company in Portland. Clear Channel entered the market just last year, following the purchase of the Ackerley Group. The acquisition included Ackerley's outdoor advertising unit, AK Media, the dominant outdoor company in Portland. Excluding transit advertising, Clear Channel controls about 95 percent of Portland's outdoor business; including transit, CC commands about a 75 percent share of the market.

Clear Channel offers some 225 14-by-48-ft. bulletin faces in the Portland DMA and about 1,000 30-sheet poster panels, along with 33 wallscapes.

Obie Media, based in neighboring Eugene, is CC's main competitor in the Portland out-of-home business. Obie controls the transit advertising contract with Tri-County Metropolitan District of Oregon (Tri-Met), consisting of nearly 650 buses and about 70 light rail vehicles (called MAX). Obie also offers advertising on bulletins, bus benches and wallscapes in the market. ■

NIELSEN RATINGS / PORTLAND, ORE.

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

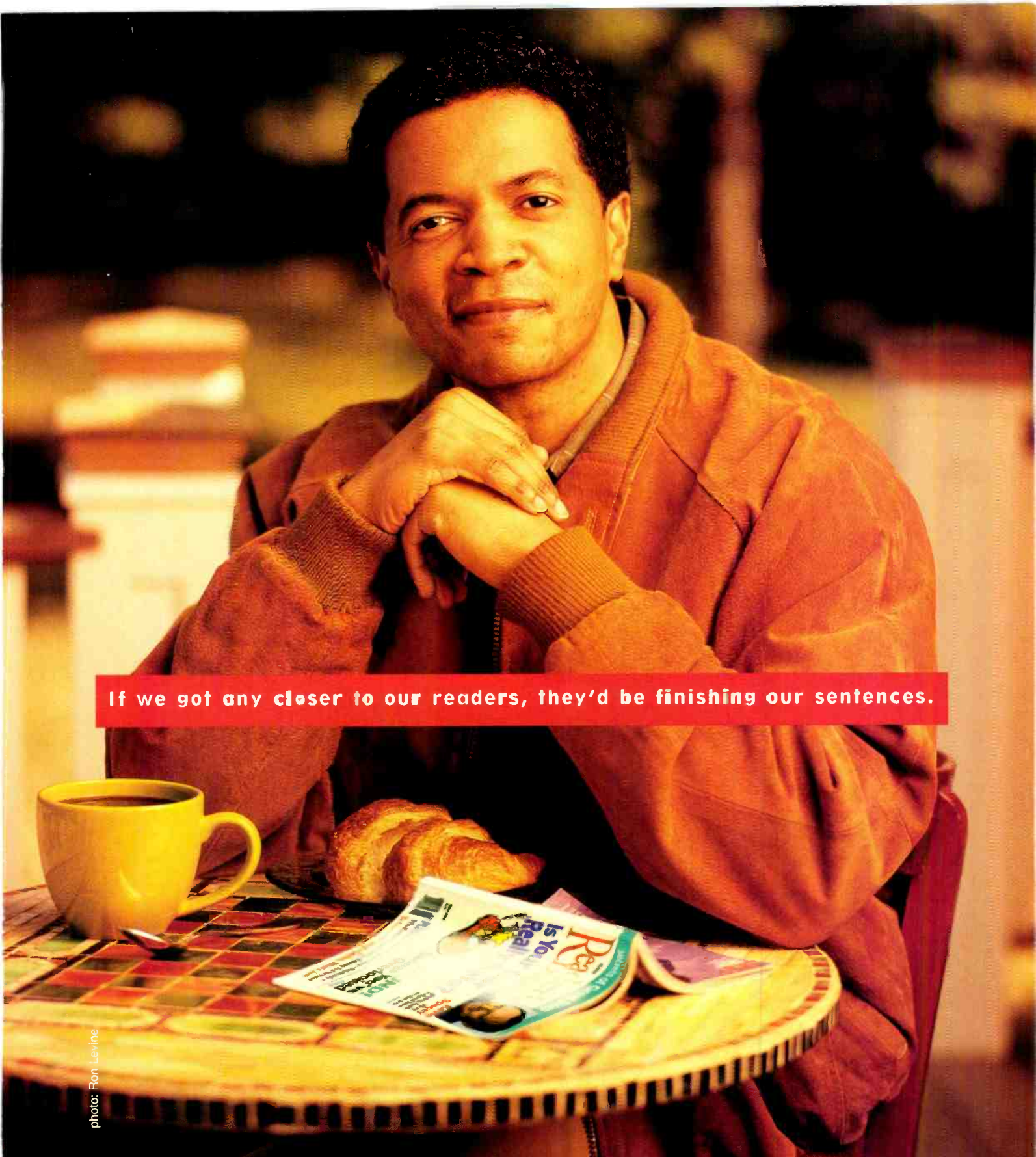
Evening News

| Time | Network | Station | Rating | Share |
|-------------|---------|---------|--------|-------|
| 5-5:30 p.m. | NBC | KGW | 9.9 | 20 |
| | CBS | KOIN | 6.9 | 14 |
| | ABC | KATU | 5.4 | 10 |
| | Fox | KPTV* | 3.1 | 6 |
| | UPN | KPDX* | 2.5 | 5 |
| | WB | KWBP* | 2.2 | 5 |
| | Pax | KPXG* | 0.4 | 1 |
| 5:30-6 p.m. | ABC | KATU | 5.4 | 10 |
| 6-6:30 p.m. | NBC | KGW | 8.5 | 15 |
| | ABC | KATU** | 8.0 | 14 |
| | CBS | KOIN | 6.7 | 12 |
| | WB | KWBP* | 4.4 | 8 |
| | UPN | KPDX* | 4.2 | 7 |
| | Fox | KPTV* | 3.3 | 6 |
| | Pax | KPXG* | 0.8 | 1 |
| 6:30-7 p.m. | NBC | KGW | 7.3 | 13 |
| | ABC | KATU | 6.9 | 12 |
| | CBS | KOIN | 6.7 | 11 |
| | UPN | KPDX* | 5.0 | 9 |
| | Fox | KPTV* | 4.7 | 8 |
| | WB | KWBP* | 2.8 | 5 |
| | Pax | KPXG* | 1.0 | 2 |

Late News

| | | | | |
|---------------|-----|-------|-----|----|
| 10-11 p.m. | Fox | KPTV | 7.0 | 13 |
| 11-11:30 p.m. | NBC | KGW | 8.0 | 20 |
| | CBS | KOIN | 6.3 | 16 |
| | ABC | KATU | 4.0 | 10 |
| | Fox | KPTV* | 3.4 | 9 |
| | UPN | KPDX* | 1.6 | 5 |
| | WB | KWBP* | 1.6 | 4 |
| | Pax | KPXG* | 0.4 | 1 |

**Network news *Non-news programming Source: Nielsen Media Research, February 2003



If we got any closer to our readers, they'd be finishing our sentences.

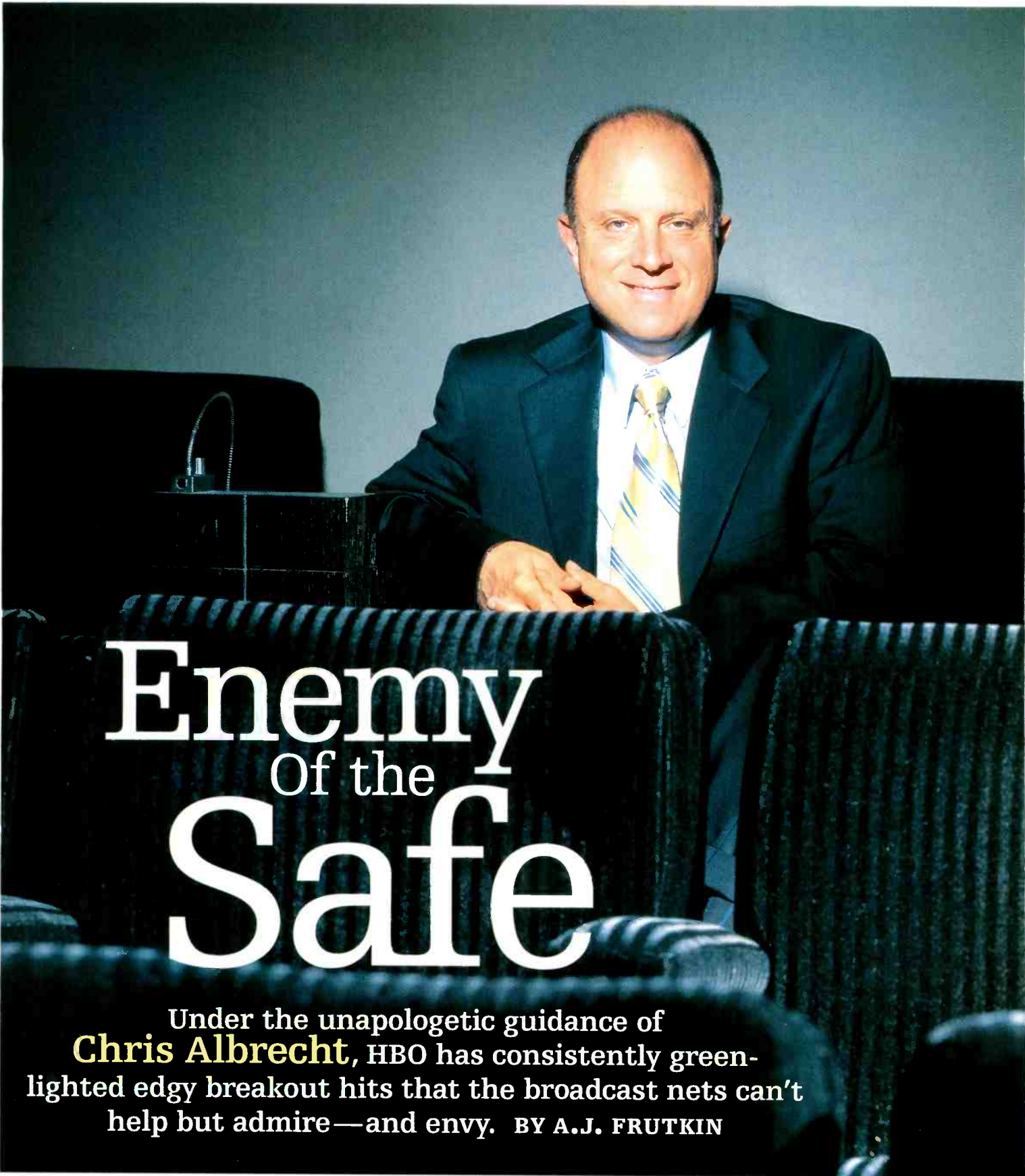
photo: Ron Levine

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get involved

Source: Fall '02 MRI



Enemy Of the Safe

Under the unapologetic guidance of **Chris Albrecht**, HBO has consistently green-lighted edgy breakout hits that the broadcast nets can't help but admire—and envy. BY A.J. FRUTKIN



Advertisers may put their money in broadcast-network programming, but they watch HBO. *Sex and the City*, *The Sopranos*, *Six Feet Under*, *The Larry Sanders Show*. HBO has set the standard for series television. Broadcasters gripe that HBO's business model gives it an unfair advantage. Free of advertising, HBO takes more risks in terms of language, nudity and violent imagery. It programs only one night a week, hits require far fewer viewers than the networks need, and a series order is often half the number of episodes that the networks produce.

But what really annoys broadcasters is the fact that HBO's success largely comes from tactics anyone could employ. After all, what most sets HBO apart from the pack is an unparalleled commitment to storytelling. It markets the hell out of series, it gives them the time to grow, and it offers creators unheard-of levels of artistic freedom.

So maybe they're right. Maybe it is apples-to-oranges. If last month's upfront presentations are any indication, network shows continue to roll off the assembly line, full of stock characters and cookie-cutter plots. In contrast, HBO series are distinct, their story lines complex, their characters genuine. The bottom line is, HBO reminds the networks how lazy they've become. "HBO has raised the bar for all of television," says Laura Caraccioli, vp/director of SMG Entertainment. "That has more to do with character and story development than it does with sex or violence."

Even if a hit on HBO needs fewer viewers than networks require, Caraccioli notes, word-of-mouth on HBO is disproportionate to its size. Whereas broadcasters collectively reach 106 million homes, HBO reaches about 27 million. "And for there to be such an awareness of HBO throughout the culture, that's a major stain on the networks," she adds. "It just doesn't look good for the industry."

Hollywood's top talent also has taken notice. From producers like David Chase and Darren Star to performers like Jessica Lange and Maggie Smith, HBO represents a creative haven. "HBO has earned a reputation, and well-deserved, for sticking with shows it believes in," says Steven Bochco, whose new drama *Marriage* is set to launch on the pay-cable net in early 2004. "What determines a successful show on HBO is if HBO likes it, and that makes it attractive to writers, directors and actors."

Further attracting talent is HBO's hands-off approach. "You don't produce by committee at HBO," says Brad Grey, executive producer of *The Sopranos* as well as of NBC's new fall drama *The Lyon's Den*. "They give you the financial tools, the freedom and the time to produce what you believe in. And I think that lends itself to great creativity."

Much of the credit for HBO's success goes to Chris Albrecht, the net's veteran programmer, who succeeded Jeff Bewkes as chairman and CEO last year. A stand-up comic-turned-talent agent-turned-executive, Albrecht has brought to HBO not only a clarity of vision unmatched by any of his broadcast counterparts but also a sense of risk. "I'll back a show that I think is really about something, or that I think can be really good," Albrecht says, adding, "Because I'd rather give that a shot and fail" than, say, give the time slot to a program that might be just okay.

And broadcasters, he suggests, thrive on mediocrity. "If something isn't about anything, then viewers don't have a reaction to it. So if you can sit there, and it doesn't make you move, in some way, that's the best thing for the networks," he says. "Because then you're sitting there for the commercials."

As different as the playing fields for HBO and broadcasters might be, even Albrecht isn't immune to some of the industry's variables. This Sunday, *Sex and the City* launches its final season (12 episodes air through the summer; eight more premiere in January). With *The Sopranos'* fifth season set to launch in '04, it also might come to an end soon. The thought of losing two such enormously successful series might send most network programmers over the edge. Not Albrecht. "This notion that there's going to be some bottom that drops out of HBO because one or two particular shows aren't on the air—it's just not the way our business runs," he says.

Indeed, whereas one hit can change the fortunes of a broadcast network (think Fox's *American Idol*), the impact of a successful HBO series is less tangible. In terms of subscriptions, Albrecht says both *Sex and the City* and *The Sopranos* did little to change the pay-cable net's numbers. "HBO grew at the same rate before those shows were on the

air as they did after those shows were on the air," he adds.

More to the point, Albrecht says, a series like *Sex and the City* speaks to a segment of HBO's subscriber base, as does *The Sopranos*, as do each of its programming formats, including theatricals, original films, sports and documentaries. The key, he adds, is to appeal to the broadest cross-section of subscribers with the widest array of programming in order to compel them to continue to subscribe, while drawing nonsubscribers who think they're missing out on something. "The product that the broadcast networks sell are the ones that appear on the commercials in between the shows," he says. "The product that we sell is HBO the network. You can't buy a piece of it, you have to buy all of it."

Though one series' impact is tough to gauge, Albrecht remains keenly aware of the role that both *Sex and the City* and *The Sopranos* have played in raising HBO's profile. And he has no intention of relinquishing his status as the standard bearer for quality programming.

Earlier this month, HBO launched the second season of its acclaimed crime drama *The Wire*. Season two of *Project Greenlight* launches the same night as *Sex and the City*. In September, its creepy, David Lynch-ian period drama *Carnivale* premieres, as does the D.C.-based political drama *K Street*, executive produced by George Clooney and Steven Soderbergh. *Curb Your Enthusiasm*'s third season starts in January. Likewise, along with launching Bochco's *Marriage* next year, Albrecht plans to revive the TV western with *Deadwood*,

from longtime Bochco associate David Milch.

In addition to its series, the network also will premiere a wide range of sporting events, documentaries and original films, including its mammoth six-hour production of Tony Kushner's Pulitzer Prize-winning play *Angels in America*, starring Al Pacino, Meryl Streep and Emma Thompson and directed by Mike Nichols. The two-part event is tentatively set to launch in December. The strategy isn't all that different from when Albrecht first joined HBO in 1985. "When we set out to make something, we set out to make it great," he says. "Not to make it popular, not to try to figure out what the audience wants, not to be trendy, or hip, or edgy, but just to try to make it great."

Not everything turns out great. Take *The Mind of a Married Man*. Created by and starring comic Mike Binder, *Mind* centered on a sort of nebishy husband who cheats on his drop-dead gorgeous wife (Sonya Walger). Billed (for better or worse) as a male *Sex and the City*, the series premiered in 2001. Despite a largely negative response to the show, Albrecht picked it up for a second season. But by the end of its sophomore run, the program's lead couple had reaffirmed their love for each other. And Albrecht dropped it. "I said, 'Mike, you know what? You kind of ended the show,'" Albrecht recalls telling Binder, a longtime friend. "You took five seasons and wrapped it into two. Where are they going to go from here?"

Some projects don't even make it out of the gate. One of the network's most highly anticipated new series had been *Baseball Wives*, from *Oz* producers Barry Levinson and Tom Fontana. After seeing a 2002 pilot, however, the network changed its mind. "It wasn't a flat-out comedy, it wasn't a drama," says Carolyn Strauss, HBO's executive vp of original programming. "We realized that it just wasn't the right show for us."

Making tough choices isn't confined to HBO's series. Executive vp of programming Sheila Nevins, who has run the net's documentary unit since 1979, had signed filmmaker Oliver Stone to produce a documentary on Fidel Castro, titled *Comandante*. Set to launch next month, the project screened at the Sundance Film Festival in January. But after the Cuban government ordered the deaths of three ferry hijackers in April, Nevins pulled the project from the schedule and sent Stone back to "revisit the story," she says, maintaining she will air the documentary.

What won't see the light of day is *Animal Passions*, a documentary about zoophilia, sexual relations between humans and animals. Nevins acquired the film in 2000 from British television, hoping to rework it for an American audience, but she now has pulled the project permanently.

With programs such as 2002's Monica Lewinsky Q&A, *Monica in Black and White*, and with documentaries that have focused on sexual matters ranging from prostitution to transgenderism, Nevins has brought as much acclaim to the network as she has notoriety. Although the decision to cancel *Animal Passions* wasn't easy, Nevins says it's a decision she can live with. "The few times I have to pull back, it's alright," she says. "I can take a blip."

Perhaps the HBO unit experiencing the greatest blip now is HBO Sports. Thirty years ago, HBO's only original programming was sports. Its award-winning *Inside the NFL*, launched in 1977, is cable's longest-running series. The magazine show *Real Sports With Bryant Gumbel*, which premiered



NEXT WAVE: *Carnivale* (left, with Clancy Brown and Amy Madigan) and *Pancho Villa*, starring Pancho Villa, are set for fall.



in 1995, continues to earn acclaim. *Inside* host Bob Costas is in the third season of his interview show, *On the Record*. But boxing is the sports unit's main event. With marquee fighters like Sugar Ray Leonard, Mike Tyson and Oscar de la Hoya having appeared in numerous bouts on the net, boxing has been HBO's *Monday Night Football*, says Ross Greenburg, president of HBO Sports.

But boxing is in a major slump, which has caused problems for HBO, Greenburg admits. Aside from de la Hoya and Lennox Lewis, there are few heavy-hitting personalities to draw viewers. "You don't see the type of buzz a fight can create like we saw in the '80s," Greenburg says.

HBO remains one of Time Warner Entertainment's most profitable divisions, boxing slumps notwithstanding. The network contributes approximately \$2.77 billion in revenue for 2002, or 17 percent of its parent company's total revenue. And with cash flow last year totaling \$809 million, most industry analysts consider HBO to be one of the company's strongest brands.

But even though subscriptions increased from 25.905 million in 2001 to 26.96 in 2002, the company grew less last year than it has for the past 10, Albrecht notes. "We're in a mature business," he says. "Our revenue isn't increasing from our core business as fast as it needs to in order to keep up with what we're doing. So we're actually in a challenging time."

To face that challenge, HBO's strategy has been to increase the ancillary value of its properties through video and DVD sales, as well as through foreign sales. Clearly, that's the strategy within HBO Films. Under the leadership of HBO Films president Collin Callender, the unit has begun to extend its brand into the international marketplace by selling its film slate as theatricals. In addition to *Angels in America*, upcoming projects include *And Starring Pancho Villa as Himself* (with Antonio Banderas in the lead role) and *The Life and Death of Peter Sellers*, starring Geoffrey Rush. "We wanted to get the message out that while we've made the decision to play these films on HBO, they're comparable to anything you would see in movie theaters," Callender says.

Convincing overseas buyers of that fact was the goal this year, when Callender and Albrecht left for the Cannes Film Festival in May. But when one of their films, *Elephant*, directed by Gus Van Sant (*Good Will Hunting*) took the festival's top prize, the win surprised



SUNDAY BEST: Original hit series including *The Wire* (top left), *Sex in the City* (above, with Sarah Jessica Parker), *Six Feet Under* (left) and *The Sopranos* (above left, starring James Gandolfini), were each designed to provide something different for various segments of HBO's 27 million customer base.

Albrecht. "From a tangible business point of view, it was beyond our wildest expectations." As HBO broadens its film brand overseas, it also is hoping to extend its series beyond HBO platforms. Last summer, Albrecht hired syndication veteran Scott Carlin as HBO's president of program distribution, with the intent of expanding the HBO brand into off-network.

Albrecht confirms that HBO took out a cleaned-up version of *Sex and the City* to syndicators last month. But he adds that there are no takers so far, acknowledging that it still might be too risqué. In fact, taking *Sex and the City* out to syndicators may be the closest Albrecht has come to the broadcast marketplace since he began working at HBO. And he doesn't like it. "Advertisers have fear, therefore broadcasters have fear," he says. "And the biggest enemy of creativity is fear." ■

THE WIRE: LARRY RILEY/HBO; SEX AND THE CITY: CRAIG BLANKENHORN/HBO; SIX FEET UNDER: DANNY FELD/HBO; THE SOPRANOS: BARRY WETZBERG/HBO

inside media

NEWS OF THE MARKET

More Edit Layoffs at U.S. News

U.S. News & World Report last week laid off 12 editorial staffers, totaling just under 5 percent of its workforce. The cutbacks took place in the Washington, Philadelphia, Los Angeles and Silicon Valley bureaus. The move comes nearly two years after the newsweekly cut 10 percent of its editorial staff and slashed remaining-staff salaries by 10 percent. News on *U.S. News'* advertising front is a bit better: Through June 16, ad pages are up 2.7 percent this year to 607, according to the *Mediaweek* Monitor.

Originals Big on CSTV's Fall Slate

CSTV: College Sports Television, the first 24-hour college sports network, last week announced its fall lineup will have extensive original fare complementing its core coverage of football, soccer, volleyball, ice hockey and other college-sports games. Among the new series: *Coach*, covering legendary college coaches from the perspective of former student-athletes who were their star pupils; *Crystal Ball*, scheduled to premiere in late August, featuring an eclectic cast of characters kicking off the week in college football with predictions for the coming Saturday games; *Training Camp*, featuring top college coaches explaining their coaching philosophies and motivational techniques; and night-ly news and information programs.

May Mag Numbers Beat '02

Magazine advertising revenue and ad pages ended May above May 2002 and year-to-date figures, according to Publishers Information Bureau. Ad pages were up 2.3 percent in May over last year and grew 2.9 percent January through May compared to 2002. Six of 12 major ad categories tracked by PIB saw growth in ad pages, including drugs & reme-

die, automotive and retail. Categories that declined in both ad pages and dollars include Direct Response and Technology.

CNN Renames Dobbs Show

CNN last week announced it is changing the name of its *Lou Dobbs Moneyline* series, effective today. Now calling it *Lou Dobbs Tonight*, CNN aims to emphasize that the show's focus extends beyond money, with content on politics in the U.S. and abroad, business news, Wall Street, policy and education. The series will continue to air at 6 p.m., with a full repeat at 11 p.m.

ESPN to Launch First Drama

ESPN will launch its first original drama, *The Playmakers*, on Aug. 26 at 9 p.m. The series, which follows a professional football team and how the characters balance their lives on and off the field, was announced by the ESPN Original Entertainment division last Monday. *The Playmakers* is the latest effort by EOE to strengthen the network's schedule and attract new viewers with original projects. In other ESPN news, the sports network's total-day household rating was up 20 percent through the first five months of the year—to a 0.6, compared with a 0.5 for the same period last year, according to Nielsen Media Research data. The all-day rating for men 18-49 has grown by the identical figures. In prime time, ESPN's household rating is up 10 percent over the same period last year, to a 1.1. For men 18-49, the prime-time rating grew 14 percent to a 0.8. "Even as program choice grows more rapidly in a digital environment, ESPN's significant ratings growth through the first half of 2003 demonstrates the demand for our national sports coverage, which has been strengthened by the NBA," said Artie Bulgryn, ESPN

Calendar

Mediaweek will host the 2003 **Media Plan of the Year Awards luncheon**, sponsored by Rainbow Networks, June 25 at The W Hotel in New York. Contact Melinda Kmetz, 646-654-5128, or visit <http://www.mediaplanoftheyear.com>.

The **Radio-Television News Directors Association** and **PROMAX & BDA** will present six one-day marketing workshops for members of either group. The "**U.S. Road Show**" opens June 16 in Denver at the Westin Tabor Center; Other dates are June 18, Dallas, Westin Galleria; June 20, Seattle, Westin Seattle; June 23, Chicago, Hyatt Regency Chicago; June 25, New York, Marriott Marquis; June 27, Atlanta, Sheraton Atlanta. Contact: www.rtna.org.

The Radio Creative Fund will present the **Radio-Mercury Awards**, recognizing excellence in radio creative, June 19 at the Waldorf-Astoria in New York. Honorees include Dick Orkin, of The Famous Radio Ranch, who will receive the Lifetime Achievement Award. Contact: 212-681-7207.

The Association of National Advertisers will present the **Print Advertising Forum**, bringing together client-side marketers, publishers, ad agencies and others, June 19 at the Plaza Hotel in New York. Contact: 212-697-5950.

National Association of Minorities in Communications will host a networking mixer and membership drive June 25 at New York restaurant Merchants. The event is open to members and non-members. Contact: 212-969-8622.

American Women in Radio & Television will present the **Gracie Awards**, honoring positive and realistic portrayals of women in entertainment, commercials, June 26 at the New York Hilton Hotel. Contact: 703-506-3280.

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



July Brings *Ebony* Redesign

Ebony magazine presents a redesign with its July issue, which hit stands last week. In its first major update since March 1982, the black-targeted monthly has an overall new look and feel to its pages, departments and features. Editorial-section changes include an updated Beauty & Style department and the addition of "On the Scene," featuring African-American newsmakers, and "Center Stage," which puts a notable African-American in the spotlight. Published monthly by Johnson Publishing Co., *Ebony* reports a circulation of 2 million.



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senior vp, research and sales development. *Pardon the Interruption*, the network's fast-paced sports talk show, increased its rating for the same time period (5:30 p.m. weekdays) in 2002 by 75 percent, from 0.4 to 0.7, with men 18-34 up 83 percent from a 0.6 to a 1.1. *Pardon* leads into the 6 p.m. edition of *SportsCenter*, which improved its household ratings by 40 percent for the first five months, to a 0.7. The 11 p.m. edition is up 14 percent to a 0.8, and the 1 a.m. edition is up 20 percent to a 0.6. Also, ESPN will add boxing to its recently announced expansion into pay-per-view television with two live boxing events from *Bob Arum's Top Rank Boxing*. The first will air on June 28 and feature Miguel Angel Cotto, an undefeated lightweight and 2000 Olympian.

Radio's Reagan to Sub for FNC's Hannity

Radio talk-show host Michael Reagan, whose four-hour daily show (3-7 p.m.) is syndicated by Premiere Radio Networks on 163 stations, will guest host for Sean Hannity on Fox News Channel's *Hannity & Combs* on June 19. Reagan has also signed a deal to make a minimum of 50 appearances on FNC over the next year.

SSI Takes Health, Love Doctor National

Syndicated Solutions plans to launch two new shows into national syndication. *Prescriptions for Health*, a daily one-minute feature hosted by Detroit physician Dr. James Bragman, will launch today, and on July 6, *America's Love Doctor*, a two-hour show hosted by Dr. Linda Olson. Bragman has already developed a media presence as an on-air medical expert in Detroit for WWJ-AM, Infinity Broadcasting's News station, and WJBK-TV, Fox TV's owned-and-operated station, as well as CNN Radio and XM Satellite Radio. Bragman's daily dose of information covers the gamut of health issues, including pain, diet, sleep, prescrip-

tions, pregnancy, hygiene, disease and nutrition. Known on-air as Dr. Linda, Olson holds a doctoral degree in clinical psychology. Her two-hour radio show on Sundays, broadcast from Cox Radio's WSTC-AM and WNLK-AM in Stamford, Conn., will cover love, marriage, dating, sex, relationships, romance and more.

Hallmark Adds TWC Subs in Philly

Hallmark Channel has launched on Urban Cableworks of Philadelphia, a partnership of Time Warner Cable, adding 50,000 more Time Warner Cable customers to its list of subscribers. Recently, Hallmark launched in the TWC markets of San Diego; Minneapolis; Orlando, Fla.; Dayton and Akron, Ohio; Charlotte, N.C.; and Houston. Hallmark now counts 50 million subscribers.

Cooking Light in TV Deal With PBS

Cooking Light magazine will move into television for the first time via a partnership with PBS. The Time Inc. title will contribute content and program concepts for new series *The Wine Show With Karen MacNeil*. The program, to launch in summer 2004, will cover choosing, buying, storing and serving wine. MacNeil, a wine columnist at the monthly and author of *The Wine Bible*, will cover a national festival or event in each episode.

Cohen and HTN Together Again

Joseph Cohen has acquired Hughes Television Network from France Telecom's wholly owned subsidiary GlobeCast. Cohen is a former president of MSG Network and more recently executive vp of Madison Square Garden, where he was instrumental in supervising the transition of MSG and Fox Sports Net New York to high-definition television for coverage of the New York Knicks, New York Rangers, New York Mets and New York Yankees. HTN is a provider of televi-

sion, radio and cable transmission services to sports teams and networks, including MSG, Rainbow Network Communications, and the Yes Network, among others. Cohen originally acquired HTN on behalf of MSG in 1979, bought it as part of an investor group in 1986, then sold it in 1989.

TiVo, Gemstar Make Peace—and a Deal

TiVo and Gemstar-TV Guide have not only settled their legal actions against each other but also entered into a new business relationship. TiVo, the digital video recorder company, and Gemstar-TV Guide, which in addition to publishing *TV Guide* magazine also provides interactive program guides for television, have cobbled a deal under which TiVo will be allowed to use Gemstar-TV Guide-branded content, including the program guide, for use by TiVo subscribers. Under the agreement, Gemstar-TV Guide will also provide TiVo with branded entertainment content that will reside on the front page of the TiVo Showcase for easy access. In remarks touting the deal, Jeff Shell, CEO of Gemstar-TV Guide, noted that he has been a TiVo subscriber. Gemstar-TV Guide had sued TiVo, charging a patent infringement for TiVo's use of a digital video recording system that contained an electronic program guide resembling the one founded by Gemstar-TV Guide.

Woods Drives Buick Classic on USA, ABC

Tiger Woods usually takes some time off after playing in golf's four annual Grand Slam tournaments, but he is scheduled to go back to work this week (following last week's U.S. Open) on behalf of one of his sponsors, Buick. Woods is committed to tee it up with other PGA Tour pros at the Buick Open, set for June 19-22 at the Westchester Country Club in Harrison, N.Y. USA Network will carry the first two days of the tournament, with ABC picking up the action for the final two rounds.

PBS Plans Multicultural Program for Kids

PBS plans a fall 2004 launch for a new children's animated series titled *The Misadventures of Maya and Miguel*. The daily half-hour show, an educational sitcom geared toward 6-to-8-year olds, will chronicle the adventures of 10-year-old Latino twins as they figure out how to leave their stamp on the world around them. The Scholastic Entertainment series is the centerpiece of a multicultural media initiative for children by Scholastic and the network. ■



Silberstein In as Playboy Publisher

Playboy Enterprises Inc. has shaken up its publishing unit, replacing *Playboy* magazine publisher James Dimonekas with associate publisher Diane Silberstein. Silberstein, who also becomes vp of PEI's publishing group, is a former publisher of Ziff Davis Media's defunct *Yahoo! Internet Life* and of Condé Nast's *The New Yorker* and Hachette Filipacchi Media's *Elle*. Dimonekas has left the company. Through June, ad pages for the 3.2 million-circ *Playboy* fell 5.4 percent, to 241, compared to the first half of 2002, reports the *Mediaweek* Monitor.

She's been bumped up to boost flagging ad pages.

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IMS

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A college degree plus 5+ years of marketing/advertising work experience in broadcast or cable network marketing, advertising agency or brand management is required. Expertise with marketing concepts, creative development processes (in print, outdoor, radio, TV, collateral) and project management is essential. You must possess excellent communications and interpersonal skills; the ability to formulate creative strategies and provide detailed follow-through on campaigns; and be able to build partnerships for non-traditional marketing and promotion.

DIRECTOR, Advertising & Promotion — Travel Channel, On-Air

Serving as the primary Creative Director for the brand, your duties will include creating and maintaining a consistent on-air promotion package that will develop the channel's brand positioning and appeal to viewers, advertisers and affiliates; collaborating in the development of brand and program advertising airing in off-air media buys, local affiliate and internal cross-channel inventory; deploying the department budget and personnel to meet objectives; and leading, motivating and managing the on-air promotion team.

The successful candidate has a minimum of 10 years' experience in a creative development/production/on-air promotion capacity; solid working knowledge of all facets of advertising creative development and commercial post-production, as well as an overall understanding of cable/broadcast television operations and ratings; and strong interpersonal, presentation and budget management skills. Must be a high energy, creatively-driven leader willing to take risks. A television or ad agency background is preferred.

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To qualify, you must have a minimum of 10 years' experience in production/on-air promotion; solid working knowledge of all facets of postproduction and an overall understanding of broadcast television operations and ratings; and strong interpersonal, budget management and leadership skills. A broadcast/cable or ad agency background is preferred.

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Culture Trends

MTV2 PLAYLIST

WEEK OF 6/9/03

- A.F.I.** "GIRL'S NOT GREY"
- BLUR** "CRAZY BEAT"
- CAVE IN** "ANCHOR"
- CHEVELLE** "SEND THE PAIN BELOW"
- COLDPLAY** "THE SCIENTIST"
- DEFTONES** "MINERVA"
- 50 CENT/NATE DOGG** "21 QUESTIONS"
- FINCH** "WHAT IT IS TO BURN"
- HOT HOT HEAT** "BANDAGES"
- JAHEIM** "PUT THAT WOMAN FIRST"
- TALIB KWELI** "GET BY"
- LIL' MO** "4 EVER"
- PANJABI MC** "BEWARE OF THE BOYS"
- QUEENS OF THE STONE AGE**
"GO WITH THE FLOW"
- ROONEY** "BLUESIDE"
- SUM 41** "THE HELL SONG"
- TRANSPLANTS** "D.J., D.J."
- TRAPT** "HEADSTRONG"
- THE WHITE STRIPES** "SEVEN NATION ARMY"
- YEAH YEAHS** "DATE WITH THE NIGHT"
- PETE YORN** "COME BACK HOME"

SOURCE: MTV ONLINE

THE BILLBOARD HOT 100

THE TOP-SELLING SINGLES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES AND AIRPLAY.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST |
|-----------|-----------|----------------|----------------------|--------------------|
| 1 | 1 | 14 | 21 QUESTIONS | 50 CENT/NATE DOGG |
| 2 | 2 | 18 | GET BUSY | SEAN PAUL |
| 3 | 5 | 9 | MAGIC STICK | LIL KIM/50 CENT |
| 4 | 3 | 16 | I KNOW WHAT YOU WANT | B. RHYMES/M. CAREY |
| 5 | 4 | 16 | CAN'T LET YOU GO | FABOLOUS |
| 6 | 6 | 15 | BRING ME TO LIFE | EVANESCENCE |
| 7 | 8 | 5 | CRAZY IN LOVE | BEYONCE/JAY-Z |
| 8 | 10 | 14 | LUNWELL | MATCHBOX TWENTY |
| 9 | 7 | 33 | IGNITION | R. KELLY |
| 10 | 15 | 7 | ROCK WIT U | ASHANTI |

SOURCE: BILLBOARD/SOUNDCAN



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Movers

MAGAZINES

Joanne LoPinto has been named marketing director of Hachette Filipacchi Media's *Metropolitan Home* and *Home*. LoPinto replaces Janice Dehn, who will stay on part-time at the two titles as a consultant. Most recently LoPinto served as vp, marketing of Time Inc.'s Parenting Group...**Eric Effron**, formerly an editor at the defunct *Brill's Content*, has been named managing editor at Dennis Publishing's *The Week*, a new position...Meredith Corp. has promoted **Sally Preston** from advertising director to associate publisher at *Better Homes and Gardens*.

TELEVISION

Susan Binford was named senior vp of communications for ABC Television Network and ABC Broadcast Group. Binford was most recently executive vp of public relations for CNN News Group's networks and previously held several positions at CNN parent Turner Broadcasting System...**Adriana Ibanez** has joined Hispanic network Telemundo in the new position of senior vp of scheduling. She spent the previous five years as vp of programming at Caracol Television, Colombia's top-ranked broadcast network...**Rick Kaplan** was named senior vp of ABC News, with day-to-day oversight over *Nightline*, *This Week With George Stephanopoulos*, the weekend edition of *World News Tonight*, *World News This Morning*, and all political coverage. Kaplan spent 18 years with ABC News before leaving in 1997. He spent the next three years at CNN, where he headed all news coverage and programming. He rejoined ABC earlier this year to oversee special events coverage.

CABLE TV

Todd Sokolove, most recently manager of trade advertising for Hallmark Entertainment's New York offices, was promoted to director of marketing for Hallmark Entertainment...**Lino Garcia** was named general manager of ESPN Deportes, the 24-hour Spanish-language sports network. He will be responsible for programming, production, affiliate sales, ad sales and marketing. Garcia had been vp, affiliate marketing and local ad sales for Universal Television.

media elite

EDITED BY ANNE TORPEY-KEMPH

Quicktakes

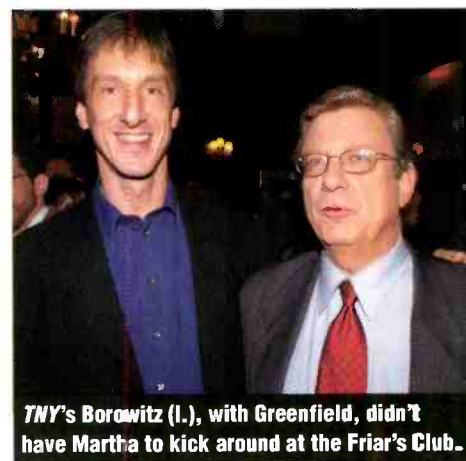


Soap dish: Fuller (r.) plays herself on ABC's *All My Children*.

US WEEKLY EDITOR IN CHIEF Bonnie Fuller is already a celebrity in magazine circles, but with a little star-maker machinery behind her from ABC, whose parent Walt Disney Co. owns a stake in the mag, she's going to get national-TV exposure on daytime soap *All My Children* this Wednesday. When the *AMC* folks called, they told Fuller that she'd be playing herself with a few lines in a short scene. They told her there would be cue cards and an audio earpiece. So she showed up at the studio at relaxed. Turns out she had 40 lines, no cue cards, and no earpiece, so it was off to rehearsal for three hours with Terri Ivans and Amelia Heinley, the actresses playing two junior publicists who try to win Fuller over in their bosses' absence. In the end, the shooting went well, but the biggest thrill for Fuller was having *AMC* diva Susan Lucci pop in on the set to meet her...The day the new chief creative officer of Martha Stewart Living Omnimedia was arraigned on criminal charges for her part in the ImClone stock scandal, *The New Yorker*, coincidentally, was feting *TNY* humor writer **Andy Borowitz** at New York's Friar's Club upon the release of his book *Who Moved My Soap? The CEO's Guide to Surviving in Prison* (Simon & Schuster). Borowitz hobnobbed with the likes of CNN political analyst Jeff Greenfield, *Sex in the City* writer Cindy Chupack, and Susan Orlean (the inspiration for the movie *Adaptation*), and he facetiously lamented that Stewart was a no-show. Now, with legal experts saying Stewart might actually be fac-

ing some jail time, Borowitz offers her this advice: "Don't tell your cellmates that horizontal stripes aren't flattering, don't steal their cigarettes to make festive holiday crafts, and don't take it personally if someone calls you a bitch"...**MTV Networks** has built a solid reputation for throwing the best party with the hottest ticket at the cable industry's annual national gathering, the National Show. They didn't disappoint at their NCTA bash last week in Chicago, but there was one condition: You had to be a fan of cheesy '70s and '80s rock.

VH1 Classics took over the House of Blues to present REO Speedwagon, members of Journey, and headliner Styx. Among the Styx fans in the crowd, it turned out, was **Michael Chiklis**, star of FX's edgy cop series *The Shield*. As Styx ripped through a brief set that included crowd-pleasers "Come Sail Away" and "Renegade, Chiklis soaked up the sound from a private balcony, along with FX PR head **John Solberg**. As the two set out to leave, a bouncer named The Wolf stopped



TNY's Borowitz (l.), with Greenfield, didn't have Martha to kick around at the Friar's Club.

them to praise the series, then pleaded with them to get him an acting gig on *The Shield*. Solberg took the bouncer's name and number, then the Wolf led them upstairs to the private post-show reception reserved for band members, groupies, MTV Nets execs and "friends" of The Wolf. ■

Dish



Self vp/publisher Beth Brenner with singer/songwriter Vanessa Carlton at New York's Splashlight Studios for the recent *Self*/VH-1 premiere party for "Rock Bodies," an editorial section in the mag's June issue and a VH-1 special celebrating the rocking bodies of top recording artists.



At the opening night of Rocco DiSpirito's new Manhattan eatery, Rocco's, which will be the focus of NBC's summer unscripted drama *The Restaurant*, scheduled to launch June 20, NBC Entertainment president Jeff Zucker (second from left) and DiSpirito (second from right) posed with the show's executive producers (from left) Ben Silverman, Robert Risenberg and Mark Burnett.



Country-music legend Dolly Parton recently stopped by the new CMT: Country Music Television studios in Nashville to chat with Katie Cook, host of CMT's *MWL Star* (r.) and Chris Parr, vp, music and talent, CMT. Parton will be the focus of an upcoming *MWL Star* special.



In Washington at the Grand Hyatt for last week's Outdoor Advertising Association of America national convention, (l. to r.) Paul Meyer, president/CEO, Clear Channel Outdoor; Kevin Gleason, president/CEO, Adams Outdoor Advertising; Kevin Reilly Jr., president/CEO, Lamar Advertising; and Nancy Fletcher, president/CEO, OAAA.



Jane magazine hosted guests at the Ritz-Carlton Hotel in Palm Beach, Fla., for its recent client retreat "Lifestyles of the Jane and Farnous." (L. to r.) Eva Dillon, vp/publisher, *Jane*; Felipe Hernandez, vp, management supervisor, Carlson & Partners; and Tom Jarrold, director of marketing, A|X Armani Exchange.

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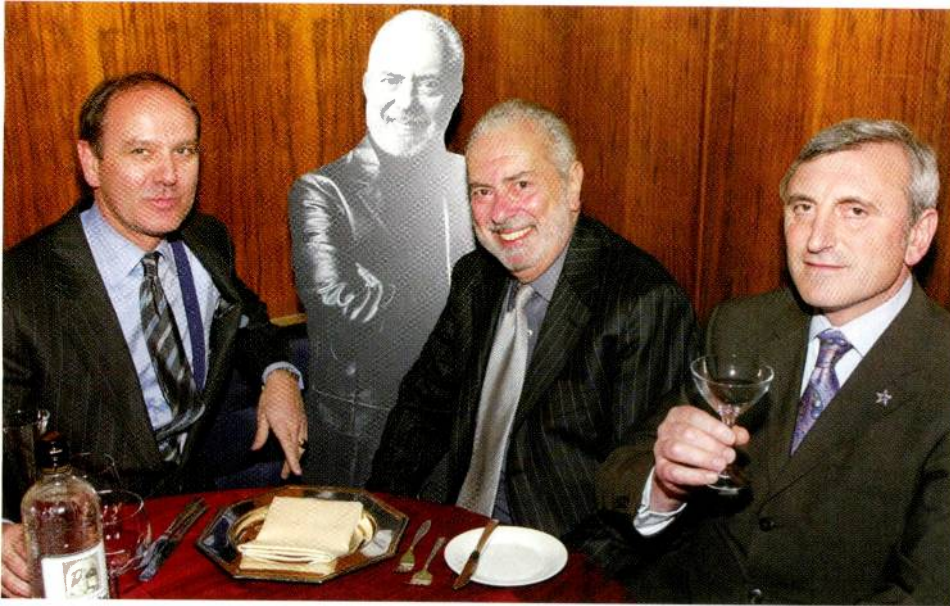
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Fine Art: Cooper, flanked by Four Seasons co-owners Alex von Bidder (left) and Julian Niccolini, holding court at his farewell party in April. Cooper died June 9 after suffering a stroke.

A Man for All Seasons

GQ editor in chief Art Cooper fashioned a life, and a magazine, filled with memorable moments BY DAVID GRANGER

THE DAY I LEFT GQ, AFTER WORKING THERE FOR FIVE-AND-A-HALF YEARS, THE LAST words Art Cooper said to me were, “Grange, I love you and I’ll miss you.” About four minutes after I’d walked out of his office on my way to becoming editor in chief of GQ’s most direct competitor, Art sent an e-mail to

the GQ staff that read, “David Granger has left GQ to become editor of *Esquire*. I wish him well. Now we must set out to destroy him.”

He meant both of those things with equal sincerity.

“You have lunch in the Grill Room,” Art told me the first time he took me to the Four Seasons. “The Pool Room is for dinner.”

He wanted life to be filled with memorable moments so he set out, on an almost daily basis, to create them. At the end of each week, he would make his reservations for lunches at the Four Seasons the following week. And then, over the course of the intervening days, he would prepare for those lunches. Oh, sure, lunch had its ritualistic aspects—the vodka martinis (very dry, very cold) on the table almost as soon as you sat down; the haggling with Julian over just the right wine for that

particular occasion; the cigarettes and Sambuca at the bar afterward. But each lunch was special. Art always had an agenda—something he wanted to know or some minor milestone to celebrate. He had questions to which he needed answers from you. He had plans, ideas that he wanted to implement with you. No one ever gave better lunch.

He prepared for these lunches early in the morning, the *Today* show on the television and the carafe of black coffee on his desk. And he rehashed these lunches—as well as the news of the day or the gossip in any of the many industries he was fascinated with—at that same desk at the end of the day, bottle of Stolichnina on its marble surface, cigarette teetering in the massive ashtray. After 5, the door was open, the vodka was cold, and when writers were in town he’d mix and match them on the chairs

surrounding his desk. You just never knew what was going to happen if you put James Ellroy in one seat and Michael Kelly in another. That was when he was happiest. The world came to him, on his terms, in his office or at his table at the Four Seasons.

“When I was at *Penthouse*,” Art told me once when we were being barraged with hate mail about some story or other, “I had these little cards made up to respond to this kind of mail. I’d stick them in an envelope with a single-edged razor. The cards just said, ‘Do the right thing.’”

It was a point of pride with Art that he said yes a lot. He talked about how easy it is for an editor to say no. No to stories, no to ideas. No to new writers. He said yes to big, hard stories that were clearly impossible to get. He said yes to stories that would clearly offend. He said yes to stories that, even after I had edited them and fallen in love with them, I couldn’t believe he would have the balls to run.

You knew Art liked a story when he came in and wanted to help you write the headline. He aspired to headlines in the style of Harold Hayes’ *Esquire*. Headlines that didn’t necessarily resemble headlines but that were lines pulled from the story. Every time I dropped a new story by Tom Junod or Scott Raab or Charlie Pierce on his desk, I would pray he’d walk in and say, “I’ve got the headline.”

That was about all the hands-on editing Art did. Art was not an editor. Art was an editor in chief. He never line-edited copy and had rarely, if ever, made assignments. He wasn’t about the details of magazine-making. He went from staff writer at *Newsweek* to editor in chief of *Penthouse* in one quick leap. Then *Family Weekly* and finally GQ. He wasn’t an editor. He was the boss. He made it possible for us to do great things, imbued us with enough confidence that we had to succeed and, when we did, his pleasure was obvious. When we failed... well, Art wasn’t big on failure.

It’s easy for everyone but the editor in question to forget how grudgingly success comes to a magazine. Art inherited a rag and in a very short time turned it into a dominant magazine, profitable and influential. It was hard to create and hard to sustain.

“This is from Mr. Cooper,” Julian said to

Mediaweek Magazine Monitor

WEEKLIES June 16, 2003

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|--------------------------|------------|---------------|----------------------|-----------------|----------------|-----------------|-----------------|----------------|
| NEWS/BUSINESS | | | | | | | | |
| BusinessWeek | 16-Jun | 47.29 | 17-Jun | 45.07 | 4.93% | 1,237.05 | 1,389.28 | -10.96% |
| The Economist | 7-Jun | 31.00 | 8-Jun | 45.00 | -31.11% | 921.00 | 1,111.00 | -17.10% |
| Newsweek ^E | 16-Jun | 42.92 | 17-Jun | 40.81 | 5.17% | 889.81 | 873.62 | 1.85% |
| The New Republic* | 16-Jun | 15.66 | 17-Jun | 10.10 | 55.05% | 164.64 | 189.75 | -13.23% |
| Time ^E | 16-Jun | 49.84 | 17-Jun | 47.08 | 5.85% | 1,039.24 | 1,051.66 | -1.18% |
| U.S. News & World Report | 16-Jun | 22.75 | 15-Jun | 23.70 | -4.01% | 607.25 | 591.09 | 2.73% |
| The Weekly Standard | 23-Jun | 8.50 | 24-Jun | 9.00 | -5.56% | 206.50 | 217.90 | -5.23% |
| Category Total | | 217.96 | | 220.76 | -1.27% | 5,065.49 | 5,424.30 | -6.61% |

SPORTS/ENTERTAINMENT/LEISURE

| | | | | | | | | |
|---------------------------------|--------|---------------|--------|---------------|---------------|------------------|------------------|---------------|
| AutoWeek | 16-Jun | 21.55 | 17-Jun | 22.22 | -3.02% | 536.13 | 557.96 | -3.91% |
| Entertainment Weekly | 13-Jun | 54.52 | 14-Jun | 50.32 | 8.35% | 820.29 | 803.80 | 2.05% |
| Golf World | 13-Jun | 26.74 | 14-Jun | 20.83 | 28.37% | 545.28 | 745.34 | -26.84% |
| New York | 16-Jun | 68.60 | 17-Jun | 32.50 | 111.08% | 1,044.00 | 1,208.20 | -13.59% |
| People | 16-Jun | 77.25 | 17-Jun | 77.17 | 0.10% | 1,684.99 | 1,659.84 | 1.52% |
| Sporting News | 16-Jun | 9.17 | 17-Jun | 15.83 | -42.07% | 331.24 | 342.21 | -3.21% |
| Sports Illustrated ¹ | 16-Jun | 37.49 | 17-Jun | 39.42 | -4.90% | 1,042.27 | 1,135.01 | -8.17% |
| The New Yorker ^{D/S} | 16-Jun | 121.50 | 17-Jun | 97.85 | 24.77% | 1,002.67 | 979.46 | 2.37% |
| Time Out New York | 11-Jun | 65.69 | 12-Jun | 63.38 | 3.65% | 1,655.67 | 1,563.48 | 5.90% |
| TV Guide | 14-Jun | 37.84 | 15-Jun | 31.11 | 21.63% | 1,128.29 | 1,143.27 | -1.31% |
| Us Weekly* | 16-Jun | 25.16 | 17-Jun | 21.00 | 19.81% | 572.60 | 459.10 | 24.72% |
| Category Total | | 545.51 | | 471.63 | 15.67% | 10,363.43 | 10,597.67 | -2.21% |

SUNDAY MAGAZINES

| | | | | | | | | |
|-----------------------|--------|---------------|--------|---------------|---------------|------------------|------------------|---------------|
| American Profile | 15-Jun | 8.45 | 16-Jun | 8.35 | 1.20% | 213.10 | 203.33 | 4.80% |
| Parade | 15-Jun | 10.12 | 16-Jun | 7.69 | 31.30% | 324.56 | 299.91 | 8.22% |
| USA Weekend | 15-Jun | 14.45 | 16-Jun | 9.59 | 50.58% | 296.24 | 292.75 | 1.19% |
| Category Total | | 33.02 | | 25.63 | 28.83% | 833.90 | 795.99 | 4.76% |
| TOTALS | | 769.49 | | 718.02 | 10.83% | 16,262.82 | 16,817.96 | -3.30% |

D=double issue; E=estimated page counts; S=Summer Fiction special; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003 than in 2002

BIWEEKLIES June 16, 2003

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|-------------------------------|------------|---------------|----------------------|-----------------|----------------|-----------------|-----------------|----------------|
| BUSINESS/ENTERTAINMENT | | | | | | | | |
| ESPN The Magazine | 23-Jun | 58.50 | 24-Jun | 54.24 | 7.85% | 682.81 | 635.83 | 7.39% |
| Forbes | 23-Jun | 104.66 | 24-Jun | 83.00 | 26.10% | 1,345.62 | 1,353.24 | -0.56% |
| Fortune ^Y | 23-Jun | 66.80 | 24-Jun | 117.85 | -43.32% | 1,377.32 | 1,565.00 | -11.99% |
| National Review | 30-Jun | 10.17 | 1-Jul | 10.83 | -6.15% | 180.73 | 168.80 | 7.07% |
| Rolling Stone | 26-Jun | 56.85 | 20-Jun | 55.75 | 1.97% | 615.28 | 630.71 | -2.45% |
| CATEGORY TOTAL | | 296.98 | | 321.67 | -7.68% | 4,201.76 | 4,353.58 | -3.49% |

Y=YTD figures include Investor Guide: 6/16/03, 67.09 pages; 6/10/02, 140.07 pages

CHARTS COMPILED BY AIMEE DEEKEN

me the first time I came into the Four Seasons after leaving *GQ*. It was a vodka martini. With black olives in it.

Art was big on the grand gesture. One time, he got a note from Tina Brown apologizing for missing a party Art had thrown. It ended with the phrase, "Next time, I'll bring the can of paint." We sat around puzzling that one out for hours and Art finally decided that Tina meant that someday soon they'd have to paint the town red. So Art sent her a can of red paint and a note that said he'd bring the brush, anytime.

Tina was even more confused, and her assistant and Art's assistant conferred. It turned out to be a transmission error, a glitch in dictation. What Tina had said was, "I'll bring the canapes."

"I'm taking up golf, Grange," he told me the last time I saw him, at the Four Seasons on the next-to-last day of his official employment at Condé Nast. "The last time I played, I shot 104. That was 40 years ago. So I figure that if I take lessons and play a couple of times a week, I can break 85 by this time next year."

Art was an optimist. He grew up in Berwick, Pa., without a father, one of the few Jewish kids in a coal-mining town, and nursed a dream of the good life. It was a life he saw in Cary Grant movies, heard in Sinatra songs and read about in Fitzgerald and O'Hara novels. That he grew up to have a table at the Four Seasons, to be an arbiter of men's fashion, to publish some of the great writers of his time and mingle with people he'd admired his entire life was nothing short of a miracle.

David Granger is editor in chief of *Esquire*. Prior to joining the Hearst Magazines monthly, Granger worked with Cooper at *GQ* from 1991 to 1997.

A memorial service for Cooper will be held at 11 a.m. on June 18 at Alice Tully Hall in New York. Donations in honor of Cooper can be sent to the Committee to Protect Journalists.

Less Is More

Budget Living builds its brand

Launched last October as a 300,000-circulation bimonthly geared to living economically (albeit stylishly), the independently published *Budget Living* will soon be offering advertisers more bang for their bucks. Having raised its rate base to 400,000 with its April/May issue, *Budget Living's* circ will rise again with the February/March '04 issue to 450,000 and

then to 500,000 with the October issue; at that time, *BL* will also increase its frequency to 10 times per year.

Along with the circulation growth, the *Budget Living* brand is expanding as well, moving into newspapers, television and books. "It's a tough business world out there, and each of these things is going to help the others," says Eric Rayman, *BL* president. "Any magazine, from a 15,000-copy newsletter on up, should find other ways to deliver information."

Beginning this fall, Universal Press Syndicate will offer newspapers a weekly *Budget Living*-branded feature that will serve up everything from tips on shopping to service-oriented pieces on finance. Rayman says *BL* also has a deal with a major TV syndicator (which he is not ready to identify) that will be offering a dai-

ly, one-hour show based on the magazine. The goal is for the *Budget Living* daily strip to launch in fall '04. *BL* also boasts a new multibook publishing deal with Perigee Books, a division of Penguin Group. The first book, *Home Cheap Home*, will be published next year.

"It's smart," Robin Steinberg, vp/print director at Carat USA, says of *BL's* multimedia moves. "Having arms and legs provides clients the opportunity to extend the message via different mediums."

Meanwhile on the advertising front, *Budget Living* reports solid page growth. Through its June/July issue, *BL* has carried about 200 pages, Rayman says (the title is not tracked by Publishers Information Bureau). New advertisers this fall will include Gillette and JC Penney, Rayman adds. —LG

media person

BY LEWIS GROSSBERGER



Buy, Yes, but Read?

MEDIA PERSON WAS JUST WONDERING: ARE ANY OF YOU ACTUALLY GOING TO SIT DOWN and read *Living History* by Hillary Rodham Clinton? That's what we don't know. We do know that the media hillaried and schmillaried all week, in print and on air. The book sold more than 200,000 copies

its first day in the bookstores, and the publisher announced it would rush to churn out yet more copies on top of its initial run of 1 million. But are you going to read it? Is anyone?

An informal survey among Media Person's friends, relatives and two large guys who came to deliver his new air conditioners (replacing the 30-year-old models that now leak on the heads of MP's downstairs neighbors while efficiently keeping his place nice and warm), revealed this percentage of Americans planning to read the book: 0. Of course Media Person's polling technique is not merely unscientific but anti-scientific. Still, you've got to wonder.

The right loathes Hillary more than anyone in the world, except for her husband, and you have to assume that many of the 1,300,000 extant *Living Histories* will be acquired by conservative columnists, pundits and radio talk-show hosts in order to vomit venom on it. The media, except for Anna Quindlen, are reflexively cynical toward Hillary, but many Americans, according to polls generally considered more accurate than Media Person's, admire her. Still, don't even these people know that the only interesting stuff (the Bill and Hill and Monica stuff) has already been revealed by Barbara Walters and the AP? Even if they haven't read Michiko Kakutani's review, can't they glean from the media atmosphere that this memoir "has the overprocessed taste of a stump speech, the calculated polish of a string of anecdotes to be delivered on a television chat show?"

In fact, aren't most of them more interested in the Gambian giant pouched rat than in

Hillary's tortuous tiptoe around the potholes of inconvenient truth? Media Person is. He has no desire to read *Living History* but a ferocious thirst to learn every fact he can about the Gambian giant pouched rat, which the authorities are blaming for America's most fascinating new weird disease, monkeypox.

You are no doubt acquainted with the following insane facts that came to light last week, but Media Person will repeat them for the sake of journalistic convention: 1. Monkeypox outbreak occurs in Midwest. 2. All humans infected are linked to pet prairie dogs. 3. Pet prairie dogs infected are linked to the Gambian giant pouched rat. 4. None of this has anything to do with monkeys.

If you are anything at all like Media Person, and for your sake, he sincerely hopes you aren't, what you did upon learning all this was log on to Google and type in "Gambian giant pouched rat." The search took 0.04 seconds and produced 297 hits. And what a rewarding search it was. Media Person spent a happy hour reading GGPR Web sites. As a result, he is now one of the leading Gambian giant pouched rat experts on the East Coast.

Here are just a few of the amazing facts Media Person uncovered in his quest for

rodential truth:

1. If not for its bulging cheek pouches, used to store nuts, other foodstuffs and bedding material, the Gambian giant pouched rat could be easily mistaken for an enormous common brown rat.

2. Belgian scientists, in cooperation with the Tanzanian government, are training Gambian giant pouched rats to detect buried land mines.

3. Pet enthusiasts use the term "fancy rat" to differentiate their domesticated rodents from sewer rats, roof rats, ship rats and other non-fancy rats.

4. Two male Gambian giant pouched rats kept in the same cage will often fight to the death. If this occurs, DO NOT try to come between them unless you are a professional giant rat handler. Dial 911 and take cover.

5. The Gambian giant pouched rat is naturally neat and will reserve one corner of its cage for bodily waste deposits.

6. Males are more vocal than females, often greeting their owners with squeaks, chirps, churrs and other strange noises, at times sounding similar to a raccoon.

7. According to Gambian giant pouched rat owner Jazmyn Concolor, you should never lift one by the end of the tail as the skin will come off in your hand, resulting in "a very large upset giant rat to calm down."

8. If you notice some small object gone missing in your home, it may well be in the cheek of your pet Gambian giant pouched rat, which has a tendency to absent-mindedly cram things into its pouches.

9. Dave Morgan of South Africa's Transvaal Snake Park reports that pet Gambian giant pouched rats are prone to a stress-related condition in which they chew off their own tails. Such neurotic individuals he releases, considering them hopeless. ■

The right loathes Hillary more than anyone in the world, except for her husband, and you have to assume that many of the 1,300,000 extant *Living Histories* will be acquired by conservative pundits.

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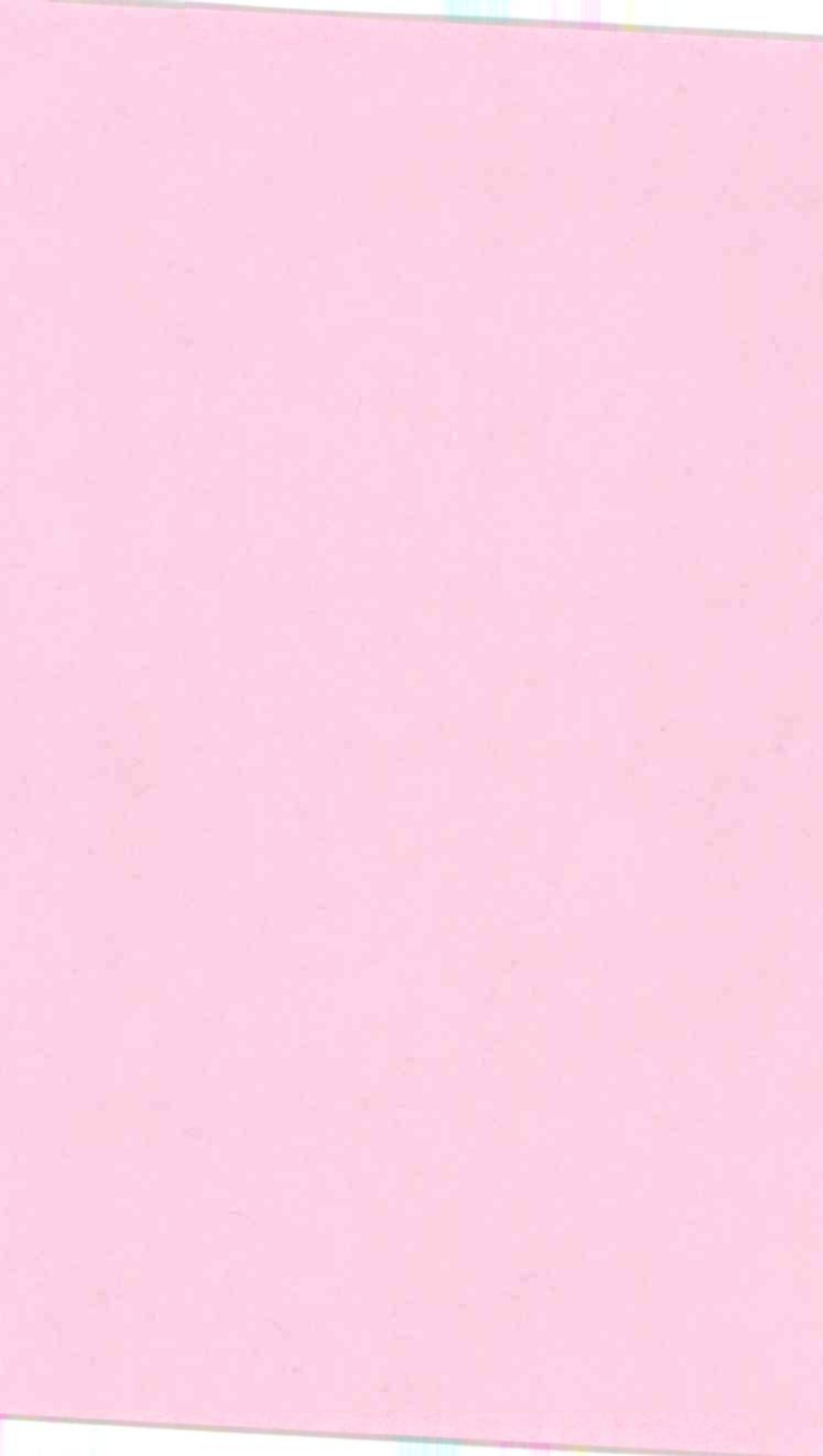


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JUNE 23, 2003 \$3.95 VOL.13 NO. 25

THE NEWS MAGAZINE OF THE MEDIA

Summer's No Slouch for Networks

Prime-time viewers are up, with a few exceptions, over last year; execs upbeat for fall PAGE 6

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P&G Signs New Pact With CAA

Agency expected to seek TV product placements PAGE 7

WASHINGTON

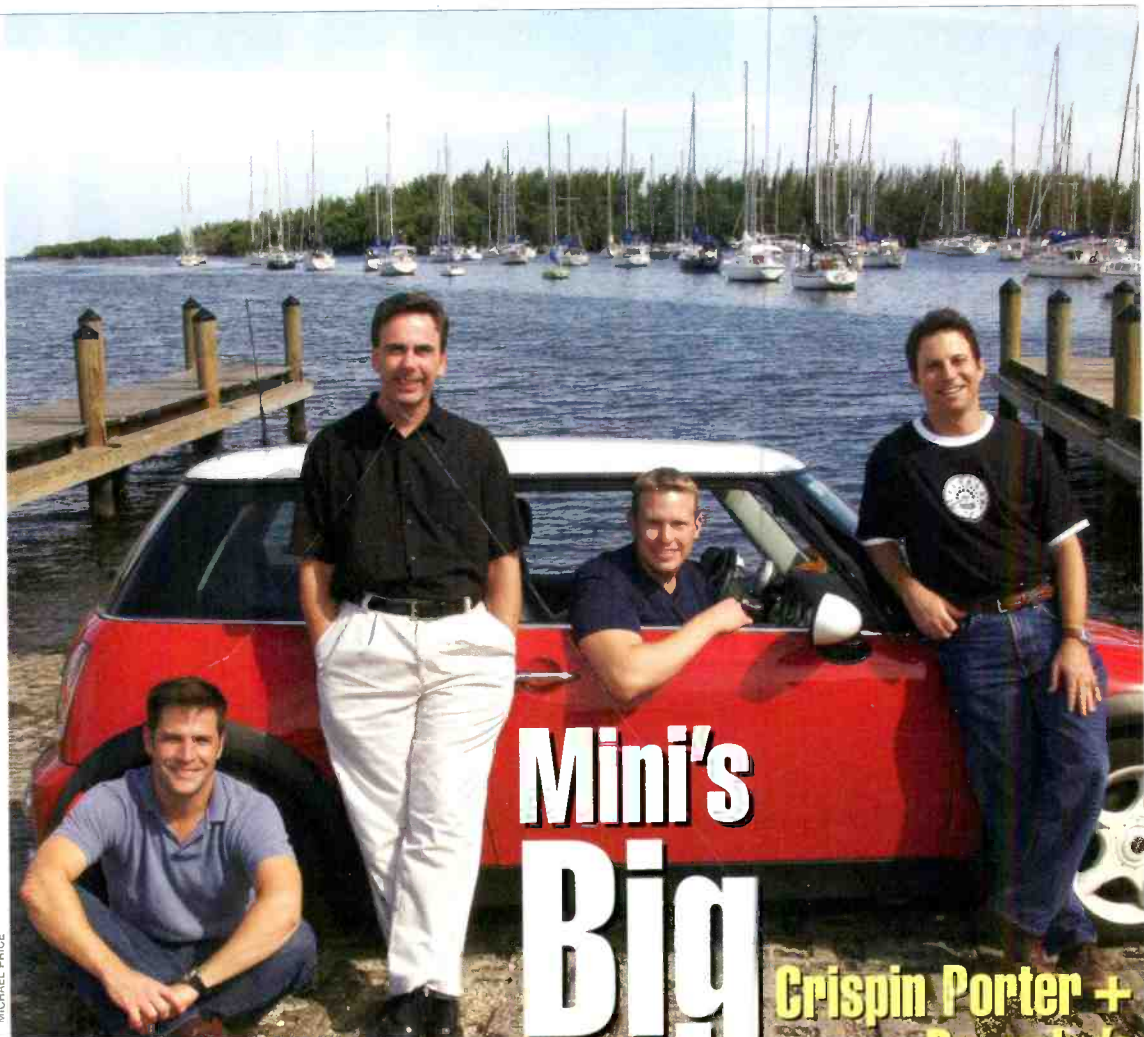
Relax, Don't-Do-It Bill to Full Senate

Media rules overthrow faces hurdles in House PAGE 7

CABLE TV

MTV Rides Next Sponsor Wave

Partnership with Quiksilver yields hit in *Surf Girls* PAGE 8



MICHAEL PRICE

Mini's Big Idea Team

Crispin Porter + Bogusky's maxi strategy for a tiny car wins 2 Media Plan of the Year awards

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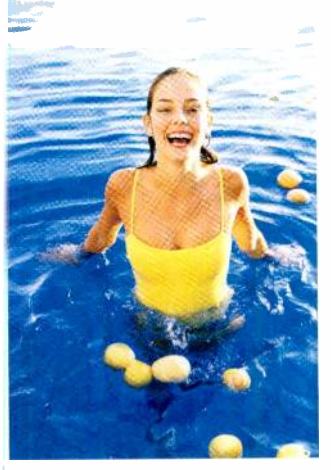
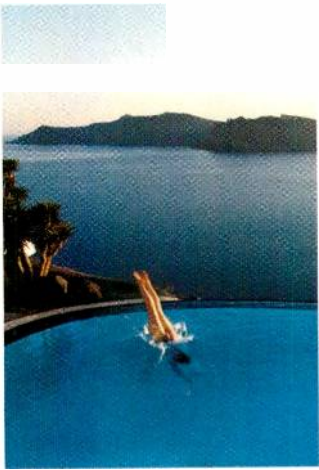
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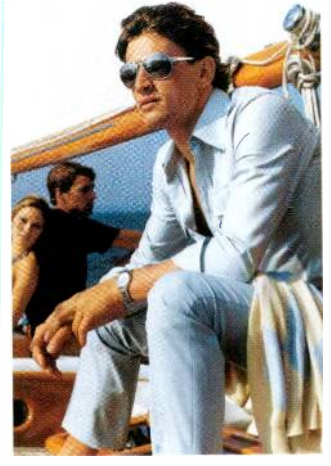
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At Deadline

■ CABLE NETS SCORE DOUBLE-DIGIT CPM HIKES

Executives of Turner Broadcasting's TNT and TBS said they finished their upfront business last week at double-digit cost-per-thousand increases and dollar volume growth of more than 20 percent. Lifetime also wrapped its upfront, achieving the double-digit growth its sales executives had sought. "Our ratings are down, which is hard to deal with, but we're proud that people still recognize the strength of our brand and how women feel about our network," said Lynn Picard, Lifetime executive vp of ad sales. Driven by the strength of TLC, Discovery Networks also completed its deals, writing at least 50 percent more volume at double-digit CPM gains over 2002. Cable sales executives project the upfront will hit \$5.6 billion.

■ WPP TO ACQUIRE CORDIANT

WPP Group last week agreed to acquire the debt-ridden, London-based Cordiant Communications Group for \$445 million. Cordiant's largest investor, Active Value, increased its stake late last week to just below the 25 percent needed to block the deal. Active Value, which has lost an estimated \$50 million on its CCG investment, declined comment; it's not clear what leverage the fund managers might have in exacting better terms. The Cordiant deal is expected to propel WPP into the No. 2 spot in industry rankings, behind Omnicom. WPP said the addition of CCG's assets will bolster the company's relationships with clients like Pfizer, Heineken and Kraft. WPP expects to align CCG's Bates offices with those of J. Walter Thompson in the U.S.

■ NO FREEDOM-GANNETT DEAL

Gannett Co. has made no secret of its desire to acquire the newspaper and eight TV stations owned by privately held Freedom Communications, but a deal is not imminent, both parties said last week. "This baloney (you know the word I really mean), if unchallenged, destabilizes relationships with our advertisers and scares the sox off our own people. Help me drive a stake through this vampire," Alan Bell, Freedom president/CEO, wrote in a staff memo. Through Morgan Stanley, Freedom until June 26 is accepting bids that could ultimately lead to a merger or sale.

■ CABLEVISION FIRES 14 OVER ACCOUNTING

There was no word last Friday about who will fill the shoes of the 14 mostly high-level employees that Cablevision Systems Corp. fired last week from its

Rainbow Networks division. AMC president Katie McEnroe, WE: Women's Entertainment president/general manager Martin von Ruden and Lee Heffernan, senior vp of marketing at WE, along with 11 others were dismissed on June 18 after an internal review of the company's operations covering the years 1999-2002 uncovered accounting improprieties.

■ ABC QUILTS NAB; NETS MAY FORM OWN LOBBY

Stations owned by the Big Four TV networks may seek to form an alliance to affect policy in Washington, said Preston Padden, Walt Disney Co. executive vp of worldwide government relations. Padden spoke last week, one day after Disney's ABC TV and radio nets left the National Association of Broadcasters, saying the group had become an anti-network tool of large affiliates. The move leaves the NAB with none of the Big Four in its fold.

■ **ADDENDA:** **Jamie Tarses**, former ABC entertainment president, and Karey Burke, most recently executive vp of prime-time development for NBC, will form a new production company that will create programming for NBC Studios. Tarses for the past three years has been president of James Burrows' Three Sisters Productions... After years of an uneasy business relationship, **MTV Networks** last week pulled its programming from Galaxy Cable's 85,000 subscribers after the MSO refused to sign a contract extension. Galaxy cited the current legal problems plaguing MTV Nets' TNN as the reason it did not sign... **CurtCo Media**, publisher of *The Robb Report*, has acquired Randy Jones' *Worth* for a reported \$2.4 million and an assumption of the suspended title's liabilities...

Carat North America parent company Aegis Group has formed Aegis Media, a new unit that will support all of Aegis' media brands, including Carat. It

has also created a new media services network, called Vizeum, which will operate under the Aegis Media umbrella. Vizeum, launched in Europe last week, will become operational in North America early next year. Carat North America CEO David Verklin will serve as regional CEO of Aegis Media for North America.

■ **CORRECTION:** In a Local Media story in the May 26 issue, the location of Hearst-Argyle ABC affiliate WMUR-TV was misidentified. The station is based in Manchester, N.H.

INSIDE MEDIaweek



Bon Appétit's Heiler says more men are devouring her epicurean title Page 31

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Market Indicators

NATIONAL TV: QUIET
With the little remaining morning and prime-time scatter inventory being offered at extremely high prices, advertisers are looking to expand their presences by jumping into daytime, which still has some affordable inventory.

NET CABLE: WARM
Large broad-based entertainment nets finished with their upfront business are turning their attention to third-quarter scatter. After a lull due to stalled upfront negotiations, scatter inventory is moving swiftly. Spending is brisk from movie, soft drink, fast food and automotive categories.

SPOT TV: MIXED
While business is healthy in most top markets, Chicago and several others are flat. Active categories include entertainment and retail. Advertisers are putting money down for third and fourth quarters.

RADIO: BUILDING
Top-market stations are tightening, fueled by auto, home improvement, entertainment and retail. Rates are still largely negotiable.

MAGAZINES: STEADY
Women's service and lifestyle titles are closing third-quarter schedules with strong business from packaged goods, food and beverage and financial services companies.

Court Upholds Spike Lee's Injunction on Spike TV

New York State's appellate court last week spiked cable network TNN's claim to the name Spike TV. The move upheld a ruling made two weeks ago that gave film director Spike Lee a temporary injunction to prevent Viacom-owned TNN from relaunching as Spike TV, which it had planned to do on June 16.

The state Supreme Court ruled that Viacom can appeal in September, which the company said it intends to do. Viacom has said it has lost \$17 million as a result of the aborted name change; if TNN is permanently prevented from assuming the Spike moniker, the net will lose more than \$42 million, Viacom said.

Despite the legal wrangling, TNN has proceeded with its relaunch as a male-targeted network and last week began airing a new slate of programming.

TNN chose the name Spike in part because it is a masculine name, but Lee has argued that consumers might wrongly assume he is associated with the network. —Megan Larson

Murdoch's DirecTV Bid Challenged by Rivals

Opponents of News Corp.'s proposed acquisition of satellite broadcaster DirecTV are surfacing in Washington, saying the deal threatens consumers and competitors of News Corp.'s Fox TV and movie subsidiaries with higher prices. But whether they can make headway is unclear.

No outright opposition emerged from lawmakers who questioned News Corp. chairman/CEO Rupert Murdoch at a hearing before the Senate's antitrust subcommittee last week. The panel asked the Department of Justice and the Federal Communications Commission to closely examine the transaction. Those calling for conditions on the deal or its outright rejection include consumer groups and rivals such as the American Cable Association, representing small operators fearful of an expanded News Corp.; the National Association of Broadcasters, which expressed concern for Fox affiliates; and EchoStar Communications, the Dish Network (continued on page 8)

Nets Off to Strong Start on Summer

More viewers watching prime time than last year; execs upbeat for fall

NETWORK TV By John Consoli

The broadcast networks cumulatively drew 1.3 million more viewers during the first three weeks of this summer season than they did during the same period last summer, and programming executives are cautiously optimistic that a stronger summer could bode well for the fall season. They believe this not only because more summer viewers mean more eyeballs that will see the networks' aggressive on-air promos touting their fall lineups, but also because those same viewers may be sampling returning shows that are being repeated throughout the summer.

Viewership from May 26 through June 15 was up 4 percent over the same period last summer, with five of the six broadcast networks showing gains ranging from 5 percent to 21 percent. Only NBC had fewer viewers than last summer, a drop attributable to its carriage of NBA playoffs in 2002 (ABC covered the NBA finals this year). An analysis of Nielsen Media Research data shows that factoring out NBA playoff viewership last summer, NBC would be up 15 percent this summer over last in viewers.

Overall, the six networks averaged 36.8 million viewers a night, compared to 35.5 million for the same period last year, which was down 8 percent or nearly 3 million viewers from the summer of 2001 (see chart). While the networks have not gained back enough summer viewers to reach their cumulative average audience of two years ago, the fact that they are luring back viewers at a time of year that cable usually pulls them away is a positive sign for the networks.

Fox has shown the biggest gain in viewers compared to last summer, up 1.3 million, or 21 percent, to 6.3 million. Freshman variety show *American Juniors* has helped draw more viewers to Fox on Tuesdays, but several other Fox sitcoms like *Bernie Mac*, *That '70s Show*, *Malcolm in the Middle* and *The Simpsons* are also draw-

ing more viewers than they did last summer.

"The networks that have kept their comedies on in their regular time periods this summer, like Fox, CBS and ABC, have done well," said Preston Beckman, executive vp of strategic program planning at Fox. "That has been our strategy—to keep as many shows as possible in their regular time periods. And we are planning to move *Boston Public* and *Wanda at Large* to their new fall Friday times beginning in July."

ABC is also up more than 1 million viewers, and while a good portion of that is a result of the NBA playoffs, several scripted shows are performing better in their time periods than shows there did last year. For example, repeats of *8 Simple Rules for Dating My Teenage Daughter* are drawing significantly more viewers than

Summer Bounces Back PRIME-TIME BROADCAST VIEWERS (IN MILLIONS)*

| NETWORK | 2001 | 2002 | 2003 |
|---------|------|------------|------------|
| ABC** | 7.5 | 6.0 (-20%) | 7.1 (+15%) |
| CBS | 9.1 | 8.5 (-6%) | 8.9 (+5%) |
| FOX | 5.6 | 5.2 (-7%) | 6.3 (+21%) |
| NBC** | 10.6 | 10.3 (-3%) | 8.7 (-15%) |
| UPN | 3.1 | 3.1 (flat) | 3.1 (flat) |
| WB | 2.7 | 2.5 (-8%) | 2.7 (+8%) |
| TOTAL | 38.6 | 35.5 (-8%) | 36.8 (+4%) |

*Week beginning May 26 through week ended June 15, 2003, and comparable periods in 2002 and 2001.
**NBC carried NBA playoffs and finals telecasts in 2001 and 2002; ABC carried NBA games in 2003.
Based on Nielsen Media Research data.

The Mole did in the time slot last summer. According to Jim, on Tuesdays this summer, is drawing nearly 2 million more viewers than it did last summer on Wednesdays. And *George Lopez* is drawing more viewers than *Drew Carey* did last summer on Wednesdays.

ABC entertainment president Susan Lyne said the network's summer strategy is to repeat all of its returning sitcoms to attract viewers who may have missed them during the regular season, a decision that has proven effective. "Twenty-six percent of 18-49 viewers who have watched the rebroadcasts of *According to*

Jim are watching it for the first time," Lyne said. And Larry Hyams, vp of audience analysis for ABC Research, said between 11 percent and 14 percent of a show's new summer viewers, based on past research, become regular watchers of that show the following fall.

CBS is up 5 percent among viewers, and a sizable portion of that has come from larger audiences than last summer for its Monday sitcom hits *King of Queens*, *Yes Dear* and *Everybody Loves Raymond*.

While the other Big Four networks are also seeing their major demo ratings rise, NBC's are down, primarily because of the NBA. But Mitch Metcalf, NBC senior vp of programming, planning and scheduling, pointed out that the network remains the summer ratings leader in adults 18-49. "We have kept our A-list shows on in repeat this summer, but we have pulled some others so we could air new reality shows in those time periods," said Metcalf. "With reality, we are getting a nice influx of new 18-34 viewers, and that is giving us an opportunity to target the promotions for our new fall shows. For example, *For Love or Money* skews more young female, so we are promoting *Miss Match* there. *Last Comic Standing* gets a mixed male/female demo, so we have been promoting *Las Vegas*, *The Lyons Den* and our new sitcoms there."

Steve Sternberg, senior vp/director of audience analysis for Magna Global USA, said the fact that the broadcast networks, in the face of the "mushrooming growth" of cable channels, can still account for nearly 40 percent of the summer viewing audience "with a schedule of mostly repeats and reality," is "a sign of inherent strength of broadcast network television."

"As channel capacity continues to grow, the fact that cable, in aggregate, will account for more viewers than the broadcast networks is an interesting artifact, but not particularly relevant since fewer than 10 cable networks individually average even a 0.5 rating among adults 18-49 in prime time," Sternberg added. "While the official prime-time season ended with the May sweeps, [cable's growth] has relevance mostly to Wall Street and the press, not to advertisers, many of whom buy commercial time throughout the year."

Shari Anne Brill, vp and director of programming services at Carat USA, agreed. "Summer exists," Brill said. "If you're a year-round advertiser, you want to have your message seen year-round."

Regarding broadcast's jump in viewership over last summer, Brill believes it might be time to resurrect the late-'90s NBC summer promotional campaign, "If You Haven't Seen It, It's New To You." Quipped Brill: "There might just be some truth to that this summer." ■

CAA Lands P&G for Deals

Agency will seek out product placement pacts for giant's brands

THE INDUSTRY By A.J. Frutkin

Creative Artists Agency has signed up Procter & Gamble as a client in its corporate consulting division. Representatives for both CAA and P&G confirmed the deal last Friday but declined further comment.

Cincinnati-based P&G remains a client of Starcom Mediavest Group, which handles the packaged goods giant's media buys. An SMG division that could be impacted by the new CAA deal is SMG Entertainment, which like CAA seeks out partnerships and product-placement deals in entertainment vehicles for its clients. But a representative for SMG said: "We don't assume [the CAA deal] will impact our relationship at all. We do a lot of buying and planning for P&G across SMG."

Sources familiar with the deal said P&G's goals are similar to those of Coca-Cola, which signed with CAA more than two years ago to create strategic marketing opportunities for the soft-drink manufacturer via links with TV

shows, movies and other entertainment content. Subsequently, CAA helped negotiate Coca-Cola's participation in Fox's hit reality series *American Idol*, in which the show's contestants and families have relaxed backstage in a greenroom renamed the Coca-Cola Red Room. Additionally, the couch on which the contestants sit in the Red Room was specifically designed for the series, with a white stripe that mimics Coke's logo. Coca-Cola has also provided backstage filmed interstitials, known as "real moments," with *Idol*'s contestants.

Last year, P&G tapped Beverly Hills, Calif.-based CAA as marketing consultant on its youth marketing/research project Tremor, which uses teenagers to talk about P&G products.

CAA's other corporate consulting clients, in addition to Coca-Cola, are Motorola, Hasbro, Nextel, Abercrombie & Fitch's surf wear clothing line Hollister and Avon's teen-targeted Mark line of cosmetics. ■

Ownership 'Soap Opera'

Senate panel fast-tracks bill to block FCC ruling; House support unlikely

WASHINGTON By Todd Shields

The Senate Commerce Committee last week aggressively challenged looser media ownership rules with a bipartisan vote to roll back much of the liberalization recently adopted by the Federal Communications Commission. The victory for opponents of big media leaves them with an uphill, but not hopeless, struggle in a Congress dominated by deregulation-minded Republicans.

The Commerce Committee's voice vote came just 17 days after the FCC, in a 3-to-2, Republican-led, party-line decision, relaxed ownership rules. The speed and bipartisan support give the Commerce measure "a lot more momentum than anybody expected," said Gene Kimmelman, director of Consumers Union, which is working to reverse the FCC's move.

The panel approved a bill sponsored by Sens. Ted Stevens (R-Alaska) and Ernest Hollings (D-S.C.) to restore back to 35 percent the national cap on TV-station ownership. The FCC has ruled that a company can own stations capable of reaching 45 percent of the nation's TV homes. The committee also adopt-

ed a proposal by Sens. Byron Dorgan (D-N.D.) and Olympia Snowe (R-Maine) to reverse the FCC's June 2 vote to allow media cross-ownership in most cities, and to restore the prohibition on nearly all joint ownership of daily newspapers and nearby broadcast stations. Stevens insisted on an amendment to make it easier to win regulatory waivers to allow cross-media combinations in small markets where



CHRIS MADDALONFOLL CALL PHOTOS

Media Wire

satellite competitor whose bid for DirecTV was rejected last year by federal regulators. —Todd Shields

ABC Suspends Reporting Rule After Magazine Mix-up

The Audit Bureau of Circulations last week said it will suspend one of its reporting rules for magazine publishers' statements for the six months ended June 30 as well as for 2002 audits, after discovering during audits of the 12-month periods ended December 2001 and June 2002 that a number of titles had misrepresented some circ data. A "handful of titles," said a publisher familiar with the situation, classified "individually addressed sponsored" copies—a category of subscriptions sold by third-party agents—as regular individual subs.

While the total circulations of the affected titles is not an issue, the errors slightly skew the quality of their readers, a key factor for advertisers. "We have to give the publishers the benefit of the doubt," Robin Steinberg, vp/print director of Carat USA, said of the mix-up. "They made a mistake, and they have to fix it." —Lisa Granatstein

Coen: Total Ad Spending To Rise 4.6 Percent in 2003

The ad outlook for 2003 has not changed much since the end of last year, according to Bob Coen, senior vp/director of forecasting for media agency Universal McCann. Coen, in his midyear update, said last week that he expects '03 national ad spending to reach \$153 billion, up 5.2 percent. That is just slightly lower than Coen's forecast six months ago, when he projected a total of \$153.3 billion, a 5.3 percent increase.

Coen did downgrade his local ad forecast a bit more. He now projects \$94.6 billion in local spending this year, a 3.5 percent increase, compared to his prediction last December of \$95.8 billion, or a 4.5 percent gain.

Overall, Coen now sees total '03 ad spending reaching \$247.7 billion, up 4.6 percent. Coen projected an even stronger 2004, with ad spending reaching \$263.8 billion, an increase of 6.5 percent over this year. —John Consoli

stations might fail (in DMAs from 150 through 210). Viacom's CBS and News Corp.'s Fox Television Group would have to sell off stations to shrink back to the 35-percent level.

Radio companies were also affected. Sen. John McCain (R-Ariz.) succeeded in attaching an amendment to force compliance with new, stricter radio ownership limits set by the FCC, rather than enjoying grandfathered exemptions. McCain said his rider would compel Clear Channel Communications and Viacom's Infinity Broadcasting to sell stations. A Clear Channel representative called the provision "bad precedent and bad policy."

The bill now goes to the full Senate, where it may succeed thanks to support from Republicans who spoke forcefully on its behalf during last week's committee session. Prospects are dimmer in the House, where a Republican majority follows a leadership that is implacable in its opposition to reversing the FCC's vote.

"Unfortunately this has become a political soap opera," said Ken Johnson, a spokesman for Rep. Billy Tauzin (R-La.), who chairs the House committee that initiates telecommunications legislation. "And given the chance,

Chairman Tauzin intends to cancel its run." Beyond the House, the Bush administration has voiced its support for the FCC vote.

Proponents lay out several scenarios for overcoming such opposition. They say Tauzin may yield if pressure grows and note that more than 120 House members already have signed on to legislation that tracks Stevens' bill. Or Stevens, who chairs the Senate Appropriations Committee, might attach his bill to a must-pass spending measure. And some members, including Dorgan, say that if the Stevens bill fails, they will seek to bypass congressional leaders with a rarely used resolution of disapproval that would cancel the FCC's changes. "If they decide to hold this up, he's coming at them again," said Dorgan spokesman Barry Piatt.

Colleagues, including some across the aisle, match Dorgan's determination. "The deregulatory express is leaving the station unless we take action," said Snowe, who fretted that a single owner could control much of Maine's media. "I'm very concerned about the FCC ruling," said Sen. Trent Lott (R-Miss.). "It will lead to consolidation and domination... I just think it's a very dangerous thing." ■

Surf's Up at MTV

New-wave sponsorship/content deal with Quiksilver pays off in ratings

CABLE TV By A.J. Frutkin

In the face of changing technologies, advertisers are continuing to search for new ways to reach consumers. So when MTV launched the documentary/soap series *Surf Girls* last month, its partnership with surf wear manufacturer Quiksilver seemed like a perfect marriage of product and programming.

Strong ratings for the series so far seem to have sealed the union. After six installments, *Surf Girls* is averaging a 2.0 rating among girls 12-17 and a 2.3 among women 18-24.



Surf Girls showcases Quiksilver's products, as well as its houses near famous surfing meccas.

But in the uncharted territory of client-supplied content, there are bound to be some land mines. Sources close to the series said that MTV's relationship with Quiksilver has been strained at times. At issue are subjects ranging from content demands to sponsor identification. Executives at MTV and Quiksilver deny the reports. "We have a great relationship with MTV. We consider them our partners and friends," said Matt Jacobson, vp of Quiksilver Entertainment and a *Surf Girls* executive producer.

The series (Mondays, 10:30 p.m.), which follows 14 young women who compete for a spot in a pro surfing contest, was developed by executive producers Chris Abrego and Rick Telles of Brass Ring Entertainment. Having already produced *The Surreal Life* for the WB, Brass Ring had a track record, but it was looking for credibility in the surfing community to help get *Surf Girls* on the air.

Enter Quiksilver, which recently opened an in-house programming unit headed by president Danny Kwock and Jacobson. With its popular female-targeted clothing line Roxy, Quiksilver brought industry clout and marketing muscle to *Surf Girls*. It also brought pro-

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duction-cost savings; Quiksilver owns houses at or near some of the world's top beaches.

As part of MTV's 13-episode deal, Kwack and Jacobson agreed to a non-exclusivity clause, allowing competitors such as Billabong USA to advertise in the series. But the Quiksilver/Roxy brand is visible in much of the show's content. Some advertisers not affiliated with the series said it at times comes across like a commercial.

John Shea, executive vp of integrated marketing for MTV Networks Music Group, said MTV remains satisfied with the level of Quiksilver's identification in *Surf Girls*. "We trust the producers to create the show they have,

and we've had no discussions about limiting or changing their vision," Shea explained.

Other advertisers familiar with *Surf Girls* expressed support. "It feels like a program for viewers," said one buyer, "not an infomercial for Roxy."

With *Surf Girls* performing well, Jacobson alluded to a second season for the series, adding that Quiksilver has several other projects in development for MTV. Likewise, Shea suggested the show's production formula could open doors for other sponsors. But he stressed that such participation in content needs to be "organic to the show itself." ■

An Online Revival Meeting

Talk of a rebound for Internet advertising fills the air at @d:tech confab

THE INTERNET By Catharine P. Taylor and Michelle Jeffers

One of the hottest online advertising conferences during the dot-com boom, @d:tech, may finally have gotten its groove back. The evidence was partly in the solid attendance of 3,000 for last week's event, held at the Palace Hotel in San Francisco, double the 1,500 who turned out last spring in Los Angeles.

"We're back at 2000 levels," said @d:tech chair Susan Bratton. "A lot of people are coming back into this marketplace, and there is a whole new group of people who are here to understand best practices in this advertising space."



Found money: Demas touted search sites.

While conference seminars focused on the logistics of interactive marketing, the primary topic of conversation was the vibrancy of the event itself. "It's heartening to see this kind of turnout," said Joseph Jaffe, a consultant for

online players including Microsoft's MSN and iMedia.com. Exhibitors were up too, from 60 booths last spring to 95, featuring usual suspects such as ad technology provider Viewpoint and startups such as blowsearch.com.

The buzz level was even in marked contrast to @d:tech's annual East Coast event, held last November in New York, where the mood was far more subdued. Last week's mood caused more than one observer to crack that @d:tech attendees were, yes, partying like it was 1999.

At the same time, economic indicators are

showing signs of a rebound in online advertising. Internet ad spending totaled \$1.6 billion in last year's fourth quarter, up 9 percent from the third quarter, according to a report by the Interactive Advertising Bureau and PricewaterhouseCoopers. PwC is projecting that online ad spending will be up 6.5 percent this year, reversing the nearly 8 percent decline of 2002. During the peak year of 2000, online ad spending totaled \$8 billion.

Several advertisers at @d:tech spoke of online budget increases. Mary Wilhelm, Internet marketing manager of Adidas, said that the athletic shoe marketer recently boosted its online budget by 40 percent.

But the industry has plenty of rebounding still to do. While the second half of '02 was positive, full-year spending was still down 16 percent to \$6 billion. And despite the increasing amounts of time consumers are spending online, the category ranks seventh in spending out of nine forms of media, according to data from PwC and Interpublic Group's McCann-Erickson Worldwide.

Much of the this year's projected rebound is being fueled by ads on Internet search sites such as Google and Overture. According to IAB/PwC, keyword-search advertising accounted for 15 percent of online ad revenue last year, almost a fourfold increase from '01.

An @d:tech panel discussion about search innovation that featured Omid Kordestani from Google, Jeff Weiner of Yahoo! and Overture's Bill Demas attracted an overflow crowd of about 400. Demas, an Overture senior vp, said search engine advertising is about a \$1 billion market that will grow to \$7 billion-\$8 billion in the next four years. ■

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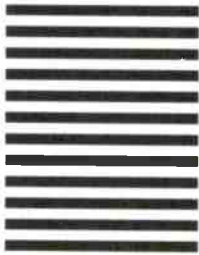
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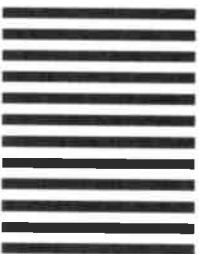
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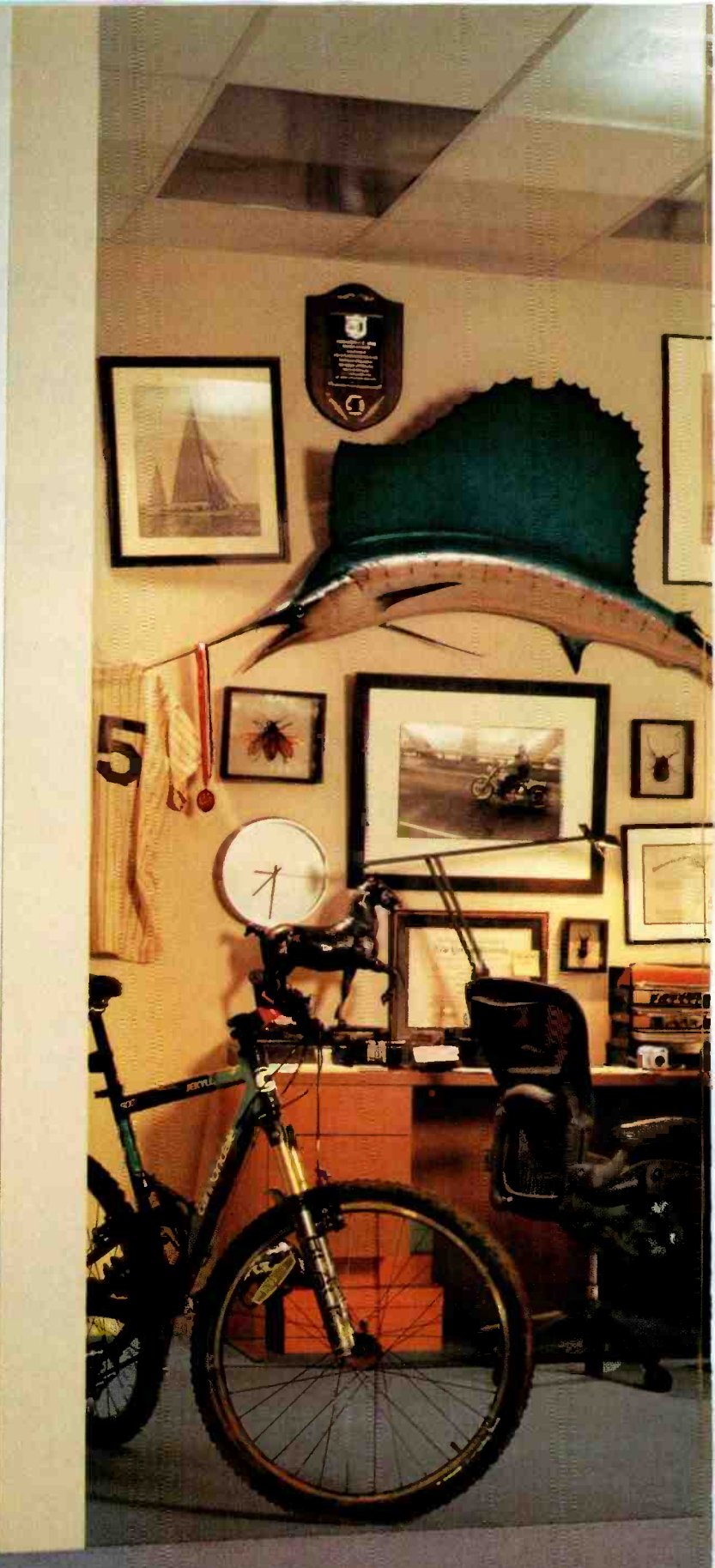
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OUTDOOR

Research Giants in Rush to Develop Billboard Measurement

BY KATY BACHMAN

The race between Arbitron and Nielsen Outdoor (a recently formed unit of VNU, parent of *Mediaweek*) to provide radio and TV-style ratings for the outdoor industry is intensifying. After conducting tests last fall of their respective systems in Atlanta (Arbitron) and Johannesburg, South Africa (Nielsen), both companies plan to refine their approaches via tests in Chicago later this year. Last week, Arbitron said it is prepared to provide commercial service in Atlanta in the fourth quarter.

Agencies aren't sure the \$5.6 billion out-of-home industry needs two new measurement services. "This medium is so small and gets such a small sliver of ad dollars [about 4 percent] that [the industry] can hardly afford both," said Jack Sullivan, Starcom senior vp, out of home media.

The key difference between the two methodologies, both of which are more sophisticated than the industry's traditional traffic-count measurement, is that Nielsen is relying solely on an electronic approach using a global positioning system (GPS) while Arbitron is propos-

ing a combination of GPS and personal three-day travel diaries. Despite results from Atlanta that showed its combo approach picked up exposure to 7,214 out of a total of 7,217 outdoor panels, the diary approach gives agencies the willies. "If all the major media are moving away from diary-based research to passive electronic approaches, why would outdoor want to go to [such] a system?," asked John Connolly, senior vp of out of home media for Mediacom.

Arbitron has more fans among the outdoor companies. "For more than two years, Arbitron has been developing support," said Tommy Teepell, chief marketing officer for Baton Rouge, La.-based Lamar Advertising, which along with Clear Channel Communications and other outdoor companies has been a subscriber to Arbitron's qualitative outdoor service. "But Nielsen is obviously on the cutting edge, and that carries a lot of validity."

Based on its Atlanta test, Arbitron, which calls its service GPS Plus, said it is moving away from its emphasis on diaries for a service centered on portable GPS units. "You have to supplement GPS with travel logs because the sample size has to be large enough to measure all the inventory and make it economically feasible," said Jacqueline Noel, vp of sales and marketing for Arbitron Outdoor.

Agencies also like that the ratings for Nielsen's system incorporate a "visibility adjustment index" to take into account factors such as the size of a billboard, its distance from the road, and illumination. "The rating represents a true likelihood a consumer saw the advertisement," said a Nielsen representative.

The Traffic Audit Bureau, an industry group that issues outdoor data based on traffic counts, has agreed to explore Nielsen's idea. "The consensus is that TAB should take this to the next level. Because it's a 'soft' measure, it's important that the industry develop the rule sets," said Joe Philport, president of the TAB, which is providing data to both research companies.

The outcome of the Chicago tests will help determine which system becomes the outdoor industry's ratings currency. In the end, it could be a mix of the two. "You might end up with a hybrid, with more expensive methods going into the larger markets," said Philport.

"We'll have to make a cost-benefit analysis. If one system measures at 100 percent accuracy and the other at 90 percent, the question will be how much more do we spend for that 10 percent?" said Paul Meyer, president and CEO of Clear Channel Outdoor. ■

WASHINGTON RADIO

Fred 'Gopher' Grandy Is WMAL's New Morning Man



Grandy airs mornings from 5 to 9.

Following a two-week trial earlier this month on WMAL-AM, ABC Radio's News/Talk station in Washington, D.C., Fred Grandy, the former congressman from Iowa who first became a household name as Gopher on TV's *The Love Boat*, has embarked on a new career as a radio talk-show host. Effective June 16, Grandy teamed up with Andy Parks, a familiar voice around the Beltway, for *The WMAL Morning News* (5 to 9 a.m.). Grandy replaced Parks' previous co-hosts, Jane Norris and Bill Press, who were part of the team for less than a year.

Hiring Grandy is the first major programming change at WMAL since Chris Berry, president and general manager, took over at the end of last year. Berry, who is searching for a new program director, is looking to boost the morning show's ratings, which

lag all other dayparts. Even though WMAL enjoyed an overall share increase in the Arbitron Winter survey from a 3.8 to a 4.1, in mornings, which account for 50 percent or more of a station's revenue, it dipped to a 3.9 from a 5.0.

Grandy has had a relationship with WMAL for several years, noted Berry, who was also instrumental in bringing Sam Donaldson back to radio. "When I heard him filling in one evening, it became clear that he has the potential to be a great host. He started in Hollywood, where everything is political, and moved to D.C., where everything is theatrical."

Advertisers are betting Grandy will make a difference, helping to restore WMAL's former luster. "Grandy will bring a younger audience to the station. People that are 40-something can recognize [his voice]. He's bright, he's young and he brings a lot of knowledge to the show," said Jay Rosenberg, president of Rosenberg Media, which buys radio for D.C.-area clients including Safford Lincoln-Mercury and Simply Wireless. —KB

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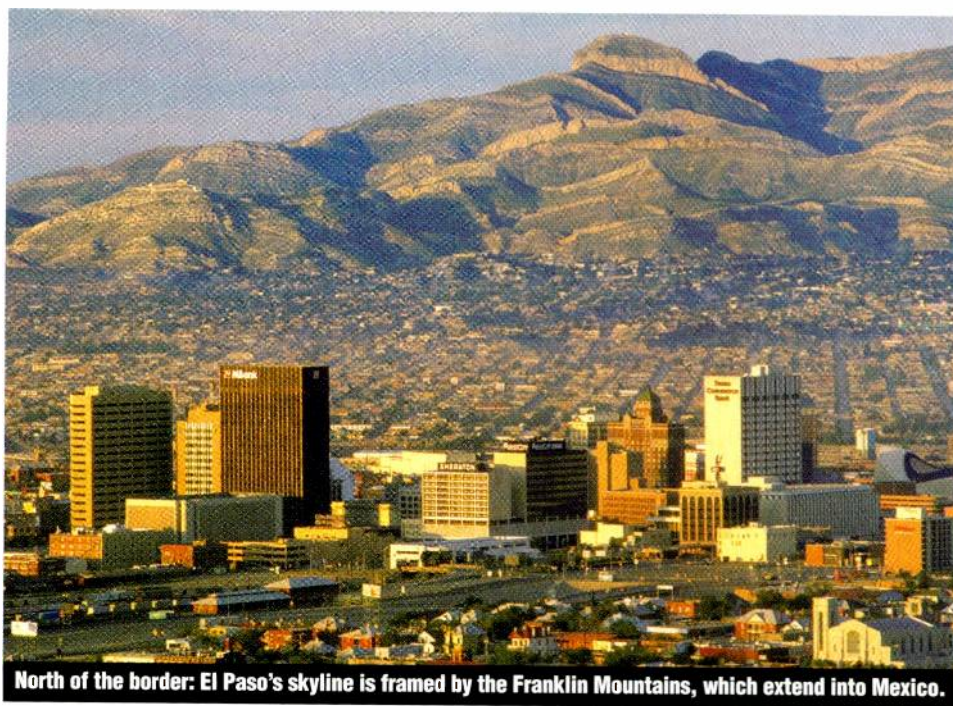
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market profile

BY EILEEN DAVIS HUDSON



North of the border: El Paso's skyline is framed by the Franklin Mountains, which extend into Mexico.

BOB D'AMICO/STOCK BOSTON INC./PICTUREQUEST

El Paso, Texas

SITUATED IN THE FAR WESTERN CORNER OF TEXAS, EL PASO IS MORE ALIGNED WITH Juarez, which is just over the Mexican border, than with other major Lone Star cities like Dallas and Houston. "We're right on the Mexico and New Mexico lines," says Don Caparis, vp and general manager of

KDBC-TV, the local CBS affiliate owned by Imes Communication Group. "One of my favorite sayings is that we're closer to Los Angeles than to Houston, Texas."

As a border community, El Paso's infrastructure is constantly challenged to meet the diverse social, educational and employment needs of the flood of Mexicans who leave their country each year in search of the American dream. Many of these illegal immigrants are considered "local crossers" because they live just over the border in Juarez, Mexico, a city of about 1.5 million.

Overall, the El Paso DMA is about 73 percent Hispanic, according to Scarborough Research, but the ratio is closer to 80 percent in the metro area. These residents are predominantly first-, second- and third-generation Mexican Americans. The market's population is concentrated in El Paso; 96 percent of residents of this market live in the met-

ro area, so the city's outlying areas are very sparsely populated.

El Paso and San Diego are the two busiest crossing points into the U.S. for immigrants. According to the 2000 U.S. Census, there were 186,168 foreign-born residents in the El Paso County metro area, or about 27 percent of the overall population, nearly twice the average of 14 percent for the state of Texas. The census also found that 73.3 percent of people age 5 and older in the El Paso area spoke a language other than English at home, with about 45 percent of these saying they didn't speak English well.

A 2001 study done by the Immigration and Naturalization Service found that 37,828 legal immigrants settled in the El Paso metro area between 1991 and 1998; the next closest country of origin for legal immigrants who settled in the area during that period was the Philippines, with 354 people. If current pop-

ulation-growth rates continue, the market can expect its population in 2025 to be 961,000, reflecting a 41.4 percent increase over the 2000 population of approximately 680,000. The steady influx of new residents puts a strain on the local education, health and social services departments and other agencies that must find a way to serve the region's rapidly growing population.

El Paso's status as a border market also impacts its local media outlets, which must compete for audiences with neighboring media properties in Mexico.

Ellen Dumaire, vp/media director at SW-G&M Advertising, the city's largest locally based advertising agency, says that El Paso's position on the border has an enormous impact on the local media market from an advertising standpoint. Dumaire says many of the Mexican media outlets across the border in Juarez also have ad sales offices in El Paso in an attempt to garner a share of the market's advertising dollars. "The crossover exists, so from time to time we've taken advantage of it, when it's warranted," says Dumaire of buying Mexican media. "This is a unique market because of that."

Much of the crossover in the market is seen on the retail side, as Mexican nationals from Juarez frequently cross over into El Paso to shop. According to some estimates, as much as 40 percent of El Paso's local retail revenue is from these cross-border shoppers.

Dumaire also says it is important for local buyers to keep in mind the market's high percentage of bilingual residents, who play an important role in shaping the local media landscape. Media buyers outside the market may not be aware of the subtle nuances of the DMA's media, which works to the benefit of the local agencies, says Dumaire, who has worked in the El Paso market for the past 11 years. "We've been able to dispel the myth that you only have to buy Spanish-language [to reach the Hispanic market]," she says, adding that "it's imperative that Spanish-language is in the mix. But if all you buy is Spanish-language, you tend to fail here."

Entravision Communications owns Univision affiliate KINT-TV, the market's top biller, as well as four radio stations (one station, Spanish Oldies outlet KSVE-AM, does not have significant listenership in the market).

In January 2002, Entravision purchased the local WB affiliate, KKWB, from White Knight Communications out of (continued on page 19)



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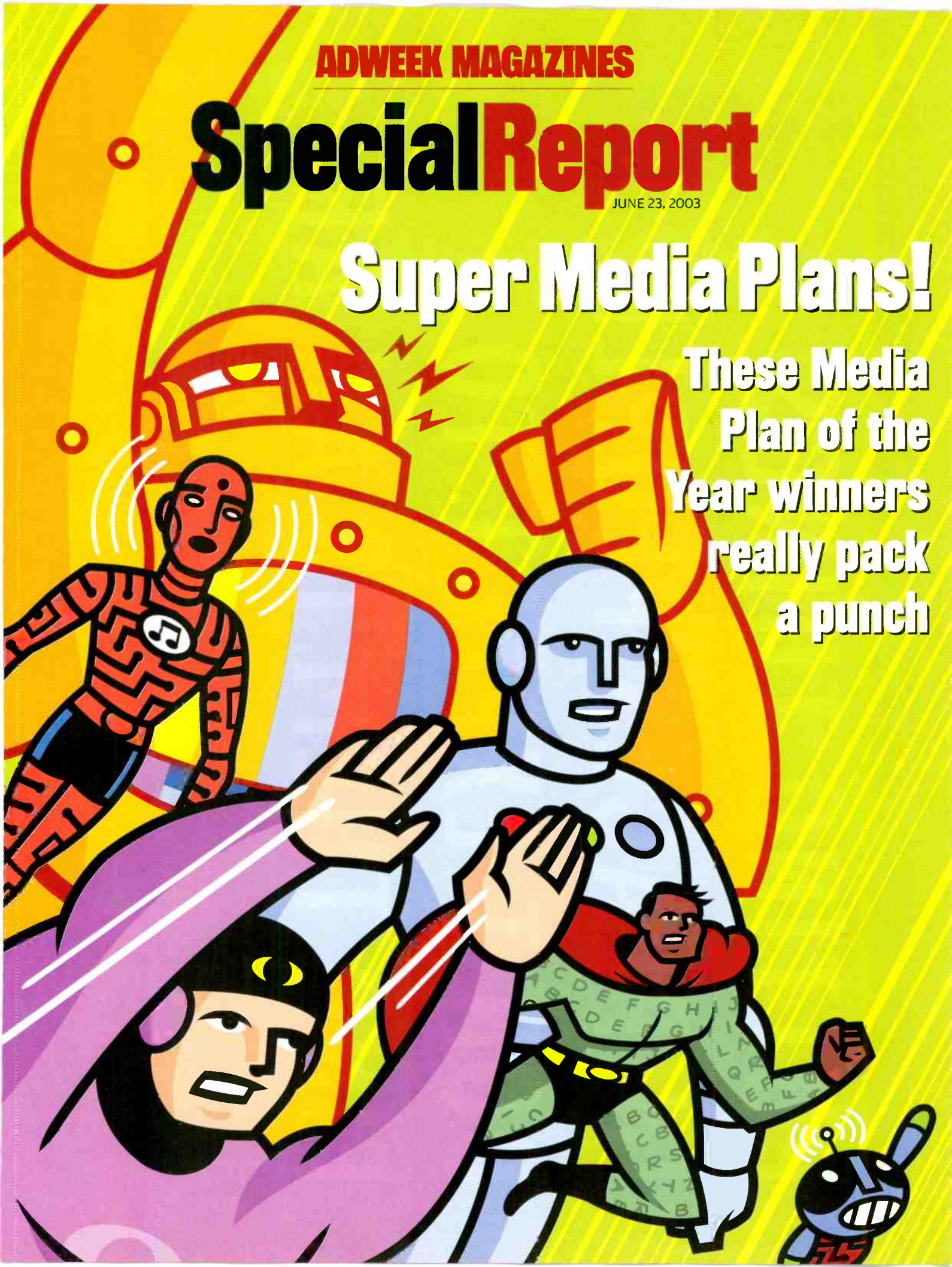
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SPIDEY SENSE: Back row, from left, McCann's Brad Goldberg, Dave Bosch and Alfa O'Neill; front row, from left, Jane Mohon and Sherry Molavi.

Universal McCann/McCann Entertainment

BY ERIC SCHMUCKLER PHOTOGRAPHY BY BRIAN DAVIS

SPENDING MORE THAN \$25 MILLION

Oh, sure—in retrospect, it looks as easy as swinging on a web. But the folks at McCann Entertainment, a unit of McCann-Erickson, Los Angeles, had a superhero-sized job before them launching the movie *Spider-Man* in May 2002. Spidey is Marvel Comics' premier property, and Columbia TriStar had made a big investment in the property with an untested star, Tobey Maguire. And by taking that early-May pole position, notes Geoffrey Ammer, president of worldwide marketing for the Columbia TriStar Motion Picture Group, *Spider-Man* was shouldering “a huge responsibility to launch the summer” for the whole movie industry.

We need hardly remind you of the Summer of Spidey, with record-setting box office of more than \$400 million domestically and \$800 million worldwide, nor of the hundreds of millions more in DVD sales. As Ammer is quick to point out: "You can't do this kind of business without an extraordinary movie, and once we saw it, we knew we had a picture that played from 8 [years old] to 80." The good folks at McCann devised a media plan to bring all segments of that broad audience to a fever pitch of anticipation.

The effort actually started the summer prior to the feature's release with a teaser trailer in movie theatres that pictured Spider-Man dangling some bad guys in a web weaved between the Twin Towers of the World Trade Center. After 9/11, the studio and agency withdrew the trailer.

McCann launched the media campaign proper with a stunt around Thanksgiving time. Posters of Spider-Man and nemesis Green Goblin were plastered on bus shelters in top-10 markets, with 15 Spidey posters to every Goblin one. Fans were urged to find the Goblin posters and log in their locations at the film's Web site. "We knew die-hard Spider-Man fans are really big on the Internet," says Alfa O'Neill, executive vp/gm of McCann Entertainment. The stunt drew scores to the Web site. Many of the posters were stolen by Spidey-crazed fans. "That's always a good sign," O'Neill says. "We love that."

The exec points out: "For a big summer film, you want to create an event." What better way to kick off a broadcast campaign than by using the biggest TV event of them all? *Spider-Man* spots first appeared during the Super Bowl. "If you're not funny, you need something you know will get noticed, and we did," O'Neill says.

The media plan that followed was carefully tailored to reach every *Spider-Man* constituency. "We had a big, broad movie," O'Neill explains, "but there were things in it that were specifically interesting to certain groups, so we started targeting our messages. For instance, young women went nuts for [the upside-down kiss]. Men were more drawn to all that beautiful CGI swooping and the good-versus-evil stuff. So we put a very different message in, say, *Charmed* and *Buffy* than we did in NCAA basketball."

"We tailored every single spot," adds Ammer. "Females want to know there's that romance, so the love story aspect has to be created and placed in media. But you've got to be careful not to turn off the hardcore fan. Parents needed to understand that it was a safe film to take their children to, but also that they'd have a good time, too, to avoid them just dropping off their kids. The planning of it was incredible: We were going after teens, adults, males, females, kids, ethnics—it was really five to seven campaigns rolled into one."

"Our plan utilized and created media stunts to keep the pacing of the campaign at an event level," says O'Neill. High-profile broadcast outlets included March Madness basketball, the *Survivor* premiere, May prime-time finales, MTV's Spring Break weekend and Nickelodeon's *Kids' Choice Awards*, which featured a live appearance by Spidey himself. There were some two dozen custom-designed media stunts: late-night blitzes with spots stripped for a week, prime-time checkerboards, roadblocks on key nights, all-day saturations. Vehicles included sports; female dramas; prime-time hits; morning and late-night shows; daytime dramas; ethnic networks; Nick and Cartoon Network; and a heavy pitch on MTV and Comedy Central.

"It took a lot of planning, but we did things with great expert-



STICKY SITUATION: McCann's O'Neill says the campaign, which included everything from TV to print to outdoor, succeeded in capturing the audience.

ise and precision," says Ammer. "It's not so easy to do—you might be weighted too heavily one way or the other. But we were able to cherry pick those high-profile opportunities. We did stunts almost every other day in a relentless effort to leave no stone unturned in any daypart or demo. We effectively looked like we went from January to May without losing steam."

Non-broadcast media were also an important part of McCann's plan. The outdoor effort emblazoned the striking *Spider-Man* imagery on everything from wall spectaculars to phone kiosks. Kids were targeted in print with *Sports Illustrated for Kids* and comic books. Another program put ads on school lunch trays. Radio was employed in a half-dozen young-skewing formats. Print appeals fleshed out the campaign—a series of ads had images of Spider-Man overlaid with movie theater directories in key newspaper markets.

McCann actually took a cue from the film's hero. "We wanted the campaign to feel like a web, like it's everywhere," says O'Neill. "We started small and kept growing, radiating outward, and we wanted it to be very sticky and to capture the audience."

By the time *Spider-Man* opened, awareness of the film was at 99 percent. "I was looking for that one percent," Ammer jokes. "Were they on vacation on Mars? I don't know who or what these people are."

"These kinds of movies don't come along very often," adds O'Neill. "When you hit one like this, it's magic." ■

Eric Schmuckler is a Mediaweek contributing writer.



photo: Ron Levine

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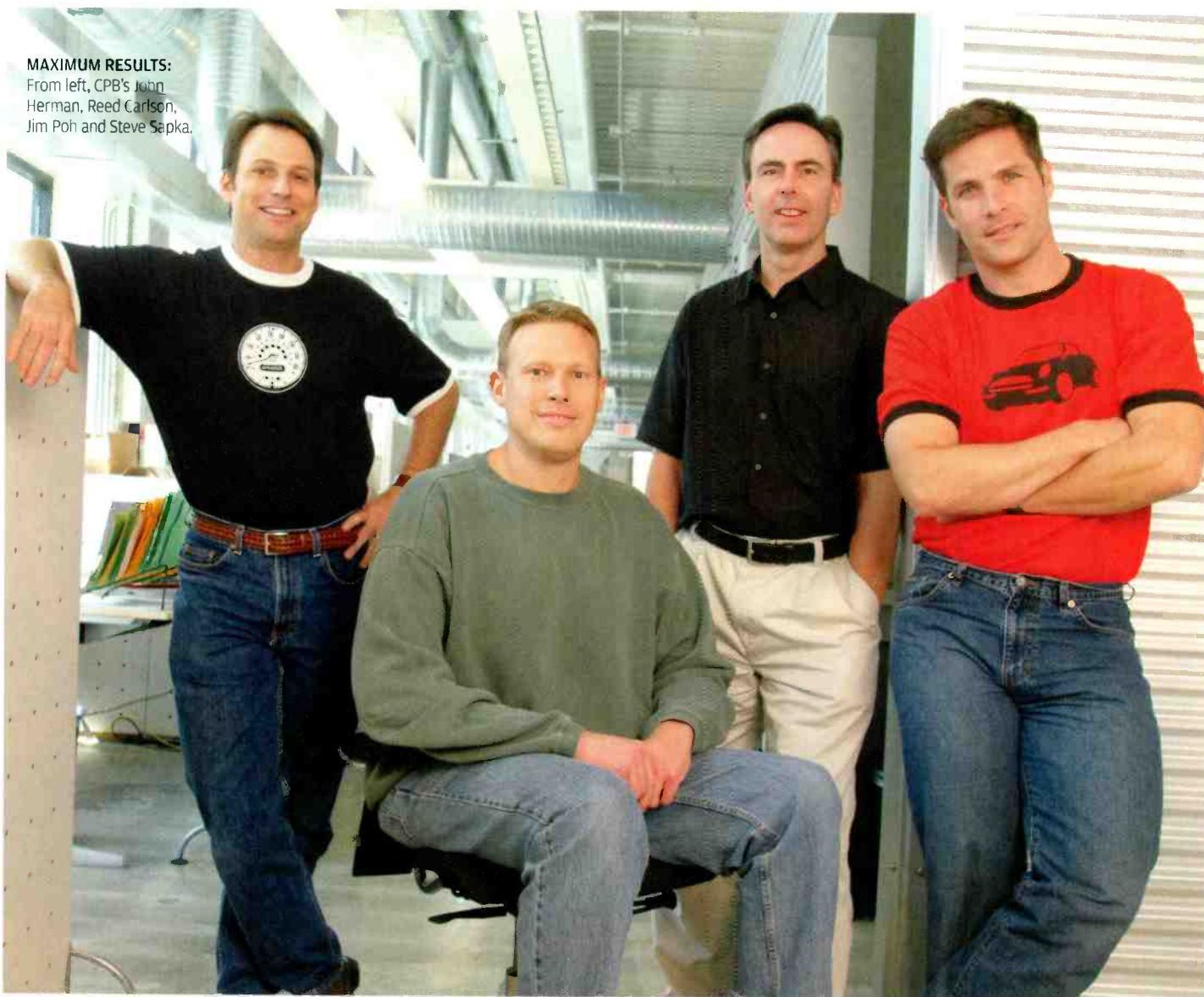
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Crispin Porter + Bogusky

BY LISA GRANATSTEIN PHOTOGRAPHY BY MICHAEL PRICE SPENDING BETWEEN \$10 MILLION AND \$25 MILLION/BEST USE OF MAGAZINES

It's not the size, mate—it's how you use it," says Nigel Powers, reassuringly, to his son in last year's spy comedy *Austin Powers in Goldmember*. Nigel was referring, of course, to his groovy BMW Mini Cooper, which, despite its super-compact size, has a roomy interior and impressive pickup. Nigel may as well have been talking about the "Mini-sized" budget last year at Miami-based Crispin Porter + Bogusky that successfully introduced the car in the U.S. marketplace. While the BMW Mini had long achieved iconic status in the U.K.—everyone from Peter Sellers to Paul McCartney owned one in the '60s—it was virtually an unknown on roads across the pond.

“We wanted to create this culture around the car...it was not just a car to get you here to there, but an experience, or a way of living.” —CPB’S JIM POH

“We had a threefold challenge on our hands, really,” recalls Kerri Martin, Mini USA’s marketing communications manager. “We were launching a new brand, two new models—and an entire new segment, because Mini is the smallest car on American roads.”

Last year’s U.S. campaign more than met that challenge, and for this reason *Mediaweek*, in an unprecedented move, has handed Crispin Porter + Bogusky awards for both Plan of the Year for spending between \$10 million and \$25 million and Best Use of Magazines. CPB first came up with a Mini philosophy called “Motoring,” outlined in a 70-page booklet. The idea was that the \$17,000 car was more than just a hunk of metal—it was an alternative driving culture.

“We wanted to create this culture around the car, selling the idea of motoring,” explains Jim Poh, CPB vp/director of creative content distribution. “It was not just a car to get you here to there, but an experience, or a way of living.” And rather than targeting a specific age group, BMW was after a mindset—aiming to reach those with an appreciation of culture as well as style and design.

The real challenge came when it was time to introduce the Mini with a budget just under \$15 million. What’s more, the Mini was launched at a time when many Americans were hogging the roads with SUVs. If there was ever a case of counter-programming, this was it. The bulk of the budget was spent on off-the-wall, out-of-home concepts. “We purposely tried not to walk away from the size of the car,” says Poh. “Because the fact that it was small makes it great—easy to park, good for the environment, good for city driving and cornering.”

The campaign included Minis parked in ballparks and football stadiums, which got the cars good TV airplay during Major League Baseball games and *Monday Night Football*. Rather than have them cordoned off behind velvet ropes, the Mini was virtually suckin’ back beers with the boys. “We ripped out seats, put Mini in the stands, stuck a No. 1 on the antenna and sat it next to the fans,” says Poh.

It was no small task, adds Andrew Keller, CPB’s group creative director, since many stadiums already had sponsorship deals with other automakers. Still, New York’s Shea Stadium and the Superdome in New Orleans, as well as other venues across the country, agreed to play ball.

Another *pièce de resistance* was piling a Mini on top of an SUV and driving around 22 cities, including New York and San Francisco. Keller gives props to the agency’s production and account services departments for working out the logistics.

The other campaign component was print. Some \$3.2 million was spent in 20 magazines, including *Playboy*; *The New Yorker*, published by Condé Nast; and Wenner Media’s *Rolling Stone*. Here, too, it was business unusual: *Playboy* featured the Mini as a centerfold, complete with fold-out photo, a list of the Mini’s “likes and dislikes” and a data sheet. “The end to a perfect day: A hand-washing with warm, sudsy water and a nice wax,” the ad read.



NEED A LIFT?: CPB used attention-grabbing techniques to introduce the MINI to the U.S. market—including putting the car atop an SUV.

The New Yorker assembled a cartoon booklet. Other magazines, including *Rolling Stone*, featured center spreads with day-glo orange staples acting as traffic cones for the Mini to race around, like a slalom course. “They’ll put us through hoops,” says *RS* publisher Rob Gregory, on CPB’s creative drive. “And quite frankly, they asked us to get back to them on the feasibility of other units that we were unable to do, because they were from another planet.”

CPB also crafted creative-content pieces such as a Mini Motoring Games Wheel, which featured eight popular road trip games, as well as detail stickers so readers could customize their own Minis. The production costs were higher than the typical ad page, but well worth the expense, Poh explains: “Lots of advertisers spend their money on frequency, but we’d rather spend the money on surprise than bore people over and over again.”

Last year, the BMW Mini sold 24,590 units—22 percent above the company’s sales objectives, says Martin. And brand awareness rose from 12 percent to 56 percent. The campaign not only raised the bar in the marketplace, but also for Crispin Porter + Bogusky.

“These are one-off’s. People can’t do them again,” says Porter of his agency’s Mini campaign. “So we have to think of something new. Sometimes I think it would be a much, much easier place to work here if we just did things in the old way, but it’s too late for that now.”

Lisa Granatstein covers magazines as the general editor for Mediaweek. ■



CRANK IT UP:
From left,
MPG's Nathan
Woodman,
Debbie Cohen,
Tom Stolfi,
Don Epperson,
Jake Phillips and
Ryan Griffin.

MPG USA

BY A.J. FRUTKIN PHOTOGRAPHY BY TODD FRANCE

SPENDING BETWEEN \$1 MILLION AND \$10 MILLION

Comedy Central's *Crank Yankers* is a show that defies definition. Created by *Man Show* hosts Jimmy Kimmel and Adam Carolla, the series uses actual prank phone calls as the basis for a fictional town inhabited solely by puppets. Prior to its launch last June, building viewer awareness of the series was the cable net's first challenge. With the show now having completed its second season (and with 20 more episodes set to air beginning in September), Comedy Central has met that challenge head-on, due in large part to MPG USA's innovative media campaign, which takes *Mediaweek's* award this year for Best Media Plan between \$1 million and \$10 million.

For MPG, the challenge was getting across to potential viewers what the show was about. And because Comedy Central's target audience is young, active and largely male, MPG staffers knew they'd have to think outside the box. "It's not as simple as placing a level of TRP [total rating points] in a given daypart mix and hoping the reach and frequency that's realized is sufficient to drive tune-in," says Tom Stolfi, senior vp/group account director of MPG. "We had to integrate the client's message into the lifestyle of a select consumer."

Stolfi adds that the agency reached potential viewers through a combination of traditional and nontraditional methods. "The general staples of the campaign were radio, print and cross-channel promotion that delivered the audience, but some other strategies created the necessary buzz and excitement to send the message home," he explains.

The plan's most creative components included an online marketing campaign, the distribution of phone cards, a guerrilla marketing campaign and even talking bathroom billboards.

But clearly, the plan's most innovative element was its online marketing campaign. With the help of Boston-based MPG Media Contacts, the interactive network within MPG, a strategy was devised that would enable online users to send crank phone calls to their friends. To achieve its goals, MPG Contacts enlisted the Washington state-based solutions provider eStara to re-engineer the traditional functionality of online ads.

Whereas most banner and column ads enable users to click through to a new destination page, the Crank Yankers ad spawned a pop-up window through which the user could enter information about himself and a friend to whom a crank call—and tune-in message—would be sent.

With recipients of those crank calls forwarding new ones to other friends, the campaign's viral component "enabled us to gain incremental reach within the existing media buy," says Ryan Griffin, media planner at MPG Contacts. "By enabling us to reach people we might not have, it gave the campaign additional legs."

The strategy also "allowed the crank call sender to become a personal advocate for the show," says Nathan Woodman, account director for MPG Contacts.

In choosing sites on which to place *Crank Yankers* ads, Griffin says the team looked to where Comedy Central's target 18-34 demographic might go on the Web. "What we tried to do is put ourselves in the behavioral mindset of the consumer, to try to figure out what would engage them online," he says. Because the online movie site Atom Films was "pre-disposed to downloading," Griffin says, it was a good match—as was Theonion.com, which, in addition to being a humor site, "was very viral in nature, and great for building buzz." The third major destination was Yahoo's Fantasy Sports site, because it attracts young males.

Woodman and Griffin say approximately 350,000 calls were sent, which, combined with the plan's viral component, reached an estimated 750,000 potential viewers. Don Epperson, president of MPG Contacts, says the strategy's success can be attributed to the fact that "the media became the message."

In addition to its online campaign, about 300,000 phone cards were distributed to potential viewers via street teams

and inserts in *Entertainment Weekly* that ran in New York and Los Angeles, according to MPG account director Jake Phillips. Before phone card users were connected to their calls, they received reminders to watch the program.

Phillips says two customized Yankerville phone company trucks—dubbed "Yankermobiles"—also were built, featuring life-size puppets of the show's characters. The trucks traveled to three major cities on each coast: New York, Philadelphia, Boston, Los Angeles, San Francisco and Seattle.

In addition, talking billboards were placed in men's rooms at bars, clubs and restaurants. Using motion-activation technology, computer chips would play audio clips from the show for passersby. "If we were advertising Maalox, these are not things you would normally see," Stolfi says. "But you have to tailor the message to the attention span of the consumer."

The strategy aimed to reach the campaign's target audience, sure, but also was the result of a sense of adventure among executives at Comedy Central, Phillips points out.



ALL ABOARD THE 'YANKERMOBILE': To promote Comedy Central's *Crank Yankers*, MPG sent tricked-out phone trucks to six cities on two coasts.

"This plan wouldn't have been possible without a client who was willing to take a risk," he says. "That's what the Comedy Central brand is all about, which gives us the flexibility to come to them with new ideas, and also enables them to take a leap of faith."

As risk-taking as Comedy Central might be, its executives believe the credit for the *Crank Yankers* campaign resides firmly with MPG's staff. "The people on our account love and watch and support Comedy Central, and sometimes they know more about the shows than we do," says Cathy Tankosic, senior vp/marketing for the cable net. "They are the ultimate consumers, and they bring a tremendous passion to their work."

Stolfi agrees that the award for Best Media Plan belongs to Comedy Central as much as MPG. "They understand who their consumer is—and what it takes to effectively get to that consumer." ■

A.J. Frutkin is a senior editor for Mediaweek.



FIT OF CREATIVITY: From left: Starcom's Annie Meyer, Jack Sullivan, Judy Yeh, Paula Hunsche and Amy Hume.

BY ERIC SCHMUCKLER PHOTOGRAPHY BY CHRIS LAKE

SPENDING \$1 MILLION OR LESS

It's right after the holidays, and millions of people are sitting there, fat and *unhappy*. They are motivated to shed those extra pounds. This four-to-six week span is known as "the resolution period" in the weight-loss business, and it is the prime window for signing up at gyms, buying treadmills and starting new diets. "You've got Slim Fast and Weight Watchers and Jenny Craig and Subway and health clubs all out there screaming the same thing: Eat this product, count your points with Fergie," observers Judy Yeh, vp/international media director at Starcom Worldwide. "How do you break through that clutter?"

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Starcom was looking to replant the flag for longtime client Battle Creek, Mich.-based Kellogg Co. and its Special K Kick Start diet. This eating plan encourages women to replace two meals a day with Special K; Kellogg's claims those who follow the program can lose up to six pounds in two weeks.

During a round of brainstorming sessions with media, creative and account folk, Starcom came up with a startlingly simple idea. "We looked at places where consumers were thinking about their weight," says Amy Hume, associate media director. "If we could get our message to them directly at these locations, it would resonate with them. If you're going into a department store dressing room and putting on a pair of pants that's half a size too small, this message will really hit home.

"We know a lot about our target and its habits around resolution time," Hume continues. "People get energized around the holidays—they get a new hairstyle to start the year fresh, they schedule a physical, new health club memberships

"[The campaign] took brand advertising more into immediacy marketing ... and gave consumers ways of connecting with our brand." — KELLOGG'S ANDY JUNG

brochure and spread the word about this diet. The headline draws them in and then they grab the brochure. And our target likes to track her progress."

Starcom's out-of-home group was equally inspired by the brainstorming sessions and resulting concept. "We're weaving our message into their everyday life, their local store or gym," says senior vp/media director Jack Sullivan. "What makes it so catchy is that the changing room is so personal. When we can achieve that, it's more impactful, and we hit a home run with these untraditional, ambient-type places."

Placing the boards was all in a day's work for the agency's intrepid out-of-home team. "There's no red book for this stuff," Sullivan notes. "We have a pretty good portfolio of people who can make things happen, people who hustle and get out there and put up our signs. Some of these things may be custom-built for a limited period of time, but if there's money in it [for the site], they'll keep it long term. Half the stuff we come up with isn't in the field. We ask our vendors, 'Can you do that?' and their eyes light up—they see a new revenue source. I guarantee they broached virgin territory with this."

The agency placed hundreds of boards in upward of a dozen major markets. As usual with an outside-the-box media solution, pricing was also virgin territory. "I say to vendors, 'I know what I'm talking about and you don't,' so I can lowball them," Sullivan jokes. "But I need that vendor in the future, and when you win awards like this, it gets them new business." To set pricing, he looked at traffic in a typical store, then considered the price of a similar-sized sign and the number of people passing it in, say, a convenience store. Then Sullivan and company stayed on top of things: "We make sure the sign is in a pretty obvious place, not near the bathroom. We can't do it site-by-site, but we can get a fairly good sense of whether they're maintaining our criteria, and we do spot-checks. A lot of this business is relationships and partnering, and vendors generally act in our clients' best interests."

"I thought it was great," says Andy Jung, senior director/advertising and media services for Kellogg. "It took brand advertising more into immediacy marketing. It made it more proactive and gave consumers ways of connecting with our brand. I think it worked so well because each one of the executions was uniquely crafted to the location, where the consumer was open to communication and the communication was done in a way that was respectful of the environment.

"Having the copy and the media fitting so well together was the key to the success of this campaign," he says. "Today, the media agency is often separate from creative, but Leo Burnett and Starcom made sure the media concept was well understood throughout. It all fell into place quite nicely, a 'Eureka!' sort of thing."

Sales rose quite nicely, as Special K gained 22 percent in dollar volume over the year before in these markets. "People don't think packaged-goods campaigns can be interesting or different," says Yeh, "but we found a way to be creative." ■



HITTING HOME: Kellogg tailored its weight-loss message to fit the space in which it advertised, such as health clubs and doctors' offices.

peak. And it's a huge time for wedding dresses—you order in January for a June wedding."

Armed with this knowledge, Starcom devised a strategy to seek its target audience—loosely described as women with the mindset of looking good and feeling good—at such pinpoint locations as dressing rooms, health clubs, doctors' offices, bridal shops, and hair and nail salons.

"With such a strong insight," adds Yeh, "the creative people got excited about tailoring the message to each location." The copy for each setting was as wryly amusing as it was succinct: "The doctor will see (less of) you now!" for medical offices, for example. Or, "You don't have to drink cucumber alfalfa smoothies" for health clubs.

By keeping things simple, Starcom made the medium the message. In contrast to complicated point-based diets, this one could easily be communicated on a wallboard. Every board offered a brochure explaining the diet, including a space for tracking two weeks of results. "Not everyone joins a health club," notes Yeh, "so we wanted people to take a

You don't
have to
drink
cucumber
alfalfa
smoothies.



Great Media Plan + Great Creative = A Winning Combination

Health Club Panel Network (HCPN) congratulates Starcom and Kellogg's on their Media Plan of the Year Award. As the #1 provider of advertising panels and add-on marketing programs in US health clubs, HCPN is proud to have been a part of this winning plan and wish both companies even greater success in the future.

"If active, upscale and influential consumers are your target, then you should seriously consider HCPN."

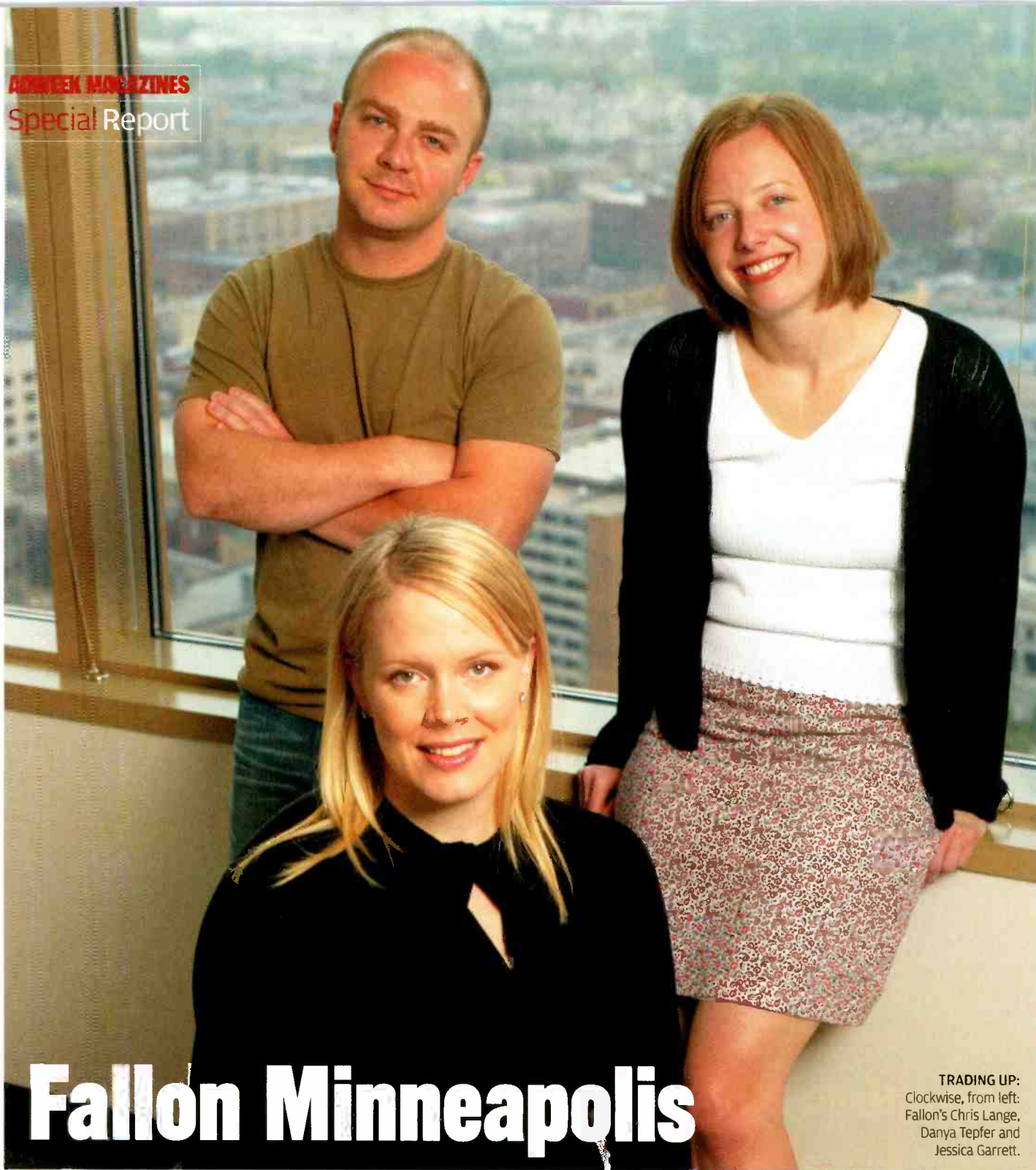
— Jack Sullivan, SVP/OOH Media Director
Starcom Worldwide

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Fallon Minneapolis

TRADING UP:
Clockwise, from left:
Fallon's Chris Lange,
Danya Tepfer and
Jessica Garrett.

BY JOHN CONSOLI PHOTOGRAPHY BY MIKE HABERMAN

BEST USE OF NATIONAL TELEVISION AND/OR CABLE

With all the programming choices TV viewers have today, there is not much on the air that can be considered “appointment” television. That’s why an ad campaign for Archipelago, the Chicago-based electronic stock-trading network, was so unique. Instead of airing traditional 30-second spots, Fallon Minneapolis created and produced a TV program that would air in one-minute increments every morning at 7:59 a.m., one minute before the opening of the Archipelago exchange.

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The 2002 Mendelsohn Affluent Survey, HHI \$75,000+, shows Investor's Business Daily has a **higher % composition** and **higher index** than The Wall Street Journal and New York Times against the following segments:

| | IBD % Composition | IBD Index |
|--------------------------------|----------------------|-----------|
| Any Chief Title | 34.5% | 138 |
| Owner/Partner | 12.3% | 143 |
| Any Luxury Car Bought New/Used | 26.0% | 159 |
| 50+ Security Transactions | 13.2% | 612 |

- Acura
- American Century
- Ameritrade
- Barclays Global Investor
- Charles Schwab
- Computer Associates
- Daimler-Chrysler
- Dell
- FedEx
- Fidelity Investments
- GMC
- Harrisdirect
- Hewlett Packard
- Infiniti
- Instinet
- Jaguar
- Land Rover
- Lincoln
- MCI
- Novartis
- Oracle
- Sprint
- Tiffany & Co.
- UBS
- Unisys
- Verizon

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INVESTOR'S BUSINESS DAILY®

The “sitcom meets soap opera-type storyline,” as Fallon media supervisor Danya Tepfer describes it, featured two characters, Neal and Jeff, on a road trip across the country, searching for different ways to open the exchange each morning, in a program titled “The Open Show.” “Open” refers to the fact that, unlike competitors such as the New York Stock Exchange, Archipelago offers no memberships or special privileges but the same trading rules for everyone. (It also refers to the stock market “open” each morning.) Since Archipelago is a virtual exchange, there is no location where an opening bell can signal the start of the exchange’s business day.

OPEN ROAD: One-minute spots told the story of Neal and Jeff, looking for a way to open the Archipelago exchange.

“Our goal was to increase order volume by promoting Archipelago’s exchange status and driving buzz within the trading community,” Tepfer says. The campaign, which aired on CNBC, “reinvented television advertising by turning ads into appointment TV,” she adds. Each day, a new spot ran.

Margaret Nagle, an Archipelago spokeswoman, says the concept was to have Neal and Jeff visit different cities around the country and come up with possible ways to open the exchange, like using a town crier or a cannon blast. Each time, they would decide, by the end of the minute, that this was something that would not work. As the series of spots ended, “the message was that Archipelago really didn’t need an opening bell since what really opens the exchange are the traders that begin to use it each morning,” Nagle says.

Among traders—a sizable portion of the CNBC daytime audience—the one-minute spots became a popular morning destination. During the four months the campaign aired, Archipelago’s order volume increased by 64 percent, and of traders surveyed, 43 percent said they made a daily attempt to tune into “The Open Show.” According to Tepfer, unaided ad awareness rose to 33 percent, the highest in the category—including the New York Stock Exchange, which outspends Archipelago by 10-to-1.

Booking the ads in the same time slot each morning was no small task. “The buy specs we took to CNBC were daunting,” Tepfer says. The agency requested that the net give it the same 60-second time slot each morning, make it exclusive—that is, not in a pod with other commercials—and have it flow directly into the next show. In addition to the one-minute spot each day, CNBC was also supplied with tune-in promos to hype the next day’s installment. “A heavy rotation of episodic tune-in spots teased viewers and reminded them to tune in to the next day’s show,” Tepfer says. Spots on CNBC also promoted a contest in which participants could visit “The Open Show” Web site and win the chance to appear in an episode.

“Despite this tall order, we successfully negotiated the exact package we went after,” Tepfer says, “and in doing so, began to change the core seller-buyer dynamics in TV advertising.”

Tepfer says viewers got so into the daily, minute-long series that many sent in plot ideas and offered comments via the Web site. More than 400 traders entered the contest to guest on the show. One firm even requested to have an episode filmed on its trading floor.

CNBC was selected as the media vehicle because of its large business audience and the fact that trading desks across the country have the network tuned in all day for the latest financial news. The challenge, says Tepfer: the agency’s research showed that “traders were tired of seeing the same boring ads day after day, so we concluded we needed a new way to keep our campaign fresh.” The campaign cost about \$1.8 million.

Nagle says trading offices usually watch CNBC with the sound down, reading the scrolls, but surveys showed traders would turn up the sound during “The Open Show.”

“We received tons of e-mail about this campaign, and we were even asked by some of our clients to put together a DVD with all the spots that ran,” Nagle says.

For “The Open Show” campaign, it was Archipelago employees who first raised the question of whether a concept could be developed to get the exchange a level of publicity equal to the New York Stock Exchange, whose opening bell is televised each morning. Once handed the task, it was Fallon Minneapolis that created the solution and developed the media plan.

“While it did have a few detractors, it seemed like everyone continued to tune in to see where it would go each day, because each episode was different,” says Nagle.

This was not the first time that Fallon Minneapolis was honored for an Archipelago media plan. Last year, the agency won a *Mediaweek* Plan of the Year award in the \$1 million or less spending category. Judging from the results, it seems there will be more media plans developed by Fallon for Archipelago. Says Nagle: “We’ve been working with Fallon since June of 2000 and have definitely been pleased with the work they have done for us.” ■

John Consoli covers network TV as a senior editor for Mediaweek.

He had raising
children completely
figured out.

Until the children
came along.



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Hadrian's Wall

SMOKE SCREENS: From left: Hadrian's Wall's Rosemary O'Connell, Mollie Wilkie, Kelly Hundt, Greg Christensen and Steve Carli.

BY MEGAN LARSON PHOTOGRAPHY BY CHRIS LAKE

BEST USE OF LOCAL TELEVISION

Tapped by the Illinois Department of Public Health to help reduce smoking among teenagers, fledgling Chicago-based ad agency Hadrian's Wall created an irreverent series of TV commercials demonstrating why cigarettes aren't cool. The campaign eventually included radio, outdoor, high school newspapers and transit ads, but the centerpiece to the anti-smoking message was "All Smoke High," a series of ads built around characters at a fictional school where all students were required to smoke. Those who rebelled were the hip ones. "We know that teenagers do not react well when told what to do and that, typically, they end up making better decisions than adults give them credit for. So we used a little reverse psychology," says Kevin Lynch, partner/writer for Hadrian's Wall and the key creative person behind A.S.H.

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It's about breakthrough **localization** tools no other cable network or website can offer...

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It's not about the weather... It's about life.



weather.com

Adds media director Rosemary O'Connell: "It was a tongue-in-cheek approach to empower those kids who choose not to smoke."

A.S.H. was an ongoing storyline. But in an effort to keep it fresh, Lynch says, he wrote 10 mini-plots, each of which had a multitude of endings and characters. To further appeal to the target audience, Hadrian's Wall elevated local teens to the level of celebrity by casting many of them as extras in the A.S.H. series.

The characters included Lighter Boy, the kid whose lighter never worked, and the Dingham Tobacco Co. representative who shows up to recruit on career day. Hadrian's managing

"The layers of the stories and all the characters were important so that teens could watch them over and over again and see different details," Lynch says. "It created talk value."

He adds that one teen logged on to the IDPH Web site after viewing the commercials and wrote that he liked the commercials because it was clear to him that adults had little to do with their creation.

Little did the teenagers know that Hadrian's employees actually went undercover at popular teen hangouts like high school football games to get a better sense of how to effectively reach the young demographic. The employees, most of them recent college graduates and young-looking, were so convincing that the students invited them to their parties.

"If we wanted to compete with the major advertisers out there and the tobacco companies, we knew we needed a product that was just as good. The production quality was fantastic," says Tom Schafer, who was communications chief for the IDPH at the time the campaign ran. He now works for the Illinois governor's office.

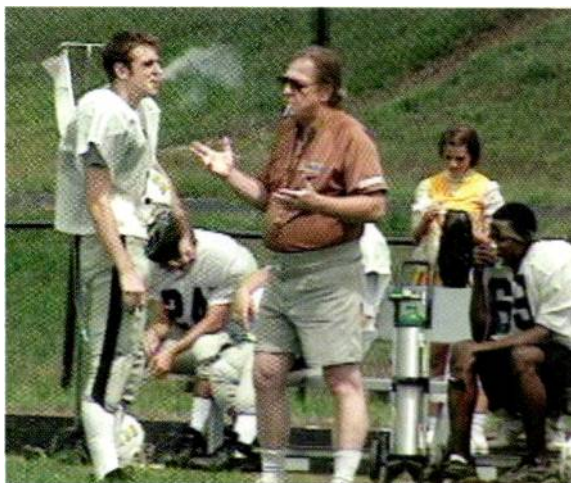
To maximize the IDPH's annual \$3 million marketing budget and achieve as much exposure as possible, Hadrian's Wall negotiated with local TV stations to air the ads two times as public service announcements for every single paid spot. TV stations guaranteed that the spots would not air after midnight to ensure that teenagers would indeed see them, and ran promos leading up to the campaign's premiere.

The promotion included on-air interviews with IDPH representatives and viewing parties for teenagers on the day the A.S.H. rolled out. "It was a pretty soft market after 9/11, but the stations knew that IDPH is nonprofit and did not have a lot of money to spend," says O'Connell. "Moreover, I think many of the employees at the stations had a personal attachment to the cause and knew that the message was important."

Despite peer pressure, cool images of smoking in Hollywood movies and an aggressive tobacco industry, the message got through to teenagers. According to the IDPH, there was an 11 percent reduction in cigarette use by teenagers after a six-month period—a better result than California had after 10 years of anti-teen-smoking advertising. (In Illinois, even 16 adults called the smoking-cessation unit of a local hospital the day after the campaign premiered.) "It was extremely effective and even more rewarding because the kids enjoyed the commercials, took to them and started changing," Schafer says.

Due to budget cutbacks by the state, the IDPH had to discontinue the campaign before it could be rolled out in Chicago. But if communications funding comes back, Hadrian's Wall and the IDPH expect to be working together again. ■

Megan Larson covers cable as a senior editor for Mediaweek.



UP IN SMOKE: Hadrian's Wall created a series of ads around the fictional school "All Smoke High"—or "A.S.H."—where students were required to light up, and where those who rebelled were the cool kids on campus.

partner Steve Carli said that according to their research, teenagers did not respond favorably to the demonization of the tobacco industry. "They know it is all about choice, so we developed the perfect foil for the tobacco industry—nothing too slanderous," he says.

The A.S.H. campaign launched as a pilot program in Rockford, Ill., in February 2001 and officially began in October 2001 to coincide with the start of the school season. In addition to Rockford, the ads played in the markets of Peoria and Champagne/Springfield and ended the following year with a half-hour finale to the series.

Noting that watching television is still the top pastime for teenagers, Hadrian's Wall spent two-thirds of the budget in TV. The remaining budget went for radio, outdoor and transit ads. The outdoor ads included local teenagers who were part of the IDPH's "I Decide" effort to curb teen smoking, but the TV portion was largely devoted to A.H.S.

The television buy for the IDPH campaign was concentrated in early fringe and prime time, to avoid exposure to younger kids who might not get the irony. The spots aired during network series including *Friends*, *Gilmore Girls*, *ER* and *Survivor*. Time was also purchased on local cable systems, on MTV, Nick-at-Nite, ESPN and TBS Superstation. The spots ran in 30-second, 60-second and two-minute increments.

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BURST OF ENERGY: From left: Hoffman York's Laura Witek, Phil Backe and Mike Oelhafen.



BY TONY CASE PHOTOGRAPHY BY CHRIS LAKE

BEST USE OF RADIO

To drive home the message of energy conservation in Wisconsin, agency Hoffman York went straight to Nashville. The agency, winner of this year's *Mediaweek* Plan of the Year/Best Use of Radio, bought two-minute spots featuring a catchy, original pop-country tune, "The Power is Within You"—produced by Hoffman York in the Tennessee music capital—to promote the Wisconsin Department of Administration Division of Energy's Focus on Energy partnership. The spots

were part of a \$2 million multimedia campaign created by the agency that also included spot TV and local cable. The campaign—whose goal was to “encourage energy efficiency and the use of renewable energy, enhance the environment and ensure the future supply of energy for Wisconsin,” according to the agency—was launched in July of last year.

The warm-and-fuzzy words of the mid-tempo, guitar-infused number—penned by Hoffman York associate creative director Kevin Brandt and reminiscent of some of the radio-friendlier hits of Alabama, Hootie and the Blowfish and Fleetwood Mac—are at the same time inspirational and sentimental:

*You can change your world, it only takes a moment
If you stop to think about what your actions mean
Build a future for your children, learn lessons from the past
Think hard about tomorrow, do you know what it will bring?
There's a new day dawning, a chance to start over
Discover what we never knew
You can change the world, the power is within you.*

Apparently, Wisconsinites got the message—the agency reported a 20 percent bump in awareness of Focus on Energy by year's end, and traffic to the partnership's Web site jumped 33 percent. Besides the DOA's Division of Energy, organizations involved in Focus on Energy include the Wisconsin Energy Conservation Corp., the Milwaukee School of Engineering, the Energy Center of Wisconsin and PA Consulting Co.

Encouraging individuals and businesses to conserve energy—admittedly an important issue, but not exactly the sexiest—wasn't the easiest task, says John Verre, managing partner at Hoffman York and account director of Focus on Energy: “Traditionally, it's not a high-interest category on people's list. Energy conservation has been around forever.”

Even more discouraging, in its research the agency found that more than 70 percent of Wisconsinites polled assumed they had already done their part toward energy savings—just because they took some action in the past like turning down a thermostat or installing insulation. “We wanted to try to bring to life the idea of energy conservation, [connect it to] social responsibility,” Verre explains. “We wanted to say, ‘If

“Just try to imagine an important moment in a movie where you were not moved by the music. If you really want to resonate with people, use music.” – HOFFMAN YORK'S TOM JORDAN

to rock to country to easy-listening. “It could play anywhere, except maybe a classical station,” says Mike Oelhafen, vp/associate media director at Hoffman York and media director for Focus on Energy.

Placement was the key, and running up to the launch the team at Hoffman York interviewed dozens of programming executives to figure out how best to position the spots. “We needed to think of ourselves as programming directors versus media buyers,” Oelhafen explains.

As a result, the media plan avoided morning drive, where the Focus on Energy message threatened to get lost in the mind-numbing mix of chatter and other advertiser appeals. Instead, the buy concentrated on afternoon drive, evenings and weekends.

As the three-week radio campaign progressed, the spots became increasingly ubiquitous—giving the impression, the agency hoped, that the song wasn't merely a jingle, but a “hit” stations were playing more and more of. Hoffman York took great care to ensure that stations didn't play “The Power is Within You” with more frequency than they would an average Top 40 hit, to avoid bombarding listeners with the spots to the point of irking them.

By the time the campaign's TV ads, which also featured the song, appeared, all of Wisconsin was singing along. (Hoffman York president/chief creative officer Tom Jordan says the agency stopped short of actually releasing the song as a single.)

“I've been overseeing marketing campaigns for several years, and the idea of using a song was nothing new,” says Focus on Energy marketing and communication coordinator Barbara Samuel. “What was really interesting and intriguing was the idea of making a song that would stand on its own, instead of just being background music.” Samuel realized the song was catching on when her 12-year-old son started humming along the second time he heard it on the radio. Others told the exec they couldn't get the song out of their heads. “I said, ‘Aw, that's too bad,’” Samuel jokes.

Hoffman York knew they had scored a hit once radio DJ's started talking about the song on air. “That was something we had quietly hoped for,” admits Oelhafen. “When it happened, we were pleasantly surprised.”

This wasn't the first time the agency had success using an original song in a campaign. Jordan himself penned the ditty “You Don't Have to Play to Win,” performed by music legend Ray Charles, to promote the Wisconsin Lottery. The exec thinks music is key to connecting with consumers. “Just try to imagine an important moment in a movie where you were not moved by the music,” he says. “If you really want to resonate with people, use music.” ■

Tony Case is a Mediaweek contributing writer.



you've done things in the past, there's a lot more you can do for the state of Wisconsin, for you and for your children.”

Hoffman York launched the campaign with three weeks of radio ads in 6 markets and 35 stations throughout the state. The campaign reached nearly 60 percent of listeners in the state's largest market, Milwaukee, and nearly half of listeners in Madison, the agency reports. Other markets that got the spots were Appleton/Oshkosh, Eau Claire, Green Bay and Wausau/Stevens Point.

The beauty of the campaign theme song was, not only was it a bona fide toe-tapper, but its adult-contemporary sound made it a natural for a range of radio formats, from Top 40



BIO ENGINEERS: From left:
Horizon's Ruby Gottlieb,
Maxine Harris, James Schore,
Eric Blankfein and Katie Counts.

Horizon Media

BY TODD SHIELDS PHOTOGRAPHY BY TODD FRANCE

BEST USE OF NEWSPAPERS

Last year, the A&E Network found itself with a familiar problem: How to get maximum exposure for a one-time TV event—in this case, the season-ending telecast of the network's popular *Biography* series. A&E turned to Horizon Media of New York, which came up with the answer: Go print—specifically, go newspaper. The result: a six-week parade of ads in *USA Today* designed to entice A&E's sophisticated audience, in part by inviting it to cast votes for which noteworthy figure A&E should profile in its season-ending "Biography of the Year." The strategy worked. The show achieved its best audience share ever, and Horizon takes the Best Use of Newspapers honor in the annual Media Plan of the Year competition.

"It was incredibly successful," says Lori Peterzell, A&E Network's director of consumer advertising. "It really exceeded expectations."

The campaign, created by TBWA/Chiat/Day, prompted *USA Today* readers and users of the paper's Web site to cast a whopping 80,000 electronic ballots—at least twice what planners had expected. The results were especially impressive considering that those who logged on to vote got absolutely nothing in return. "No incentive!" Peterzell says. "It's not like you could win a fabulous trip to London."

The Dec. 9, season-ending episode of the net's best-known series *Biography*, which explored the life of President George W. Bush, garnered a healthy 1.3 household rating, according to Nielsen Media Research.

At Horizon, a five-member team worked on the campaign: Ruby Gottlieb, senior vp and director of media and affiliated services; Eric Blankfein, vp and director media planning; James Schore, media supervisor; and Katie Counts and Maxine Harris, media planners.

Schore says A&E made it clear it wanted the campaign to stand out, as the *Biography* finale approached. "It's their flagship, their pinnacle," Schore explains. "We decided we wanted to create some type of viewer involvement. We also wanted to bring in new viewers."

It takes a wide net to pull in both existing and prospective viewers, so planners sought a broad medium to get out the *Biography* message. "Newspapers lent themselves really well because they have such diverse content, as opposed to a magazine," Blankfein says.

According to the Horizon team and A&E's Peterzell, *USA Today* was a natural for the campaign. The Gannett flagship is among the few nationally distributed daily newspapers in the U.S. In addition, the paper's readership tracks closely with *Biography*'s desirable viewership, says Peterzell—each attracts a well-educated, upscale, intellectually curious audience. "It made sense coming out of the gate," says Peterzell. "Our target demos were completely in sync."

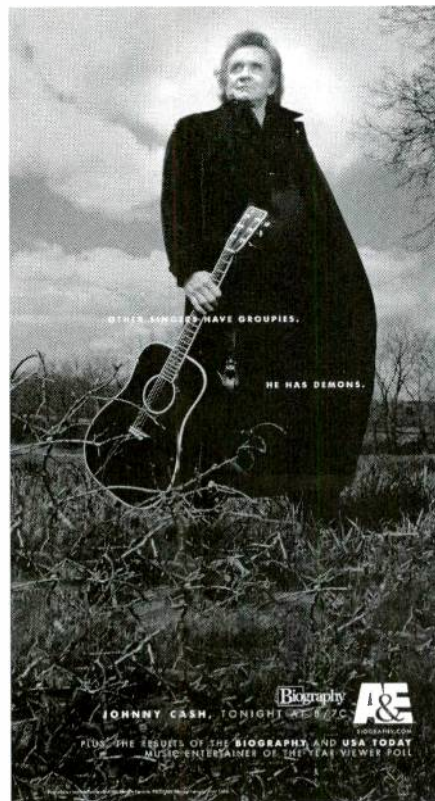
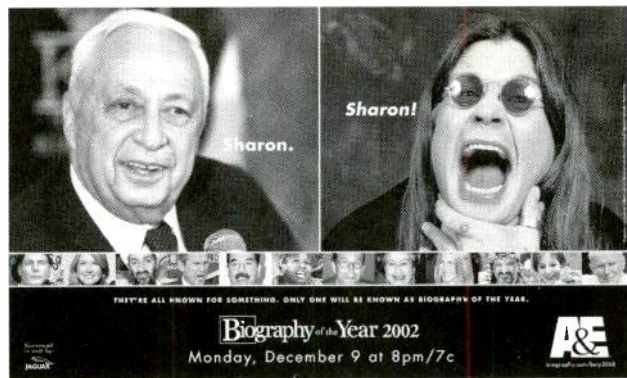
Another important strength was *USA Today*'s specialized sections, according to Horizon's Gottlieb. The sections displayed nominees for biographical subject of the year in the appropriate print environment. Thus, ads touting the poll for Athlete of the Year ran within the sports section, while Life sported ads seeking votes for Musical Performer of the Year, TV Entertainer of the Year and Movie Entertainer of the Year. The news section pictured candidates for World Leader of the Year.

The *USA Today* ads invited readers to visit the paper's Web site, where visitors could link to a microsite, a set of dedicated links explaining balloting for "Biography of the Year." Visitors could cast their ballots through the site and learn more about candidates.

It didn't hurt that USAToday.com is among the most-visited newspaper-operated Web sites. That heavy traffic proved to be an integral part of the plan, as visitors were given the opportunity to cast votes for the season-ender—not that the Web space was free. But, says Gottlieb: the newspaper was "very, very accommodating" about expanding the Horizon buy to the Web site.

The Horizon team used a variety of ad formats to call attention to the forthcoming show, and to send readers to the microsite. Formats included strips, one-third page ads and junior pages. Some of the ads were designed to look like editorial content.

A&E's campaign for "Biography of the Year" was not exclu-



HISTORY LESSON: Horizon Media took ads in *USA Today* to inspire readers to cast their ballots for "Biography of the Year." President George W. Bush beat out Ariel Sharon, Ozzy and the Man in Black.

sively a print affair. The network also bought time on national radio and cable TV in a dozen top markets that are home to many *Biography* viewers, says Artie Scheff, A&E Network's senior vp/marketing.

But Scheff singles out the print campaign. "We got great results," he says. "We hit a demographic we usually have problems with—the younger part of the 25-to-54."

A final component of the plan: large-space ads that ran in *USA Today* after the votes were tallied, encouraging readers to tune in for the results.

The campaign ended with Horizon and A&E in something of a mutual admiration society.

"It's nice to work with a client that gives us the opportunity to come up with new ideas and go out and push the envelope," says Schore.

"This is so strategically on the money that it really doesn't surprise me that it wins Plan of the Year," adds Peterzell. ■

Todd Shields is Mediaweek's Washington editor.

SEEING RED: From left Universal McCann Interactive's Erin Kiefer, Heather Rosen, Pitt Manchanda, Kim Kedlec and David Cohen.



BY TONY CASE PHOTOGRAPHY BY TODD FRANCE

BEST USE OF INTERNET

The team at Universal McCann Interactive set out to paint the navigation screens of Internet-access giants AOL, MSN and Yahoo! in distinctive “Coca-Cola red” as part of the multimedia re-launch of the soda behemoth’s leading brand, Coca-Cola Classic. “We wanted to build such desire that consumers needed to just reach through their computer screens and grab that refreshing can of Coke,” explains the agency’s svp/interactive media director David Cohen, who headed the group responsible for this year’s Plan of the Year/Best Use of Internet.



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But when the agency, AOR for Atlanta-based Coca-Cola Co., pitched the idea, it was executives for the ISPs, rather than consumers, who saw red. "Initial reactions from the largest players was, 'You can't do that. We can't change our...background colors for an advertiser—consumers won't stand for it. The backlash will be incredible,'" Cohen recalls.

Eventually, Universal McCann convinced the three biggest Web-access providers to go along with the \$1 million, three-week-long new-media push in January—and voilà, the Coke name was put in front of nearly half of U.S. Internet users.

The Web pitch was part of the beverage giant's larger

"We had pretty much done what there is to do from interactive... we were trying to find someplace in the middle for this campaign."

— UNIVERSAL MCCANN'S DAVID COHEN



COKE ADDS LIFE: Universal McCann Interactive brightened up navigation screens for AOL, MSN and Yahoo! with distinctive "Coca-Cola red."

"Coca-Cola...Real" campaign, featuring celebrities like *Friends'* Courteney Cox and her husband David Arquette. Coke's TV and print ads, like the interactive ads, were bathed in red, the result of a technique called "red wash," whereby all visuals are seen through a red-colored lens. The interactive ads also included the catchphrase "Coca-Cola...Real" and a link to Coke's TV commercial and other information.

"Universal McCann Interactive really pushed us to think about interactive advertising a little differently for this campaign," says David Raines, vp/integrated communications at Coca-Cola. "We opted for impact over continuity and worked closely with our media partners to break new ground. We created ad positions from real estate that was not typically available to advertisers in order to deliver a true sight, sound and motion experience."

This was Coke's first campaign since 2001's "Life Tastes Good," launched prior to the 9/11 terrorist attacks only to be pulled due to customer sensitivities. Cohen says the latest campaign had to be "larger than life," as it marked Coke's biggest

promotional push in almost two years. "The standard Internet canvas of a banner or skyscraper ad would simply not do. We had to rewrite the rules." Others involved with the execution were Universal McCann's Ritu Manchanda, vp/associate media director; Heather Rosen, media supervisor; and Erin Kiefer, senior media planner.

Cohen says that in the five years his shop has worked with Coke, "we had pretty much done what there is to do from interactive, from banner ads to very much in-your-face page takeovers to eye-blasters. We were trying to find someplace in the middle for this campaign."

"David's team really accomplished something that had never been accomplished before—having a screen totally dominated by a brand," says Universal McCann's Kim Kadlec, director of Coca-Cola AOR for North America. Kadlec stresses the importance of the Web in reaching Coca-Cola Classic's young-adult target. "Internet is very important to Coca-Cola."

ISP execs need not have worried that the Coke appeals would turn off their members. Even in an age in which consumers are going out of their way to avoid advertiser messages—with technology like Tivo and Web ad-blockers growing in popularity—some consumers were apparently anything but miffed to find their computer screens awash in red.

Rather than a barrage of complaints—which, Cohen admits, he and others connected to the campaign had prepared themselves for—he reports that the ISPs actually received "several hundred" positive e-mails from consumers the week the ads, which included animated bubbles and sound effects, were launched.

One user wrote: "I love the new look of MSN. Coca-Cola is my favorite soft drink and I just wish I could change the rest of my colors to the red with the fizzing bubbles. Let me know if this is available. I really like the change!"

Another enthusiastic consumer was more to the point: "Dude, Coke rocks. And site looks good with [the ad]."

Yahoo! saw Coke-related Internet searches the week of the launch shoot up by as much as 58 percent. Traffic to Coke.com grew to five times normal levels.

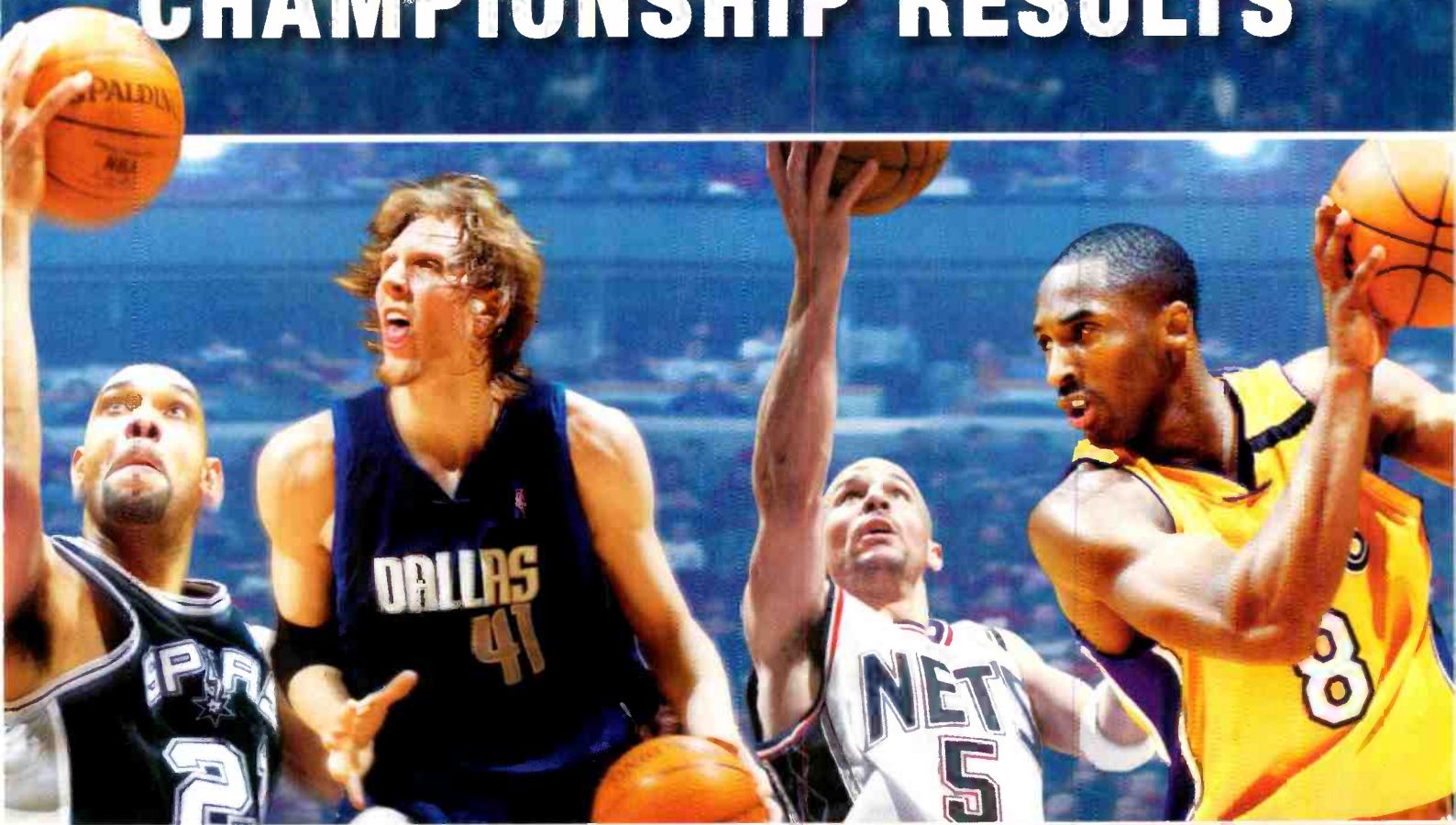
Why did consumers embrace the ads? "It was something fairly unique. It had a novelty factor to it," Cohen suggests.

It's a miracle the ads ever saw the light of day, considering the initial resistance of the Internet companies involved. "There were a number of publishers who were very wary of 'selling out' to advertising in the most sacred of places, which is the editorial area, or the actual site," Cohen recalls. That resistance wasn't the only challenge: Cohen describes the logistics involved in getting the campaign off the ground as "pandemonium," as negotiations involved not just ad people but folks from editorial and operations at the ISPs, a variety of reps from Coke, and the team at Atlanta's Studiocom, which created the campaign.

But Cohen and company pulled it off—and getting out the message of the world's No. 1 soft drink maker has never been as important. Coke's archrival, Purchase, N.Y.-based PepsiCo., is prepping a major ad campaign for its signature Pepsi-Cola later this year. Coke and Pepsi face off as the beverage market overall—from bottled waters to sports drinks to iced tea and coffee products to milk-based drinks—is exploding.

"The challenge with a brand like Coke is, because it's so ubiquitous, sometimes it fades into the background," Cohen says. "We didn't want it to be in the background." ■

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|--------------|------|-------------|------|
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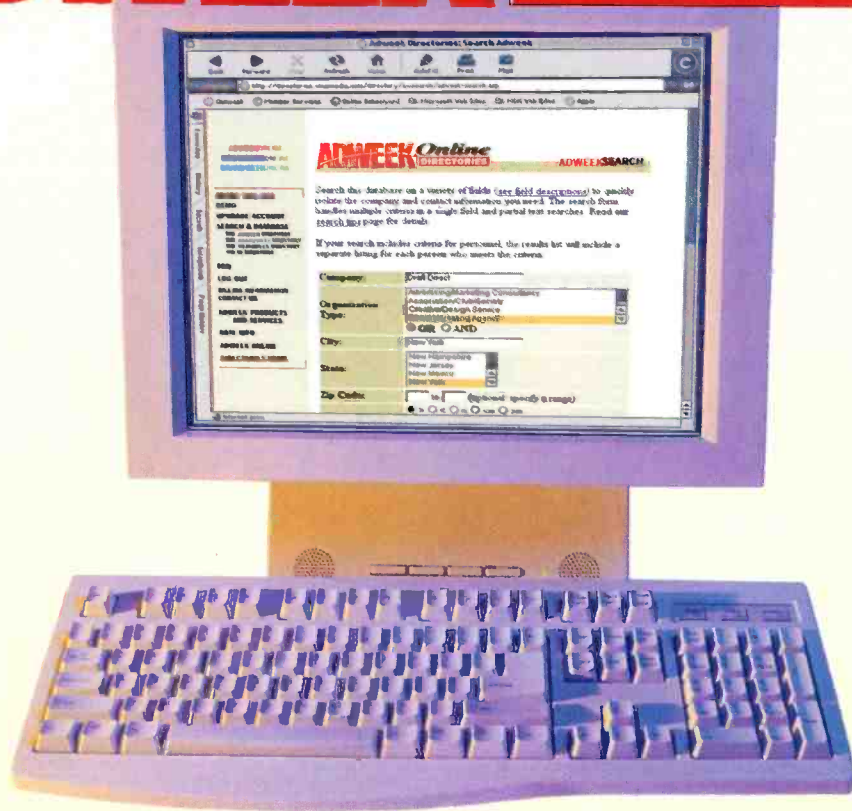


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market profile

(continued from page 16) Lafayette, La. It then flipped the station to the new Spanish-language network Telefutura, under new call letters KTFN. The change at KKWB left the market with no primary WB affiliate. Now WB and UPN programming (there is also no UPN affiliate in the market) are only available on cable. David Candelaria, gm of Entravision El Paso TV and radio, says that KINT and KTFN are housed in the same building and share many of the same resources, with the exception of ad sales.

KINT produces 5 p.m. and 10 p.m. local newscasts seven days a week and is the dominant Spanish-language station in the market. Its 10 p.m. news (Mountain time) is the perennial late-news leader, and the station also wins in households at 5 p.m., although its demo race with KVIA, the ABC affiliate owned by News-Press & Gazette, is tighter. "They [Spanish-speaking and bilingual Hispanic residents] prefer to get their news and information in their language of comfort," says Candelaria, who was born and raised in El Paso.

However, Kevin Lovell, gm at KVIA, says, "National [advertising] agents mistakenly think they're going to reach this ever-burgeoning Hispanic market" by placing a buy with KINT, "thinking all Hispanics speak Spanish and are going to prefer Spanish-language TV." KVIA boasts the longest-running news anchor team in El Paso, Gary Warner and Estela Casas, who have anchored together for more than a decade.

As a whole, Lovell says, the market has done better than many others because of its location. "We're on the border, so advertisers are continuing to spend the money," says Lovell. That is why the DMA ranks No. 101 in terms of TV households (276,330) but comes in at No. 87 in revenue, according to BIA Financial Network. According to Nielsen Monitor-Plus, spot TV dollars in El Paso hit \$53.1 million in 2002, up from \$51.7 million in 2001.

At the end of January this year, Richard Pearson retired as gm of KTSM-TV, Comm Corp. of America's NBC affiliate. A 30-year veteran of the market, Pearson had been gm of KVIA before arriving at KTSM 11 years ago. Larry Bracher, whom Pearson brought along from KVIA as a local sales manager, was promoted to succeed Pearson.

Bracher's most recent responsibilities were general sales manager, national sales manager and program director. He is now gm and continues to handle programming duties. Bracher promoted separate staffers to wear two of his previous hats. Danny Aguilar, previously

local sales manager, was promoted to general sales manager, and Jack Ballesteros, most recently an account executive at the station, was promoted to national sales manager.

KTSM had been the TV home of the University of Texas at El Paso (UTEP) football and basketball for the past nine years until last year. Bracher says the university's sports teams became too expensive to carry. No other station picked up the games, and some may end up on cable this year. Bracher

says he is not planning any other programming changes for the fall, although KTSM did pick up *Dr. Phil* (the show's eponymous host, Dr. Phil McGraw, is a Texas native) this past fall, which it now has as the 3 p.m. lead-in to *Oprah* at 4 p.m.

Although KTSM doesn't have any regularly scheduled, locally produced non-news shows, it does produce quarterly specials titled *Dateline El Paso*. The half-hour to hour-long programs focus on how local or national devel-

SCARBOROUGH PROFILE

Comparison of El Paso, Texas

TO THE TOP 50 MARKET AVERAGE

| | Top 50 Market Average % | El Paso Composition % | El Paso Index |
|--|-------------------------|-----------------------|---------------|
| DEMOGRAPHICS | | | |
| Age 18-34 | 31 | 36 | 116 |
| Age 35-54 | 41 | 40 | 97 |
| Age 55+ | 29 | 25 | 86 |
| HHI \$75,000+ | 29 | 14 | 47 |
| College Graduate | 12 | 9 | 74 |
| Any Postgraduate Work | 11 | 8 | 71 |
| Professional/Managerial | 23 | 20 | 86 |
| African American | 13 | 4 | 31 |
| Hispanic | 13 | 73 | 546 |
| MEDIA USAGE-AVERAGE AUDIENCES* | | | |
| Read Any Daily Newspaper | 55 | 50 | 90 |
| Read Any Sunday Newspaper | 63 | 62 | 99 |
| Total Radio Morning Drive M-F | 22 | 24 | 110 |
| Total Radio Afternoon Drive M-F | 18 | 19 | 105 |
| Total TV Early News M-F | 29 | 33 | 112 |
| Total TV Prime Time M-Sun | 39 | 34 | 87 |
| Total Cable Prime Time M-Sun | 14 | 10 | 75 |
| MEDIA USAGE-CUME AUDIENCES** | | | |
| Read Any Daily Newspaper | 74 | 71 | 96 |
| Read Any Sunday Newspaper | 77 | 76 | 99 |
| Total Radio Morning Drive M-F | 76 | 77 | 102 |
| Total Radio Afternoon Drive M-F | 73 | 74 | 101 |
| Total TV Early News M-F | 71 | 77 | 108 |
| Total TV Prime Time M-Sun | 92 | 89 | 97 |
| Total Cable Prime Time M-Sun | 60 | 47 | 79 |
| MEDIA USAGE-OTHER | | | |
| Accessed Internet Past 30 Days | 58 | 50 | 86 |
| HOME TECHNOLOGY | | | |
| Owns a Personal Computer | 68 | 59 | 86 |
| Purchase Using Internet Past 12 Months | 39 | 28 | 72 |
| HH Connected to Cable | 68 | 56 | 83 |
| HH Connected to Satellite | 18 | 17 | 97 |

*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable **Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.

Source: 2002 Scarborough Research Top 50 Market Report (August 2001-September 2002)

market profile

opments impact the market.

For instance, the station recently produced a *Dateline El Paso* on how the war in Iraq impacted El Paso, which is the home of Fort Bliss and the 507th Maintenance Company. The 507th received international media attention after reports emerged about the rescue of Pfc. Jessica Lynch, a member of the 507th, from an Iraqi hospital by U.S. special forces. Lynch was captured after an ambush near Nasiriyah in Iraq in March during which nine company soldiers were killed. Five other members were held as POWs along with two American helicopter pilots; all were later rescued.

KDBC has historically lagged its English-language counterparts in the market. But the station was seriously rocked beginning in fall of 1999 after the station's owners, the Imes family of Columbus, Miss., had announced that the station would be sold to Harry Pappas of Pappas Telecasting. At the time, Pappas had said he intended to change the station to a Spanish-language outlet.

However, the deal fell through when Pappas couldn't raise sufficient funds for the purchase. Although the deal collapsed, the rumor persisted that KDBC would become Spanish-language. "The word around the country was that we were going to go Spanish. National buyers wouldn't buy us," says

KDBC's Caparis. "The station is just now recovering from that."

KDBC has sharply reduced its local news programming in recent years. The station eliminated its weekend news about a year ago and had scrubbed its morning news about three years ago. KDBC now only produces weekday newscasts at noon, 5 p.m. and 10 p.m.

The local Fox affiliate, Cox Broadcasting's KFOX, has the market's lone 9 p.m. news. The hour-long newscast did a 6 household rating with an 11 share in the May sweeps. Executives at KFOX could not be reached for comment at deadline.

KTYO, the market's Telemundo affiliate owned by Longmont, Colo.-based Council Tree Communications, has a history of signal problems. Unlike all the other local stations, KTYO's transmitter is not located on top of the Franklin Mountains in El Paso, but in Las Cruces, N.M., the only other large city in the El Paso DMA. As a result, KTYO has trouble reaching parts of the city's metro area. The station in May cut back its already small staff and now has no local sales force or local programming. There is also wide speculation in the market that the station may soon be sold, a move that could eventually lead to a new affiliation.

Both KTYO and KINT have to compete

for viewers (but not as much for revenue) with the nine full-power Spanish-language TV stations just over the border.

The market's lone daily newspaper is Gannett Co.'s *El Paso Times*. The *Times*' daily circulation for the six months ended March 31 was 74,418, flat compared to the same six-month period in 2002, according to the Audit Bureau of Circulations. Its Sunday circulation rose 1.2 percent year-over-year to 91,715.

In early February, the *Times* launched a total redesign of its pages. "We've got a bigger, bolder presence on all section fronts and most pages," says Dionicio Flores, executive vp/editor of the *El Paso Times*. The paper is now running more dynamic pictures and headlines and more striking graphics to help grab readers' attention and provide information in a more reader-friendly format. Flores says the redesign was a result of numerous focus groups that the paper conducted beginning in the spring of 2002 in an attempt to better serve the diverse area.

Flores says El Paso presents unique challenges to the paper, including the high illiteracy rate. The illiteracy rate in El Paso is 37 percent, compared to 23 percent for the state. Flores says the *Times* does not publish a separate Spanish-language daily or insert because those who are illiterate cannot read either Spanish or English, while other residents may have Hispanic surnames but either speak English only or are bilingual but prefer to read in English.

Still, the *Times* does compete with *El Diario*, a Spanish-language paper in Juarez, Mexico. *El Diario* reaches into El Paso County, where it has about a 2.1 percent market share daily and Sundays, according to the ABC (see *Newspaper chart on page 22*).

"The *Times* itself has the same type of content you'd find in papers across the country. The market's Hispanic residents have many of the same concerns and interests, as you'd find in any other market, such as higher education and personal finance," says Flores. "You find that it's not that far off from what you'd find in other markets."

However, the editorial staff places a strong emphasis on making sure Hispanics are well represented in the pages of the paper. "What we strive to do on a daily basis is to include Hispanics in every story that we do," Flores says. "We go out of our way to make sure our sources reflect the community we live in."

As part of the redesign, the *Times* increased its focus on local news coverage, enterprise stories, international business news and local business success stories. It also

RADIO OWNERSHIP

| Owner | Stations | Avg. Qtr.-Hour Share | Revenue (in millions) | Share of Total |
|------------------------------|------------|----------------------|-----------------------|----------------|
| Clear Channel Communications | 2 AM, 3 FM | 24.9 | \$6.2 | 24.0% |
| Regent Communications | 1 AM, 2 FM | 13.3 | \$6.1 | 23.6% |
| Hispanic Broadcasting | 2 AM, 1 FM | 12.1 | \$4.7 | 18.2% |
| Entravision Communications | 3 FM | 16.0 | \$4.2 | 16.1% |
| McClatchy Broadcasting | 1 AM | 0.5 | \$0.4 | 1.6% |

Includes only stations with significant registration in Arbitron diary returns and licensed in El Paso or immediate area. Share data from Arbitron Winter 2003 book; revenue and owner information provided by BIA Financial Network.

RADIO LISTENERSHIP / EL PASO, TEXAS

| STATION | FORMAT | Avg. Qtr.-Hour Share | |
|----------|----------------------------|----------------------|--------------------|
| | | Morning Drive, 12+ | Evening Drive, 12+ |
| KBNA-FM* | Spanish Adult Contemporary | 14.0 | 8.8 |
| KPRR-FM | Contemporary Hit Radio | 9.8 | 11.8 |
| KLAQ-FM | Album-Oriented Rock | 7.6 | 6.8 |
| KTSM-FM | Soft Adult Contemporary | 7.1 | 9.3 |
| KOFX-FM | Oldies | 6.1 | 8.1 |
| KSII-FM | Hot Adult Contemporary | 5.8 | 5.9 |
| KHRO-FM | Modern Rock | 4.7 | 4.7 |
| KINT-FM | Regional Mexican | 4.5 | 3.4 |
| KHEY-FM | Country | 4.2 | 2.9 |
| KTSM-AM | News/Talk | 3.4 | 3.0 |

*Simulcasting partners KBNA-AM and -FM Source: Arbitron Winter 2003 Radio Market Report



TV is just part of the picture.

Trying to reach someone who's a rolling stone? More and more, people are too busy and too active to give television their full attention. And that means traditional marketing plans are going out the window. That's where we come in. 75% of all consumers interact with one or more of our media everyday, including radio, outdoor, interactive and live entertainment.

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market profile

NIelsen RATINGS / EL PASO, TEXAS

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

Evening News

| Time | Network | Station | Rating | Share |
|-------------|-----------|---------|--------|-------|
| 5-5:30 p.m. | Univision | KINT | 9 | 18 |
| | ABC | KVIA | 6 | 13 |
| | NBC | KTSM | 5 | 10 |
| 6-6:30 p.m. | ABC | KVIA | 9 | 17 |
| | NBC | KTSM | 6 | 11 |
| | CBS | KDBC | 2 | 4 |

Late News

| Time | Network | Station | Rating | Share |
|---------------|-----------|---------|--------|-------|
| 9-10 p.m. | Fox | KFOX | 6 | 11 |
| 10-10:30 p.m. | Univision | KINT | 10 | 20 |
| | ABC | KVIA | 9 | 17 |
| | NBC | KTSM | 7 | 14 |
| | CBS | KDBC | 2 | 5 |

All data estimated by Nielsen from diary returns of early and late local news. Source: Nielsen Media Research, May 2003.

NEWSPAPERS: THE ABCs

| | Daily Circulation | Sunday Circulation | Daily Market Penetration | Sunday Market Penetration |
|--|-------------------|--------------------|--------------------------|---------------------------|
| El Paso County: 215,549 Households | | | | |
| <i>El Paso Times</i> | 66,895 | 83,892 | 31.7% | 39.8% |
| <i>El Diario</i> | 4,446 | 4,474 | 2.1% | 2.1% |
| Dona Ana County (New Mexico): 60,739 Households | | | | |
| <i>Las Cruces Sun-News</i> | 18,744 | 20,028 | 31.6% | 33.8% |
| <i>El Paso Times</i> | 3,179 | 3,631 | 5.4% | 6.1% |
| <i>Albuquerque Journal/Tribune</i> | 962 | 1,231* | 1.6% | 2.1% |
| Otero County (New Mexico): 23,248 Households | | | | |
| <i>Alamogordo Daily News</i> | 7,259 | 8,324 | 31.2% | 35.8% |
| <i>El Paso Times</i> | 1,706 | 2,105 | 7.2% | 8.9% |
| <i>Albuquerque Journal/Tribune</i> | 749 | 986* | 3.2% | 4.2% |
| Hudspeth County (Texas): 1,142 Households | | | | |
| <i>El Paso Times</i> | 189 | 204 | 16.5% | 17.9% |

*Combined Sunday circulations for joint operating agreement partners. Data is based on audited numbers published in the Audit Bureau of Circulations' Oct. 3, 2002 County Penetration Report.

beefed up its local sports coverage.

The *El Paso Herald-Post*, the largest afternoon paper in Texas, was shuttered in 1997 because of a rapid decline in circulation. The *Herald-Post's* origins stretch back to 1881, when the *El Paso Herald* started publishing. The E. W. Scripps Co. began publishing the *El Paso Post* in 1922, then bought the *Herald* in 1931 and merged the two papers.

Like the *Times*, Time Warner Cable pretty much has a lock on the market. Cable penetration in the DMA, however, falls well short of the national average for the top 50 markets. El Paso's cable penetration is 56 percent, compared to the national average of 68 percent, according to Scarborough

Research (see *Scarborough chart on page 19*).

Part of the reason for the low cable penetration is that the geography of the market is such that most people in the metro area can be reached by the local broadcast TV stations over the air with little or no problem. The number of households connected to direct-broadcast satellite service, 17 percent, is comparable to the national average of 18 percent.

El Paso radio stations, like other local media, must compete for listeners with Mexican outlets whose signals spill across the border into El Paso. There are about 20 stations in El Paso and just as many in Juarez, making the market much more competitive than it would seem.

The area's main U.S. radio broadcasters are Clear Channel Communications, Regent Communications, Entravision Communications and Hispanic Broadcasting. (Univision Communications' drawn-out application to purchase Hispanic Broadcasting is still pending before the Federal Communications Commission).

Hispanic Broadcasting's longtime market leader in ratings and revenue is Spanish Adult Contemporary outlet KBNA-FM. HBC simulcasts the station on KBNA-AM for a combined listenership.

Entravision flipped its Spanish Talk outlet KSVE-AM to Spanish Oldies about four months ago. Entravision's Candelaria says the Talk format never really caught on with El Paso listeners. However, the new format seems even less popular. The station didn't show up in the most recent winter Arbitron survey after it had received a 1.2 share among listeners 12-plus in the previous Fall 2002 ratings book.

Entravision's KHRO-FM, a Modern Rock outlet, has lagged well behind its main rival, Regent Communication's Album-Oriented Rock station KLAQ-FM, the heritage Rock format in the market. This October, KLAQ is celebrating 25 years in the market. However, KHRO "Hero," appears to be narrowing the gap.

Regent has tweaked its Hot Adult Contemporary outlet KSII-FM. "We made an adjustment in the music. We let go some of the Britney [Spears] and *NSYNC songs and we started to embrace some of the songs coming out of the Triple A charts," says Brad Dubow, vp/gm for Regent's El Paso stations. The station remains targeted to women 18-49 and women 25-44, he says.

Regent's News/Talker KROD-AM trails Clear Channel's market leader in the format, KTSM-AM, which had a strong Winter book, thanks in part to listeners' desire for information about the war in Iraq. KROD has the radio rights to the UTEP football and basketball games, as well as the Dallas Cowboys.

Clear Channel Outdoor dominates El Paso's outdoor advertising business. It offers about 300 14-ft.-by-48-ft. permanent and rotary bulletin faces, nearly 80 premier squares (billboards measuring 10 feet by 40 feet), six premier panels (billboards measuring 12 feet by 25 feet), about 430 8-sheet junior posters and about 485 30-sheet poster panels. Clear Channel is the exclusive provider of posters in the market. Infinity Outdoor Advertising and Lamar Advertising also compete in outdoor advertising in El Paso. ■

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Media Buying's Little Secret

Midsized agencies secured better upfront prices than the big shops

AMERICA'S ADVERTISERS HAVE BEEN DUPED, BUT NOT BECAUSE THEY AGREED TO SPEND \$9.3 billion in the broadcast-network upfront buying frenzy that went down last month. Television still represents a true value, and it has a proven track record in building numerous brands. They weren't duped

because network upfront dollars surged 14 percent from last year. I don't see too many buyers suggesting it would be better to take your chances with scatter. And they weren't foolish for enabling across-the-board rate increases as the inventory of CBS, Fox, NBC and ABC virtually sold out.

They were duped into thinking that they are best served by mega-media buyers.

Imagine our surprise when we saw reports that cost-per-thousand increases were up in this year's broadcast upfront between 15 percent and 22 percent. Our midsized agency, with clients wielding midsized budgets, experienced increases of only one-third that level.

The question is how could the five or so mega-media companies that control 75 percent or more of the network buying clout be outmaneuvered? How could the other guys—those of us who buy smaller amounts of national time—fly under the radar and negotiate significantly better rates?

The dirty little secret of buying network time is that the big guys, whose buying clout is supposed to help clients get the most out of

their advertising investments, often don't live up to that promise. Advertisers that entrust their media dollars to these mega-buyers tend to pay more than their smaller counterparts.

If it seems counterintuitive that midsized agencies with less than \$100 million in network activity could negotiate better deals, you've probably bought into the "bigger is better" hype.

Isn't network buying about buying clout?

Aren't agencies with the most dollars going to be the winners? Not in our experience.

Agency buying clout is one of the biggest myths perpetuated in advertising. If the big five shops had so much clout, why did the networks get away with securing double-digit CPM increases?

You likely will see articles in trade publications about the big buying shops—and advertisers will see presentations from them—claiming to have beaten the market for 2003-04. It is mathematically impossible for those who control 75 percent of the spending to all beat the market. As Jon Mandel, co-CEO of Media-com, observed, "It's hard to buy below the market when you are the market."

Someone has to lose.

Here's the big surprise: The little guys didn't lose. We didn't pay through the nose to support the big guys, as they will claim. In fact, those of us representing midsized advertisers are likely to be the ones who cut the best deals.

Being small is better and offers midsized advertisers—those with budgets of \$5 million to \$50 million—many

advantages. Here are a few:

1. There's little downside risk for the network. If a network cuts a deal with a big agency across the board, they are sacrificing a significant amount of their revenue. But they can cut a deal with a smaller agency because there isn't risk of trying to leverage lower costs across a wide variety of clients. In fact, if a network gets a good percentage of the buy and it is incremental dollars, then the little

guy may be able to cut a significantly better deal on overall CPMs.

2. The network actually knows the advertiser. Networks will give favorable deals to midsized advertisers who are consistent in terms of advertising and paying their bills, and don't use their cancellation options. Just like the guy who plunks down his money in a five-year certificate of deposit in a bank, you are a low-maintenance customer. You will be treated like one if you allow yourself to break away from the herd.

3. Being small is being nimble. There aren't the layers of approval by agency management. In fact, we negotiated our morning daypart in one day and got a great deal. We can make programming and daypart trade-offs on the fly and facilitate the networks' inventory needs in no time flat.

4. Big buyers may not treat their clients equally. The big bundled buying approach is comprised of a mix of big, medium and low spenders. What frequently happens is the best inventory is earmarked for the biggest spenders. The midsized-to-smaller advertiser is unlikely to get fair share in programming selection if his or her budget represents just a fraction of the overall pooled buying budget.

According to conventional wisdom, midsized advertisers should pool their money with the big buying shops to get a better deal. Actual experience of midsized advertisers that have gone their own way has proven this to be a myth.

Pooling advertising dollars won't get the same rate as General Motors and will make you an anonymous commodity to the networks. That's not exactly a position of strength.

Sometimes it pays to be below the radar screen. It doesn't take girth to make it happen in the upfront. It takes smarts and the ability to act quickly. ■

Larry Kelley is executive vp of the targeting group, which handles all media, research and planning functions, at Houston-based Fogarty Klein Monroe. His book, 'Media Planning: A Brand Management Approach', with co-author Prof. Don Jugenheimer, is due out in September from ME Sharpe Publishing.

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Quicktakes

MAXIM EDITOR KEITH BLANCHARD had the time of his life at the mag's recent Hot 100 (as in, women) party, and we're not just saying that—he is. The rock-and-roll themed bash at L.A.'s SoHo

nightclub featured an all-white "Heaven" room and a devilishly decorated counterpart, rocked by AC/DC cover band Hell's Belles. Blanchard, in a blonde mullet wig for the occasion, was in heaven when he found himself picking feathers out of his beer after climbing onto a bed with three pillow-fighting Hot 100 women. "That was a highlight...not just of the party, but of my life," he mused...Unfinished books don't usually pave the way to top awards, but that's what helped **John King** win *Biography* magazine's

Media Bio of the Year Award, bestowed on a stand-out in the media industry who "succeeds on both a professional and personal level and inspires those around him." King is getting the royal treatment for deftly handling his roles as father, avid hockey player and columnist, and connection planner at Fallon-Minneapolis, where colleagues cite him for creating the "Dreamcatchers" program.



King gets the royal treatment from *Biography*.



Blondes have more fun: *Maxim* editor Blanchard with Elisha Cuthbert of Fox's 24

Inspired by a book King started writing but eventually tossed out, about a group of guys seeking fulfillment, the program lets Fallon employees set aside up to \$2,500 and receive a matching amount from the company. Some 150 employees have

been through the program, and between 75 and 100 are signed up currently. King recently took two weeks off to work on a new book, but he says he has no intention of publishing it—after all, look where not finishing got him last time...Top-tier mag-publishing types Maer Roshan, editor of *Radar*, *Self* editor Lucy Danziger and *FHM* executive editor **Rob Hill** were among the "hip-hop-impaired" guests of **Steve Fishman** at the *New York* magazine writer's recent hip-hop karaoke party at Manhattan nightclub The Apartment. Fishman, celebrating the release of his new book, *Karaoke Nation or How I Spent a Year in Search of Glamour, Fulfillment and a Million Dollars*

(Free Press), warmed up the mic with the Beastie Boys' "Hey Ladies," followed by the likes of **Betsy McCaughey**, the former lieutenant governor, gubernatorial candidate, and now a columnist for *Investors Business Daily*, with a rendition of "I Will Survive," and Hill, who took the stage to perform Aerosmith's "Walk This Way," then hurried back to his date at the bar... In a twist on Joni Mitchell's classic lyric, "They paved paradise and put up a parking lot," TV-station group owner **Belo Corp.** has donated \$1.5 million to rip up a parking lot in its hometown Dallas and turn it into a public park. Part of a broad effort by the city to create a more attractive downtown, the park will be dedicated to the employees of Belo-owned ABC affiliate WFAA-TV, one of the oldest stations in the nation. ■



Hip-hop karaoke master Fishman

Movers

MAGAZINES

John Boland has been named national sales director for Meredith Corp.'s *More*. Boland, who replaces Lisa Chaitin, will oversee all advertising sales. He had been publisher of *Expedia Travels* and *Backpacker*.

RADIO

As part of a reorganization of its New York trading area to include its stations in New Haven, Conn., Clear Channel has promoted **Paula Messina**, formerly Hartford, Conn., market manager, to New Haven market manager and regional vp of sales for the New York trading area. **Manuel Rodriguez**, regional vp, adds responsibilities as Hartford market manager...**Marv Nyren** has been promoted to regional vp of radio for Emmis Communications, from vp and market manager of the company's radio stations in Phoenix, Ariz...**Richard Tunkel** has been named manager of national radio sales for Arbitron, focusing on Arbitron's Hispanic broadcast customers. He was formerly manager of new business development for Arbitron's cable division.

TV STATIONS

Diana Wilkin-Zapata has been named vp and general manager of KGPE-TV, Clear Channel's CBS affiliate in Fresno, Calif. She comes to Clear Channel from Fox Broadcasting, where she served as senior vp of affiliate relations for the network.

RESEARCH

Carol Edwards, vp of cable sales at Arbitron, has added additional responsibilities for marketing the company's products to the cable industry. She replaces the departing Kevin Smith, senior vp of cable and portable people meter development. **Rick Resing** has been named manager of northeastern accounts. He was manager of sales for Cablevision in Atlanta.

TELEVISION

Leila Winick has joined Caballero TV & Cable Sales as senior vp of sales for the western region. She was most recently president and owner of Oro Communications, a multicultural marketing and advertising consulting firm.

Culture Trends

MOST REQUESTED ON ASK JEEVES

TOP MOVIE SEARCHES

- 1 **THE MATRIX RELOADED**
- 2 **FINDING NEMO**
- 3 **X2: X-MEN UNITED**
- 4 **LEGALLY BLONDE 2**
- 5 **2 FAST 2 FURIOUS**

TOP TV SEARCHES

- 1 **THE SIMPSONS**
- 2 **LIZZIE MCGUIRE**
- 3 **BUFFY THE VAMPIRE SLAYER**
- 4 **JACKASS**
- 5 **SOUTH PARK**

THE HOLLYWOOD REPORTER'S BOX OFFICE

| THIS WEEK | LAST WEEK | PICTURE | WEEKEND GROSS | DAYS IN RELEASE | TOTAL GROSS |
|-----------|-----------|---------------------------|---------------|-----------------|-------------|
| 1 | 2 | FINDING NEMO | 28,384,483 | 17 | 191,487,211 |
| 2 | 1 | 2 FAST 2 FURIOUS | 18,679,370 | 10 | 83,584,700 |
| 3 | 3 | BRUCE ALMIGHTY | 14,238,315 | 24 | 193,818,135 |
| 4 | NEW | RUGRATS GO WILD | 11,556,869 | 3 | 11,556,869 |
| 5 | NEW | HOLLYWOOD HOMICIDE | 11,112,632 | 3 | 11,112,632 |

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National Regional Database

NIELSEN TV RATINGS/YEAR-TO-DATE

| PROGRAM | NETWORK | NIGHT | VIEWERS |
|--------------------------------|---------|-----------|---------|
| 1 CSI | CBS | THURSDAY | 24.0 |
| 2 FRIENDS | NBC | THURSDAY | 21.0 |
| 3 ER | NBC | THURSDAY | 20.0 |
| 4 SURVIVOR: THAILAND | CBS | THURSDAY | 19.0 |
| 5 JOE MILLIONAIRE | FOX | MONDAY | 19.0 |
| 6 AMERICAN IDOL | FOX | WEDNESDAY | 19.0 |
| 7 LAW & ORDER | NBC | WEDNESDAY | 19.0 |
| 8 MONDAY NIGHT FOOTBALL | ABC | MONDAY | 19.0 |
| 9 SURVIVOR: AMAZON | CBS | THURSDAY | 18.0 |
| 10 CSI: MIAMI | CBS | MONDAY | 18.0 |

Source: Nielsen Media Research

G4 TV 4 GAMERS

TOP 10 PRE-ORDERS

- 1 **MARIO KART: DOUBLE DASH (GC)**
- 2 **WARCRAFT 3: THE FROZEN THRONE (PC)**
- 3 **STAR WARS GALAXIES COLLECTORS (PC)**
- 4 **MADDEN 2004 (PS2)**
- 5 **NEVERWINTER NIGHTS: SHADOWS (PC)**
- 6 **TOMB RAIDER: ANGEL OF DARK (PS2)**
- 7 **STAR WARS GALAXIES ONLINE (PC)**
- 8 **SOUL CALIBUR 2 (GC)**
- 9 **SOUL CALIBUR 2 (XBOX)**
- 10 **NCAA FOOTBALL 2004 (PS2)**

TOP SELLING GAMES

- 1 **ENTER THE MATRIX (PS2)**
- 2 **BRUTE FORCE (XBOX)**
- 3 **MIDNIGHT CLUB 2 (XBOX)**
- 4 **THE HULK (PS2)**
- 5 **ENTER THE MATRIX (XBOX)**
- 6 **MORROWIND: BLOODMOON (PC)**
- 7 **THE HULK (XBOX)**
- 8 **NBA STREET V.2 (PS2)**
- 9 **THE SIMS: SUPERSTAR (PC)**
- 10 **RETURN TO CASTLE WLFNSTN (PS2)**

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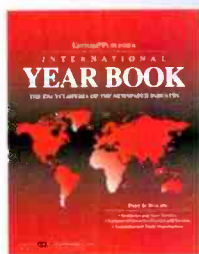
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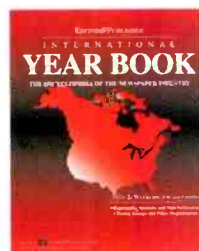
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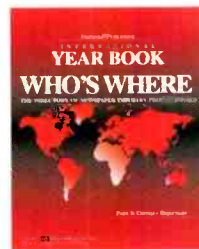
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MTV2 PLAYLIST

WEEK OF 6/9/03

- A.F.I.** "GIRL'S NOT GREY"
- BLUR** "CRAZY BEAT"
- CAVE IN** "ANCHOR"
- CHEVELLE** "SEND THE PAIN BELOW"
- COLDPLAY** "THE SCIENTIST"
- DEFTONES** "MINERVA"
- 50 CENT/NATE DOGG** "21 QUESTIONS"
- FINCH** "WHAT IT IS TO BURN"
- HOT HOT HEAT** "BANDAGES"
- JAHEIM** "PUT THAT WOMAN FIRST"
- TALIB KWELI** "GET BY"
- LIL' MO** "4 EVER"
- PANJABI MC** "BEWARE OF THE BOYS"
- QUEENS OF THE STONE AGE**
"GO WITH THE FLOW"
- ROONEY** "BLUESIDE"
- SUM 41** "THE HELL SONG"
- TRANSPLANTS** "D.J., D.J."
- TRAPT** "HEADSTRONG"
- THE WHITE STRIPES** "SEVEN NATION ARMY"
- YEAH YEAHS** "DATE WITH THE NIGHT"
- PETE YORN** "COME BACK HOME"

SOURCE: MTV ONLINE

THE BILLBOARD 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST |
|-----------|-----------|----------------|--------------------------|----------------|
| 1 | - | 1 | HOW THE WEST WAS WON | LED ZEPPELIN |
| 2 | 5 | 17 | GET RICH OR DIE TRYIN' | 50 CENT |
| 3 | 4 | 13 | FALLEN | EVANESCENCE |
| 4 | 3 | 7 | THANKFUL | KELLY CLARKSON |
| 5 | 7 | 66 | COME AWAY WITH ME | NORAH JONES |
| 6 | 8 | 6 | THE LIZZIE MCGUIRE MOVIE | SOUNDTRACK |
| 7 | 1 | 2 | 14 SHADES OF GREY | STAIND |
| 8 | - | 1 | 2 FAST 2 FURIOUS | SOUNDTRACK |
| 9 | 10 | 9 | THE VERY BEST OF... | CHER |
| 10 | 6 | 4 | THE MATRIX: RELOADED | SOUNDTRACK |

SOURCE: BILLBOARD/SOUNDSCAN

MODERN ROCK TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST |
|-----------|-----------|----------------|---------------------|-------------------|
| 1 | 1 | 26 | HEADSTRONG | TRAPT |
| 2 | 2 | 20 | LIKE A STONE | AUDIOSLAVE |
| 3 | 3 | 14 | SOMEWHERE I BELONG | LINKIN PARK |
| 4 | 4 | 15 | SEVEN NATION ARMY | THE WHITE STRIPES |
| 5 | 6 | 18 | SEND THE PAIN BELOW | CHEVELLE |
| 6 | 5 | 21 | BRING ME TO LIFE | EVANESCENCE |
| 7 | 7 | 9 | PRICE TO PLAY | STAIND |
| 8 | 8 | 21 | TIMES LIKE THESE | FOO FIGHTERS |
| 9 | 10 | 12 | STUPID GIRL | COLD |
| 10 | 9 | 7 | MINERVA | DEFTONES |

SOURCE: BILLBOARD/SOUNDSCAN

EAST

SERVICES & RESOURCES

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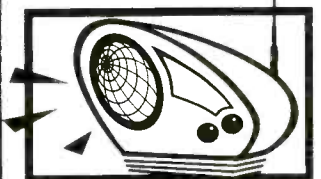
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EMPLOYMENT

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 New York City**

ABC Network Promotions is seeking an experienced professional to lead and manage the development and execution of promotional programs for ABC Daytime programming. Manager will be responsible for leading the execution of projects - from creative development through to completion. This includes being the primary day-to-day interface with promotional partners (client and/or agency contacts) throughout the process. Manager will also conceptualize promotional ideas and prepare presentations. All managers must maintain a complete working knowledge of the marketplace through competitive monitoring and consumer-based trade associations.

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abcrcruiter6@abc.com

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EMPLOYMENT

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High profile brand design firm in Burlington, VT seeks experienced Account Planner to combine market research, consumer trends, and client feedback to create cohesive marketing strategies. Requires experience presenting strategies to guide clients and creative teams. Must have background in qualitative research methods, the ability to evaluate social trends, and strong client relations skills. At least 3 years as an account planner, or related position, in a major advertising or design firm required. Experience in youth markets, apparel, footwear, sports a plus.

Send resume to HR at JDK, 47 Maple St. Burlington, VT 05401. EOE.

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10AM – 5PM

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VNU Business Media

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Please forward resume with cover letter including salary requirements to entertainrecruit@vnubuspubs.com. Or fax to 646-654-4671. EOE.

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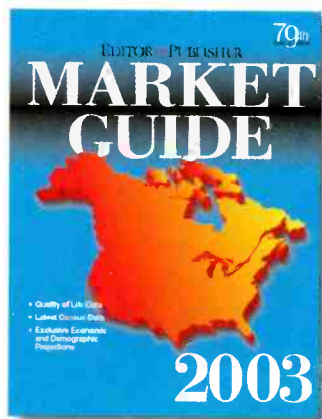
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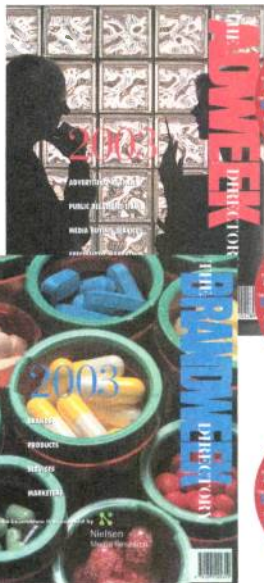
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Calendar

The **Radio-Television News Directors Association** and **PROMAX & BDA** will present several one-day marketing workshops for members of either group. Dates and stops for the **"U.S. Road Show"** include: June 23, Chicago, Hyatt Regency Chicago; June 25, New York, Marriott Marquis; June 27, Atlanta, Sheraton Atlanta. Contact: www.rtna.org.

Mediaweek will host the **2003 Media Plan of the Year Awards luncheon**, sponsored by Rainbow Networks, June 25 at the W Hotel in New York. Contact Melinda Kmetz, 646-654-5128, or visit www.mediaplanoftheyear.com.

National Association of Minorities in Communications will host a networking mixer and membership drive June 25 at New York restaurant Merchants. The event is open to members and non-members. Contact: 212-969-8622.

American Women in Radio & Television will present the **Gracie Awards**, honoring positive and realistic portrayals of women in entertainment and commercials, June 26 at the New York Hilton Hotel. Contact: 703-506-3280.

The **Black Consumer Research and Advertising Summit**, presented by Target Market News, will be held June 30-July 1 at the Wyndham Chicago Hotel. With presentations by Arbitron, Scarborough and Starcom Media, among others, the event examines the latest trends, findings and practices in marketing to the African-American consumer market. Contact: 312-408-1881 or visit www.targetmarketnews.com.

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

The Association of National Advertisers will present **seminars on creative advertising, media strategy and direct marketing** Aug. 4-5 at the Westin Times Square in New York. Contact: 212-697-5950.

inside media

NEWS OF THE MARKET

Print Leads Broadcast in Q1 Ad Gains

Media advertising grew 4.9 percent to \$28.4 billion during the first quarter of this year, according to recent data from TNS Media Intelligence/CMR. For the first time, the research company, which tracks advertising expenditures across 16 media, reported figures for local magazines, which grew 10.4 percent to \$77 million. Broadcast media was up 2.8 percent to \$14.7 billion, lagging total print, which gained 6.7 percent to \$11.6 billion. In the broadcast sector, 14 out of 16 media posted growth, with Spanish-language network TV posting the largest increase, up 19.5 percent to \$509 million. Other broadcast media posting significant gains included cable TV (18 percent), local radio (4.7 percent), TV syndication (14.5), national spot radio (11.1) and network radio (9.1). Network TV was down 5.9 percent. Leading the print sector were consumer magazines, up 12 percent to \$3.7 billion, followed by local magazines (10.4 percent) and Sunday magazines (8.4). Internet advertising grew 12.2 percent to \$1.5 billion.

Hearst Entertainment Shifts Into Reality

In a major restructuring of its production business, Hearst Entertainment is shifting from first-run syndication and TV movies to reality programming. The Los Angeles-based company has been a major producer of long-forms, including CBS' Emmy Award-winning *David's Mother*. But Hearst Entertainment president Bruce Paisner said, "Current order patterns and reduced license fees have made this a much less desirable business than it used to be." Tribune Entertainment will assume distribution rights

of Hearst's program library, which includes more than 250 made-for-TV and feature films, and approximately 1,000 episodes of live-action series. Tribune also will take over distribution of Hearst's lifestyle programs, including *B. Smith With Style* and *Famous Homes and Hideaways*.

LaBarge Named YM Publisher

Joan Sheridan LaBarge, former publisher of G+J USA's defunct *Rosie* magazine, and most recently corporate publisher for new business development, has been named publisher of 2.2 million-circ teen title *YM*. LaBarge succeeds Laura McEwen, who left this month to become vp, publishing director of *Reader's Digest* and its branded magazines. Through July, *YM*'s ads grew 18.3 percent to 564 pages over the prior year, reports the *Mediaweek* Monitor.

Doremus Media Unit Renamed DMG

KDM, the media planning, buying and consulting arm of Doremus, has changed its name to DMG (Doremus Media Group). KDM was founded in 1995 and serves clients including Goldman Sachs, JP Morgan and Bloomberg.

A New Duopoly in La.

Paxson Communications has reached an agreement to sell its Shreveport, La., station, KPXJ-TV, to its current joint sales agreement partner in the market, KTBS, for \$10 million. KTBS is a locally owned ABC affiliate. The sale is subject to regulatory approvals. The station is expected to continue operating as part of the Pax TV network. In the past year, Paxson has sold several of its stations to raise

Kennedy Joins Fox Sports Radio Team

Kevin Kennedy, Fox TV's baseball analyst and the newest cast member of Fox Sports Network's *Best Damn Sports Show*, *Period*, has also joined the lineup of the Fox Sports Radio Network, a joint venture between Fox Sports and Premiere Radio Networks. In addition to co-hosting the Sunday-evening *We Are There* program, Kennedy will provide commentary and analysis throughout the 2003 Major League Baseball season every Tuesday morning on *The Tony Bruno Show* weekdays 8 a.m. to noon. Kennedy, a former MLB manager for the Texas Rangers and the Boston Red Sox, has been the studio analyst for Fox Sports' *Fox Saturday Baseball Game of the Week* pregame show for the past three seasons.



Bringing his MLB commentary to radio

Nets/Spurs: Lowest-Rated NBA Finals Since '81

Ratings for ABC's coverage of this month's NBA Finals between the New Jersey Nets and the San Antonio Spurs, won by the Spurs in six games, averaged a 6.4 rating and an 11 share in households, down 37 percent from the 10.1/19 last year and the lowest ratings for the event since 1981, according to Nielsen Media Research data. Ratings in the 18-49 demo were down 38 percent to a 4.1/13, from a 6.7/18 for last season's Finals, which wrapped in four games. Total viewers for the series averaged only 9.7 million per game, down 37 percent from the 15.6 million viewer average for last year. The Nets also played in the Finals last season, but their opponent was the Los Angeles Lakers, who are from the second-largest TV market in the country. The Spurs' hometown San Antonio is the 37th-largest market.



\$100 million in equity, most recently Albuquerque, N.M., station KAPX-TV to Univision's TeleFutura network. In that case, the station will be converted to TeleFutura. Following the Federal Communications Commission's easing of duopoly restrictions on June 2, Paxson publicly called on NBC, which owns 33 percent of Paxson, to acquire more Pax stations. NBC has said it plans to concentrate more on acquiring stations to broaden the reach of Telemundo, the Spanish-language TV network it acquired last year. Paxson chief Lowell "Bud" Paxson then made no secret of his desire to sell some stations to other groups so they could be run as duopolies.

Liberty Media Takes Stake in Radio Net

Liberty Media Corp. has taken a 5.6 percent stake in IDT Media, a division of Newark, N.J.-based telecommunications firm IDT Corp. Jim Courter, CEO of IDT, which owns Talk America Radio Network and WMET-AM in Washington, D.C., said the \$25 million investment will help IDT Media execute its growth strategy, which includes expansion of its new owned-and-operated station group. The division reported a loss from operations of \$2.3 million on revenue of \$5.5 million for the third quarter of its fiscal year 2003.

Discovery Scores With *Cavemen* Doc

Discovery Channel's *Walking With Cavemen* is the most-watched documentary on basic cable so far this year, according to Nielsen Media Research. The June 15 premiere of the two-hour special delivered 4.8 million viewers and was the top program in basic cable that night. The first airing, from 8 to 10

p.m., generated a 3.7 household rating (3.2 million households) and a 2.1 rating (2.1 million viewers) among the target demographic of 25-54. The special repeated twice after the premiere, at 10 p.m. and again at 12 a.m. *Cavemen*, a coproduction with the BBC, is the latest installment of the network's *Walking With* franchise, following *Walking With Prehistoric Beasts* in 2001 and *Walking with Dinosaurs* in 2000. The next project in the series will be *Walking With Spacemen*.

A&E Taps New Blood for Biography

As part of an effort to rejuvenate its aging Biography brand, A&E has brought in two new executives to oversee the network's signature series. Didi O'Hearn has been named vp/executive producer of *Biography* and Central Talent booking agent Joanna Jordan has been contracted to procure *Biography* subjects. O'Hearn was most recently director of programming for Biography Channel. Before that, she spent 10 years as a series producer for A&E and The History Channel, producing biographies on F. Scott Fitzgerald, John McCain and Eva Peron.

Outdoor Advertising Up 2.3% in Q1

Outdoor advertising was up modestly in first quarter to \$1.25 billion, a 2.3 percent gain over last year, according to figures released recently by the Outdoor Advertising Association of America. The local services and amusement category, which traditionally contributes nearly 15 percent of the sector's total advertising, was up 10.1 percent. Due to the war with Iraq and fear of terrorism, the public transportation, transportation, hotels and resorts category was off by 4.1 percent.

However, the automotive category, about 6 percent of total outdoor ad spending, was up a whopping 58.7 percent to \$27.5 million, to overtake local services and amusement as the top-spending category for the quarter.

Radio's SSI Adds Home Show

Syndicated Solutions will launch *Ask Andrea! Improving America's Homes* on July 19. The two-hour weekend show hosted by home improvement and restoration guru Andrea Ridout, will air weekends, broadcast from KRLD-AM, Infinity Broadcasting's News/Talk station in Dallas. In addition to covering a range of topics from home repair to pest control to landscaping, Ridout will also interview guests and take listener phone calls. *Ask Andrea!* is the fifth new show added to SSI's roster in the past month.

Study: Healthcare Mag Ads Get Action

The recently released results of the MARS 2003 OTC/DTC (over the counter, direct to consumer pharmaceuticals) Study shows that more magazine readers respond to healthcare ads than users of other forms of media. According to the study, about 74 percent of heavy magazine readers took some action to healthcare ads, a higher rate than television viewers (68 percent), newspaper readers (70 percent) and radio listeners (67 percent).

BH&G to Focus on Homecomings

Meredith Corp.'s *Better Homes and Gardens* is planning an "American Homecomings" marketing program for later this year that will look at how Americans celebrate traditions of coming home. The effort will include special editorial sections and an ad section called "Welcome Home: America Entertains" in the November issue. Also, *BH&G* will partner with Delta Airlines to create in-flight programming targeting passengers on their way to visit friends and family.

New Scarborough Unit Integrates Data

Scarborough Research has launched Custom Analytics Group, a unit specializing in integrating corporate marketing data with qualitative consumer and lifestyle research. The group will be led by James Collins, senior vp of information systems and technology. In addition to helping businesses better profile their customers, the new group will feature applications for direct marketing, customer relationship management, strategic planning and media professionals. Scarborough is a joint venture of Arbitron and *MediaWeek* parent VNU. ■

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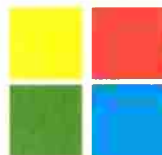
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El Nuevo People

New editor Pérez-Feria relaunches *People en Español* with a splashy redesign and more fashion and celebrity content

"I BLEW UP THE MAGAZINE," DECLARES RICHARD PÉREZ-FERIA, WHO, SEATED ON HIS office couch with redesigned pages of *People en Español* by his side, matter-of-factly explains just how dramatic his changes actually are. Late last month—just three weeks after taking over as editor of the monthly

Spanish-language spinoff of *People*—Pérez-Feria largely did away with the old *PE* and created a blueprint for the magazine's relaunch with its August issue, due on newsstands July 7.

"Before, the magazine felt like a glossy newspaper. It had good reporting, but it read like a weekly," explains Pérez-Feria. "I wanted to create a monthly feel and introduce *People*'s storytelling style into the magazine, because we share the same values—celebrities, human-interest stories, and fashion and beauty."

Having succeeded founding editor Angelo Figueroa (now an editor at large at *Time* and a consultant with AOL on its Hispanic content), Pérez-Feria's goal is to infuse the 6-year-old title with his celebrity and fashion sensibility. Most recently, Pérez-Feria was editor in chief of San Francisco-based *7x7*, a celebrity and fashion title; earlier, he was vp of editorial and creative services at Weider Publications.

The August redesign of *PE*, which has a

ledge:cia director of print. "The magazine had too much service, not enough celebrities, particularly from the novelas [Spanish-language TV soap operas], and the design was all over the place. *People* is an indulgent read, and transferring that to *People en Español* is a good thing."

PE has continued to grow, with total paid circulation up 16.1 percent to 413,545 in last year's second half, according to the Audit Bureau of Circulations. However, newsstand sales slipped 5.7 percent. Another top-selling magazine geared to Hispanics, the mostly English-language *Latina*, increased its circ 10.6 percent to 254,833 in the second half of last year, and



Stylin': Pérez-Feria will nearly double the total of *PE*'s newly designed fashion pages.

vibrant new look, a fresh tone and more fashion and beauty coverage, has been long overdue, media buyers agree. "Its editorial direction was a little unclear," says George Janson, Medi-

single-copy sales advanced 4.6 percent.

To help boost newsstand sales, Pérez-Feria has made the *People en Español* logo more prominent, and he says all cover subjects will now

60sec. With



Kim France Editor in Chief, *Lucky*

Q. After all the success you've enjoyed in your first three years in business, why are you putting a celebrity on the cover of '*Lucky*' for the first time, with your August issue? **A.** It came after a long time of looking at *Lucky* on the newsstand among its peers and seeing we were the only magazine that didn't have recognizable faces—we thought that potentially wasn't helping us. To me, it seemed like something worth trying. **Q.** Well, it's not like newsstand sales of '*Lucky*' are struggling. In the second half of last year, your single-copy sales were up 21 percent, to 228,000. **A.** No one is twisting our arm to do this. And I'm not sure how often we'll do it.

Q. Which celeb is on the first cover? **A.** Mandy Moore is on August. On the inside is a regular feature called Fashion Week, and we folded her seamlessly into that piece. We will not do celebrity profiles. We're planning to shoot [supermodel/actress] Molly Sims for the September cover. **Q.** What else are you working on? **A.** We've got a new fashion feature in August called One Basic Four Ways, which is yet another *Lucky* take on showing clothes. And we're going to do more home [furnishings], which our readers really respond to. **Q.** '*Lucky*' publishes "Yes!" and "Maybe" stickers to help readers keep track of what they like in the magazine. What's one of the weirder places the stickers have shown up? **A.** When the test issue came out I was at the gym, and there was a 'Yes!' sticker on the floor of the treadmill, and it kept going around and around. And I thought, this is a sign that we may actually make it.

Mediaweek Magazine Monitor

MONTHLIES July 2003

be exclusive to the magazine. And beginning with August, *PE* will publish three different newsstand-edition covers each month to target the different cultural demographics of readers on the West Coast (mostly of Mexican descent) and the East Coast (who are primarily from the Caribbean). Previously, *PE* simply tweaked some images and cover lines to cater to the different audiences. Subscribers will also get their own cover. "Subscribers have already bought in to the magazine," says Pérez-Feria. "We'll give them an elegant, more sophisticated cover."

Inside, readers will immediately note the radically redesigned pages, which include new fonts, bigger pictures and stories that focus more on storytelling, using anecdotes and points of view rather than just a straight reporting on the facts. Features will continue to focus on celebrities and human-interest profiles.

The magazine has also been reordered, and a new section has been added called *Disfrutalo* (Enjoy It), highlighting editors' top entertainment picks. The back of the book will be devoted to an expanded fashion and beauty section, which nearly doubles to 30 pages. New fashion pages include *El Cambio* (Make Me Over) and *El Verdicto* (Fashion Police), in which five actors/comedians critique stars' fashion faux-pas, much like *Us Weekly's* Fashion Police franchise. "Yeah, but we do it better," Pérez-Feria says.

While *People en Español's* ad pages continue to track well, up 37.6 percent this year to 397, according to the *Mediaweek* Monitor, publisher Lisa Quiroz is eager to score bigger numbers. "It's such a better environment for our advertisers," Quiroz says of the redesign. "The renewed emphasis on [fashion and] beauty will make it so much more accessible." —LG

Hungry Man

Food titles beef up male circ

Food for thought: The epicurean category is, nearly across the board, feasting on upticks in ad pages this year, according to the *Mediaweek* Monitor. Publishers say that a general broadening of interest in the field is responsible—owing in part to the expanding cult of celebrity chefs and a growing number of men turning into foodies. Male readership is on the rise at all of the key titles and is up about 10 percent since last spring, according to the latest Mediemark Research Inc. data. Those titles enjoying gains include American Express Publishing's *Food & Wine*, which counts 38 percent of its readers as

| | RATE BASE (2ND HALF '02) | CIRC. (2ND HALF '02) | CURRENT PAGES | PAGES LAST YR. | % CHANGE | YEAR TO DATE | YTD LAST YEAR | % CHANGE | |
|--|-----------------------------|-------------------------|------------------|-------------------|----------------|------------------|------------------|----------------|--------|
| BUSINESS/TECHNOLOGY | | | | | | | | | |
| Business 2.0 | 550,000 | 567,075 | 46.96 | 46.06 | 1.95% | 333.47 | 348.02 | -4.18% | |
| Entrepreneur ^P | 540,000 | 547,421 | 96.10 | 89.34 | 7.57% | 799.07 | 770.78 | 3.67% | |
| Fast Company | 725,000 | 734,449 | 43.73 | 65.76 | -33.50% | 418.27 | 415.74 | 0.61% | |
| Fortune Small Business ^{10/D} | 1,000,000 | 1,000,100 ^B | 52.78 | 41.19 | 28.14% | 261.18 | 231.81 | 12.67% | |
| Inc. | 665,000 | 680,719 | 54.56 | 59.33 | -8.04% | 430.08 | 424.75 | 1.25% | |
| Technology Review ^{10/D} | 310,000 | 316,588 | 27.00 | 21.92 | 23.18% | 176.75 | 140.03 | 26.22% | |
| Wired | 500,000 | 531,491 | 82.42 | 64.08 | 28.62% | 545.90 | 405.41 | 34.65% | |
| Category Total | | | 403.55 | 387.68 | 4.09% | 2,964.72 | 2,736.54 | 8.34% | |
| ENTERTAINMENT | | | | | | | | | |
| Movieline ^{9/10} | 250,000 | 251,986 | DID NOT REPORT | | | 94.49 | 127.14 | -25.68% | |
| Premiere | 600,000 | 607,140 | 41.02 | 31.68 | 29.48% | 235.32 | 209.31 | 12.43% | |
| The Source | 475,000 | 487,425 | 114.75 | 85.15 | 34.76% | 631.00 | 596.28 | 5.82% | |
| Spin | 525,000 | 537,096 | 64.15 | 61.99 | 3.76% | 364.92 | 421.98 | -13.52% | |
| Vibe ¹⁰ | 800,000 | 818,169 | 91.35 | 71.68 | 27.44% | 632.15 | 580.05 | 8.98% | |
| Category Total | | | 311.27 | 250.50 | 24.26% | 1,957.88 | 1,934.76 | 1.19% | |
| ENTHUSIAST | | | | | | | | | |
| Automobile | 625,000 | 644,281 | 65.24 | 76.40 | -14.61% | 480.65 | 442.98 | 8.50% | |
| Backpacker ^{3/D} | 295,000 | 298,376 | 47.40 | 46.15 | 2.72% | 320.05 | 298.59 | 7.19% | |
| Bicycling ¹¹ | 285,000 | 286,090 | 47.93 | 42.10 | 13.85% | 310.38 | 226.68 | 36.92% | |
| Boating | None | 206,574 | 87.66 | 92.55 | -5.28% | 754.86 | 816.16 | -7.51% | |
| Car and Driver | 1,350,000 | 1,387,113 | 97.80 | 100.86 | -3.03% | 658.63 | 588.41 | 11.93% | |
| Cruising World | 155,000 | 156,272 | 73.03 | 80.10 | -8.82% | 639.07 | 667.20 | -4.22% | |
| Cycle World | 310,000 | 326,510 | 78.53 | 92.21 | -14.84% | 571.90 | 633.33 | -9.70% | |
| Flying | None | 303,218 | 67.09 | 76.28 | -12.05% | 420.08 | 440.83 | -4.71% | |
| Golf Digest | 1,550,000 | 1,564,475 | 117.16 | 111.71 | 4.88% | 948.37 | 833.02 | 13.85% | |
| Golf Magazine | 1,400,000 | 1,410,001 | 94.66 | 88.87 | 6.52% | 873.11 | 795.51 | 9.75% | |
| Motor Boating | None | 134,126 | 66.00 | 101.95 | -35.26% | 684.03 | 754.41 | -9.33% | |
| Motor Trend | 1,250,000 | 1,283,260 | 95.60 | 79.15 | 20.78% | 613.92 | 486.50 | 26.19% | |
| Popular Mechanics | 1,200,000 | 1,220,205 | 63.84 | 62.54 | 2.08% | 516.45 | 453.48 | 13.89% | |
| Popular Photography | 450,000 | 453,087 | 119.94 | 132.90 | -9.75% | 904.88 | 1,004.77 | -9.94% | |
| Popular Science | 1,450,000 | 1,485,911 | 58.60 | 48.90 | 19.84% | 398.50 | 312.51 | 27.52% | |
| Power & Motoryacht | 150,000 | 156,859 ^B | 133.75 | 151.96 | -11.98% | 1,357.43 | 1,384.51 | -1.96% | |
| Road & Track | 750,000 | 784,978 | 90.11 | 106.16 | -15.12% | 702.31 | 638.25 | 10.04% | |
| Sailing World ^{10/D} | 50,000 | 55,103 | 51.39 | 43.16 | 19.08% | 276.73 | 265.50 | 4.23% | |
| Stereo Review's Sound & Vision ¹⁰ | 450,000 | 453,022 | 45.17 | 52.66 | -14.22% | 327.47 | 351.89 | -6.94% | |
| Tennis Magazine ¹⁰ | 700,000 | 714,316 | 40.19 | 72.20 | -44.34% | 254.04 | 336.73 | -24.56% | |
| Yachting | 132,000 | 137,444 | 123.50 | 137.57 | -10.23% | 1,148.20 | 1,173.25 | -2.14% | |
| Category Total | | | 1,664.60 | 1,796.37 | -7.34% | 13,161.06 | 12,904.50 | 1.99% | |
| FASHION/BEAUTY | | | | | | | | | |
| Allure | 900,000 | 949,669 | 81.42 | 73.33 | 11.03% | 689.77 | 616.26 | 11.93% | |
| Cosmopolitan | 2,700,000 | 3,021,720 | 134.56 | 121.28 | 10.95% | 994.78 | 983.41 | 1.16% | |
| Elle | 950,000 | 1,000,638 | 46.15 | 59.33 | -22.21% | 792.86 | 728.17 | 8.88% | |
| Essence | 1,050,000 | 1,061,681 | 95.78 | 68.65 | 39.52% | 757.01 | 679.68 | 11.38% | |
| Glamour | 2,200,000 | 2,304,151 | 102.62 | 101.34 | 1.26% | 863.77 | 764.66 | 12.96% | |
| Harper's Bazaar | 700,000 | 742,079 | 30.68 | 45.19 | -32.11% | 605.71 | 658.33 | -7.99% | |
| Honey ¹⁰ | 350,000 | 352,327 | NO ISSUE | | | 249.13 | 263.09 | -5.31% | |
| In Style ^{YY/YW} | 1,500,000 | 1,670,972 | 229.00 | 217.73 | 5.18% | 1,661.78 | 1,501.91 | 10.64% | |
| Jane ¹⁰ | 650,000 | 678,979 | NO ISSUE | | | 440.12 | 384.24 | 15.44% | |
| Latina ¹¹ | 250,000 | 254,833 | 63.53 | 48.94 | 29.81% | 452.07 | 325.72 | 37.91% | |
| Lucky | 750,000 | 818,250 | 92.80 | 47.95 | 93.53% | 753.28 | 437.41 | 72.21% | |
| Marie Claire | 850,000 | 943,100 | 98.04 | 76.68 | 27.86% | 814.31 | 786.79 | 3.50% | |
| Vogue | 1,100,000 | 1,257,787 | 92.79 | 106.73 | -13.06% | 1,374.27 | 1,310.15 | 4.89% | |
| W | 450,000 | 464,169 | 50.22 | 31.04 | 61.79% | 868.72 | 783.71 | 10.85% | |
| Category Total | | | 1,117.59 | 998.19 | 11.96% | 11,317.58 | 10,220.53 | 10.73% | |
| FOOD/EPICUREAN | | | | | | | | | |
| Bon Appetit | 1,250,000 | 1,322,577 | 91.60 | 85.00 | 7.76% | 624.73 | 579.23 | 7.86% | |
| Cooking Light ¹¹ | 1,550,000 | 1,574,194 | 107.44 | 100.31 | 7.11% | 781.02 | 670.74 | 16.44% | |
| Food & Wine | 900,000 | 951,751 | 170.42 | 140.63 | 21.18% | 740.95 | 656.13 | 12.93% | |
| Gourmet | 950,000 ^D | 958,974 | 81.00 | 77.02 | 5.17% | 620.89 | 615.30 | 0.91% | |
| Category Total | | | 450.46 | 402.96 | 11.79% | 2,767.59 | 2,521.40 | 9.76% | |
| GENERAL INTEREST | | | | | | | | | |
| Biography | 700,000 | 705,597 | 23.00 | 32.23 | -28.64% | 196.70 | 175.58 | 12.03% | |
| Guideposts | 2,600,000 | 2,656,622 | 22.85 | 14.50 | 57.59% | 195.76 | 102.20 | 91.55% | |
| Harper's Magazine | 205,000 | 229,434 | 17.41 | 14.50 | 20.10% | 130.80 | 116.06 | 12.70% | |
| National Geographic | 6,600,000 | 6,657,424 | 32.96 | 39.54 | -16.64% | 214.94 | 221.61 | -3.01% | |
| People en Español ^{11/14} | 400,000 | 413,545 | 57.54 | NO ISSUE | | | 397.24 | 288.66 | 37.62% |
| Reader's Digest | 12,000,000 | 11,944,898 | 68.93 | 81.01 | -14.91% | 516.86 | 568.67 | -9.11% | |
| Savoy ¹⁰ | 300,000 | 323,548 | NO ISSUE | | | 250.87 | 229.03 | 9.54% | |
| Smithsonian | 2,000,000 | 2,045,430 | 37.00 | 47.70 | -22.43% | 319.23 | 335.10 | -4.74% | |
| The Atlantic Monthly ¹¹ | 450,000 | 529,834 | 56.50 | 58.29 | -3.07% | 343.22 | 280.84 | 22.21% | |
| Vanity Fair | 1,000,000 | 1,131,144 | 70.98 | 72.74 | -2.42% | 981.44 | 856.98 | 14.52% | |
| Category Total | | | 387.17 | 360.51 | 7.40% | 3,547.06 | 3,174.73 | 11.73% | |
| HEALTH/FITNESS (MEN) | | | | | | | | | |
| Flex | None | 150,412 | 163.17 | 212.17 | -23.02% | 1,097.56 | 1,314.35 | -16.49% | |
| Muscle & Fitness | None | 410,430 | 119.32 | 161.07 | -25.92% | 836.99 | 1,021.03 | -18.02% | |
| Runner's World | 510,000 | 530,511 | 28.73 | 42.97 | -33.14% | 260.16 | 234.11 | 11.13% | |
| Category Total | | | 311.22 | 416.21 | -25.23% | 2,194.71 | 2,569.49 | -14.59% | |
| HEALTH/FITNESS (WOMEN) | | | | | | | | | |
| Fitness | 1,200,000 | 1,253,392 | 71.34 | 88.46 | -19.35% | 548.51 | 523.34 | 4.81% | |
| Health ^{10/D} | 1,350,000 | 1,360,525 | 111.04 | 93.16 | 19.19% | 612.81 | 581.74 | 5.34% | |
| Prevention | 3,100,000 | 3,150,017 | 74.06 | 85.12 | -12.96% | 588.15 | 599.51 | -1.89% | |
| Self | 1,250,000 | 1,332,782 | 81.00 | 70.34 | 15.15% | 662.68 | 607.33 | 9.11% | |
| Shape | 1,600,000 ^D | 1,643,816 | 91.81 | 95.98 | -4.34% | 646.51 | 538.67 | 20.02% | |
| Category Total | | | 429.25 | 433.06 | -0.88% | 3,058.66 | 2,850.59 | 7.30% | |
| KIDS | | | | | | | | | |
| Boys' Life | 1,300,000 | 1,237,157 | 13.94 | 10.74 | 29.80% | 79.94 | 64.18 | 24.56% | |
| Disney Adventures ^{10/4/N} | 1,100,000 | 1,139,167 ^B | NO ISSUE | | | 99.76 | 140.59 | -29.04% | |

| | RATE BASE (2ND HALF '02) | CIRC. (2ND HALF '02) | CURRENT PAGES | PAGES LAST YR. | % CHANGE | YEAR TO DATE | YTD LAST YEAR | % CHANGE |
|---|-----------------------------|-------------------------|------------------|-------------------|----------------|------------------|------------------|---------------|
| Nickelodeon Magazine ¹⁰ | 950,000 | 999,369 ^B | | NO ISSUE | | 186.59 | 167.50 | 11.40% |
| Sports Illustrated for Kids | 950,000 | 987,432 ^B | 28.43 | 24.77 | 14.78% | 172.53 | 170.07 | 1.45% |
| Category Total | | | 42.37 | 61.41 | -31.00% | 538.82 | 542.34 | -0.65% |
| MEN'S LIFESTYLE | | | | | | | | |
| Details ¹⁰ | 400,000 | 414,649 | | NO ISSUE | | 469.02 | 343.84 | 36.41% |
| Esquire | 700,000 | 740,204 | 40.19 | 42.31 | -5.01% | 442.04 | 406.19 | 8.83% |
| FHM ¹¹ | 1,000,000 | 1,061,122 | 70.57 | 62.33 | 13.22% | 430.08 | 415.50 | 3.51% |
| Gentlemen's Quarterly | 750,000 | 803,652 | 86.00 | 61.99 | 38.73% | 758.71 | 740.86 | 2.41% |
| Maxim | 2,500,000 | 2,512,090 | 91.89 | 71.79 | 28.00% | 630.57 | 606.47 | 3.97% |
| Men's Fitness | 600,000 ^D | 677,147 | 66.49 | 62.55 | 6.30% | 424.11 | 457.91 | -7.38% |
| Men's Health ¹⁰ | 1,625,000 | 1,695,545 | 91.89 | 81.62 | 12.58% | 567.41 | 440.94 | 28.68% |
| Men's Journal | 600,000 | 602,092 | 60.22 | 73.58 | -18.16% | 475.57 | 469.30 | 1.34% |
| Penthouse | None | 530,091 | 37.51 | 40.88 | -8.24% | 237.47 | 272.69 | -12.92% |
| Playboy | 3,150,000 | 3,213,538 | 37.82 | 45.07 | -16.09% | 278.78 | 299.84 | -7.02% |
| Stuff | 1,100,000 | 1,130,466 | 76.86 | 48.81 | 57.47% | 417.07 | 397.49 | 4.93% |
| Category Total | | | 659.44 | 590.93 | 11.59% | 5,130.83 | 4,851.03 | 5.77% |
| OUTDOORS | | | | | | | | |
| Field & Stream ^{11/1} | 1,500,000 | 1,544,039 | 37.83 | 49.77 | -23.99% | 312.62 | 290.20 | 7.73% |
| National Geographic Adventure ¹⁰ | 375,000 | 376,043 | | NO ISSUE | | 243.66 | 244.73 | -0.44% |
| Outdoor Life ¹¹ | 900,000 | 1,021,595 | | NO ISSUE | | 206.91 | 175.13 | 18.15% |
| Outside | 625,000 | 645,933 | 58.80 | 71.98 | -18.31% | 483.83 | 476.44 | 1.55% |
| Category Total | | | 96.63 | 121.75 | -20.63% | 1,247.02 | 1,186.50 | 5.10% |
| PARENTING/FAMILY | | | | | | | | |
| American Baby | 2,000,000 | 2,002,011 ^B | 44.18 | 56.30 | -21.53% | 351.94 | 390.77 | -9.94% |
| Baby Talk ¹⁰ | 2,000,000 | 2,001,113 ^B | | NO ISSUE | | 232.56 | 228.10 | 1.96% |
| Child ¹⁰ | 1,020,000 | 936,970 | | NO ISSUE | | 458.25 | 357.91 | 28.03% |
| FamilyFun ¹⁰ | 1,550,000 | 1,534,849 | | NO ISSUE | | 323.39 | 333.43 | -3.01% |
| Parenting ¹⁰ | 2,150,000 | 2,136,283 | | NO ISSUE | | 626.95 | 503.77 | 24.45% |
| Parents | 2,200,000 | 2,091,782 | 121.83 | 114.32 | 6.57% | 824.97 | 762.92 | 8.13% |
| Category Total | | | 166.01 | 170.62 | -2.70% | 2,818.06 | 2,576.90 | 9.36% |
| PERSONAL FINANCE | | | | | | | | |
| Kiplinger's Personal Finance | 1,000,000 | 1,024,868 | 29.91 | 36.56 | -18.19% | 286.57 | 326.59 | -12.25% |
| Money | 1,900,000 | 1,992,438 | 60.91 | 58.27 | 4.53% | 490.31 | 440.10 | 11.41% |
| Smart Money | 800,000 | 808,752 | 52.62 | 50.89 | 3.40% | 420.95 | 381.66 | 10.29% |
| Category Total | | | 143.44 | 145.72 | -1.56% | 1,197.83 | 1,148.35 | 4.31% |
| SCIENCE | | | | | | | | |
| Discover | 1,000,000 | 1,048,079 | 21.15 | 23.43 | -9.73% | 151.35 | 153.56 | -1.44% |
| Natural History ^{10/D} | 225,000 | 247,779 | 17.67 | 20.67 | -14.51% | 186.37 | 193.39 | -3.63% |
| Scientific American | 665,000 | 688,850 | 17.67 | 19.00 | -7.00% | 185.01 | 154.49 | 19.76% |
| Spectrum, IEEE | None | 335,638 | 23.00 | 23.39 | -1.67% | 233.02 | 241.00 | -3.31% |
| Category Total | | | 79.49 | 86.49 | -8.09% | 755.75 | 742.44 | 1.79% |
| SHELTER | | | | | | | | |
| Architectural Digest | 800,000 | 832,196 | 72.06 | 65.74 | 9.61% | 941.08 | 873.74 | 7.71% |
| Country Home ¹⁰ | 1,100,000 | 1,104,559 | 96.68 | 105.57 | -8.42% | 459.47 | 408.63 | 12.44% |
| Country Living | 1,700,000 | 1,758,891 | 84.41 | 86.52 | -2.44% | 628.18 | 573.96 | 9.45% |
| The Family Handyman ¹⁰ | 1,100,000 | 1,156,914 | 60.67 | 61.83 | -1.88% | 382.17 | 361.67 | 5.67% |
| Home ¹⁰ | 1,000,000 | 1,027,945 | 62.93 | 64.82 | -2.92% | 445.50 | 386.51 | 15.26% |
| House Beautiful | 850,000 | 901,880 | 62.75 | 63.93 | -1.85% | 533.76 | 534.90 | -0.21% |
| House & Garden | 775,000 | 860,988 | 61.38 | 56.48 | 8.68% | 481.72 | 502.84 | -4.20% |
| Southern Living ¹³ | 2,500,000 | 2,563,757 | 94.70 | 105.50 | -10.24% | 893.69 | 815.41 | 9.60% |
| Sunset | 1,425,000 | 1,476,930 | 108.92 | 93.77 | 16.16% | 675.11 | 616.11 | 9.58% |
| This Old House ^{10/YY/S} | 925,000 | 940,628 | 106.22 | 98.63 | 7.70% | 534.98 | 512.55 | 4.38% |
| Category Total | | | 810.72 | 802.79 | 0.99% | 5,975.66 | 5,586.32 | 6.97% |
| TEEN | | | | | | | | |
| CosmoGirl ¹⁰ | 1,000,000 | 1,069,904 | | NO ISSUE | | 328.79 | 265.31 | 23.93% |
| Seventeen | 2,350,000 | 2,459,135 | 58.89 | 87.03 | -32.33% | 596.15 | 669.46 | -10.95% |
| Teen People ^{10/M} | 1,600,000 | 1,603,138 | 24.14 | 21.92 | 10.13% | 447.45 | 448.46 | -0.23% |
| YM ^{11/Y} | 2,200,000 | 2,206,067 | 60.25 | 62.01 | -2.84% | 563.97 | 476.58 | 18.34% |
| Category Total | | | 143.28 | 170.96 | -16.19% | 1,936.36 | 1,859.81 | 4.12% |
| TRAVEL | | | | | | | | |
| A. F.'s Budget Travel ^{10/C/D} | 450,000 | 517,567 ^B | 64.36 | 50.87 | 26.52% | 427.81 | 323.79 | 32.13% |
| Condé Nast Traveler | 750,000 | 771,481 | 83.57 | 82.87 | 0.84% | 756.96 | 683.04 | 10.82% |
| Travel + Leisure | 950,000 ^D | 962,768 | 81.57 | 95.94 | -14.98% | 884.87 | 726.80 | 21.75% |
| Category Total | | | 229.50 | 229.68 | -0.08% | 2,069.64 | 1,733.63 | 19.38% |
| WEALTH | | | | | | | | |
| Robb Report | None | 106,569 | 61.83 | 56.00 | 10.41% | 599.42 | 552.80 | 8.43% |
| Town & Country | 425,000 | 431,122 | 47.46 | 61.16 | -22.40% | 722.00 | 708.88 | 1.85% |
| Category Total | | | 109.29 | 117.16 | -6.72% | 1,321.42 | 1,261.68 | 4.73% |
| WOMEN'S LIFESTYLE | | | | | | | | |
| Heart & Soul ¹⁰ | 350,000 | 365,824 | | NO ISSUE | | 224.56 | 200.07 | 12.24% |
| Martha Stewart Living | 2,270,000 | 2,359,328 | 77.47 | 134.50 | -42.40% | 691.19 | 996.14 | -30.61% |
| More ^{10/D} | 2,500,000 ^D | 798,626 | 71.16 | 54.61 | 30.31% | 438.17 | 315.44 | 38.91% |
| O, The Oprah Magazine | 2,000,000 | 2,261,570 | 88.89 | 90.02 | -1.26% | 733.04 | 730.39 | 0.36% |
| Real Simple ¹⁰ | 900,000 | 1,140,500 | | NO ISSUE | | 560.70 | 346.30 | 61.91% |
| Category Total | | | 237.52 | 279.13 | -14.91% | 2,647.66 | 2,588.34 | 2.29% |
| WOMEN'S SERVICE | | | | | | | | |
| Better Homes and Gardens | 7,600,000 | 7,607,832 | 149.91 | 123.31 | 21.57% | 1,183.50 | 1,069.20 | 10.69% |
| Family Circle ¹⁵ | 4,800,000 | 4,601,708 | 88.26 | 79.10 | 11.58% | 817.04 | 715.63 | 14.17% |
| Good Housekeeping | 4,600,000 | 4,690,508 | 127.57 | 115.57 | 10.38% | 965.33 | 835.20 | 15.58% |
| Ladies' Home Journal | 4,100,000 | 4,101,414 | 105.06 | 91.81 | 14.43% | 890.70 | 675.47 | 31.86% |
| Redbook | 2,350,000 | 2,394,184 | 103.45 | 87.21 | 18.62% | 822.46 | 626.08 | 31.37% |
| Women's Day ¹⁷ | 4,350,000 ^D | 4,246,805 | 80.18 | 92.51 | -13.33% | 934.43 | 822.38 | 13.63% |
| Category Total | | | 654.43 | 589.51 | 11.01% | 5,613.46 | 4,743.96 | 18.33% |
| MEDIAWEEK MONITOR TOTALS | | | 8,447.24 | 8,411.63 | 0.42% | 72,221.77 | 67,733.84 | 6.63% |

Rate base and circulation figures according to the Audit Bureau of Circulations for the second half of 2002, except: B=audited by BPA International and X=did not file audit by deadline; C=changed frequency from bimonthly to monthly in September 2002; D=July/August double issue; J=YTD 2002 includes newsstand-only July issue of 6 pages; M=newsstand-only Music special; N=YTD 2003 includes newsstand-only summer special of 2.25 pages; O=July/August double issue closes June 23; P=YTD 2003 includes two specials, YTD 2002 includes one special; Q=raised rate base during period; S=includes Interiors special of 9.76 pages; W=includes Weddings II special: 119.5 pages in 2003, 92.43 pages in 2002; Y=YTDs include one special; YY=YTDs include two specials; YYY=YTDs include three specials; 9=published 9 times; 10=published 10 times; 11=published 11 times; 13=published 13 times; 15=published 15 times; 17=published 17 times; +=will publish one more issue in 2003 than 2002; 1=will publish one fewer issue in 2003

male, as well as Condé Nast's *Bon Appétit*, which boasts a 30 percent male readership, and sister CN title *Gourmet* (29 percent). "It goes beyond the fact that it's become culturally acceptable for men to be seen as interested in cooking," says Neil Ascher, executive vp/director of consumer services at Zenith Media. "It's about adults in general enjoying an upscale lifestyle."

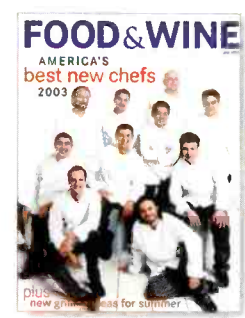
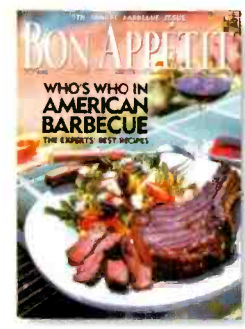
Food & Wine is well-positioned to capitalize on the category's widening appeal, explains senior vp/publisher Julie McGowan. *F&W* "celebrates the culture of food," and the gastronomic scene is now dominated by male celebrity chefs, she notes. In fact, the book's July cover features 10 hot new chefs—all men. *F&W* editor Dana Cowin adds that her commitment to coverage of the latest in cooking gadgetry and the magazine's core interest in wine enhance the book's appeal to guys.

As for ad sales, growth in auto business (newcomers include Lexus and Volvo) helps explain *F&W*'s 12.9 percent overall gain to 741 ad pages this year through July. Circ, however, dipped 2.7 percent in last year's second half, to 951,751.

Condé Nast's *Bon Appétit* is up 7.9 percent in ad pages through July, and its circulation was up 4.3 percent, to 1.3 million, in 2002's second half, according to ABC. *BA* vp/publisher Lynn Heiler says male readership has grown about 10 percent since spring 2002. "Everybody wants to be impressive when they're cooking and entertaining," she says. "Men especially want to be nonchalant about it, but they so care."

Heiler says that her first-half wine ad business has tripled compared to last year, thanks in part to an increased presence by Gallo.

Sister title *Gourmet* has shown more modest growth. It's up 0.9 percent in ad pages through July, to 621. Circulation was up 1.2 percent for last year's second half, to 958,974. Publisher Giulio Capua says his newest advertisers include Tanqueray, Absolut and luxury marketers such as watchmaker Patek Philippe.



A broadening audience is helping BA and F&W capture healthy increases in ad pages.

WEEKLIES June 23, 2003

One of the most lauded culinary titles—World Publications' *Savueur*—also claims to be benefiting from the food world's broader appeal, despite recent dips in ad sales and circ. Circulation for the book, which publishes eight issues annually, fell 1.8 percent in last year's second half, to 378,707. And through May it was down 8.5 percent in ad pages, to 94. Publisher Patrick Dignan attributes some of the falloff to a change in *Savueur's* publishing cycle this year, which found the title with one fewer issue in the first half. Dignan pledges that the book will rebound in the fourth quarter. "We're on the verge of accelerating our growth," he says, adding that the magazine's appeal to men will be key. "Men used to have to go to the garage to play and show off. Now it's the kitchen."

"Food is fashion," echoes Chris Allen, publisher of Southern Progress' 1.6 million-circ *Cooking Light*. "It's the lifestyle equivalent of wearing a Prada suit." —Jeff Gremillion

Thrill of a Lifetime

Title reports 50% sell-through

The premiere May/June issue of *Lifetime*, the women's lifestyle title co-published by Hearst Magazines and Lifetime Entertainment, has sold more than 340,000 copies on newsstands with a 50 percent sell-through rate, according to Hearst estimates. Hearst reports it has collected some 200,000 subscription orders. As a result of the successful launch, Hearst in January will raise *Lifetime's* circulation rate base from 500,000 to 700,000.

The news comes as the July/August issue, featuring Jada Pinkett Smith, has hit stands (the

title begins publishing monthly in September.)

Some media buyers who thought the premiere issue had a somewhat old-school women's service appeal say July/August hit its mark. "The second issue's cover is a big improvement," says Carol McDonald, OMD/USA group director, print. "It looks much more like a women's lifestyle magazine and is more upscale."

Ad pages have leveled off, with the second issue racking up 50 compared to 104 in the launch edition. New advertisers include Ford Focus, Lubriderm and DreamWorks. The summer, typically a slow ad season, accounts for the

smaller figure, says Michael Clinton, Hearst executive vp and chief marketing officer.

Separately, over at *O, The Oprah Magazine*, which Hearst co-publishes with Oprah Winfrey, newsstand sales are back on track after dipping 10.3 percent in the second half of '02 to an average of 721,000. Clinton attributes the falloff to heavy reader trials and conversions to subs. First-half sales are up more than 30 percent, with January's fitness issue and the June edition focusing on men each selling 1 million-plus, Clinton says. In January, *Oprah* will raise its rate base from 2.1 million to 2.15 million. —LG ■

| | ISSUE DATE | CURRENT PAGES | ISSUE DATE LAST YEAR | PAGES LAST YEAR | PERCENT CHANGE | YTD PAGES | YTD LAST YEAR | PERCENT CHANGE |
|-------------------------------------|------------|-----------------|----------------------|-----------------|----------------|------------------|------------------|----------------|
| NEWS/BUSINESS | | | | | | | | |
| BusinessWeek | 23-Jun | 58.85 | 24-Jun | 87.55 | -32.78% | 1,295.90 | 1,476.83 | -12.25% |
| The Economist | 14-Jun | 44.00 | 15-Jun | 52.00 | -15.38% | 965.00 | 1,163.00 | -17.02% |
| Newsweek ^E | 23-Jun | 35.99 | 24-Jun | 51.23 | -28.75% | 931.96 | 924.85 | 0.77% |
| The New Republic ⁺ | 23-Jun | 5.16 | 24-Jun | 8.16 | -36.76% | 169.80 | 197.91 | -14.20% |
| Time ^E | 23-Jun | 38.13 | 24-Jun | 34.64 | 10.08% | 1,084.61 | 1,086.30 | -0.16% |
| U.S. News & World Report | 16-Jun | 22.75 | 17-Jun | 23.70 | -4.01% | 607.25 | 591.09 | 2.73% |
| The Weekly Standard ^{DD} | 30-Jun | 6.50 | 1-Jul | 9.00 | -27.78% | 212.50 | 226.90 | -6.35% |
| Category Total | | 211.38 | | 266.28 | -20.62% | 5,267.02 | 5,666.88 | -7.06% |
| SPORTS/ENTERTAINMENT/LEISURE | | | | | | | | |
| AutoWeek | 23-Jun | 20.66 | 24-Jun | 21.18 | -2.46% | 556.79 | 579.14 | -3.86% |
| Entertainment Weekly | 20-Jun | 30.33 | 21-Jun | 37.67 | -18.49% | 850.62 | 841.47 | 1.09% |
| Golf World | 20-Jun | 30.15 | 21-Jun | 32.16 | -6.25% | 575.43 | 777.50 | -25.99% |
| New York | 23-Jun | 33.80 | 24-Jun | 104.10 | -67.53% | 1,077.80 | 1,312.30 | -17.87% |
| People | 23-Jun | 58.05 | 24-Jun | 73.05 | -20.53% | 1,743.04 | 1,732.89 | 0.59% |
| Sporting News | 23-Jun | 10.41 | 24-Jun | 11.75 | -11.40% | 341.65 | 353.96 | -3.48% |
| Sports Illustrated ¹ | 23-Jun | 44.26 | 24-Jun | 47.66 | -7.13% | 1,089.71 | 1,182.66 | -7.86% |
| The New Yorker | | NO ISSUE | | | | 1,002.67 | 979.46 | 2.37% |
| Time Out New York | 18-Jun | 61.50 | 19-Jun | 66.56 | -7.61% | 1,717.17 | 1,630.04 | 5.35% |
| TV Guide | 21-Jun | 33.83 | 22-Jun | 27.69 | 22.17% | 1,162.12 | 1,170.96 | -0.75% |
| Us Weekly ⁺ | 23-Jun | 14.99 | 24-Jun | 25.83 | -41.97% | 587.59 | 485.34 | 21.07% |
| Category Total | | 337.98 | | 447.65 | -24.50% | 10,704.59 | 11,045.72 | -3.09% |
| SUNDAY MAGAZINES | | | | | | | | |
| American Profile | 22-Jun | 7.15 | 23-Jun | 7.90 | -8.49% | 220.25 | 211.23 | 4.27% |
| Parade | 22-Jun | 9.67 | 23-Jun | 9.97 | -5.01% | 334.23 | 309.88 | 7.86% |
| USA Weekend | 22-Jun | 11.18 | 23-Jun | 12.89 | -15.27% | 307.42 | 305.64 | 0.58% |
| Category Total | | 28.00 | | 30.76 | -8.97% | 861.90 | 826.75 | 4.25% |
| TOTALS | | 577.36 | | 744.69 | -22.47% | 16,833.51 | 17,539.35 | -4.02% |

E=estimated page counts; 1=one fewer issue in 2003 than in 2002; +=one more issue in 2003 than in 2002
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BY LEWIS GROSSBERGER



Answering Machine

ONCE AGAIN, IT'S TIME FOR THE AWARD-WINNING SHORT SUBJECT, "MEDIA PERSON Grudgingly but Definitely Answers Your Inane Questions," which plays only at this venue. Based on the same time-honored mystical principles utilized by Merlin, Harry Potter and Ari Fleischer, the procedure

works this way: You think of a question, and immediately, Media Person answers it. OK, start thinking.

Boring TV pundit Tucker Carlson rashly stated on 'Crossfire' that he'd eat his shoes and tie if Hillary Rodham Clinton sold a million copies of her new book, 'It Takes a Person in Denial'. Looks like she will. But will he?

Here we have a perfect illustration of how these loudmouths on these talking-head TV shows are ruining our political system, as well as their digestive system, to get big ratings. Carlson could've just said he'd eat his tie if the book sold a million and that would have satisfied most viewers. But no, he had to throw in the shoes, too. Now a tie you can cut up in tiny pieces and mix it into a nice frisee salad with lardons and maybe a poached egg on top, no problem. You barely notice the cravat. But shoes! Oh, boy, this is trouble. Now you've got diarrhea for a week, maybe even colitis. They always have to go too far.

Speaking of Harry Potter, has MP read the new one yet, 'The Order of the Phoenix'? And if so, how is it?

Much better than *Making a Mess of History* by H. R. Clinton, MP will tell you that. In *Phoenix*, the 33rdth book of the series, Harry, now 47 and married to Ron Weasley, is going for his doctorate degree in astrological sociology at Hogwarts University's Thatcher College of the Black Arts, when he is run over by the evil Lord Voldemort, 103 years old and confined to a wheelchair. Fortunately, the

eneffebled Voldemort needs help from a nurse when brandishing his wand, so Harry is able to easily overpower both of them; he then frightens Voldemort to death by threatening to have his wizards' union retirement benefits taken away.

Speaking of Ron Weasley, is there any truth to the speculation that Sharon Stone may star in an A&E network dramatization of the life of Hillary Clinton? Do you think she'd make a good Hillary?

Good enough for A&E, certainly, which has a perfect record with its original TV movies, having never made a single one that was any good. Better the network should create a show—a combination reality show and cooking show—based on Tucker Carlson's gustatory habits. They could call it *Eat My Shorts*. Each week, the celebrity involved in the biggest scandal would atone by preparing and then consuming a different article of apparel.

Speaking of Martha Stewart, the publisher of the new Harry Potter novel, Scholastic, is suing the 'New York Daily News' for \$100 million for revealing the plot of 'The Order of the Phoenix' three days before the book officially goes on sale. My question is: Where are those

damn weapons of mass destruction, anyway?

Let's take your questions one at a time, assuming we can find them. Some people reasonably ask: If Saddam had WMDs and he was such a dangerous, unprincipled aggressor, why didn't he use them? Other people reasonably ask: Why would he have defied the U.S. and the U.N. all those years, risking war and his own destruction, if he didn't have them? Media Person's theory is that Saddam *did* use the weapons, causing millions of casualties, but he fired them at some faraway country so as not to get the U.S. *really* mad. Has anyone heard a word from Chad lately?

The soon-to-be-released movie 'Pirates of the Caribbean', starring Johnny Depp, is based on the popular ride at Disneyland. As a big amusement park fan, I'm wondering if there are any other rides I can go on and then see the movie.

Of course there's always the popular Capturing the Friedmans ride at the Six Flags Over a Great Adventure park in Great Neck,

Long Island, but some people object to the five-hour wait before one is admitted to the flying benches that whoosh you at jet speed through the court system. It is also rumored that Matt Drudge's popular Web site was inspired by a wild spin Drudge took on the Mad Hatter's Tea Party ride at Disney World.


You forgot to answer the non-question about the lawsuit against the 'Daily News' by Harry Potter's publisher. Also, can you tell me who is the major character in the book who dies?

Media Person could tell you, but then *he* would be sued. It has been reported, though, that author J.K.

Rowling burst into tears after writing the death scene. Media Person knows how she feels. He cries every time he realizes that he's not J.K. Rowling. ■

In Phoenix, the 33rdth book of the series, Harry, now 47 and married to Ron Weasley, is going for his doctorate degree in astrological sociology.

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